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The Spread of Information and Sentiment About the Ukraine-Russia War on X: An Analysis of Spokesperson

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Abstract

In the aftermath of the Ukraine-Russia war, global disruptions in political, economic, and security domains raised pressing questions about their implications for international stability. This study delves into the role of X (formerly Twitter) in spreading information and influencing public opinion during this war, with a specific emphasis on tweets centered around spokespersons from the EU, UK, France, Germany, and Italy. Our analysis of English tweets revealed a pronounced preference for content referencing EU and UK spokespersons, suggesting a unified European perspective in the context of the war. While there were observable correlations between the volume of discussions on X and the war casualties over a period of seven months, these relationships varied in statistical significance slightly, highlighting the nuanced impact of real-world events on digital discourse. A sentiment analysis (using the RoBERTa-base model) brought to light varied emotional patterns. While discussions about the EU spokesperson predominantly echoed negative sentiments, reflecting public apprehensions about the war's repercussions, conversations about Germany were largely positive. These insights offer a window into the global emotional zeitgeist, underlining the profound influence of geopolitical events on public sentiment. Although this study sheds light on the complex nexus between social media, official representations, and public sentiment amid geopolitical turmoil, its focus primarily on English-language tweets and specific spokespersons denotes its limitations. Future research endeavors are encouraged to deepen the multifaceted role of social media in sculpting narratives during global crises.

Keywords: Ukraine-Russia War, X, Information Spread, Spokesperson, Public Opinion

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Introduction

The Ukraine-Russia war, a defining geopolitical event of recent times, has its roots in historical ties that were intensified due to Ukraine's leaning towards the European Union and NATO. This eventually led to Russia's annexation of Crimea and pro-Russian uprisings in eastern Ukraine. Amidst international implications, sanctions on Russia, and NATO's involvement, the conflict significantly impacted diplomatic relations and resulted in a vast humanitarian crisis. With this backdrop, the conflict has reverberated far beyond its immediate theaters. Not only has it reshaped political affiliations and economic landscapes, but it also influenced the narrative structures through which we perceive global events. A primary mediator of this narrative engagement in today's digital era is social media, with platforms like X (formerly Twitter) emerging as pivotal forums for debate, discussion, and dissemination of viewpoints. They allow for integration and connection, enabling everyone to contribute to the conversation on global issues (Spilioti, 2015).

Spokespersons are significant in shaping narratives because they play a crucial role in communicating messages to the public and influencing their perceptions. They act as mediators between the organization or government agency they represent and the media, bridging the gap between the two (Weisbuch & Mackie, 2009). The selection of a spokesperson can have a significant impact on the effectiveness of the message being conveyed. Familiarity with the spokesperson can enhance the persuasiveness of the message, as repeated exposure to a spokesperson creates a sense of fluency that can be attributed to the message itself (Lee, 2001). In times of crisis, the choice of spokesperson becomes even more critical. Scientific experts and government officials are often the most effective messengers in communicating public health messages, as they are trusted sources of information, for instance a pandemic of covid-19 (Abu-Akel, et al., 2021). Additionally, the use of narratives in crisis communication can enhance trustworthiness, attitudes towards the spokesperson, and identification with the spokesperson, ultimately shaping the narrative in a more positive way (Clementson, 2020).

In a world increasingly interconnected by technology, the rapid propagation of information and the immediate, globalized response it garners underscores the democratizing power of digital platforms. X, with its 280-character messages, has metamorphosed from a simple microblogging platform into an influential arena where narratives are built, challenged, and reshaped. Each tweet contributes to a larger mosaic of global sentiment, especially during events of geopolitical significance.

While individual voices abound on X, lending a rich diversity to the discourse, there are certain voices that carry an added weight of authority, shaping the tone and direction of discussions. Among these are the official spokespersons representing significant geopolitical entities. During the Ukraine-Russia conflict, the spokespersons of prominent European entities such as the EU, UK, France, Germany, and Italy played a particularly influential role. Their statements, positions, and associated discussions often served as touchpoints, illuminating public sentiment, and revealing broader perceptions of Europe's role in the conflict.

This study dives into this intricate web of narratives, seeking to understand not just the content of the discourse surrounding these spokespersons but also the emotions they evoke. How do sentiments differ when discussing different spokespersons? What does this tell us about public perceptions and expectations of these entities in the context of the war?

Literature Review

Social Media's Role in Global Discourse. The transformative potential of social media in shaping global discourse is undeniable (Matang, et al., 2023). Platforms like X (formerly Twitter) have evolved from mere communication tools to arenas that significantly influence public opinion. For instance, during the Arab Spring, X was instrumental in promoting social change and grassroots activism, especially in the Middle East (Alyami, et al., 2017; Bruns, et al., 2013).

X's Influence on Major Political Events. Major political events like the Brexit negotiations showcased how X facilitates the diffusion of information and creates user-generated content, influencing public sentiment (Mora-Cantallops, et al., 2021). Studies such as Lynn, et al., (2020) and Georgiadou, et al., (2020) highlighted X's role in mediating public discourse during Brexit. Moreover, analysis demonstrated that during times of polarization, influential users dominated discussions, as observed during the Euroscepticism wave on X (Rajabi, et al., 2021).

The Changing Landscape of Spokesperson Communication. Historically, spokespersons have played pivotal roles in influencing public opinion. In the digital age, platforms like X have amplified this influence. Government spokespersons and politicians now utilize X to bypass traditional media, directly reaching the public and journalists (Park, et al., 2016; Broersma, et al., 2015; Gruzd, et al., 2018; Casero-Ripollés, et al., 2022; Caplan, 2013).

The Ukraine-Russia conflict introduced new challenges in the realm of digital narratives. Preliminary studies highlighted the intense battle for narrative control. The dynamics of identity, intertwined elements of identity and image, and the challenges of winning narrative contests on social media platforms were evident during this conflict (Miskimmon, et al., 2014; Lutz, et al., 2022; Zaharna, 2016; Neate, et al., 2010).

The Ukraine-Russia conflict has been portrayed on social media in various ways. There has been a prevalence of Russian propaganda and misinformation on platforms like Facebook and X, with a disproportionate role played by superspreaders in amplifying unreliable content (Pierri, et al., 2023). Comparative media analysis of X and Weibo platforms showed that Weibo posts are synchronized with Chinese mainstream media, while X posts are delicate and provocative from the perspective of individual encounters (Tao & Peng, 2023). The Russian government has used its official X accounts to shape English-language conversations about the war, portraying itself as a noble world leader interested in peace and cooperation (Shultz, 2023). The conflict has also led to an increase in public engagement with Russian state-sponsored media and other domains known for pushing unreliable information (Chen & Ferrara, 2023). Additionally, a dataset of tweets posted by news or media companies worldwide provides insights into the global narrative surrounding the conflict (Hakimov & Cheema, 2023).

To sum up, the landscape of global discourse has significantly evolved with the advent of social media platforms like X. From grassroots movements to major political events, these platforms shape and reflect public sentiment in real-time. While individual users contribute to the broader discourse, the voices of official spokespersons, with their authority and reach, significantly influence narratives. Despite the existing literature on X's role in global events, the specific dynamics concerning European spokespersons during the Ukraine-Russia conflict

remains under-explored. This study aims to fill this gap, providing insights into how spokesperson-led narratives on X influence public discourse during major geopolitical events.

Purpose of the Study

The objective of this research is to investigate the narratives surrounding the Ukraine-Russia war on X (formerly Twitter), emphasizing the influential role of spokespersons in shaping public opinion and the emotional sentiments echoed throughout the discourse. Given the transformative potential of social media in global discourse, understanding these dynamics is crucial for policymakers, media entities, and public relations practitioners as well as ordinary people. The questions this study seeks to answer include:

1. How does information spread on X regarding the Ukraine-Russia War influence public opinion?
2. How do X discourses around the conflict shape emotional responses among the users, especially with regard to European spokespersons?
3. How have discussion topics regarding the war evolved over time on X?
4. What broader insights can be drawn from X discourses about the societal impacts of international conflicts?

Addressing these questions will not only provide insights into the communicative dynamics of this specific geopolitical event but also offer a blueprint for understanding how narratives evolve on social platforms during major global crises. This, in turn, holds significant implications for strategic communication efforts during such situations.

Data Collection

In order to determine what kind of impact social media has had on people during the Ukraine-Russia conflict, we collected and analyzed English tweets containing words related to the spokespersons of EU, UK, France, Germany, and Italy posted during the conflict between February 1st and September 1st, 2022. Through this data, we aim to uncover patterns, trends, and sentiments that dominated the digital discourse during this period.

Data Analysis

In analyzing the dataset, we employed a combination of text analysis and sentiment analysis tools to reveal underlying thematic trends, emotional tones, and public sentiment associated with each spokesperson and the unfolding events of the war.

Central to our sentiment analysis is the use of the RoBERTa-base model, a robust language model renowned for its achievements in various natural language processing tasks. RoBERTa-base is a replication study of BERT pretraining, evaluating the impact of hyperparameters and training data size. Notably, RoBERTa-base can match or exceed the performance of many models that followed BERT, showcasing its high accuracy and versatility in handling language-based tasks. Its state-of-the-art results on datasets such as GLUE, RACE, and SQuAD underline its capability to derive nuanced insights from vast textual datasets (Liu et al., 2019). The choice of RoBERTa-base in our study ensures precision in extracting emotional sentiments and capturing the intricate nuances of public discourse surrounding the conflict.

Findings

Our data collection encompassed a substantial 148,170 Tweets from English-speaking X (formerly Twitter) users. When sorting these tweets based on mentions of spokespersons and their associated countries, a clear trend emerged. Spokespersons representing the EU were the most frequently discussed, featuring in 47% of the collected tweets (Figure 1). Spokespersons from the UK were the next most prominent in the discourse. However, it's worth noting that the English language of the dataset could have contributed to the increased mentions of UK spokespersons.
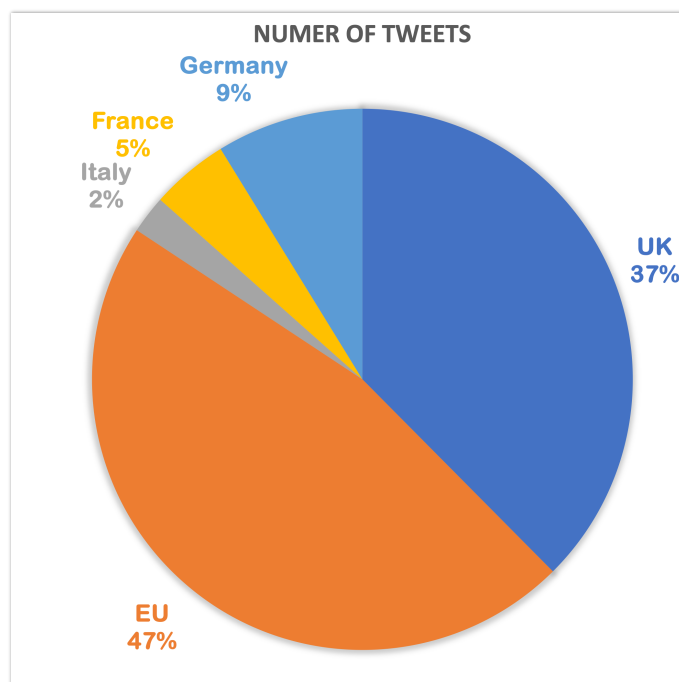
Figure 1: Number of tweets related to the spokespersons
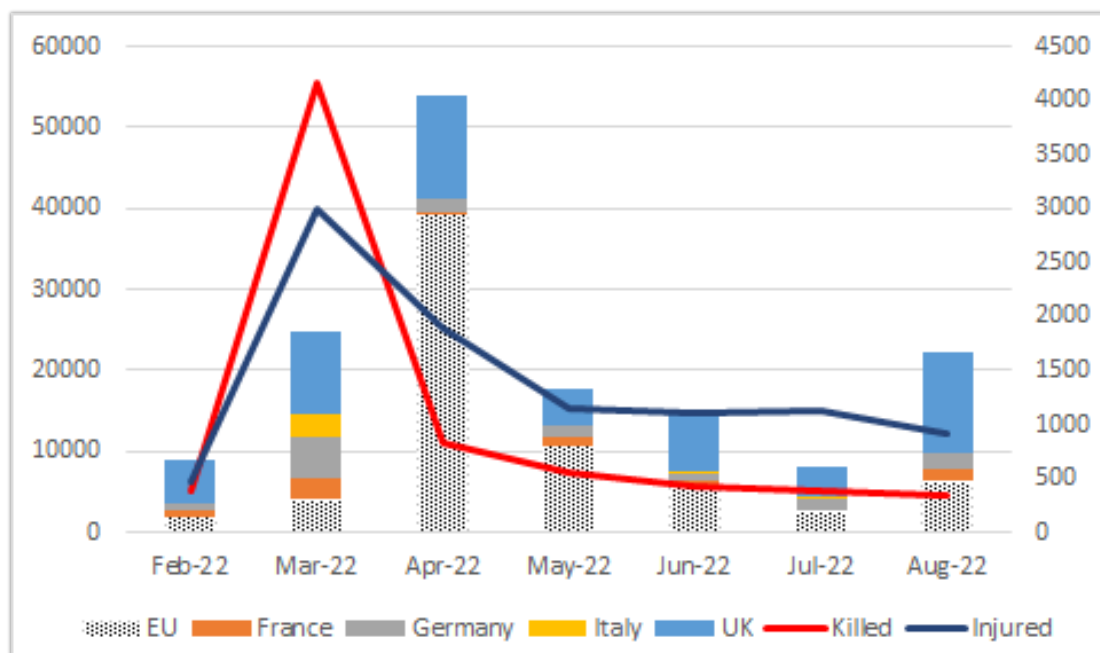
Figure 2: Correlation Between Ukraine Conflict Casualties and Tweet Volume of Major European Entities (Feb - Aug 2022)

Mentions of spokespersons associated with Germany also emerged significantly within the data. Given the nuanced stakes Germany holds in the Ukraine-Russia conflict, spanning from economic involvements and energy dependencies to historical contexts and commitments to European stability, it's understandable that English-speaking X users would engage extensively with content related to German spokespersons. In contrast, France and Italy had comparatively lower engagements.

In reviewing the data comprehensively, one discernible pattern stood out: English-speaking X users displayed a strong inclination towards content relating to spokespersons from the EU and the UK. This observation highlights the central role such spokespersons play in guiding English-speaking audiences' perceptions and understanding of the Ukraine-Russia conflict.

In the presented graph, we observe the trends in the number of tweets over a span of seven months from datasets corresponding to five significant entities: the EU, UK, Germany, France, and Italy. These trends are juxtaposed against the real-time data representing the number of individuals killed and injured in the Ukraine (Office of the High Commissioner for Human Rights, 2023) conflict during the same period (Figure 2). A distinct pattern emerges, suggesting a possible influence of on-ground events in Ukraine on the volume of X discussions. Specifically, as the numbers of casualties changed over time, there were corresponding fluctuations in the number of tweets from the datasets.

	France	Germany	Italy	UK	Killed	Injured
EU	0.143	0.464	-0.714†	0.536	0.357	0.429
France	1	0.607	0.5	0.321	0.179	0.179
Germany		1	-0.036	0.571	0.429	0.643
Italy			1	-0.036	-0.071	-0.214
UK				1	0.214	0.214
Killed					1	0.929**
Injured						1

**: $p < .01$ *: $p < .05$ †: $p < .1$

Table 1: Spearman's Correlation Coefficients for Tweet Volume and Casualties Across Major European Entities and the Ukraine Conflict

Table 1 displays Spearman's Correlation Coefficients between the volume of tweets related to various European entities and the Ukraine conflict against the number of casualties. It is observed that while there are fluctuations in the number of tweets in relation to the changing numbers of casualties, these correlations may not always be statistically significant.

For instance, a notable correlation is observed between tweets mentioning the EU and those referencing Italy, with a Spearman's ρ value of -0.714. However, it is important to note that this correlation, despite its magnitude, is not perfectly statistically significant at the commonly accepted levels ($p < .01$). Similarly, while a moderate correlation (ρ = 0.536) is seen between the EU and UK datasets, and a strong correlation between Germany and France with a ρ value of 0.607, further tests and analyses are essential to ascertain the significance and implications of these observed trends. However, since these values are not significant, it is necessary to calmly understand the meaning of the pseudo-correlation where is a risk in assuming that tweets are linked to core public opinion within each country or the EU. Then, as we delve deeper into the data analysis, it becomes evident that the shifting online discourse

is not isolated but rather seems influenced by real-world events. Such findings underscore the importance of understanding the interplay between real-world events and their digital reflections, especially in the context of geopolitically significant events like the Ukraine conflict.

Text Analysis

In the visualization network provided, dominant terms such as "TIGRAX", "force", "diabetes", "HIV", "commissioner", "EU", "UKRAINE", and "spokesperson" emerge prominently (Figure 3). This suggests that these terms hold substantial significance within the dataset's context. Noteworthy entities like "UN", "EU Commission", and "Josep Borrell" further hint that the dataset might pertain to geopolitical discussions or health concerns involving these specific entities. The web of connections between these words may signify their co-occurrence or potential semantic relationships in the dataset's content. A key observation is the evident centrality of discussions around the EU spokesperson. These discussions shed light on heightened concerns about the severe consequences of war, emphasizing the challenges associated with untreated diseases. Concurrently, there's a marked discourse on themes such as potential military withdrawal, the influential role of the UN in the ongoing conflict, the prospect of the US President's visit to Ukraine, and debates surrounding Ukraine's possible accession to the EU.

Upon analyzing the visualization centered around "spokesperson" with a focus on the UK, several key themes emerge: The Royal Family (Figure 4). With terms like "Harry", "Duchess", and "Sussex" being present, it's evident that discussions around the UK spokesperson also encompass the British Royal Family, indicating their continued relevance in public dialogues.
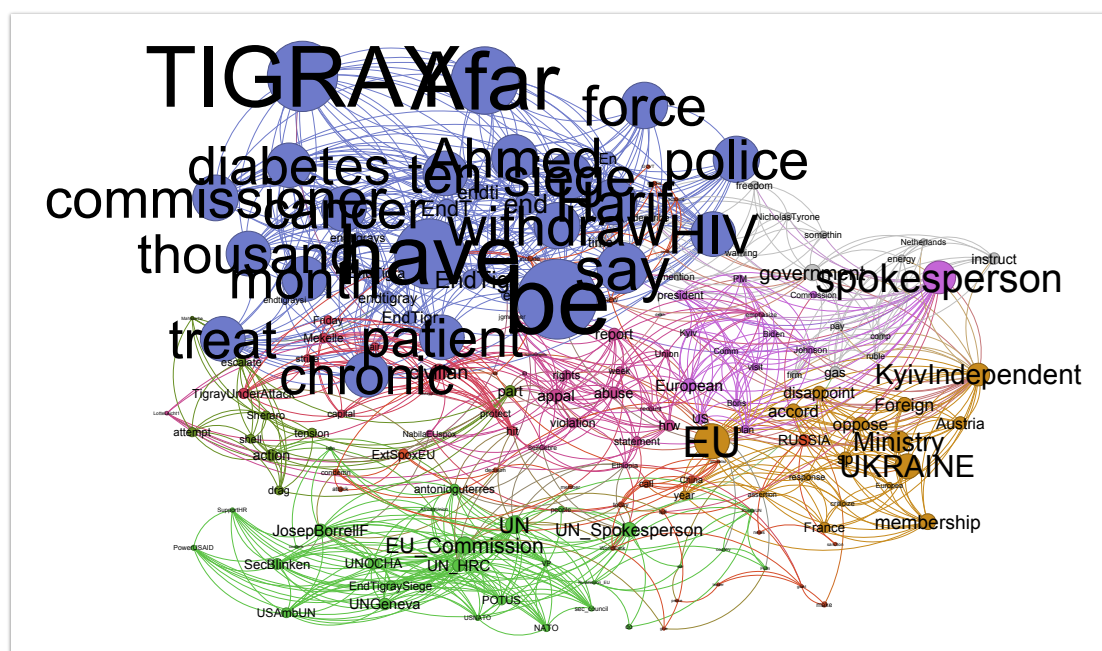
Figure 3: EU-Related Discourse Network: Key Terms and Associations
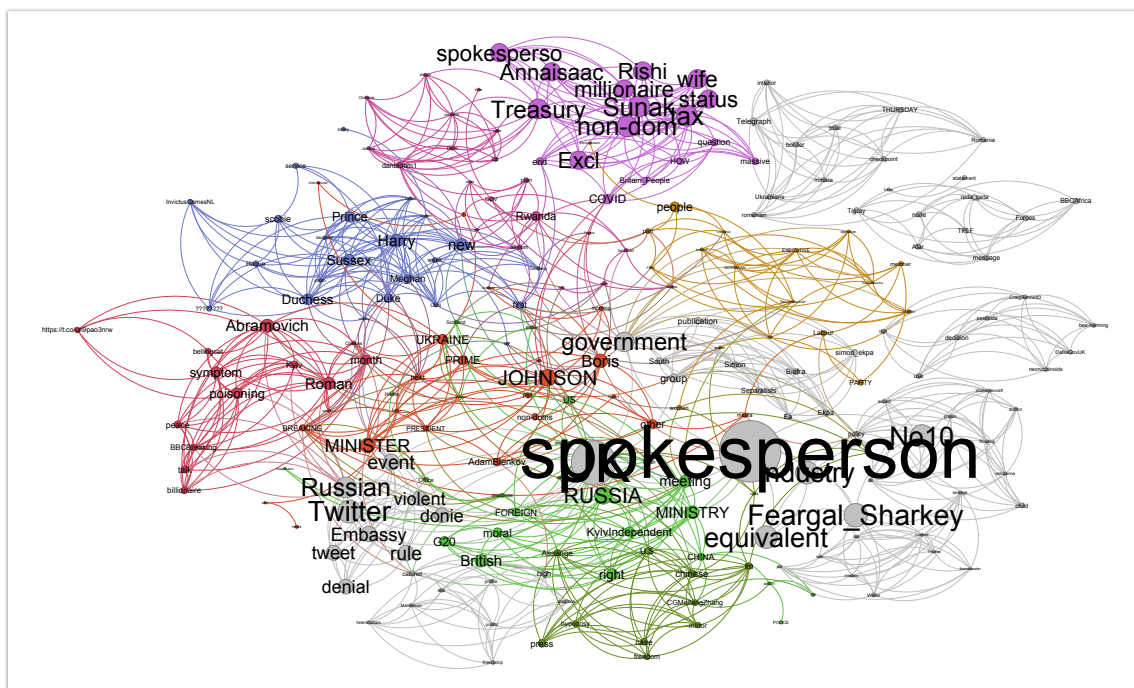
Figure 4: UK-Related Discourse Network: Key Terms and Associations

Political Figures and Entities: We see mentions like "JOHNSON", hinting at discussions related to UK's political leadership, possibly Prime Minister Boris Johnson. There's also a mention of "government", suggesting broader discussions about the UK government's policies or stances. International Relations: Terms such as "RUSSIA", "MINISTER", "Embassy", and "FOREIGN" suggest discussions about diplomatic relations, possibly in the context of the Ukraine situation or other global affairs. Other Noteworthy Mentions: "event", "tweet", "denial", and "violent" might indicate specific incidents or controversies that have been the subject of public discourse, potentially linked to official statements or actions by the spokesperson.

Given these observations, in summary, in the second visualization network, when users discuss the UK spokesperson, they often intertwine this with references to the Royal Family, particularly figures like Prince Harry and the Duchess of Sussex. Furthermore, there's a significant emphasis on political entities and figures, with Prime Minister Boris Johnson being a notable mention. Discussions also gravitate towards international relations, particularly with Russia, and possibly controversies or events that have been addressed or commented on by the spokesperson. This indicates the multifaceted nature of conversations surrounding the UK spokesperson, encapsulating domestic affairs, international relations, and specific incidents of interest.

Figure 5: Germany-Related Discourse Network: Key Terms and Associations

Figure 6: France-Related Discourse Network: Key Terms and Associations

In the third visualization network, when delving into discussions concerning the spokesperson of Germany, several pertinent subjects emerge (Figure 5). Foremost, there's an evident concern on the continued operation of nuclear power plants and the paramount importance of nuclear safety, especially in Ukraine. Additionally, the discourse captures Germany's need for Russian oil, underscoring the broader energy dependencies and strategies. This is further highlighted by the mention of a potential energy deal with Qatar, indicating Germany's proactive efforts to diversify its energy sources and reduce reliance on Russia. The visualization also touches upon the economic ramifications, with German energy prices being a topic of interest. Furthermore, entities like Reuters appear, suggesting that media outlets have been instrumental in reporting or influencing discussions on these matters. Collectively, this graphic insightfully showcases the multifaceted nature of conversations

surrounding the German spokesperson, weaving together energy, economy, geopolitics, and media narratives.

In the fourth visualization network, when exploring discussions concerning France, there's a pronounced focus on its international relations (Figure 6). A key concern appears to be France's relationship with Russia, as the two nations engage in complex diplomatic interplays. Another salient topic is the potential disruption in energy, suggested by the indications of halted gas flows from Germany to France. Moreover, France's role in supporting Ukraine, especially since 2014, is evident, marking its strategic stance in the broader European geopolitical landscape. The discussion also extends to Ukraine's aspirations for European Union membership, pointing towards France's potential views or positions on this matter. Intriguingly, alongside these geopolitical topics, the visualization hints at trending brands or subjects related to France, showcasing the multifaceted nature of conversations surrounding the nation. Overall, this graphic provides a comprehensive glimpse into the diverse topics that intertwine when users discuss France.

Figure 7: Italy-Related Discourse Network: Key Terms and Associations

The visualization network of discussions surrounding Italy presents a unique blend, distinct from other European entities under examination. As visualized in Figure 7, there is a noticeable emphasis on prominent brands like "BVLGARI", "MAC", "PENSHOPPE", and "LISA". These brand-centric discussions might reflect Italy's global reputation as a hub for luxury and fashion, and its inherent intertwining with the nation's identity even in geopolitical conversations.

Yet, this brand dominance raises questions within the study's geopolitical focus. It's possible that during the period under investigation, significant events or collaborations between these brands and geopolitical entities might have influenced public discourse. Notably, the evident connection to the Philippines may suggest diplomatic trade engagements, brand launches, or cultural collaborations.

Diving deeper into the geopolitical undertones, mentions of China, India, and a 'Chinese spokesperson' stand out, albeit not as prominently as the brands. These references hint at Italy's ongoing diplomatic or trade discussions, alliances, or tensions with these countries.

This duality in the conversation surrounding Italy underscores its unique position in global discourse, balancing its identity as a luxury fashion epicenter while simultaneously engaging in key geopolitical dialogues.

In a comprehensive examination of the five visualization networks, distinct patterns emerge concerning the discussions surrounding various spokespersons and countries. For the EU, the discourse is primarily centered on Ukraine's potential EU membership, coupled with concerns about nuclear challenges and global crises. Shifting focus to the UK, conversations are diverse, touching upon the Royal Family, nuclear safety in Ukraine, and diplomatic interactions, notably the removal of tweets from the Russian Embassy and China's principled stance on the Ukraine issue. Germany's narrative is deeply intertwined with energy topics: the intricacies of gas trade, the operation of nuclear power plants, the importance of nuclear safety, the nation's reliance on Russian oil, and proactive steps towards diversifying energy sources, as evidenced by their deal with Qatar. Furthermore, sanctions against Russia also pique interest in the German discourse. France's discussions reveal a geostrategic landscape, encompassing their relationships with both China and Russia, and their reactions to energy disruptions, such as the halt of gas flows from Germany. The narrative also touches upon France's involvement in arming Ukraine.
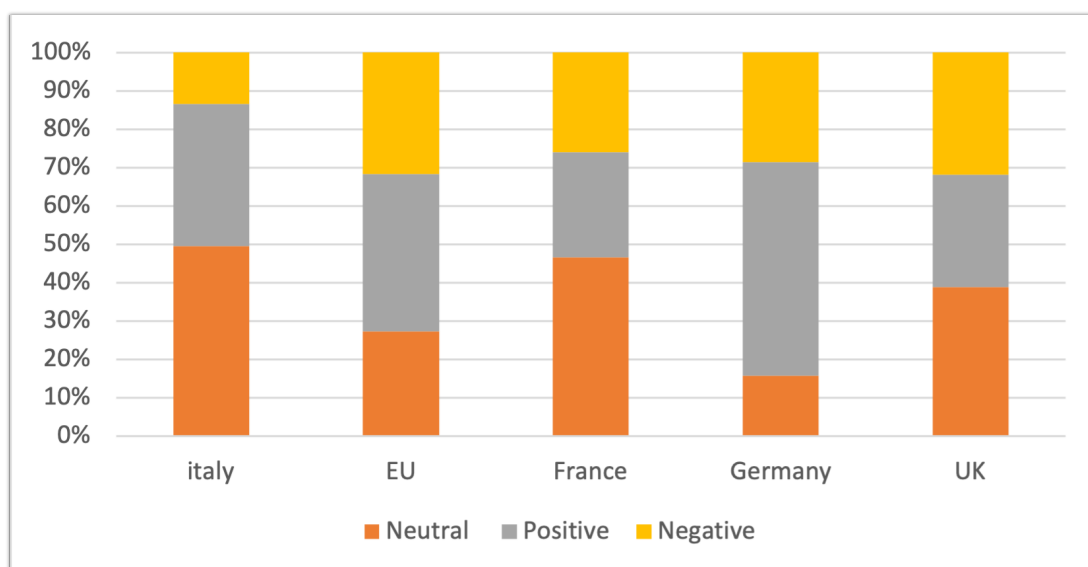

Figure 8: Sentiment Analysis Distribution for Major European Entities

Lastly, when Italy is under the lens, the dialogue leans towards luxury brands, highlighting the country's rich fashion legacy. Yet, amid this brand-focused discourse, Italy's foreign relations, especially with China and India, also carve out a space, indicating the nation's broad spectrum of influence and interests. These visualization networks underscore the multifaceted nature of conversations around spokespersons, revealing a tapestry of geopolitical concerns, energy strategies, and cultural identities.

Emotional Sentiment Analysis

The unfolding events of the war have induced dynamic shifts in public sentiment, as revealed by our study. The fluctuations in these sentiments provide invaluable insights into the emotional reactions of individuals in response to the evolving war dynamics.

The visual representation from our sentiment analysis offers a lucid depiction of the emotions expressed by the public when discussing spokespersons across various European regions during this tumultuous period. By leveraging a supervised machine learning methodology, our aim was to unravel the emotions encapsulating these discussions, providing clarity on how the public's perceptions and decisions shift in relation to the ongoing conflict.

To execute this, the RoBERTa-base model was employed—a sophisticated machine learning framework meticulously trained on an expansive dataset of roughly 124 million tweets. The RoBERTa-base model, renowned in the realm of natural language processing, has been effectively used in diverse tasks, from event extraction to text classification. This model integrates extensive prior knowledge and employs advanced techniques, such as gated fusion mechanisms, to bolster entity representation and bolster accuracy. Known for outperforming traditional BERT-based models, the RoBERTa-base model was an ideal choice, particularly given its adeptness at analyzing English language content, ensuring precision in our sentiment classifications.

Fundamentally, sentiment analysis classifies textual information into three principal emotion categories: negative, neutral, and positive (Figure 8). Our assessment vividly delineates these emotions. For instance, dialogues focusing on the EU spokesperson are predominantly tinged with negative sentiments, reflecting potential apprehensions or critiques about the EU's actions or positions. Conversely, discussions centered around Germany exude a more positive tone, suggesting a more favorable or optimistic view of Germany's role or decisions amidst the conflict. Equally revealing are the sentiments associated with spokespersons from the UK, France, and Italy. The UK presents a more balanced sentiment distribution, with nearly equal proportions of positive, negative, and neutral tones, suggesting a diverse range of opinions and responses to the UK's role and decisions in the conflict. Meanwhile, France exhibits a slight tilt towards neutral sentiments, possibly indicating a more reserved or cautious public reaction to France's actions or statements. Italy, on the other hand, showcases a predominant neutral sentiment, interspersed with similar percentages of positive and negative emotions, indicating that discussions around Italy's spokesperson may not have been as polarized or charged as those related to some other European entities. Such insights offer a snapshot into the collective emotional landscape, highlighting the deep-rooted influence of geopolitical happenings on public sentiment.

Analyzing the data from the Figure 8, our chi-square test offers compelling insights. The observed sentiment distributions—negative, neutral, and positive—in discussions about the spokespersons of Italy, EU, France, Germany, and the UK are not mere chance occurrences. There's a discernible difference in sentiment distributions in these discussions about the respective spokespersons, with this variance being statistically significant at the 1% level ($x2(8) = 6303.027$, $p < .01$).

Conclusions

The dynamics of the Ukraine-Russia war and its reverberations across the digital discourse have been intricate, multifaceted, and profound. Social media platforms, particularly X, have worked not merely as passive reflectors of global sentiment, but as active mediators, shaping narratives, perspectives, and emotional responses. This study, by diving deep into the discourse surrounding spokespersons from significant European entities, provides a granular understanding of these complex digital narratives.

Several key insights surface from our research, based on centrality in network analyses of European Spokespersons. The pronounced emphasis on their words from the EU, UK, and Germany, as evidenced by our data, underscores their central role in steering the digital discourse around the conflict. Their statements, perspectives, and the ensuing discussions serve as pivotal touchpoints in the broader digital conversation.

Our sentiment analysis illuminated the deep-seated emotions that geopolitical events elicit, that is "Emotional Resonance". While discussions around the EU spokesperson were tinged with negativity, suggesting apprehensions or critiques about the EU's stance, conversations about Germany bore a positive hue, reflecting approval or optimism about its role in the conflict.

The multifaceted discussions, ranging from direct war implications to tangential topics like luxury brands in Italy or the Royal Family in the UK, highlight the intricate web of narratives that emerge on digital platforms. These conversations mirror the interplay between historical contexts, cultural identities, geopolitical strategies, and real-time events. In this sense, confirming such a multi-layered online sphere, this study revealed the existence of diverse online public opinion as "a complex web of narratives" during this crisis.

We could identify "the reverberation and influence of real-world events". While there were observable correlations between real-world events, such as war casualties, and the volume of digital discourse, these relationships varied in statistical significance. This underscores the nuanced impact of on-the-ground realities on online narratives and the intricate relationship between the digital and physical realms in today's globalized world.

For effective digital discourse management, policymakers should keenly monitor and address sentiment dynamics on platforms like X, while spokespersons emphasize proactive, transparent communication. Media organizations, in their quest for balanced reporting, should incorporate diverse perspectives to avoid echo chambers and ensure a holistic portrayal of narratives.

On the one hand, this study offers a comprehensive analysis of English-language tweets during the conflict, on the other hand it's imperative to recognize its inherent limitations. Diverse linguistic communities may present varied narratives and sentiments, emphasizing the need for more multilingual research. Furthermore, focusing on other digital platforms, we could offer broader insights into the digital discourse around geopolitical upheavals.

In summation, the Ukraine-Russia war, as experienced and expressed in the digital domain, underscores the pivotal role of social media in today's geopolitically charged environment. Platforms like X are more than mere communication tools; they are arenas where global sentiments are forged, shaped, and disseminated. As the lines between the physical and digital worlds continue to blur, understanding these digital narratives becomes imperative, not only to grasp public sentiment but also to navigate the complex terrains of global geopolitics. Future research, building on the insights from this study, holds the promise to further unravel the intricate dance between global events and their digital echoes.

The findings of this study carry profound implications for various stakeholders. Policymakers and diplomats should recognize the vital role of spokespersons in shaping sentiment and strategize their communications accordingly. Media firms, in an era dominated by platforms, must prioritize accurate information dissemination, at the same time also they leverage these

platforms to gauge and respond to public sentiment. Digital platforms face the onus of ensuring content authenticity and promoting constructive dialogue, while researchers are beckoned to explore the rich intersections of linguistics, cultural context, technology, and global sentiment, especially in a multilingual digital landscape.

In the era of digitalization, with the burgeoning influence of artificial intelligence and sentiment analysis tools, the interplay between information dissemination, public opinion, and unfolding global events has gained unprecedented complexity. Such technological advancements not only offer a lens to comprehend public sentiment but also shape it in real-time. This study stands as a testament to this evolving landscape, illuminating potential avenues for deeper exploration into the intricate dynamics of social media, spokespersons, and global conflicts.

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The Impact of Digital Art on Traditional Arts

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Abstract
New technologies have affected all fields, including the arts, especially contemporary arts that embrace modernity. The rapid development of digital technology had a great impact on all types of arts, including traditional arts. It also had a great influence on the artist himself. This development has led to an escalation in breaking the boundaries between fine arts, new media art, technology, and commerce, resulting in a form of tension. We find ourselves asking, does this type of art require basic artistic skills similar to the original art? What are the differences and how it diverges and affects artists positively or negatively? Are traditional arts preserving their artistic identity or have they merged with the latter? Can digital art exceed or replace traditional art? Due to the ease of consuming, publishing, and sharing this type of art, the artist felt the need to keep up with this phenomenon and found himself forced to follow the rapid development and keep pace with the requirements of the times. What led the artist to change the content of the art medium or even develop or create a new one? This intersection between art and technology has led to new artistic innovations, as the process of creativity lies in constant renewal.

Keywords: Digital Art, Traditional Art, Technology, Artist, Art Medium

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Introduction

The field of painting has achieved a new revolutionary movement due to modern technology. The rapid development of digital technology had a profound effect on various fields, including traditional art forms. This also had a significant impact on the artists themselves, which in turn, has changed the way art is created and shared. Leading to the birth of a new art form called "digital art," a type of visual art that opens up new possibilities for artists to explore and expand their creativity. This evolution has attracted a broader audience and a varied range of productions. Digital art keeps expanding and gaining popularity among the younger generation of mainstream artists. It broadens widely until it becomes the most utilized artistic medium in the world of art and design. As a result, it allows, leading artists, with their innovative expressions, to reach a wider audience and push the boundaries of traditional art.

Art has been a means of expression and communication since ancient times and is still adopted regardless of the means of expression. Art serves to convey emotions, ideas, and creativity, whether in the form of traditional or digital art. The difference between them is the materials used, the former relies on physical tools such as canvas, and the latter is entirely based on technology (screen). Digital art has a wide range of objects including digital drawing, animation, visual effects, and everything done through technology on a smartphone, smart board, or computer. Conversely, anything made without technology is traditional art including painting on canvas, sculpturing, decorating, crafting, and many other artistic forms.

Defining Traditional Art and Digital Art

Traditional art refers to artistic works created with techniques and materials that were commonly used before the advances of the digital age, which typically involve physical mediums such as paint, pencil, or sculpture. It engages the human being and immerses him in the creative process with his touchable tools and materials. These traditional practices, passed down through generations, are historically and culturally significant, connecting us to our heritage and preserving artistic traditions.

Digital art is a creative process that uses digital technology and computer software in a way that allows users to produce the finest visual details for display over the web. The innovative medium of digital technology has also been known by different names, such as computer art or multimedia art, but the term digital art has been adopted for the production of new media art. Digital art has many types, like digital painting, digital animation, digital sculpting, visual effects, and everything else that is done through technology on a smartphone, tablet, or computer. It allows artists not only to create but also to manipulate and modify artwork digitally. This form of art is also used in advertising and filmmaking to produce visual effects.

Key Differences Between Traditional Art and Digital Art

In the realm of artistic expression, a fascinating dichotomy exists between traditional and digital art. While traditional art preserves centuries-old techniques, digital art unlocks a world of limitless possibilities. Traditional artists may feel threatened by the rise of digital art, however there are many advantages and opportunities for both mediums. Thus, There are differences and distinctions between traditional and digital art.

The distinction between the various media, traditional and digital art, lies in their medium. Traditional painting requires drawing on a surface such as cloth or paper and utilizing physical

materials, a real medium such as paint, paper, cloth, sand, or clay. Any appropriate surface can be used to make traditional art. On the other hand, digital art uses technology to create art, it is an on-screen painting that is completely virtual. "Computer Software provides various strokes, lines, pigments and materials, and the printer outputs the final work."[1] It gives artists new tools and methods for their creation, like layers, filters, effects, undo/redo, etc... This means it can only be displayed digitally on screens, or printed. However, there is debate to whether we can consider it an original art copy.[1]

Traditional art can be experienced by touching the material, mixing tools, reflecting light, adding real textures, etc. To create this experience, you should possess a profound understanding of the materials, their nature, potential, capabilities, techniques, and whether they harmonize. Whether you are looking for a bright and vivid green hue or a gloomy and dark tone, you should mix blue with yellow in different proportions to acquire the precise shade you desire. The process of mixing and blending colors requires several skills, including an understanding of color theory, to get the proper tone.

Digital art is only possible with a pen and screen, although it lacks human touch. It uses colors that are chosen specifically from a screen rather than blended to achieve the desired color. Additionally, controlling the flow of the paint is essential in traditional art; on the other hand, in digital art it's impossible to control the flow of the brushes, although there are several options for the size of the brushes in the palette.

You must practice traditional arts like painting in order to learn and control how to use a paintbrush in a specific way and to make distinct strokes on canvas or any other medium. It enables you to utilize various tools in addition to a brush, such as your fingers, body, pencil, charcoal, and different colors. While there are many ways to create art, you should consider if the medium can be used in combination with others. In traditional art, artist can use all of his senses to connect with the environment by touching the tools, feeling their textures, combine various materials which digital art cannot provide. It also demonstrates how various materials can be combined to create stunning works of art.

Concerning the texture, conventional art can not only imitate the texture but also use a real textures or mix different materials, use gesso, thick paintbrushes to get the texture and result desired. However, digital tools can only imitate the real texture, by providing several tools like brushes, filters that can produce a similar texture, but you can never have a real touchable texture.

Digital painting, on the other hand, enables artists to experiment with a variety of styles and colors quickly by selecting them on the computer. With features like layers, Ctrl+Z undo function, and other tools, making the process simple and easier. Additionally, unlike traditional art, artists can always go back to a previous state of their creation and make modifications. Also, it's easy to create multiple versions of the same artwork. However, digital art doesn't provide the practical experience of working with different materials and textures, and it's not possible to return to a previous state within a physical piece of art.

In digital art, you can easily fix mistakes by using the undo button (Ctrl + Z), which allows you to delete anything or make changes by returning to the previous step. This can reduce the

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[1] Innovative Computing Vol 2 - Emerging Topics in Future Internet: Proceedings of IC 2023. (n.d.). Germany: Springer Nature Singapore. P.489

pressure to prevent errors and enable you to fix and repair them quickly. These simple methods might appear to interfere with their capacity to learn drawing. When it comes to traditional art, there is no undo button, so mistakes cannot be corrected and may require to start over. Because alterations or inevitable mistakes in artwork cannot be fixed, it will affect the final work or even ruin it. Achieving mastery in this technique requires a lot of practice and knowledge. It takes years of practice and complete dedication to become a professional in any traditional art form.

Nonetheless, some mistakes can give your work a unique aesthetic. As Scott Adams said, "creativity is allowing yourself to make mistakes. Art is knowing which ones to keep"[2] so you can discover how mistakes can strengthen your artistic expression.

The significant skill of learning is knowing when to judge whether a mistake should be avoided or turned into something valuable. However, striving for perfection and attempting to eliminate all mistakes can lead to unnecessary pressure and frustration. These mistakes could enhance your problem-solving skills, and teach you how to avoid them next time. For instance, even the incorrect marks provide richness and dimension to the drawing, serving as transitions in the creative process that enrich and distinguish it. Ultimately, there is no such thing as a mistake. They can be viewed as opportunities for improvement and growth, and turn out to be aesthetic, many art forms can embody happy accident, "an accident is happy by virtue of its producing an artistically meaningful property of the work: it may also be happy in respect of this feature being artistically valuable."[3] In the creation of an artistic masterpiece, they play a part in the overall outcome and contribute to a finished piece. John W. Gardner said, "Life is the art of drawing without an eraser."[4]

Digital art can be easily reproduced and distributed in multiple formats and variety of sizes with remaining a high resolution. On contrary, traditional art is typically one-of-a-kind, with each piece being unique and cannot be replicated, that's why is often considered more valuable than the latter. Due to its distinctive characteristics and properties, each piece is an individual creation and not mass-produced. The artist himself is unable to reproduce his own work exactly, because every brush stroke is different and unique, resulting in different touches, and it will not be similar to the original. Even though digital art has established itself in many creative fields and gained wider popularity, the originality of traditional art is still needed and cannot be replaced or abandoned. They influence and complement each other and are used together to create hybrid art using mixed media. Accordingly, the necessity for original and one-of-a-kind art continues to exist alongside the rise of digital art.

Both traditional and digital art have their benefits and drawbacks, and it's up to the artist to decide which medium best suits their needs.

Creating digital art is a continuous learning process that involves making mistakes and learning from them. The final product is always digital even if there are several applications with different features that can be used. Tradition painting may require several sessions to produce, but it will help you develop patience, tenacity, and perseverance. Consistent daily practice is necessary to learn and master any form of art.

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[2] Brisbin, C., & Thiessen, M. (Eds.). (2018). The Routledge Companion to Criticality in Art, Architecture, and Design (1st ed.). Routledge. P.39

[3] Gaut, B. (2010). A Philosophy of Cinematic Art. United Kingdom: Cambridge University Press, P.156

[4] The Value of Time and Leisure in a World of Work. (2010). United Kingdom: Lexington Books. P.119

The Impact on Visual Arts

Positive and Negative Impacts of Digital Art: (Advantages and Disadvantages of Digital Art)

Positive Impacts

The advantages of digital art lie in its simplicity to use, as it requires fewer materials and equipment than classic art. "Throughout the creative process, artists use electronic tools and materials provided by Computer Software."[5] It is sufficient to purchase a smartphone, laptop, or tablet to create art at any moment, even while traveling. There is no need for a bag full of supplies, and there is no clutter or mess. Everything happens in your tool. Creating paint in old way can sometimes be disorganized and messy, often resulting in stains and colors on hands, clothes, and other surfaces in the workplace, as well as smudges on carpets and floors. Therefore, you must devote additional time and effort to cleaning up and organizing the mess.

With digital art, you can achieve anything you can imagine. It has limitless potential. One of its most essential features is the undo button, which allows you to reverse any mistake in one simple step. Also, explore various options to determine the most effective one. Unlike traditional painting, it will not be distorted or have a fatal flaw in the final artwork. Furthermore, it is simple to use and learn and requires less effort than traditional art. The advancement of technology has simplified the process. You don't need to understand the mechanisms of how materials work. With just a few mouse clicks, you can create anything.

Another advantage of digital art is the ability to create multiple copies of the same work. As well as the ability to produce many variations of the original design, leading to more options for customization and selecting a preferred version. In addition, artists can sell and distribute their printing copies in a high quality to a wider audience.

Professionalism in digital art can also be attained in a relatively short amount of time. Remember, it is quick to create; there is no need to mix colors or wait for them to dry, and there is no physical attribution to art like in the traditional way. Once you add the finishing touches to your art, it will be ready for publication. In addition, traditional paint can be time-consuming due to several obstacles to producing an artwork. It might take a long time to complete an artwork. For example, applying a new layer of color to an oil painting, requires a specific amount of time to dry, which can be a long process. However, waiting for the paint to dry before proceeding to the next step is essential, otherwise, you run the risk of accidentally blending wet and dry colors. As a result, it can take days to weeks, and occasionally even months or more, to finish a single work of art. Additionally, different equipment and tools are required, such as painting materials (oil paint, acrylic, watercolor, etc.), paint solvent, linseed oil, turpentine, paint brushes, palette knives, canvas or other painting surfaces, easel, palette, charcoal pencil, oil paint cleaner, etc.

Furthermore, it may seem expensive, but it requires a one-time investment, and you will never run out of supplies. Purchase a tablet or laptop and a set of programs, or even just one program, capable of bringing your desired art to life. In contrast to traditional art, you must always

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[5] Innovative Computing Vol 2 - Emerging Topics in Future Internet: Proceedings of IC 2023. (n.d.). Germany: Springer Nature Singapore. P.489

purchase supplies and art tools. The cost of buying new tools and supplies for each project are higher, which are more expensive in the long run.

Regarding proper storage and maintenance, when it comes to storing artwork, digital art has the advantage of being easily stored and protected without the need for a workspace. You can keep it on your laptop or hard drive for years and quickly download and print it whenever you want. Unlike traditional art, you will need enough space to preserve the materials and store the artwork for an extended period of time, which can be expensive and potentially risky. Where digital art there is no risk of an accidental liquid spill or stain leaving a permanent mark on your drawings and paintings, nor is there a risk of them being torn or ruined. There is no way to accidentally ruin your digital art creation because there is always an "undo" button. You can promptly back up your data or reverse errors, ensuring the safety of your digital artwork.

The development of digital technology not only "has enhanced classical mass media and their production and distribution mechanism, but also has brought about new art forms- namely interactive and participatory art- art forms that engage not the masses but the individual."[6] Also, it has improved the production and distribution of art, allowing people to access art from anywhere in the world, creating a more connected and accessible art community. This kind of accessibility enable artists to reach a wider audience and connect with like-minded people also allow them to experiment with innovative art forms, which can be easily shared online and accessed by anyone with an internet connection." Followed by an increase in the number of digital art collectors, since more people are discovering art and can easily purchase online. Furthermore, it opens up for online collaboration between artists, sharing their ideas, working together on the same project, giving feedback, etc.… "artist can now work together on projects in real-time, regardless of their location or time zone."[7]

It also serves the artist to manipulate and transform their work with the computer software making it a valuable artistic medium to modify and alter their creations, which offers unlimited possibilities. Three-dimensional virtual reality has evolved into a medium that enable artists to reinvent traditional forms of art, creating innovative pieces.

This innovative tool meets a variety of artistic needs, offering numerous opportunities for enhancing creativity and imagination while breaking down the barriers "between different art forms, and between art and reality, artist and audience."[8] It allows artists to broaden their horizons and minimize limitations and problems that may face in traditional painting. The development of digital art has made art production less demanding, enabling artists to concentrate more on expanding their creativity and producing high-quality work. It also influenced traditional art and transformed the way we create and appreciate art. Currently, artists use computers, digital programs like Photoshop, Illustrator, 3D modeling and digital cameras to create and modify their works, while getting inspiration from one another. Sharing their work has become much easier and simpler.

The use of digital technology has led to improvements in production and distribution patterns. Digital art can be simply replicated, allowing you to make many copies of your work. You may also produce hundreds of variations on your original artwork by generating numerous separate art copies. This allows you to create several variations of your artwork and select the best one.

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[6] CREATE!. (2023). (n.p.): S Scott Jr.P.33

[7] Ibid

[8] Kennedy, A. (2014). Being Cultured: In Defence of Discrimination. United Kingdom: Imprint Academic.P.167

The Internet and social networking sites contributed to its propagation, dissemination, and accessibility across the globe. While digital art is technically advanced, it also has flaws because nothing is perfect; Perfectionism is unachievable in all creative activities including literature, painting, film, song, food, and other arts, as Salvador Dali once said, "Have no fear of perfection; you'll never reach it."[9] That means don't waste your time, energy and effort trying to achieve it, because everyone's opinions about what is ideal is different. Consequently, everything has benefits and drawbacks. While digital art is technologically advanced, like all things, it does have its own limitations.

Negative Impacts

One of the disadvantage of digital art is exposed to stealing and difficult to maintain piracy, as digital files can be easily copied and distributed without the artist's permission. "With the distribution of multimedia intellectual property rights are more threatened than ever it is due to the possibility of unlimited copying without fidelity loss."[10] Images can be copied many times without any restriction even with the attempts to apply copy protection and encryption mechanisms, it does not fully solve the issue and have been hacked in some way or other.

It is also easy to modify and make adjustments and alterations, which makes it more difficult to authenticate and maintain privacy. As a result, collectors must be aware when purchasing this kind of art. In addition, the fact that it can be reproduced easily and made into several copies, became less valuable than traditional art, where you can't find an exact copy, it's unique. Additionally, digital art is not as tactile; you can't touch and feel the texture, making it less appealing to art collectors.

Despite the fact that digital creation is accessible and easily operated, it still presents some challenges. Like dependence on electricity, batteries, and chargers. Also, when you encounter technical problems, the program abruptly stops functioning. You can lose your progress, which can cause application crashes, device malfunctions, errors, and corrupted files. Furthermore, the hard drive may crash, and there's a high risk of losing data. Moreover, if a power outage or battery drain before saving the work, it will be lost. Additionally, it can also be vulnerable to viruses and other malware, which can corrupt the artwork, that's why "the complexities of the technology required the artist and other technical support to cope with breakdowns, software glitches and similar failures."[11]

Anyone can create digital art by simply learning the program software, without any previous experience, technology does everything for you. After a while, digital creative practice can become stagnant due to a lack of appropriate challenges. "The designer can modify the rules without fully knowing what effects the changes may have on the outcome when the code is run; the same drawing program can produce a wide range of new and unexpected visual outcomes each time."[12]

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[9] Virtue, D. (2017). The Courage to Be Creative: How to Believe in Yourself, Your Dreams and Ideas, and Your Creative Career Path. United States: Hay House, Incorporated. P.104

[10] Advances in Computer Vision and Information Technology. (2013). India: I.K. International Publishing House Pvt. Limited.P.718

[11] Museums and Digital Culture: New Perspectives and Research. (2019). Germany: Springer International Publishing. P.157

[12] Richardson, A. (2017). Data-driven Graphic Design: Creative Coding for Visual Communication. United Kingdom: Bloomsbury Publishing.P.69

The digitally generated artwork is virtual; it cannot be touched or felt during the creative process. It lacks a physical connection with the materials, resulting in a disconnection between the artist and his tools. This lack of communication can limit the artist's ability to experiment, explore and express his creativity. Unlike traditional art, an artist must communicate with his medium to immerse himself in his work.

Digital artwork lacks physical form, lifeless. It will remain a piece of digital art that you created on the screen. The only way to obtain a physical copy of your digital art is through printing. Your artwork may appear brilliant on the screen, but it loses its original touch and becomes dull after being printed. So, technically, every piece of art you create will be virtual. As a result, some may find it unappealing or boring.

There are concerns regarding physical health issue. The consequences of smartphone, tablet, computer use, or working on any screen is associated with eye strain and fatigue, "higher prevalence rates for ocular symptoms were found in groups with greater exposure to art display technology."[13] Staring at displays for long hours, while creating any form of digital art, can cause eye strain and headaches due to the blue-violet radiation emitted by the screen. Also, looking at a device before bedtime leads to sleep deprivation. In addition, sitting for long periods of time in a bad posture can cause tension in the neck, shoulders, and lower back. So your spine may curve over time and "poor posture may correlate in some form to musculoskeletal pain as it pertains to technology use."[14]

Another aspect of traditional art's advantages that cannot be replaced is using art as therapy. It is an approach that involves the use of art to acquire insight, explore one's emotions, reduce stress, anxiety, cope with mental disorders, raise awareness, assist with some psychological difficulties, promote one's self-esteem, and address other issues. This form of art enhances creativity, problem-solving skills, and self- reflection, and promotes self-esteem. Art therapy is used as mean of expression when individuals have difficulties expressing themselves verbally. Where client's express their feelings through "the use of art materials within the wider boundary of the physical space was the chief therapeutic tool."[15] It is beneficial for individuals seeking to improve their emotional and mental health and overall well-being.

Creating digital art can be a challenging task, especially when faced with a wide range of editing tools that require technical knowledge to operate and dedication to learn how to manipulate textures, effects, patterns, etc. The endless number of possibilities can lead to overthinking and creative paralysis. For instance, selecting an effect from thousands of options can be mentally exhausting and time-consuming.

How Technology Has Changed Artistic Expression

Digital tools like Adobe Photoshop, Illustrator, 3D modeling, animation etc. have grant artists to work in new mediums and tools to generate large-scale digital paintings and installations.

Technology has a profound impact on artistic expression, opening up new possibilities and pushing the boundaries of what is was impossible in the world of art. "The boundaries of art

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[13] Technology and Adolescent Health: In Schools and Beyond. (2020). United Kingdom: Elsevier Science.P.370
[14] Ibid
[15] Case, C. (2011). The Changing Shape of Art Therapy: New Developments in Theory and Practice. United Kingdom: Jessica Kingsley Publishers. P.124

are changed by the advent of software. In practice, the software itself becomes a key component of the art (if not its core)."[16]

One of the ways that technology has changed artistic expression is by giving artists new mediums such as digital art, video art, and virtual and augmented reality experiences. Technology has revolutionized the way art is created, edited, and produced. Digital art has emerged with different techniques and software as a powerful tool that enables artists to create and manipulate their work, with features like undo/redo, layering, and the ability to easily make revisions. Also, it provides artists with a variety of ways to change and perceive materials.

Compared to traditional art, digital programs are more affordable and accessible with more tools and software. Technology has made it easier for aspiring artists to get started and experiment with different techniques that "might be challenging the very idea of consciousness itself and making different approach to the representation of reality." [17]

Digital technologies have made it easier to distribute and share artwork with a wider audience, through online galleries, social media platforms, and other digital channels. Thus, the internet has influenced the establishment of a global, interactive market for digital arts. It also, enable artists to collaborate with others from around the world, breaking down geographical barriers and fostering a sense of community among creatives. It would be challenging for traditional artists like painters and sculptors to collaborate with others to create one of their works. Imagine they want to produce one, it would be impossible, "The sculptor is not able to send a lump of clay across the world."[18] A painting cannot be transported to another location in order to allow another painter to collaborate or make adjustments. By contrast, Digital painting can easily be shared by sending the file through the use of an internet connection. This enables fast delivery to any place in the world. Moreover, this artistic collaboration allows for multiple opportunities; like returning the file with several new possibilities, making amendments, and improvements, having discussions, and sharing knowledge.

As demonstration, the British artist *David Hockney started with traditional painting in the 1960s and '70s with fun and glamorous depictions of Californian life. In 1982, Hockney discovered technology, he began making artwork from cameras with photos arranged into disjointed collages. Then, Hockney was making art with fax machines and photocopiers. Then, in the last 10 years, he created and exhibited works he made with smartphone apps and iPad. Hockney interprets the importance of one's creativity regardless of the medium whether it's traditional or digital art. Also, He referred to the limitless possibilities that digital art offers artists to experiment with new techniques, styles, and innovative creations. He said: "Whatever the medium is, you have to respond to it. I have always enjoyed swapping mediums about. I usually follow it, don't go against it. I like using different techniques."[19] Digital art allows artists to manipulate pixels and create innovative works that were once impossible to achieve with traditional art forms.

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[16] Boden, M. A., Edmonds, E. A. (2019). From Fingers to Digits: An Artificial Aesthetic. United Kingdom: MIT Press. P.215

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Conclusion

The value of traditional art cannot be replaced or withdrawn in the digital world. Although digital art facilitates its spread and provides more employment opportunities. Traditional art will remain the essence and foundation of digital art. For instance, when we examine artworks at exhibitions, the importance of painting is still overwhelming, it carries several meanings. One way to enhance the aesthetics of anything is through traditional art. The human touch is irreplaceable and still hold a special place for many artists and collectors alike. Visiting galleries can be a captivating experience as one gets lost in the beauty of the original artwork. Despite all the challenges of traditional painting, the result is a unique, distinctive work of art.

Traditional and digital art have mutually influenced each other, regardless of the medium. Art will remain art, whether it is traditional or digital art. Traditional methods do not vanish or expire in the digital age, cancel each other out, or substitute one in favor of the other. Instead, the two forms complement each other. Each provides a distinct and unique expression of thoughts and emotions. This reciprocity between them explains the influence and interaction that occur. Thus, the creative process will evolve and is constantly changing as both forms coexist and impact one another. As a result, the opportunities for creativity are endless.

Both traditional and digital art are equally important in their own ways. While some may fear the impact of digital disruption on traditional arts, it is clear that technology is opening up new possibilities for artists and audiences alike. Digital art may offer opportunities that traditional art does not provide to keep up with the demands of the contemporary world. Traditional art is the essence and foundation on which art has developed. Regardless of the medium, whether traditional or technological, art will remain a form of expressing thoughts and feelings in its own distinct way. Traditional will not fade in the digital age because it is the essence, and neither will cancel the other out.

*Winston Churchill (1874–1965) once said: "Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse."[20] Here he emphasizes on the value of both tradition and innovation in the field of art. Tradition acts as a shepherd for art, providing guidance and direction. It re the traditional techniques, styles, and concepts passed down through generations. Digital Art, on the other hand, is given new life through innovation, allowing it to evolve and remain relevant. Without innovation, art becomes stagnant and lifeless. It highlights importance of balancing tradition with innovation in order to sustain the vitality and growth of art.

We must recognize that technology has limitations, and both forms of art (digital art and traditional art) have advantages and disadvantages and impact each other. In order to gain a true understanding of the essence of art, we must acknowledge that each piece is unique and cannot be compared. Furthermore, it is unreasonable to claim that traditional art is superior to digital art or vice versa; both serve distinct functions. However, it is undeniable that digital artists start their journey by learning traditional drawing techniques. Those who pursue mastering art should begin by studying the old master's history to gain a deeper understanding of art concepts, which is still required for successful digital work. In many ways, digital art

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* Winston Churchill, Sir Winston Leonard Spencer-Churchill (1874 –1965) a former British Prime Minister, a writer and a politician

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mimics traditional art, and both forms of art require expertise and creativity to produce a significant and impressive masterpiece.

It is recommended to have a strong foundation in traditional art to be proficient in digital art. Because you must first learn how to wield a pencil and the basic techniques of sketching, composition, color theory, and creating layouts before exploring digital tools like Photoshop or any other programs. Learning both forms of art would be beneficial because it will expand your capability, creativity and lead to make an exceptional artwork.

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Art Therapy for Children
–Developing Courses in Creativity to Deal With Difficult Emotions

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Abstract

The covid-19 pandemic has disrupted education systems globally, affecting the most vulnerable learners the hardest. For Ukrainian children, there has been a double shock, as the war disrupted their lives right after the pandemic, aggravating their stressful condition. The aim of the project being presented here was to develop a methodology based on the principles of art therapy, that could be implemented by persons without education in psychology or arts, to help children who have experienced trauma, at the same time as it is suitable for healthy children. A course of five holistic integrated sessions was developed, that systematically integrate and optimally alternate artistic, emotional, conversational and creative plots, to support children to realize negative emotions and turn them into creative energy. Art therapy is based on the idea that creative processes can be used to express and explore feelings, thoughts, and emotions, and this may help to reduce stress, anxiety, depression, and trauma, as well as to improve self-esteem and self-awareness. The course was piloted in Norway by The Children's Station in the voluntary organization Blue Cross Kristiansand. A group of six children participated in the course over a period of six weeks. They were aged seven to 13 years, and three of them had a refugee background from Ukraine. Evaluations showed that the six children appreciated the sessions, particularly some of the drawing exercises. Two of the girls also reflected that this may help children who have experienced trauma by giving them "a break from life".

Keywords: Art Therapy, Trauma, Emotions

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Introduction

During the pandemic, education systems have been disrupted, and this has affected vulnerable learners hard (UNESCO, 2023). This has led to many students being excluded from learning. It has also led to increased mental problems for many. A review on mental health of children and adolescents during and after the pandemic, shows that there is increased stress, worry, helplessness and behavioural problems (Meherali et al., 2021). Some of the specific issues mentioned are suicide, substance abuse, relationship problems and academic problems. Different interventions that worked to help these children and adolescents were art-based programmes, support services and clinician-led mental health and psychosocial services. These types of support resulted in decreased mental health issues.

Children in Ukraine did not have time to cope with the pandemic (covid), before the war came, aggravating their stressful condition and magnifying their vulnerability. To deal with this challenge of increased vulnerability, we have developed a methodology based on the principles of Art therapy, that could help children who have experienced psycho-trauma, and at the same time be suitable for healthy children. The methodology could help some children to heal, others to recognise their emotions. Using such an approach may also promote inclusion, as everyone is engaged in the same type of activities, regardless of whether they struggle mentally or not.

Fear and anxiety are natural feelings for everyone. Still, anxiety builds up over time for those with anxiety disorders. Eventually, it does not commensurate with the actual threat or risk and becomes permanent (Vahia, 2013) (Shukla et al., 2022). Anxiety disorders are linked to problems with self-control (Mennin et al., 2008) (Oliveira et al., 2022). The principles of Art therapy are based on the idea that the creative process can be used to express and explore feelings, thoughts, and emotions. Art therapy can help to reduce stress, anxiety, depression, and trauma, as well as to improve self-esteem and self-awareness (Scarce, 2021). For healthy children, art therapy activities could focus on emotional regulation and self-expression. Art is a way toward self-expression and self-exploration, regardless of whether one is producing or enjoying art. Drawing is a learning tool that gives the power to conceive, expand and present ideas. If one learns the power of visualization, one will grow power to achieve.

The research question of the current study is: How can children with trauma be supported to deal with emotions through creative activities? This study suggests a methodology with 5 holistic integrated Art therapy sessions, which systematically integrate and alternate between artistic, emotional, conversational, informational, and other creative plots. By taking time to connect with children's creative side, children can be helped to realize negative emotions and turn them into creative energy (Scarce, 2021). To best restore balance, a variety of activities are integrated into the Art therapy sessions. One of the ideas with the methodology developed in this study is that the instructions are to be so clear and simple, that it is not necessary to be an artist to apply them. It is a methodology that is not only aimed at helping children with trauma, as it is also suitable for healthy children to promote their health and prevent future mental disorders.

Health Promotion as Foundation for Art Therapy Sessions

Art therapy is considered a transdisciplinary art that uses artistic activity to promote health and quality of life, involving different areas: plastic, sound, literacy, drama, and the body, based on different expressive techniques such as drawing (WHO, 2022), painting, modelling,

music, poetry (Priebe et al., 2016), and drama and dance (Cherry, 2022), with the unblocking function of the internal contents (Gazit et al., 2021), thus presenting itself with a potential therapeutic promoter of mental health. It is an expressive psychotherapy that uses the art-making process to improve social, mental, and emotional functioning and increase feelings of well-being (Rowe et al., 2017). Art making allows for healing through nonverbal communication, exploration of feelings, self-discovery, and catharsis (Malchiodi, 2011). Art therapy as mental health treatment is used to relieve stress and negative psychological symptoms and can also serve to facilitate personal growth (Hussain, 2010). This helps to gain self-expression, self-awareness, learning and personal development, as well as improve contact, communication, and interaction with other people (Shukla et al., 2022). Some examples of art therapy used in mental health treatment include practicing art with attention to skill development and mastery and personal art making with a healing goal (Priebe et al., 2016; Stuckey & Nobel, 2010).

Shown to be effective with vulnerable populations, art therapy can be particularly useful with children and refugees who have experienced severe trauma (Malchiodi, 2008; Wertheim-Cahen, 1998) due to its ability to circumvent language barriers and its focus on positivity and growth. Malchiodi (2008) asserts that art therapy is especially appropriate for children and adolescents because many prefer to express their experiences nonverbally. Art allows children to explore memories and emotions subtly and symbolically (Malchiodi, 2008), providing a safe space to resolve overwhelming traumatic symptoms (Appleton, 2001). Therefore, art therapy is appropriate for refugees who have experienced the trauma of war and relocation (Wertheim-Cahen, 1998).

There is some evidence to suggest that expressive therapies can reduce emotional and behavioral problems and increase self-esteem in vulnerable children and adolescents (Rousseau et al., 2005). A literature review included 12 evaluations demonstrating art therapy's effectiveness in helping children cope with trauma (Eaton et al., 2007). Many of the studies reported improvements related to mental health, including reduced symptoms of PTSD and anxiety and improved emotional stability. These studies demonstrate that art therapy offers a mechanism through which refugee children can communicate their experiences and process their thoughts and feelings (Eaton et al., 2007).

Salutogenesis is an overarching theory in this study, leading to a salutogenetic orientation (Antonovsky, 2012). The steps in the intervention carried out builds on the three basic elements of this theory: comprehensibility, manageability and meaning. These three elements form what Antonovsky (2012) calls sense of coherence (SOC). A strong sense of coherence may help children cope with stress in life, for example trauma and depression after a pandemic and a war. The intervention will be described in more detail in the methodology chapter below.

Methodology

This is a descriptive study presenting a report of an experience of how an art therapy intervention in groups may support children with trauma to deal with their emotions. An art therapy course of five sessions was carried out with children who had experienced trauma or difficulties in life, both Norwegian children and children from Ukraine. The course was carried out in the afternoon by a voluntary organisation. Children were recruited through the network of this voluntary organisation, including via official services for children. This resulted in a group of six children, whereof there were five girls (table 1. The three youngest

children were from Ukraine. In addition, a six-year-old Ukrainian boy joined the first two sessions, but he quit the group as the family was moved to another place in Norway. A translator was present for all the sessions to translate for the Ukrainian children, who had only been in Norway for a short period and did not speak Norwegian yet.

Table 1. Sample of study

Gender	Age	Nationality
Girl	7	Ukrainian
Girl	8	Ukrainian
Boy	10	Ukrainian
Girl	11	Norwegian
Girl	11	Norwegian/Asian
Girl	13	Norwegian

There was a course session every week, and every session started with a meal with children and parents. After the meal, the parents left the room, and there were art therapy activities for about an hour, with some fruit served towards the end. The food was included to create a positive and safe environment for both children and parents. Every session started with a physical activity as a warming-up exercise, followed up by a drawing or painting activity. At the end there was a round of reflections on feelings and thoughts related to the activities.

After the first three sessions, there was an oral evaluation. Only the three Ukrainian children were present this session. They were asked about what they enjoyed, what was challenging, and whether the sessions helped. In the fifth session, there was another evaluation. In this session, only the three older girls were present. They were asked the same questions. An information letter was distributed and read out loud to the parents and children, and the content was translated for the Ukrainian families. They were informed about the purpose of the research, and that it was voluntary to participate. All data was collected anonymously.

Intervention: Art Therapy Course

There were five art therapy sessions that included the following:
1) Steam venting - pressure release in a controlled manner, drawing exercises - allowing the gradual release of the accumulated negative emotions, anger and aggression.
2) Opening up and working with fear; moving from anger to creativity.
3) Cognition of emotions; learning to draw emotions.
4) Drawing to give strength and hope; the element of the magical; drawing defenders.
5) Agency of change for a better future; drawing a personal future. The details of each session are described in the table below.

Table 2. Art therapy sessions

Session	Part of session	Activities
1	Warming-up exercise	Pretending to be a cat, and illustrating what happens to the body when a dog scares the cat. How did this feel, and what happened to the muscles?
	Main activities	Drawing feverishly on a piece of paper, and then tearing this apart. The pieces were to be put back together again to create a joint large picture.
2	Warming-up exercise	Drawing imaginary squiggles in the air.
	Main activities	Drawing squiggles on separate papers, looking for possibilities to draw, draw faces, draw fear. Drawing a joint squiggle.
3	Warming-up exercise	Pretending to be a dog barking different emotion: sad, angry, happy.
	Main activities	Making a list of feelings and drawing symbols / faces (use a mirror to see different facial expressions) and listing opposite feelings. Drawing one's life narrative as a roller coaster.
4	Warming-up exercise	Reflecting on what is protecting in life, demonstrating in motions. The other children guess what it is.
	Main activities	Drawing (painting) an image of oneself, and defenders
5	Warming-up exercise	Walking on a large sheet of paper with painting on the feet.
	Main activities	Drawing a guru (a type of spiritual teacher or leader) according to instructions to imagine the future.

The final exercise, where the children were to draw a guru, meaning a type of teacher, several instructions were included. First, they were told to divide their paper in sections and draw some lines, to form the frame for the guru. Then after they had the main figures in place, they were instructed to fill the different parts (see figure 1).
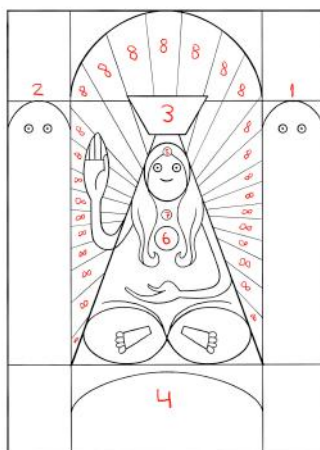

Figure 1. How to draw a guru

The following questions were used to make the children draw an imaginary future:
1. Who is the person standing on your right?
2. Who is the person standing on your left?
3. A crown is on your head – What do you do best? What are your skills?

4. Where are you sitting? On a hill or in an open space? Is it easy to get to you?
5. Can you draw a simple symbol representing your best thoughts?
6. Can you draw a simple symbol representing your most precious feelings?
7. Can you draw a simple symbol representing your magical skills?
8. Symbols of dreams, what do you want in life?

The reflection questions towards the end of each session were adjusted to the activities that had been applied. In the following result section, the children's responses to the activities, including illustrations, are presented.

Results

How the children reacted to the exercises differed from session to session, and from child to child. In the first session, the children did not respond according to instruction. They were reluctant to act as cats, but a couple of the youngest played along, and the older children also contributed with some reflections. In the main activity, the children, except for the six-year-old, chose to draw proper drawings, instead of drawing feverishly on pieces of paper. Both instructor and translator illustrated how to draw feverishly, but only the six-year-old followed up. These three drawings were torn and put together again, whereas the rest were left to draw as they wished. The 10-year-old boy reflected afterwards that he did not like the fact that we tore the drawings.

Figure 2: Drawings torn apart and put back together

In the second session, the warming-up exercise, drawing squiggles in the air, worked well. When moving on the main activity, some of the children chose again to draw their own drawings, instead of following the instruction, which was to draw a squiggle. When drawing joint squiggles (figure 3), more of the children joined in. First, a large squiggle was drawn together (figure 3, to the left), then a copy of a squiggle from Øistein Kristiansen's material (figure 3, to the right) was passed around to fill in. Every child contributed on the last squiggle that was passed around.
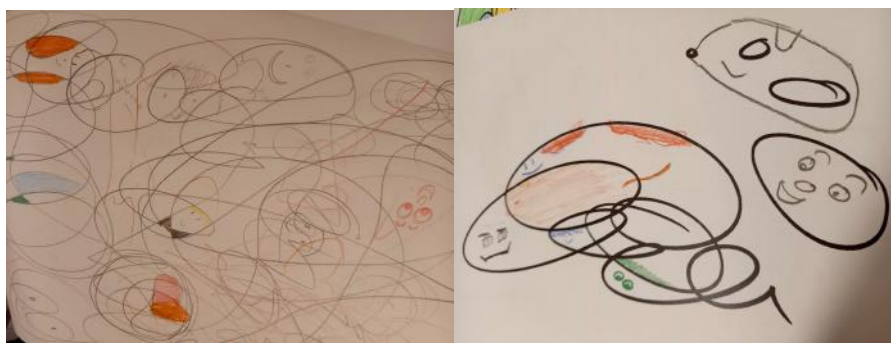
Figure 3. Joint squiggles

In the third session, only the three Ukrainian children were present. The warming-up exercise, where the children were supposed to act like dogs showing different emotions, did not work very well. Two of the children played along after some time. However, the main activities in this session, which were to make lists of emotions and draw pictures to these, and to draw a rolercoaster life-line, both worked well, and all children participated. The 10-year old boy drew rocks with faces on (figure 4), displaying different emotions. He expressed great joy over making this drawing.

Figure 4: Rocks with facial expressions

When drawing a rollercoaster describing life until now, the children from Ukraine all drew a low point on their rollercoasters at the time of the war (figure 5). They mentioned different events as starting school and the outbreak of war, but this was not discussed much further.

Figure 5. Life illustrated as a rollercoaster

The fourth session was very successful, and all the children joined in the warming-up exercise, illustrating and guessing what has been protecting in their lives. They also seemed to enjoy painting portraits of themselves. One of the 11-year-old girls also painted a heart and a teddy bear as protectors (figure 6, in the right corner). Some of the Ukrainian children drew imaginary characters from stories as defenders.

Figure 6: Portrait and defenders

In the fifth session, only the three older girls were present. Two of the girls joined the warming-up exercise and enjoyed it a great deal. They made some patterns, for example a heart, with the painting on their feet. The girls followed instructions and drew gurus with different features. One of the girls drew a black belt, as she was practicing karate and another girl drew a heart as a symbol of something precious. One of the girls said that she would save this picture for the future.

The evaluations showed that the children generally appreciated the sessions, particularly the drawing exercises and learning drawing techniques. There was a preference for clear instructions on what do draw, with some room for creativity. They also said that it was positive to get the possibility to talk about things. It was said that drawing squiggles was somewhat challenging. When asked about whether this helped them to deal with difficult issues, one of the Ukrainian girls confirmed that it helped somewhat. The older girls first responded no to this question. However, when they were asked whether this could help children who had experienced trauma, they confirmed that it could. They were asked why, and one of them said that this may help children who have experienced trauma by giving them 'a break from life'. Both girls agreed on this. Finally, when they were asked if it helped them this way, they confirmed.

Discussion

The children who participated in the art therapy courses clearly appreciated the creative exercises with drawing and painting. However, one could question how much therapy there is in such an approach, as there was little deep conversation about the more serious issues that were mentioned during the exercises, as this was not the agenda of the course. The conversation was kept on the surface of experiences. It would have been possible to go more in depth in the conversations, but at the same time, the children in the group did not know each other from before, and this may not be the right setting for conversational therapy. When asking the older girls what they thought about the fact that we did not ask them questions to get deeper into the problems, and whether we should have challenged them with more questions, one of them answered: 'It would be better to talk about the more difficult things with less people present'.

There were also language barriers in the group that may have prevented conversations, as some of the children needed a translator to communicate. Using translators changes the dynamics in the conversation somewhat. Still, as research has shown, when applying artistic strategies, one may circumvent language barriers, as other means of expression are used (Malchiodi, 2008; Wertheim-Cahen, 1998).

The Art therapy course aimed at facilitating create art-making processes, giving the children time and space to explore feelings and situations in life. As some of the girls reported, they had a break from life in the course. Warming-up exercises and clear drawing-instructions were provided to create a safe environment for the children to express themselves, and particularly the clear instructions were appreciated. This provided a framework the children could comprehend, and it helped them manage, or master, the exercises, and experience the session as meaningful. Having experiences of comprehensibility, manageability and meaningfulness in life may contribute to promoting health and prevent future mental disorders in the future (Antonovsky, 2012).

The point with the sessions is to transform negative emotions into positive creativity through simple drawing techniques, and not go into psychotherapy in groups. For this reason, there is no need to be a psychotherapist or artist to carry out the course. Still, in order for an art therapy class to be taught by persons who have no psychological education or even do not know how to draw, the instructors would need to be mindful of the principles of Art therapy. They would need to be able to provide a safe, non-judgmental, and collaborative environment. They would need to be able to provide guidance and support to the children and be able to respond to the children's needs. It is also important that the instructors have a basic understanding of children's development.

Conclusion

Art therapy courses may be useful to create space for a creative atmosphere where different emotions are allowed. It also allows children to have a break from a possible stressful situation and lets them experience mastery and meaningful moments, important elements of health promotion. Understanding their own situation through applying creative strategies, and feeling mastery and meaning, supports a strong sense of coherence, which may help the children to deal with their stressful situation.

There is a potential for this approach beyond children with trauma. The intention with this project has been two-fold, to develop a course that helps children with trauma to deal with emotions, which also may be implemented in ordinary classes in schools to create space and provide strategies for dealing with emotions through creativity towards health promotion and prevention of mental disorders in the future. Although art therapy has been gaining attention in the mental health area, we believe it is important to promote literacy on its therapeutic purpose to contribute to its more regular and systematic use in schools.

Acknowledgements

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Creating Interaction:
A Storytelling Framework for Arts and Design Referring Quantum Theories

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Abstract

In art practices, the challenge of enhancing practitioner's creativity is the most important topic in the filed of arts and design. As once assumed, the creativity is the most vital ingredient as its appearance is unpredictable just like quantum leaps (Koyama and Niwase, 2017, p.3). Referring to the String Theory, the eleven dimensions of space-time might show similar patterns with information exchanges of interactions. The physicist "sets out to break nature down into its component parts while the artist synthesizes different features of reality" (Shlain, 1991, p.16). This deconstruction-reconstruction process is the core of structuring interactive stories, which might inform innovations for the art and design. I aim to apply trans-disciplinary thinking by bringing some insights from physics into art and design practices as inspirations for my research. To find opportunities that might encourage creativity in art practices, a storytelling framework for arts and design is developed and used as an interactive application to help create interaction. Therefore, I compare the "quantum entanglement" to the "information loop of interaction" as analogy between the physics and phenomena of art. By identify the eleven dimensions of interaction, a theoretical framework called Interaction Hyperspace is proposed, which helps create interactive stories and providing possibilities on innovated concept design. The research is also engaged with professional practices, including application programming, academic teachings, and interactive narrative design as case studies.

Keywords: Interaction, Quantum Theory, Storytelling, Creativity

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Introduction

In the realm of university education and the creative industry, students and practitioners often grapple with a common challenge: fostering creativity. While this issue is far from new, as countless educators and artists have devised their own methods, it continues to afflict students in the fields of art and design. These individuals frequently find themselves deviating from the ideal path aligned with their personal inclinations. In my pursuit of solutions to these challenges, I am in the process of developing a teaching tool and a novel mindset rooted in the construction of narratives, aimed at exploring a broader spectrum of possibilities within art and design. This journey commenced with my passion for delving into interactive design, and as I delved deeper into the intricacies of interactivity, my fascination with the essence of interaction in art and design grew.

Commencing with these inquiries, my initial research focus on interactive design has evolved into a form of meta-design, considering the interconnectedness within the realm of art and design as a whole, providing potential solutions for designers. In the quest to enhance creativity, the framework I have developed centers around the structuring of narrative elements, offering benefits to the core of design and delving into the psychological and philosophical aspects that underpin all forms of art and design.

The statement made by Koyama and Niwase (2017, p. 3) that "the sudden emergence of an idea is akin to a quantum leap" has profoundly shaped my perspective, linking the creative ideation process with principles drawn from quantum theory. In this research endeavor, I strive to adopt a multidisciplinary approach, drawing parallels between the worlds of physics and aesthetics. My exploration extends beyond the realm of interactive art and design, encompassing the establishment and nurturing of intricate connections. In the early stages of my research, certain concepts from quantum mechanics have been interwoven into the tapestry of interaction design. Furthermore, I have harnessed a narrative-driven framework called Interaction Hyperspace as a creative methodology to cultivate narratives and innovative concepts. In this article, I will elucidate the context that frames my research, its theoretical foundations, and a case study focused on the pedagogy of Animation Performance.

Background and Research Questions

John Polkinghorne (2002, p. 26) coined the phrase 'a world that is cloudy and fitful.' By extension, the various interpretations of narrativity, as seen through the diverse lenses of their readers, could be likened to the multitude of possibilities within the multiverse, a concept from the realm of physics.

Boje (2014, p. 201) introduced the concept of Quantum Storytelling, presenting a three-part model for the storytelling process: Empiric Stories, Epistemic Narratives, and Ontological Living Stories, all interconnected through the antenarrative progression. He explored the transformation of subjective experiences into narrative-based understanding, all while emphasizing his 11D's ontological approach.

According to Tang Li (2013, p. 11), transdisciplinary quantum narrative injects new dynamism into post-classical narratology and provides a fresh approach and cognitive framework for creating and understanding literature. Similar to the pivotal moment in Schrödinger's Cat thought experiment, where the narrative's outcome becomes clear, it's akin to the act of opening the metaphorical box. This doesn't entail the fabric of the universe

tearing apart but rather the observer gaining awareness of the universe within which the narrative unfolds.

Drawing inspiration from certain aspects of quantum theories, my operational definition of Interaction as Storytelling reveals parallels with patterns observed in information exchange. In this light, I draw a comparison between quantum entanglement and the information loop intrinsic to interactions, such as phone conversations, online chats, or even moments of eye contact. For instance, consider the photon, an elementary particle akin to the information theory concept of a *BIT*, constituting the smallest narrative unit.

In the context of art and design practice, interactions often emerge as unpredictable entities, much like the unpredictability inherent in quantum leaps. Recent research even suggests the anticipation of signals preceding quantum leaps, reminiscent of preludes before specific interactions, like the ring before answering a phone call. In this analogy, interventions aimed at reversing quantum leaps might be compared to the abrupt termination of an interaction or ending a call.

The objective of this practice-based research is to construct a creative storytelling framework that can enhance practices in art and design. Notably, this framework is founded on the concept of 'Interaction as Storytelling,' incorporating elements of quantum theories. By delineating an eleven-dimensional framework known as Interaction Hyperspace, it has the potential to stimulate the creative process, fostering innovation, and facilitating the analysis of storytelling within artworks.

The Research is Guided by the Following Questions:

– What is interaction from the perspective of quantum theory?
– How do quantum theories intersect with storytelling, forming the basis of art and design?
– How does the storytelling framework *Interaction Hyperspace* contribute to enhancing students' creativity?

The Theoretical Framework

I present a comprehensive conceptual framework for storytelling that explores eleven dimensions, a numerical choice inspired by the notion of supersymmetry in the realm of space-time dimensions, as initially recognized by Nahm (1999, p.7). This framework, tentatively named Interaction Hyperspace (as depicted in Figure 1), outlines these eleven dimensions to offer a deep understanding of the interaction phenomenon.

These eleven dimensions, collectively referred to as 11Ds, represent diverse aspects of interactions. They encompass Location, Action, State, Time, Interaction, Entangled Results, Time of Interaction, Possibilities, Intensity, Result towards the external, and Memory. Additionally, this construct incorporates a zero dimension, symbolizing the core entity responsible for initiating interactions.
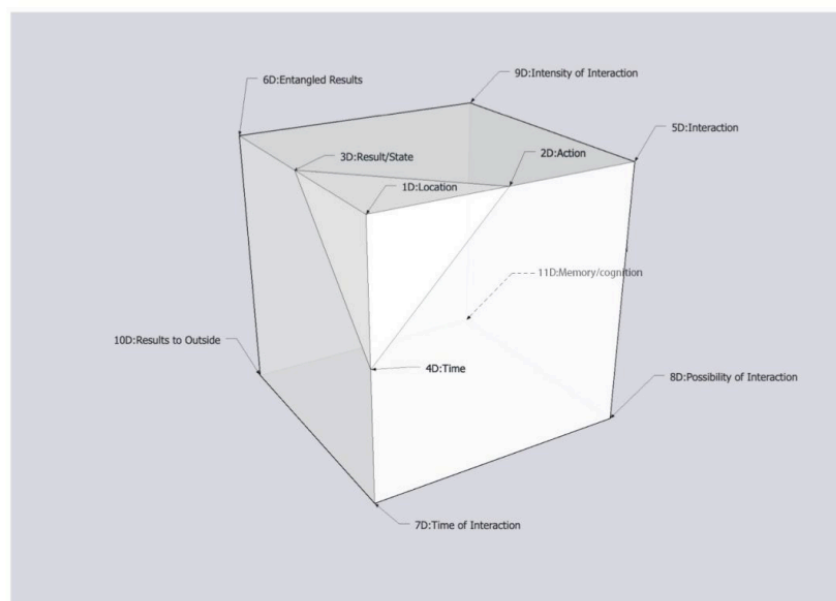
Figure 1: The Model of Interaction Hyperspace

As depicted in this model, a tetrahedron is integrated, housing the primary elements – the first four dimensions (4Ds). By altering these 4Ds, the model transforms into various narratives. It promotes exploring possibilities and risks, encouraging a departure from the search for a single, definitive answer.

In traditional storytelling, "the Five W's" of Communication – Who, What, When, Where, and Why – form the basic structure to convey information to an audience (Hart, 1996, p.139). Contrasting with this classic approach, my proposed 11Ds model shifts the focus to relationships and impacts between objects rather than central characters. The model can be dissected to explore binary relationships among people, objects, environments, and even within individuals themselves.

Building on my current understanding of interaction, I aim to broaden the definition, encompassing a wider array of species and types. This expansion seeks to liberate imaginative storytelling from design constraints and encourages individuals to challenge conventions and personal boundaries. This research project finds practical applications in various fields, including university education, industrial design, and interdisciplinary collaborations.

The methodology, designed to stimulate creativity, has the potential to offer individuals from non-traditional creative backgrounds a fresh perspective on innovative thinking that transcends conventional norms.

The Case Study: Animation Performance

Course: Animation Performance

Teaching Objectives:

In this course, students will explore creative thinking and physical expression as references for animation works. The primary aims include:

1. Cultivating creativity and sensory observation
2. Encouraging synesthetic experiences to feel like various entities
3. Promoting self-expression and relaxation
4. Thinking critically and performing as characters
5. Developing characters with comprehensive backgrounds
6. Documenting personal and peer performances
7. Creating frame-by-frame sketches for animation reference

Teaching Content:

1. Fundamental actions (narrative expansion)
2. Animal impersonation performances
3. Personification of non-living objects
4. Fine motor skills and body movement
5. Facial expressions and gestures
6. One-line improvisation performances
7. Storyboard relay
8. Acting scenes from classic movies
9. Combining virtual and real-world elements in the final assignment

Teaching Methods:

In this course, students will be guided through the learning process using the Framework Interaction Hyperspace to inspire creativity through osmosis. The class training will follow the "Perform, Associate, and Sketch" approach.

Class Training: Perform, Associate and Sketch

Perform: Students will act out given actions with their unique identities, backgrounds, and motivations. Four basic actions: "Opening a book," "Standing up," "Raising hands," and "Crying." Students divided into four groups, randomly assigned orders. Initially, they will act out the actions with self-created identities. Subsequent rounds add details, including location, states, causes, and results. The goal is to enhance the action with creativity and dramatic elements.

Associate: Exploring the difference between stage performance and animation performance, students will add depth and fun to their actions. Focus on understanding the uniqueness of animation performance. Add dramatic effects to the actions. Create unexpected results to form memorable and meaningful narratives. Each round of performance will follow lectures and examples to enrich the students' understanding of character development and storytelling.

The physical performances will serve as immersive references for virtual character design and storytelling. By merging the animated world with the real world, students can develop deeper empathy for their characters. The Interaction Hyperspace framework serves as a guide to aid in teaching, promoting creative narratives and character development. While some elements are highlighted in the class, aspects like 4D time, 5D interaction, and 7D time of interaction are considered integral to the overall learning experience.

Discussion

Concluding the teaching segment, I conducted an anonymous questionnaire survey to gather feedback from the students regarding their learning experience. The questionnaire featured four open-ended, non-mandatory questions, strategically crafted to elicit subjective viewpoints from the students. This process served a dual purpose, facilitating a succinct and introspective evaluation while also establishing the foundation for future qualitative research through case studies.

It is essential to recognize that although the students voluntarily participated in the questionnaire, this approach had its merits and demerits. On one hand, the lack of obligation allowed students to respond candidly and ethically positively to the questions, potentially fostering more honest feedback. On the other hand, the quantity of feedback gathered was considerably less than the total number of attendees, with only 12 out of 70 participants. Moreover, some responses were overly simplistic, lacking in detailed information.

Considering that this phase marked the inception of my case study research, it provided valuable insights to refine my question formulation skills and enhance the effectiveness of data collection during interviews. Despite these challenges, a rich source of meaningful responses emerged, underscoring the success of my teaching approach and its alignment with the intended educational objectives. This initial feedback not only serves as a testament to my teaching methods but also lays the groundwork for further research into student learning experiences and their impact on creative thinking and performance.

Conclusion

The framework *Interaction Hyperspace*, which serves as a structural guide for crafting narratives, is currently in its early developmental phase. The intention is for this framework to evolve into a novel methodology geared towards aiding individuals within the creative industry to scrutinize their artistic and design endeavors, while aligning these assessments with sociological and psychological perspectives.

In its current iteration, this framework has been incorporated into teaching practices centered around script writing and animation planning. The utility of this framework has become evident, particularly in its ability to stimulate students to generate a greater number of design concepts and in its provision of diverse avenues for fostering design thinking.

As the research advances, my subsequent focus will likely pivot towards investigating student responses across varied backgrounds and discerning the efficacy of the framework within multicultural classroom settings. This progression represents the next phase in my research journey.

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Demand for and Use of Political News by Youth Groups:
The Mediating and Moderating Role of Media Impressions

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Abstract

Extant studies have explored the influence of media content on political perceptions and behavior from a media effect perspective, which essentially treats individuals as homogenized atoms. In addition, individuals are proactive and dynamic in their choice of media. Therefore, this study examines the relationship between the political news needs of young people and their use of such news from the perspective of "how individual needs influence media use." It also investigates the mechanisms by which media impressions play a role in this process. Based on the uses and gratifications theory, this study classifies political news needs into immediate needs and demand experiences and uses data from the "2019 Internet Users' Social Awareness Survey." The results show that the youth's demand for political news influences their use of such news, media impressions play a negative mediating role between the group's immediate demand and use of political news, and the impressions play both a positive mediating role and a negative moderating role between youth's demand experience and use of political news. Clarifying these relationships will help to increase the visibility and dissemination of political news among young people.

Keywords: Political News Use, Uses and Gratifications Theory, Media Impressions, Youth Groups, Mediating Effects, Moderating Effects

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Introduction

In his report to the 20th Party Congress, General Secretary Xi Jinping (2022) pointed out that "when youth are strong, the country is strong." As youth are the future of any country, youth-related work in the new era should pay attention to their political leadership, cultivate their political thinking, and guide them in the right direction. In this context, political journalism is considered an important way for youth to gain political knowledge and increase their awareness (Strömbäck, 2005).

The lowering of the threshold of political news use has led to an increased likelihood of use by youth groups. On one hand, the successful penetration of new media technologies has increased the everydayness of politics (Chang and Xue, 2018); social media has provided individuals with greater access to news (Chan et al., 2021). Through data push, political news is everywhere. Moreover, all individuals, especially youth, have the right to publish political content in the public space that would otherwise be left unspoken. Thus, individuals' use of political news is no longer limited by the media but influenced by the media agenda and the public agenda to meet their needs for relevant political information (Lee and Oh, 2013). On the other hand, with the evolution of news production and conceptualization, political news has moved away from political propaganda, alleviating the reading exclusion of youth groups caused by grand narratives . Past research has pointed out that the propagandistic thinking of early Chinese political communication led to a bias toward propaganda programming in political communication research (Yu, 2019). However, most scholars now explicitly separate political news from political propaganda in their articulation of forms of political communication (Zhang and Zhao, 2011). Consequently, current political news exposure and content is more in tune with the media use habits of youth groups.

Currently, media use is mostly an independent variable in research and the factors that determine it are rarely considered (Drok et al., 2018). There is a wealth of research on new media news use, in relation to, for example, the impact of mobile news use on individual political knowledge (Ohme, 2020) and social media news use on news literacy (Chan et al., 2021). Dunja Antunovic (2018) and others have argued that the "Internet generation " youth group is more inclined to receive online news in the form of new media, but Katz (Chang and Xue, 2018) points out the need to be cautious about new media delivering serious political messages.

Thus, based on the data of the 2019 Chinese Internet Users' Social Awareness Survey, this paper considers the political news use of the youth group as the dependent variable, follows the uses and gratifications theory, and explores the influence of the needs of the youth group on political news use and the mediating and moderating role of media impressions. The remainder of the paper is organized as follows: The following section proposes the research hypothesis and research model based on the literature review. In the third part, the valid sample is screened and the variables measured through descriptive statistics and a factor analysis of the question items. The fourth section contains the correlation, main effect, and third effect analyses using SPSS. The final section presents the conclusions and discussions based on the research findings.

1 Literature Review and Research Hypothesis

According to previous research, users are often motivated and their individual needs influence media use. The development of Internet has allowed users to choose the content of the medium according to their own preferences (Chan et al., 2021). Some scholars have suggested that

youth have a high demand for political information (Yang and Wang, 2021), and that the stronger the individual demand, the more likely they are to use specialist news and information media (Yan, 2020). Therefore, this study hypothesizes that the demands of youth groups have a positive effect on youth political news use.

From the perspective of user demands, researchers have most commonly applied the uses and gratifications theory , which emphasizes the subjectivity of the audience and considers the individual as an "active audience" (Sundar and Limperos, 2013). In previous studies, this theory has been used to examine the motivation, satisfaction, and overall behavioral processes regarding media use (Ruggiero, 2000); in the Chinese context, scholars have also explored the relationship between motivation and media satisfaction among young people to suggest countermeasures for increasing news audience (Li and Zhang, 2018). However, there is little research that considers the media impression element of the theory.

Media impressions are a key concept in the uses and gratifications theory; they are "an evaluation of whether a medium meets an individual's real needs" (Guo, 2011) and can be expressed as media trust (Zheng, 2020). Research has shown that media trust has a positive effect on media use (Tsfati and Cappella, 2005) and that the lower an individual's media trust, the more likely they are to abandon the use of professional news (Wilner et al., 2022). Therefore, it is important to discuss the importance of media impressions in the study of political news use among young people. Consequently, this study discusses the moderating and mediating role of media impressions in the relationship between audience needs and media use through the basic model of "use and satisfaction." In this basic model , media impressions involve two pathways (Guo, 2011).

First, the theory of "demand - media impression - media contact" states that media impressions are one of the conditions for media contact, meaning the impressions influence the process from demand to media contact. Simultaneously, as "needs" are derived from certain social conditions and individual psychological factors, they can be considered as oriented needs, that is, immediate needs arising from an individual's perceived relevance and uncertainty in the present situation.

Second, the "type of gratifications - media impression - media contact" theory states that the type of satisfaction includes both satisfied and unsatisfied needs, either of which can influence subsequent media contact by changing the media impression . However, because the media experience created by the "gratification" affects subsequent media use , there is a certain temporal interval that can be considered as an individual's previous experience of need.

Accordingly, the following research hypotheses and conceptual model were derived for this study (see Figure 1):
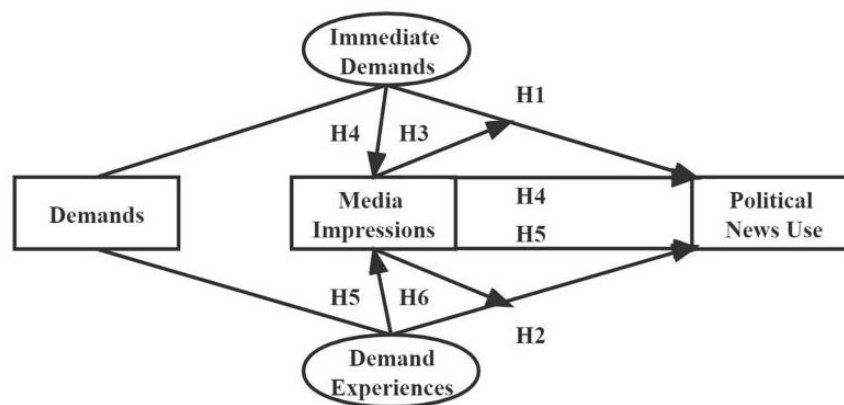
Figure 1: Conceptual model diagram.

H1   The immediate demands of youth groups contribute positively to their use of political news.
H2   The demand experiences of youth groups positively contribute to their use of political news.
H3   Media impressions play a moderating role between the immediate demands for and use of political news by youth groups.
H4   Media impressions mediate between the immediate demands for and use of political news by youth groups.
H5   Media impressions mediate demand experiences and use of political news by youth groups.
H6   Media impressions play a moderating role between demand experiences and use of demand for political news by youth groups.

2 Research Methodology

2.1 Data and Sample Description

The data for this study were obtained from the "2019 Survey on Social Awareness of Internet Users" conducted by Professor Ma Dayong of Renmin University of China. The survey was mainly conducted in October 2019, the questionnaires distributed through microblogging and WeChat platforms, and visitors restricted to using a single IP address to enhance the reliability of the questionnaires.

The sample selection criteria for this study were two fold: first, the age group of the sample was restricted to youths. Based on the definition of the age of "youth" in the Medium- and Long-Term Youth Development Plan (2016-2025) (14-35 years old)[1] and the characteristics of the sample, the age range of the youth group was 18-34 years old. Second, samples with missing values, such as specific questions with "don't know" options, were removed in line with previous studies (Qi et al., 2020). Finally, 2708 respondents constituted a valid sample for the subsequent analysis. As can be seen from Table 1, the age distribution of the sample was relatively even among the demographic variables, reflecting data reliability. Additionally, the political profile and education level shows a predominance of Communist Party members and a minority of postgraduate and higher education, indicating that the data were consistent with the actual situation.

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Sample characteristics	Classification	Number of people (pcs)	Percentage (%)
Gender	Male	1681	62.1
	Female	1027	37.9
Age	18-24 years	802	29.6
	25-29 years	1116	41.2
	30-34 years	790	29.2
Political affiliation	Communist Party member	672	24.8
	Non-Communist Party member	2036	75.2
Education level	High school and below	696	25.7
	Undergraduate/ specialist	1927	71.2
	Postgraduate and above	85	3.1

Table 1: Description of demographic variables in the sample.

2.2 Measurement of Variables

2.2.1 Youth Political Journalism Needs

The political news needs of youth groups include immediate demands and demand experiences. Regarding immediate needs, when a sudden relevant event occurs, it may lead to an increase in their information needs (Van Aelst et al., 2021); thus, there is a change in their need for information on an issue through media. At the same time, as political news is reported at the intersection of the political sphere and public events (You and Xu, 2015) and can involve national and political security (Duan, 2010), it mainly includes subjects such as the state and government (Qi et al., 2020). Therefore, after being asked whether they are worried about (1) national security (the country is facing internal and external problems and is in crisis), (2) ideological security (the mainstream official values are under attack and recognition is declining), (3) information security (personal information is leaked and state secrets are stolen by spies), (4) political security (the regime is unstable, the credibility of the government is declining, and the ruling party's position is challenged), (5) property security (the value of property is depreciated and confiscated by the government), devaluation of property, confiscation by the government or theft), and using a four-point scale (1="not worried at all," 2="not too worried," 3="quite worried," 4= "very worried"). The results of the principal component factor analysis were as follows: five items were analyzed as one factor, explaining 63.53% of the variance (KMO=0.87), and the five items were combined into "immediate need" (M=2.82, SD=0.80, α=0.86).

Meanwhile, demand experiences include interest satisfaction and ideological positions. To address interest satisfaction, the question "In general, are you interested in political news?" was used. This examines the political interest satisfaction of individuals resulting from previous political news. Next, since ideological stance is one of the elements of political attitudes (Ma

and Hou, 2022), and such attitudes are formed when people are exposed to attitude-related information through the media, the demand experience is also a process of establishing ideological stance. Referring to previous research (Ma and Liu, 2020), five questions were used to measure ideological stance: (1) Mao's faults were insignificant compared to his achievements; (2) the state does not need to exist if it cannot protect the interests of individuals, i.e. human rights take precedence over sovereignty; (3) there are no so-called "universal values" such as freedom, democracy and human rights in the world; (4) land property rights are not a universal value. (3) There are no so-called "universal values" such as freedom, democracy and human rights in the world; (4) Property rights should be owned by individuals, not by the state or the collective; (5) All areas related to national security and other important national livelihoods must be controlled by state-owned enterprises. The responses to the six questions were on a five-point scale (1="not interested at all," 2="not very interested," 3="generally interested," 4="moderately interested," 5="very interested"). The results of the principal component factor analysis were as follows: one factor for each of the six items explained 43.40% of the variance (KMO=0.79), and the six items were combined into "demand experience" (M=3.62, SD=0.73, α=0.74).

2.2.2 Youth Political News Use

Following Drok et al. (2018), this aspect was measured by asking the respondents the following question: "How much time do you spend browsing current affairs and political news?" A six-point scale was used (1="never watch," 2="watch 1-2 times a month," 3="watch several times a month," 4="watch weekly or a few times a week," 5="almost every day," 6="at least one hour a day"). This results in "political news use" (M=4.09, SD=1.25).

2.2.3 Media Impressions

Regarding the measurement of media impressions, the media will choose official media that balance traditional media and new media. Official media generally include media outlets headed by the Party and government propaganda departments such as CCTV, Xinhua News Agency, and People's Daily; the Global Times, which focuses on international news, is also included to broaden the scope of political news. Referring to previous research (Ardèvol-Abreu et al., 2018), the respondents were asked: "Do you think the following media reports are authentic and reliable?" (i) CCTV and its Weibo and WeChat public websites, (ii) Xinhua News Agency and its Weibo and WeChat public websites, (iii) Global Times and its Weibo and WeChat public websites, and (iv) People's Daily and its Weibo and WeChat public websites. A five-point scale (1="completely false," 2="basically false," 3="half-half," 4="basically true," 5="completely true") was used. The results of the principal component factor analysis were as follows: one factor for each of the four items explained 60.03% of the variance (KMO=0.78), and the four items were combined into "media impressions" (M=3.95, SD=0.73, α=0.78).

2.2.4 Control Variables

The demographic variables of gender (1=male, 2=female; M= 1.38, SD=0.49), age (1=18-24 years, 2=25-29 years, 3=30-34 years; M=2.00, SD=0.77), political affiliation (1=Communist Party member, 2=non-Communist Party member; M=1.75, SD=0.43), and education (1=high school and below , 2=college/bachelor's degree, 3=master's degree and above; M=1.77, SD=0.49) were considered as control variables.

3 Research Findings

3.1 Correlation Analysis

Political news use, immediate need, need experience, and media impressions were analyzed for correlation. As shown in Table 2, political news use positively correlated with demand experience ($\beta=0.266$; $p<0.01$) and media impression ($\beta=0.322$; $p<0.01$) and negatively correlated with immediate demand ($\beta=-0.080$; $p<0.01$); media impression positively correlated with demand experience ($\beta=0.415$; $p<0.01$) and negatively correlated with immediate demand ($\beta=-0.077$; $P<0.01$); and the correlation between immediate demand and demand experience was not significant. The above data analysis indicates that the research model used in this study is reasonable and can be followed up with empirical manipulation.

	1	2	3	4
1 Political news use	1			
2 Immediate needs	-.080**	1		
3 Experience in demand	.266**	0.014	1	
4 Media impressions	.322**	-.077**	.415**	1
** Significant correlation at 0.01 level (two-tailed)				

Table 2: Correlation coefficients of the main variables.

3.2 Main Effect Analysis

A multiple regression analysis was conducted with political news use as the dependent variable and immediate demands and demand experiences as the independent variables. As can be seen from Table 3, the linear regression model of this study was significant ($p<0.001$). Among the control variables, age ($\beta=0.154$; $p<0.001$) and education ($\beta=0.311$; $p<0.001$) positively affected political news use. Among the independent variables, immediate demands ($\beta=-0.119$; $P<0.001$) had a significant negative effect on political news use, which did not hold for H1, and demand experience ($\beta=0.443$; $P<0.001$) showed a significant positive effect on political news use, which held for H2.

	B	Beta	T	P
(Constant)	1.986		9.352	.000
Immediate demands	-0.119	-0.076	-4.187	.000
Demand Experiences	0.443	0.256	13.988	.000
Age	0.154	0.094	5.039	.000
Gender	0.067	0.026	1.393	0.164
Political affiliation	-0.064	-0.022	-1.183	0.237
Education level	0.311	0.121	6.52	.000
Adjusted R-squared			0.105	
F			53.67	
P			.000	
Dependent variable: political news use				

Table 3: Multiple regression analysis of immediate demands and demand experiences on political news use.

3.3 Analysis of the Third Variable

3.3.1 The Moderating Effect of Media Impressions

Considering political news use as the dependent variable and immediate demand and demand experience as independent variables, the PROCESS plug-in (Model 1) in SPSS software was used to test the moderating effect of media impressions. After controlling for the demographic-related variables, the following results were obtained (Table 4): media impressions did not play a moderating role between youth's immediate demand and use of political news, the confidence interval was 0, and H3 did not hold. There was a significant negative moderating effect of media impressions between youth's experience of needing and using political news, with a confidence interval of -0 and a moderating effect size of -0.1467.

Type	Effect value	Standard error	LLCI	ULCI
Immediate demands * Media impressions	0.0161	0.0372	-0.0568	0.0889
Demand experiences* Media impressions	-0.1467	0.037	-0.2193	-0.0742
Dependent variable: political news use				

Table 4: Moderating effect of mediated impressions.

The moderating effect played by media impressions between demand experience and political news use was further analyzed by plotting the regression equation for high and low media impressions. As seen in Figure 2, in terms of regression coefficients, low media impressions (M-SD) were greater than high media impressions (M+SD), meaning that low media impressions had a stronger influencing ability than did high media impressions. Thus, demand experience has a greater impact on political news use when low media impressions are present, and media impressions reduce the positive impact of demand experience on political news use.
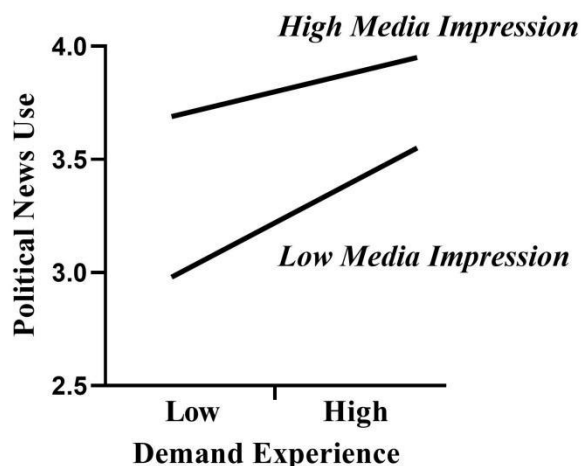
Figure 2: Moderating effects of high and low media impressions.

3.3.2 The Mediating Role of Media Impressions

The PROCESS plug-in in SPSS (Model 4) was chosen to test the mediating effect of media impressions. After controlling for the demographic-related variables, the following results were obtained (Table 5): media impressions had a significant positive mediating effect between youth political news demand experience and political news use, with a confidence interval not containing 0 and a mediating effect size of 0.167; H4 also held.

Media impressions, however, had a significant negative mediating effect between youth's immediate need for political news and political news use, with a confidence interval not containing 0 and a mediating effect size of -0.0315. Thus, immediate need was negatively related to media impressions, while media impressions were positively related to political news use.

Type	Effect value	Standard error	LLCI	ULCI
Demand experiences → media impressions → political news use	0.167	0.0172	0.1337	0.2007
Demand experiences → media impressions	0.4136	0.0175	0.3794	0.4479
Media impressions → Political news use	0.4038	0.0341	0.3369	0.4706
Immediate demands → media impressions → political news use	-0.0315	0.0097	-0.0508	-0.0126
Immediate demands → media impressions	-0.0616	0.0172	-0.0954	-0.0279
Media impressions → Political news use	0.5112	0.0314	0.4496	0.5728

Table 5: Mediating role of media impressions.

4 Conclusion and Discussion

Youth groups have a distinctive approach to political attention (Yang and Wang, 2021), and examining the relationship between their political news use behavior and their demands is useful for enhancing the effectiveness of political communication. With the rise of online platforms, youth groups have been inclined toward discussion and dialogue-based political discourse, a two-way discursive interaction that facilitates political socialization (Marques and Maia, 2010) and means that youth groups are no longer entirely passive in their political news use. Therefore, in contrast to the media effects perspective (Ohme, 2020), which emphasizes the powerful effect of media on users, this study found that the political news use of youth groups is an active behavior influenced by their own political news needs. The specific findings are as follows (see Figure 3).
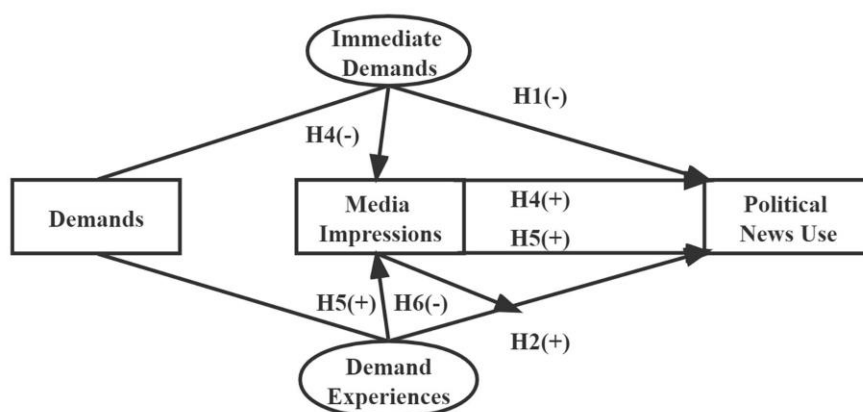

Figure 3: Study model diagram.

This study classifies needs into immediate demands and demand experiences. In contrast to the subdivision of demand content (Katz et al., 1973), this classification based on the temporal attributes of demand is more relevant to the formation of individual demand influenced by external and internal stimuli. In contrast to previous studies results (Van Aelst et al., 2021), the current study found that the higher the immediate needs of young people, the lower their use of political news. This suggests that youth do not increase their political news use when they are worried about a political issue. That is, political news, and even the media, are now capable of less social mobilization and may no longer be the preferred means of individual need satisfaction. This may be because political news is heavily propagandized and, therefore, rejected by young people.

In contrast, demand experience shows a positive correlation with political news use. As demand experiences include indicators of both interest in political news and ideological stance, young people's bias toward their inner thinking and subjective feelings means that they are more likely to expose themselves to political news that matches their individual needs and values. Thus, political news producers must determine the pain points of youth groups. Moving with the times, entertainment drives the political awareness of youth, and the fusion of politics and entertainment has converted potential users and increased the reach of political messages (Kim and Vishak, 2008). Therefore, using the entertainment format, political news can balance the weight of propaganda while avoiding abrupt integration into the information flow preferred by the youth.

In addition, using the uses and gratifications theory, this study focuses on the mechanisms by which media impressions play a role in the demand and use of political news. Previous research (Ha and Chan-Olmsted, 2004) has shown that factors related to media impressions, such as news media credibility and content quality, influence youth political news use outcomes. In this context, this study found that first, media impressions do not play a moderating role between immediate needs and political news use but a negative mediating role. This suggests a stable negative effect of immediate need on political news and predicts a poor impression of political news among youth. Notably, the vehicle involved in measuring media impressions is the official media, which is highly important in influencing audience trust in government (Pu et al., 2020), so the absence of impressions such as the credibility of political news may lead to a crisis of trust in government among youth and tarnish its image.

Second, media impressions play both a positive mediating and a negative moderating role between demand experiences and the use of political news. This means that young people are selectively use political news. On one hand, they view political news that is in line with their own preconceptions in an inclusive manner based on their demand experiences and have good media impressions. On the other, they simultaneously fight against political news that is incompatible with their preconceptions and resist using it. Overall, media impressions are positively correlated with political news use, in terms of both immediate demand and the mediating mechanism of participation in demand experiences, which can be facilitated by improving media impressions. The enhancement of media impressions of political news can be accomplished through political socialization. Agenda setting is a key component of political socialization (Kiousis et al., 2005), and political news should play an agenda-setting role in screening political issues for young people's attention. By alleviating their information anxiety and providing high-quality content, political news status and media impressions can be revived. Furthermore, political news producers must shift from the traditional model of a communicator's mindset and agenda-setting in the media and make good use of the public agenda to disseminate political information.

Acknowledgement

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The Clarinet as a Tangible Acoustic Interface: New Features

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Abstract

This article supports the concept that a clarinet can be transformed and considered as a Tangible Acoustic Interface (TAI), when under the influence of new media art or digital components, and several approaches to achieve it. The traditional instrument, developed over centuries by *luthier´s* handcraft in collaboration with instrumentalists and composers, underwent an evolution triggered by digital means in the twentieth and twenty-first centuries. Instrumentalists became researchers and began to explore digital paths by augmenting and actuating their instruments. This exploration brought new properties and directions for its performance and conceptions regarding the connection between the actors involved - instrumentalist, instrument, computer, microphone, software, and others. By comparing and analysing concepts of Human-Computer Interaction (HCI) focused on the instrumentalist-clarinettist -, this paper discusses new features which have arisen from the new concept of TAI. These data result from an expanded vision of the subject and first-person experience. Lastly, the TAI concept offers a point of view where the instrument can also be a communication channel between different domains, connecting the instrumentalist with other realities and giving the possibility to seek new artistic paths.

Keywords: Clarinet, Digital, Interaction, Interface, Instrument, Instrumentalist

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Introduction

Keeping in mind that this article focusing on musical instruments from the Western orchestral tradition, musical instruments are machines invented and designed by the art of the *luthier* to express non-vocal sounds (Gati, 2015). It is therefore important to mention the art of the *luthier* because it is an art that is disseminated in a traditional way, reflected in the transmission of cultural heritage from a master to an apprentice who creates and develops the instruments over centuries (Magnusson, 2019). Over the years, *luthiers* and instrumentalists have been working together to make the instruments ergonomic and playable and to try to make the instrument a kind of extended part of the instrumentalist´s body. It is safe to say that all traditional musical instruments are tangible. In other words, they all require physical contact to function. However, this is not true for all instruments. If we look outside the orchestra, instruments such as the theremin, for example, are instruments of intangible execution. Another aspect to consider - regarding Western art music - is the instrumental music performance, which for centuries focused on interpreting a score - by instrumentalists - for a passive audience. Nevertheless, this type of performance has changed significantly in the last decades, especially under digital influence - not exclusively (Travasso et al., 2022). The instrumentalist has taken on a multidisciplinary role, and the instrument has expanded its functions. Instrumentalists had to adapt to this new reality, using the instrument in different ways and for various purposes, taking on the role of creator and researcher several times. Summarising, this type of instrument underwent several digital additions beyond its traditional design and acoustics properties, and they also started to be used to communicate with the computational component and/or with other actors involved in the instrumental music performance.

Tangible Acoustic Interface

Tangible Acoustic Interface (TAI), as the name means, is something tangible, acoustic, and interface, employing solid vibrations. In this way, musical instruments under a TAI system differ from an augmented or actuated one, but they can support both designs. In other words, musical instruments used as TAI can be - or not - under digital augmentation. The difference between a TAI system and actuated/augmented instruments is that the latter is developed to achieve digital features - beyond the traditional acoustic purposes of the instrument - by modifying the acoustic characteristics and/or changing the performance´s conditions/environments. On the other hand, instruments under a TAI system are prepared to allow the instrumentalist to interact with digital component(s) by means of its solid vibration, but not necessarily with the instrument´s sound.

Nevertheless, an instrument with a TAI system could also work as actuated/augmented. According to Crevoisier and Polotti (2005), regarding classical musical instruments, the instrumentalist interacts closely and directly with the source vibration, having control of the sonic generation. For these authors, to consider an instrument as TAI, it should combine the sonic production with the interaction through the instrument. At the same time, this process also takes over the processes to generate sound or other components employing a computer.

TAI uses two techniques: active and the passive (Chou & Lo, 2013). The active is when the parameters used are based on the absorption of a solid acoustic energy; the passive is based on analysing the solid acoustic produced, such as tamping or the touch on a surface. In the specific case of a musical instrument, it can be used as both techniques, active and passive. It

is possible to analyse the vibrations produced by an instrument on its surface, and it is also possible to analyse the vibrations from the touch on the instrument.

In sum, a musical instrument, under a TAI system, is part of a process developed to offer the instrumentalist the opportunity to trigger/interact with new features - concerning or not to sound - using the instrument and through its solid vibration. In these systems, the instrument is a crucial interface for interaction with digital components, and this interaction cannot be reached in any other way.

Musical Instruments: Tangible or Intangible?

There are two manners to observe a musical instrument: (1) a device played by an instrumentalist - working as an interface that allows the instrumentalist the possibility to make his musical interpretation and communicate with other components; (2) a cultural artefact with historical value (Howard, 2022). Concerning this second approach, the instrument can be observed in its function as a device to be played, enabling the recreation of a traditional performance, preserving these traditions, and making them possible through a live performance by serving as a vehicle for something intangible - for example, all baroque orchestras with period instruments. It is possible to imagine the artisans working on it and all the processes and developments it underwent over years and decades until it reached the shape and characteristics from nowadays. In this last case, the instrument itself could be considered a tangible heritage - for example, the Stradivarius´ violins (Howard, 2022). Still related to tangible heritage, Michael Horn (2013) gives the example of an experience with two small groups of children in a room with two different ropes, one with and one without wooden handles. The rope with wooden handles has the connotation of a cultural artefact because of its traditional heritage, so it is more likely that the children who were in the room with the rope will use it to jump. Like the rope with wooden handles, a traditional instrument has a cultural connotation. For this reason, its cultural image cannot be separated from the object itself, which inevitably makes it a tangible heritage object. Concerning the first manner to observe a musical instrument, it occurs when someone uses it as an object to achieve sonic or performative purposes.

A musical instrument can be considered a tangible heritage because of its history, tradition, and construction. However, it can also be considered an intangible heritage if the sonic result is the focus. In this last case, the instrument is the interface that connects the instrumentalist and the audience with this intangible heritage, albeit from different perspectives - the instrumentalist as the promoter and the audience as the receiver.

A Tangible Interface (TI), something physical around the user that works as an interface between human and computer, enables a system for human-computer interaction (Manovich, 2022). In this perspective, the musical instrument can be seen as TI, exploring the relationship between the physical and the digital components (Ullmer & Ishii, 2000), transforming the traditional instrument into something we might define as a tangible interface.

Interaction Tangible or Intangible

The musical instrument as a device played by an instrumentalist is tangible, as well as all the traditional instruments, because they are touchable, allowing physical contact by the instrumentalist. The same physical principle does not apply to the parameterisable features of

a clarinet to obtain a TAI system, and it needs some discussion about its tangible or intangible definition.

Firstly, discussing the sound´s (in)tangibility is essential. Physically, sound has a form that should be considered - moving air particles and travelling through bodies and objects. The movement and impact of air particles is the fundamental basis for hearing, listening, and feeling, enabling the tangible concepts of sound/music, speech, embodiment and spatial orientation (Novak & Sakakeeny, 2015). Gaver (1993) considers three distinct ways for sound to be generated: solid vibrations, changes in the surface of a liquid body, and sounds introduced directly into the atmosphere by aerodynamic causes. In this way, O´Callaghan (2007) states that sounds are the objects of the auditory experience. We can figure out through the sound if a glass has broken, or if a bell is ringing in a room or if a train is passing nearby. In this way, O´Callaghan affirms that the auditory experience has the sound as an object with its characteristics like a physical object has shape, colour, and size. Also, Ihde (2007) states, regarding the auditory experience, that through sound, we can distinguish *shape aspects* and distances, concluding that we can *hear shapes*. The vibration nature of sound and the possibility for people to feel it is undeniable. Even when the sound is inaudible, we can still feel the vibrations if we are in physical contact with the source (Franinović & Serafin, 2013).

On the other hand, for many authors, the sound is intangible because, although it is a physical phenomenon, it cannot be touched employing any physical action, and it does not have properties such as colour, shape and size, which makes it of intangible nature (Cox, 2011; Oliveira Pinto, 2018). However, the sound could become tangible if we consider recording possibilities through its transformation to something material as a recording (Oliveira Pinto, 2018). Gupfinger and Wolf (2019) refer to sound as something intangible, and to give it a tangible form, they created a system with a 3D printer transforming sound into sculptures. Regarding pitch and sound, according to ISO (2014), the auditory sensation is a function of neurological processes, and the sound has to be interpreted unconsciously - for example, during sleep - or consciously.

It is not the purpose of this article to discuss if sound is tangible or intangible. However, to catalogue the different parameterizations which allow the new features brought by a clarinet as TAI, and due to the nature of this article - exploring solid vibrations - it will be considered the concept in which the sound could be tangible. In this way, all the interactions regarding using a clarinet under TAI systems will be considered tangible.

Clarinet Anatomy and Techniques

This section will present terms and usages of several clarinet techniques, making understanding the following ones easier.

The clarinet is an instrument member of the woodwind family and, generally, is made of wood - a cylindrical bore with keys and holes - and a single reed. Its sound is produced by blowing between the reed and the mouthpiece, vibrating the reed. This vibration sets the motion of air inside the tube, making the sound (Hoeprich, 2008). Nowadays, the clarinet has five parts: mouthpiece, barrel, upper body, lower body, and bell.

There are several contact points between the instrumentalist and the instrument. The first one, because without it, the clarinet does not produce sound, is the mouth with the mouthpiece.

This contact could be done with lips, teeth, and tongue. Also, it is here that the instrumentalist sends the airflow. Another contact could be made by the hands in the clarinet body, especially in the keys and wood. However, it is normal to see, especially in the orchestra, because the instrumentalists are playing seated, the clarinettist using their knees involving the bell - serving as mufflers - helping to play a soft *pianissimo*. In fact, the clarinettist could use any part of his/her body to come into physical contact with the clarinet.

There are also several techniques to be considered for this article, such as ***vibrato*** - pitch fluctuations that could be achieved by changing the pressure on the reed or the air pressure; **flutter tongue** - produced by the tongue pronouncing d-r-r-r, or using the throat making g-r-r-r; **slap tongue** - using the tongue to create a vacuum between the reed and the mouthpiece and them release it suddenly provoking a slapping of the reed on the mouthpiece; **throat tremolo** - doing series of breath articulations with the sibyl *ha*; **vocal sounds** - using the air pressure to play and to sing into the clarinet tube; **air sounds** - blowing to the instrument with an embouchure pressure insufficient to produce the normal tone; **key slaps** - making noises through pressuring the instrument keys (Rehfeldt, 2003).

The techniques mentioned are not a list of all the clarinet techniques because it is impossible to mention something that is in constant evolving. Nevertheless, it is a list containing several parametrisable aspects useful to be used in TAI systems in a clarinet.

Usage Models

The first example of this analysis uses the normal acoustic sound production and the use of a solid vibration sensor placed inside the bell. This sensor captures the solid vibration resulting from the acoustic sound and uses this data as a parametrizable feature. It is also possible to transform the received data in *hertz* and/or dBs to use it for trigger functions. For example, the project *MAD Clarinet 2.1.* (Travasso, 2022), uses the sound of the clarinet with that intention. The computer identifies the pitch captured from the clarinet´s sound and matches it with a matrix. If the pitches produced are between $21hz$ and $192hz$, the computer draws a quadratic Bezier curve; between $193hz$ and $390hz$ a line; between $391hz$ and $500hz$ a straight line; between $500hz$ to $792hz$ an arc; between $793hz$ and $993hz$ a circle; and upper $994hz$ a triangle. With this system of TAI, the clarinettist, through its playing, can choose which figures to draw. The musical dynamics are also explored on *MAD Clarinet 2.1.*, in this specific case, dB is used as a gate. All sounds produced by the clarinet, with a level lower than -25 dB, do not trigger any geometrical figures. In this way, the system represented in Figure 1. can works as the system explained, transforming the solid vibrations in *hertz*. However, it can be used in several other parameters and purposes. Due to its position inside the bell, the sensor will receive many vibrations, and even air sounds or/and key slaps can be easily detected.

Figure 1. A system with a solid vibration sensor.

Using a different sensor, more precisely a Tilt Switch installed in a key - *D#3* - placed on the upper body, transform the key into a switch. This switch could be used as an on/off button.

This key was chosen because there is an alternative to it, and it is possible to play whatever the instrumentalist wants, avoiding its use. Therefore, the clarinettist could use the key - switch - to trigger something or switch and play simultaneously. A solid vibration sensor acting on the mentioned key could have the same effect.

Figure 2. Switch placed over the bell.

Also, the clarinet can have a Tilt Switch positioned on the bell - as Figure 2 shows - programmed, for example, to block or unblock the other sensors installed.

In Figure 3, it is possible to observe the signal emitted from the switch when it is placed on the vertical and the absence when it is placed on the horizontal. This position could be defined through the sensor position or choosing a switch with another definition. However, in any case, the clarinettist can use this signal as an on/off button of a predefined process.
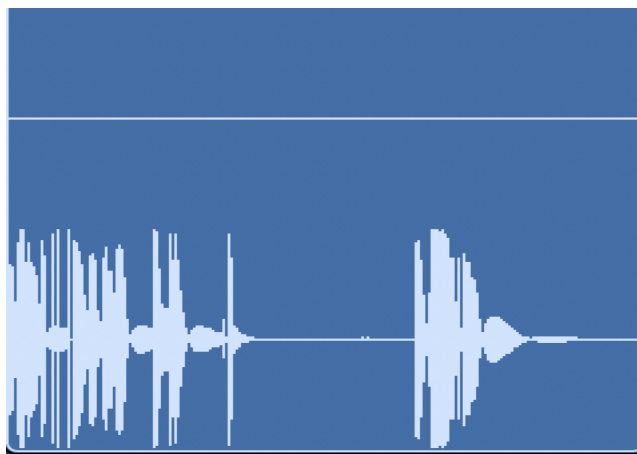

Figure 3. Soundwaves resulting from the switch.

The mouthpiece is also an excellent spot to place sensors - Figure 4. There is a point between the reed and the mouthpiece that a polymer vibration sensor - a piezo vibration sensor in the specific case of Figure 4. - can be placed without disturbing the sonic production. This sensor could be used to read the reed vibration when the clarinettist is playing in the traditional manner or/and also when he/she uses different techniques - flutter tongue, growling, slap tongue, vocal sound, air sounds, among others. Even the simple touch of the reed could be detected with this technique. However, detecting vibrations produced in the clarinet´s body could be difficult.

Figure 4. Sensor placed between the reed and the mouthpiece.

Between the rubber protection for the upper teeth and the mouthpiece or over the rubber protection - as we can observe in Figure 5. - is another good place to use the same sensor. In this place, it could be measured the impact in vibrations of different bites, and it is also a good place to measure the vibration of the mouthpiece.

Figure 5. Sensor on the rubber of the mouthpiece.

The Figure 6 is an example of the signal captured by the system shown in Figure 3. It is possible to observe different types of soundwaves resulting from playing and different strengths made by the upper teeth.

Figure 6. Soundwaves resulting from the sensor on the rubber of the mouthpiece.

Parameter	Technology
Instrument vibration - playing and/or pressing the instrument keys	Solid vibration sensors
Using a key as a switch	Solid vibration sensor or a tilt switch device
Reed vibration	Polymer vibration sensor between the reed and the mouthpiece
Teeth pressure	Polymer vibration sensor between the teeth rubber and the mouthpiece

Table 1 - Models of TAI application.

Summarising, the clarinet can be used as TAI for several purposes and in various manners. The systems mentioned are not - and far from it - a closed list. However, it is possible to state that a clarinet can be used as a TAI through physical positioning, pitch, dynamics, throat and tongue techniques, air and teeth pressure and others. These kinds of interactions are

distinguished from the general TUI or actuated/augmented instruments, making the clarinet an interface for interaction between the instrumentalist and the digital component(s) through solid vibrations.

Author´s Experience

Through the author´s experience as a clarinettist, collaborating with the project *Comprovisador* and with the project *MAD Clarinet* - Figure 7. -, it is possible to verify that the experience regarding the musical performance, playing the clarinet, has changed. These projects change the traditional manner of playing the clarinet. For example, in an orchestra, the clarinettist interprets music with other musicians, using the clarinet only for sonic purposes, with the well-defined goal of interpreting the score. Performances that use the clarinet to interact with digital components presuppose - possibly - different clarinet techniques and certainly different focuses of attention and concentration. For example, if an artefact requires physical movement to interact and/or has a sonic response to random possibilities, the clarinettist faces several issues that diverge from his traditional performance.

Regarding the movement, the non-stability of the instrument could be a problem in maintaining an excellent airflow to play it or even having control of the reed if the angle between the body and the clarinet is constantly changing. However, interaction with physical movements could bring several advantages regarding the visual context and add new features to different types of performance. In addition, the physical condition of the instrumentalist could be a problem because it could substantially reduce the thoracic capacity. Related to sonic matter, different and unexpected responses triggered by the digital component give rise to various reactions. In sum, there is no limit to the use of TAI, and every project/model has its specificity, using the clarinet in different ways for different purposes. All these kinds of projects have in common that they change the relationship between the clarinettist and the clarinet. Beyond its normal function, the instrument becomes a channel and/or device to communicate with others - digital or non-digital - allowing the instrumentalist to connect to different domains.
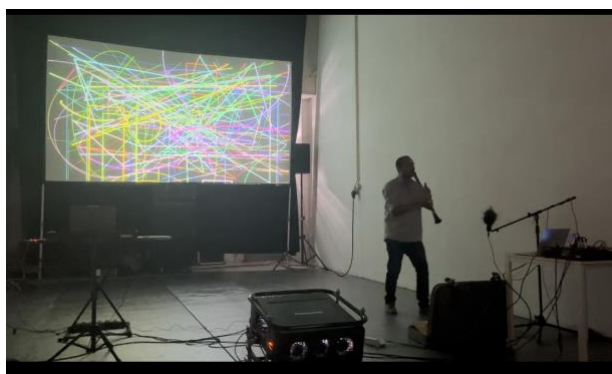

Figure 7. MAD Clarinet 2.1. Live Performance.

Conclusion

The use of musical instruments has evolved in the digital world, and with this evolution, new definitions and concepts have emerged. As mentioned, this article attempts to identify one of these moments by bringing up the concept of identifying the clarinet as a Tangible Acoustic Interface (TAI), which changes how the clarinet can be used and understood under the influence of a new digital reality. Also, it was discussed new features and possible systems

through examples to use the clarinet as a TAI. The instrument is no longer used only for musical purposes but also as a device that allows the instrumentalist to communicate with digital components. In this sense, a clarinet as a TAI is when the musical instrument acts as an intermediary between the instrumentalist and the digital component through solid vibrations. This connection enables the instrumentalist to interact with the digital component and other actors involved in the performance.

In summary, the clarinet as a TAI is a sonic device that acts as a remote control for digital music performance under the command of the instrumentalist. Indeed, the clarinet has seen its responsibilities extended, evolving from a sonic transmitter to a control device for various purposes. Lastly, this TAI definition could serve as a basis for new similar situations with other instruments, thus broadening this definition.

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Communication of Cultural Heritage Through Performing Art: Theatre and Memories of Former Mental Asylums

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Abstract

Traditional theatre performances contain many other arts such as singing, acting, and dancing, consisting of diverse design processes including masks, costumes, people, stories, and place settings. They are perfect examples of synthesis of arts that create a perfect dialogue between space and body helping people to feel, empathize, and experience the culture, history, and the place for themselves and others. This paper discusses the power of theatre as a 'total art' to communicate difficult memories and tangible and intangible cultural heritage. The former mental hospitals and mental illness in history are problematic heritage contents in terms of valorization and communication, and they become a challenge requiring new and creative strategies to share with citizens. Besides, most of these huge heritage complexes have become completely or partially abandoned and stigmatized due to their recent past. Starting with the power of theater performances in communication, the paper focuses on research-based theatre as an artistic methodology in heritage communication and its appropriateness to be applied in marginal unspoken memories. '*Chille de la Balanza*', an Italian Florence-based theatre collective, and their performances dedicated to Italian former lunatic hospitals as the places of human marginalization and containment, and their works related to mental illness as unsettling parts of history with a varied number of individual testimonies and unspoken difficult memories, will be discussed to show the success of theatre in heritage communication.

Keywords: Performative Practices, Heritage Communication, Difficult Memories, Former Mental Asylums, Participatory Theatre

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Introduction

The world of performing arts includes various disciplines such as theatre, dance, and opera, from the traditional ones to the popular ones including live arts performed in a specific place as well as non-live arts in the form of broadcast or mass media. While some performances are produced by artists, some performances are conducted by amateurs and volunteers led by artists or professionals. In addition to these, the types of audiences are also important dimensions that influence the concept and content of the performing arts (McCarthy et al., 2001). Traditional theatre performances are considered one the important ways in the creation of a relationship with a particular discourse, and they contain many other arts varying from music to dance through acting and interacting with others helping people to feel, empathize and experience the culture, history, and the place. Theatre performances have been used to educate, communicate, and entertain people since ancient times, and the places of theatre and avenues have been considered public spheres to create dialogues (Grile, 2021; 2022).

Recently, using art performances has become an important participatory strategy to engage people and communities in the process of social transformation as well as social and cultural development (Sloman, 2012). In parallel to this, participatory art performances started to be widely used in culture and heritage communication, benefiting the positive contribution of art and culture in the process of knowledge sharing, socio-cultural transformation, education, self-expression, and readaptation. 'Applied theatre' or 'participatory theatre' (Coghlan and Brydon-Miller, 2014) is an effective communicative methodology performed as the popular practices structured according to theatre-based techniques to explore and learn the history, culture, heritage, as well as social and cultural contemporary issues such as marginalization, migration, stigma, or climate change. The power of heritage narratives and revoking the living experiences of the past through these art practices and performances also lead the emotional reactions improving the understanding of a particular discourse from the participants' standpoints. Antonin Artaud's Theatre of Cruelty is one of the important foundations of participatory theatre methodology, where the physical involvement and provocation of the audience are at the core of the scene. In time, theatrical techniques have developed aiming to change the traditional relationship between audiences, spectators, drama, and actors. The method itself has also become popular for socio-cultural and urban development projects (Sloman, 2012), moreover, Italian scholars call this technique the social-theatre method (teatro sociale) which was discussed in detail by various theorists and theatre practitioners such as Claudio Bernardi, Monica Dragone and Guglielmo Schininià (Thompson and Schechner, 2004). Participatory theatre activities are quite rich in diversity, there are either projects based on social movement perspective or projects based on institutional perspective. Despite their diversity, they have three common characteristics: participation, critical thinking, and creativity (Bishop, 2006). Social theatre is described as a theatre performance with specific social agendas which usually takes place in various public and symbolic places performed by communities led by activists or artists, and the aesthetic is not the guiding theme (Thompson and Schechner, 2004).

Cultural heritage and heritage sites have various meanings including conflicted and sensitive contents which necessitate the new ways of communication strategies to transmit them to a wider public (Macdonald, 2009). Former lunatic asylums and the history of mental illness are the focus of this paper representing the difficult memories and cruel parts of human history which are the living experiences to learn from the past as a reason for regret. Besides, despite the abolishment of asylums in the 1980s through de-institutionalization, the major part of these former caring places is still stigmatized, and they represent the marginal areas

perceived as dark sides of contemporary cities by the people who dwell in them (Bianchi, 2017; Roberto, 2017; Bianchi 2023).

Based on this conceptual understanding of participatory theatre performances and cultural heritage communication, this paper focuses on how difficult memories of mentally ill people and their marginalized or stigmatized lives might be reflected, narrated, and interpreted collectively through participatory theatre method or social theater by performing within the former caring places constructed for those segregated people. This will be discussed drawing on the Florence-based theatre collective, *Chille de la balanza*'s genius loci, and memory-related participatory activities in Florence and Arezzo. Active participation is reinforced by participatory theatre methodology aiming to educate participants on sharing and transmitting the history of mental illness to learn from the past as a reason to regret while addressing today's social and cultural problems to reflect on critically. More specifically, in this paper, we will discuss several examples of participatory theatre performances as useful strategies to communicate culture and heritage with citizens which aim to educate participants to be more aware of contemporary social and cultural problems by empathizing with the past and living experiences. In addition, this paper also offers different approaches to heritage education, critical thinking as well as creativity.

Understanding the Cultural Context and 'Heritage Walks'

Design thinking, storytelling, performative arts, and creative narratives are important tools to communicate complex information. Cultural heritage and culture itself are direct consequences of complex historical processes including landscapes, buildings, people stories, events, crises, and intangible and tangible elements. Based on this complexity of heritage discourse, using innovative and creative narrations as alternative communication tools through art and culture becomes essential to transmitting the memories and spirit of a particular place (Faro, 2005). 'Heritage Walks' are participatory community activities aiming to valorize and comprehend a particular heritage place by engaging the local communities. They are usually planned as cultural routes or a sort of guided tour aiming to re-discover a particular heritage place, memory, and history through interactive ways aiming to create links with the people who lived or who are living in this place. 'Heritage Walks' have been considered as an operational strategy within the Faro action plan, and they were discussed during a meeting in 2013 encouraging all member states to adopt their heritage agendas (Tasso, 2017).

Italy is the prominent nation applying this heritage strategy in diverse social, cultural, urban, and heritage projects whose aim is to promote and share the values and spirit of heritage sites by establishing a local community and sense of identity between place and people. Heritage Walks have become a popular approach to valorize former Italian lunatic asylum complexes and share the knowledge of these historical heritage places with a wider public. *Chille de la balanza* is a Florence-based theatre collective, and they are one of the primary actors of famous Heritage Walks in former lunatic hospitals. The theatre collective was born following the Street Theatre[1] movement in 1973 whose aim was to narrate stories with actors and spectators in various urban places. The movement itself is a participatory approach to

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[1] Street theatre was born as folk Indian theatre performed on the streets or in public places to trigger activism, social emancipation, and political reform. They were used as a tool to raise attention to social issues such as women's rights or working-class rights. In time, they were developed as 'theatre for the oppressed' by Boal (1979) based on Freire's (1972) 'pedagogy for the oppressed' (Saxon & Vitzthum, 2012).

communicating social and cultural issues, thus, it is more of a social communication process with a participatory approach rather than a simple art form. The collective's activities related to these former caring places date back to 1997 when they were searching for a place to perform one of their works on Antonin Artaud's 'Van Gogh il suicidato della società', and in 1998, their efforts resulted in the realization of a permanent cultural presidio in San Salvi in Florence that was still an asylum complex at that moment. The last director of the former lunatic asylum of Florence, Carmelo Pellicanò, confirmed their permanence in San Salvi by linking their existence to the open city concept. In time, these efforts turned into a project, namely San Salvi-open City, aiming to rebrand the stigmatized image of the former caring place while opening it to the citizens through art and culture by making it a cultural node to meet and exchange ideas and culture. The project of heritage walks, known as '*la passeggiata*', was projected by Chille de la balanza in 1999 for San Salvi, and it was legitimized in the following years by the European Council through the Faro Convention.

The University of Siena with the Department of Social, Political, and Cognitive Sciences (DISPOC) has also launched an urban regeneration process to valorize the negative image of the former lunatic asylum of Arezzo, known as Pionta, which is currently being used as partially university campus, partially local health authority and partially abandoned (Roberto, 2017; Bianchi, 2017). The project 'Genius Loci, Memory and Identity: Towards a Permanent Cultural Presidio' is led by the University of Siena in collaboration with the theatre collective Chille de la balanza, ISIA Firenze, and the Province of Arezzo, and it aims not only to rebrand the negative image of Pionta by constructing new modes of narrations with the local community but also to establish a cultural presidio which will be able to valorize and animate the heritage site following the example of San Salvi and Chille de la balanza.

The project is structured in two main research axes with different activities, the first one concerns producing collectively the various narrations in different forms including digital, artistic, and artisanal, while the second focuses on the realization of a permanent cultural presidio to provide continuity. Within the scope of the project, various creative and innovative participatory methods have been used for diverse social objectives with different target groups. Here in this paper, the participatory theatre method will be presented as one of those creative ones aiming to narrate collectively while raising awareness of this difficult heritage by the people of Pionta. To do this, during the first phase of the project, a local community and target groups were constructed engaging with associations, university students, inhabitants, and primary and secondary schools of the territory. The heritage walk - *la passeggiata*- was one of the subprojects of the main project, and it was designed and realized in collaboration with Chille de la balanza and the University of Siena. The Heritage Walk project was articulated upon three fundamentals: research on the history of Pionta and cultural values based on the historical and archival documents; the contemporary state of Pionta to understand the strengths, threats, and potentials; and social theatre approach.

The research team first identified the chosen places to conduct the heritage walk which are culturally and politically significant places representing the genius loci, identity, and memory of Pionta as well as current problematic parts of the heritage site. During the second phase of the project, the thematic discourses to address through chosen places were defined and designed, and they were used to construct the creative narrations in the form of art (dramas or scripts) to be performed collectively but guided by the theatre collective team. To do this, the research group organized and realized a formation course on artistic narration held by the founder of the theatre collective during their courses at the university whose aim is to create a spect-actor community to educate with heritage, social critical discourses, and art. Following

this, the laboratories were conducted to articulate and co-design different narrations prepared for each chosen place integrating various theatre-based techniques into the narration scripts. While some places were narrated through poems or dialogues by students, some of the others were narrated through dance or pre-registered voices selected from the archival documents which are useful communication tools touching the emotional appeals of the audiences. Following these initial non-formal educational activities, the project heritage walk was conducted with a high number of participants where actors, spec-actors, and audiences interacted with the place by getting closer to genius loci, memory, and history as well as contemporary problematic parts of the heritage place.

Conclusion

In this paper, we discussed the participatory theatre method and its appropriateness to be applied in urban regeneration projects, heritage communication, and sharing heritage knowledge through performing arts. Heritage walks are important strategies not only to communicate the culture and heritage, difficult memories, marginal stories, and cultural values, but also to educate participants about culture, heritage, critical thinking, and art. Thus, we consider that participatory theatre is more than simply art, it becomes a process of social communication to address past, present, and future. Besides, they also provide opportunities for participants by letting them get involved in a cultural practice that is a pure right of every citizen. The method supports self-esteem by building confidence for the participants, and it represents an important approach to heritage education.

Acknowledgments

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Unraveling Young Chinese Addiction With the K-pop Culture: Cultural Identity and Representation

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Abstract

With the rise of the "Second Korean Wave" driven by K-pop culture, it has become ubiquitous in the lives of Asian students, particularly in China. Notably, Chinese students have exhibited a strong addiction to this pop culture phenomenon. This study aims to investigate the reasons behind young Chinese students' addiction to K-pop culture, utilizing the Uses and Gratifications Theory and Parasocial Interaction Theory. Specifically, the researchers seek to explore the underlying factors contributing to their addiction from social, media promotion, and background perspectives. Additionally, the researchers examine whether K-pop's popularity among Chinese students can be replaced by other pop cultures. A mixed methods approach is utilized, surveying at least 400 students between the ages of 12-25 from different educational institutions to obtain primary data. The sampling method employed is simple random sampling, with the use of a random internet questionnaire survey. Through this approach, the researchers aim to identify the various reasons for young Chinese students' addiction to K-pop culture. Ultimately, the results of this study are beneficial in facilitating better communication of other pop cultures and cultural studies. By these means, the conclusion reveals that young Chinese students' addiction to K-pop culture has a strong relationship with social needs and media promotion. However, it seems there is no significant relationship between the addiction level and background needs.

Keywords: K-pop Culture, Addiction, Popular Culture, Cultural Identity, Chinese Students

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Introduction

According to Oh's findings (2014), the term "Hallyu" or "Korean Wave" has become a well-known concept around the world, with Korean pop culture, being its current driving force. Korean dramas were the primary element of the first Korean Wave in the 1990s, and the second wave is characterized by the increasing popularity of K-pop culture (Oh, 2014). The popularity of K-pop can be observed in the behavior of K-pop addicts worldwide. For example, French K-pop fans gathered outside the Louvre Museum to sing and dance during a concert that sold out in less than 15 minutes (Leung, 2012). Such irrational behavior has aroused academic interest in exploring the phenomenon of K-pop culture.

Numerous studies have been conducted on K-pop culture in recent years, given that it continues to gain traction worldwide and has become a significant factor affecting nationalism, economic development, consumer behavior, and the behavior of its fans (Leung, 2012). The studies conducted by Trolan (2017) have explored how the Korean government has used the "Korean wave" to boost tourism, while Malik and Haidar (2020) have examined how K-pop fans form strong online bonds based on their shared love for their K-pop idols. Furthermore, Leung (2012) has documented the relationships between K-pop production, distribution, and consumption from a globalization perspective.

However, there is a lack of research exploring why K-pop culture has such a significant impact on Chinese people, especially the younger generation. Therefore, this study aims to investigate the reasons behind young Chinese students' addiction to K-pop culture by applying the Uses and Gratifications Theory which was introduced by Blumler and Katz and adopted by Ruggiero in his 2000 research (Ruggiero, 2000), and the Parasocial Relationships Theory which was first proposed by Horton and Wohl and further developed at a theoretical level by Giles (2002). By focusing on students with a Chinese cultural background, this study aims to provide a deeper understanding of how culture is transmitted among people with a specific cultural background through the popularity of K-pop culture. Additionally, the study aims to help addicted K-pop fans view this phenomenon more dialectically, rather than blindly following the trend. Lastly, the study aims to provide better opportunities for some regional cultures to communicate with the rest of the world.

Statement of the Problem

This study adopts an exploratory approach to comprehensively investigate the reasons for young Chinese students' addiction to K-pop culture from the perspectives of their background, social environment, and media promotion. To achieve this, researchers utilize two theoretical frameworks: Parasocial Interaction Theory and Uses and Gratification Theory. These frameworks assist researchers in elucidating the unique appeal of K-pop culture to young Chinese students and comparing it with other entertainment cultures to analyze whether its influence on this demographic is irreplaceable. Specifically, the study aims to address the following research questions and objectives:

Research Questions

1. What is the extent of K-pop culture popularity among young Chinese students?
2. Why are young Chinese students addicted to K-pop culture?
3. Is the influence of K-pop culture on young Chinese students irreplaceable?

Research Objectives

1. To determine the extent of K-pop culture popularity among young Chinese students;
2. To explore why young Chinese students are addicted to K-pop culture;
3. To figure out whether the popularity of K-pop among young Chinese students is irreplaceable.

Theoretical Framework

According to Reyes (2005), a theoretical framework provides the researcher with the necessary information, problems, and data to concentrate on. This study is focused on the Parasocial Interaction Theory by Horton and Wohl and the Uses and Gratification Theory by Katz and Blumler, which serve as the foundation for this investigation and support three independent variables in this study.

The Parasocial Interaction Theory explains the potentially one-sided interactions between media consumers and the media itself. It refers to the establishment of parasocial relationships between media users through social media platforms and the characters they encounter through the media. This theory assumes that media users establish parasocial relationships with the people they encounter through media after Parasocial interaction (Giles, 2002). The theory suggests that Chinese adolescent students, as media users, develop parasocial attachments to K-pop artists as media communication figures and then become addicted to K-pop culture (Stever, 2017). Furthermore, the more attractive the performers are and the stronger their ability to make the audience empathize with them, the more intense the audience's parasocial experience will be, leading to an increased need for prosocial relationships and greater addiction to the pleasure of the prosocial experience (Hartmann & Goldhoorn, 2011).

The Uses and Gratification Theory by Katz and Blumler mainly focuses on communication on social media and the psychological needs of the audiences. It claims that a group of people will use a specific social media to meet their psychological needs, which include escapism, knowledge, social companionship, etc. The theory also indicates that different media compete with other media to satisfy the audience (Ruggiero, 2000). Since the research topic is to unravel young Chinese students' addiction to K-pop culture, the demands of the students should be focused on. By applying the theory of uses and gratifications, the research can better conclude whether the addiction to K-pop culture is related to the way of media promotion.

Conceptual Framework

This study adopts the Conceptual Map Model proposed by Hwang (2003), as shown in Figure 1. The framework is designed to assist researchers in interpreting significant findings and understanding the impact factors of addiction to K-pop culture within the Chinese cultural context. The impact factors identified in this study include background needs, social needs, and media promotion. Through statistical analysis, the study aims to demonstrate how these factors contribute to addiction to K-pop culture and whether the influence of K-pop culture on young Chinese students can be replaced by other pop cultures. Besides, the study provides insights into cultural communication and offers guidelines for other pop culture's seeking to gain popularity among young Chinese students.
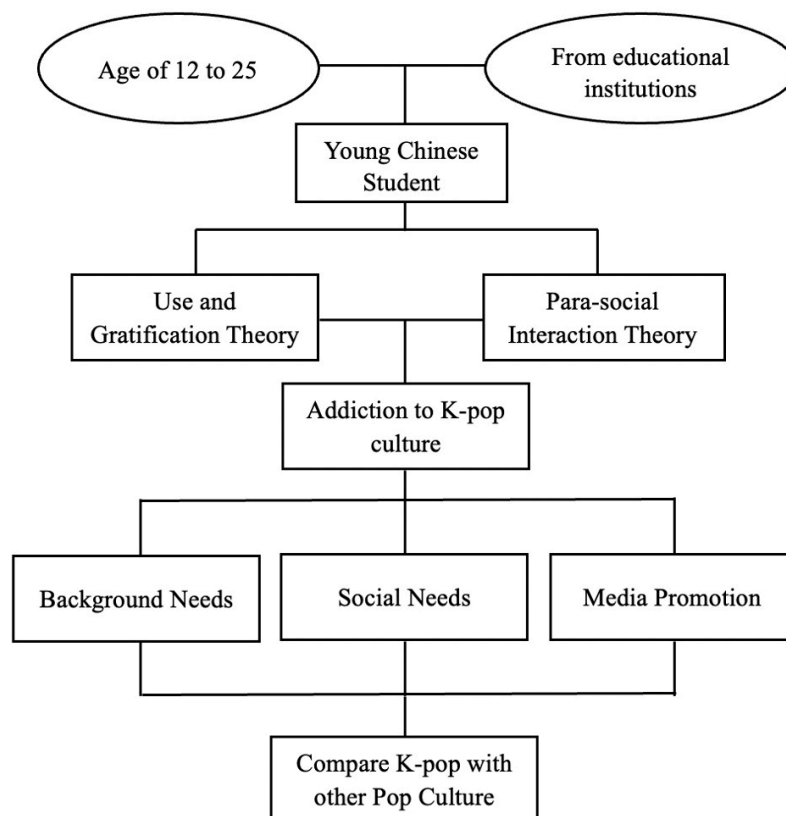
Figure 1 Schematic diagram of the conceptual framework of the study

Research Methods

In this study, the focus is on unraveling the addiction of young Chinese students to K-pop culture and evaluating whether the influence of K-pop culture on them is irreplaceable. To address these research questions, a mixed methods approach is adopted, using both qualitative and quantitative research methods (Ivankova & Creswell, 2009). The qualitative aspect of the study involves collecting nominal and ordinal data from the literature (Bailey, 2014), while the quantitative aspect uses numeric data and statistical analysis with software such as SPSS and Jamovi.

The collected data aims to analyze the popularity of K-pop culture among young Chinese students, identify the reasons for their addiction to K-pop culture, and evaluate whether the influence of K-pop culture on young Chinese students is irreplaceable. To ensure the effectiveness of the research design, random sampling is used to target Chinese students aged 12 to 25 (Bhardwaj, 2019). An online survey questionnaire is used to maintain the confidentiality and anonymity of respondents.

Since the research questions are focused on 'how', 'why', and 'whether', questionnaires and interviews are the most appropriate methods for collecting and displaying the data and analyzing the relationship between different variables. Finally, the data is collected, displayed, and analyzed at an objective level to ensure that the result is reliable. Overall, this research design significantly helps in providing evidence to answer the research problem as accurately, clearly, and unequivocally as possible (Ivankova & Creswell, 2009).

Research Sample

The target population of this study comprises Chinese students aged between 12 and 25 years. The research aims to collect a minimum of 400 questionnaires from this population and analyze the data collected. The researchers use a basic random online questionnaire poll to sample the population. The questionnaire sample is selected based on certain criteria, including that the participants should be students in educational institutions and their ages should fall within the 12-25-year range.

Research Instrument

The researchers utilize a self-made questionnaire as the primary research instrument, supplemented by face-to-face interviews. The online survey questionnaire includes a series of questions related to the K-pop social circle, K-pop group conception, and the promotion of K-pop culture, among other topics. The questionnaire is divided into four parts: the first part collects basic information about the respondents, the second part investigates the popularity of K-pop, the third part explores the reasons for addiction to K-pop, and the fourth and final parts assess whether K-pop could be replaced by other pop cultures. The questionnaire includes single-choice, multiple-choice, and scale selection choices to collect participants' attitudes and thoughts on these topics. The researchers aim to collect as much data as possible to obtain a comprehensive understanding of young Chinese students' addiction to K-pop culture.

Data Analysis

This study aims to unravel the addiction of young Chinese students to K-pop culture. The primary data collected is analyzed objectively to meet the three objectives of the study by using SPSS and Jamovi. All qualitative data is analyzed using descriptive analysis and thematic analysis to explore the extent of the popularity of K-pop culture among young Chinese students (Objective 1), figure out the reasons for the addiction to K-pop culture (Objective 2), and examine whether the influence of K-pop culture on young Chinese students is irreplaceable (Objective 3).

Establishing Quality

Collecting and analyzing data related to the research problems is essential to meet the research objectives. The data collection method adopted by the research is a random questionnaire survey, which can eliminate chance, remove any bias, and ensure the representativeness of the population. Additionally, the designed questions do not contain any guiding questions, and the researchers have structured the problem from the superficial to the deep to ensure the research has value.

Ethical Consideration

The researchers aim to guarantee ethical considerations and protect the confidentiality of the participants throughout the study. The respondents are treated with respect and kindness, and their personal information is kept confidential. The researchers inform the respondents about the purpose of the study, and their data is used solely for this research. The researchers promise not to use the data for any other purposes or share the data with any third parties. To ensure anonymity, the respondents are identified by a code number instead of their names.

Innovation and Significance of Study

The innovative aspect of this study is the utilization of network information dissemination and acquisition chains to create the questionnaire. Specifically, the questionnaire collects the participants' views on K-pop culture through the online K-pop network community. This approach is aligned with Blumler and Katz's Uses and Gratification Theory (Ruggiero, 2000), which suggests that individuals actively seek out and use media to satisfy their needs and desires. The strict limitations on entertainment activities for Chinese teenagers in the educational system have led to the development of the Internet as a platform for Korean entertainment culture to enter the social media of Chinese young students, resulting in its gradual popularity.

The phenomenon of young Chinese students' addiction to K-pop culture makes this research significant to communication studies, psychology, and other related fields within social sciences. The study's findings contribute to the communication system, facilitating better communication between other pop cultures and the world by adopting this innovative approach.

Conclusion

Main Findings

Through correlation studies, we got statistically significant results. Pearson's correlation coefficient between addiction level and the environment is 0.174. For the social needs of the students, the R-value is 0.432. For the degree of media promotion, the R-value is 0.581. We can also see the result from the 3 scatter plots. It can be concluded that young Chinese students' addiction to K-pop culture has a strong relationship with social needs and media promotion. However, it seems there is no significant relationship between the addiction level and background needs.
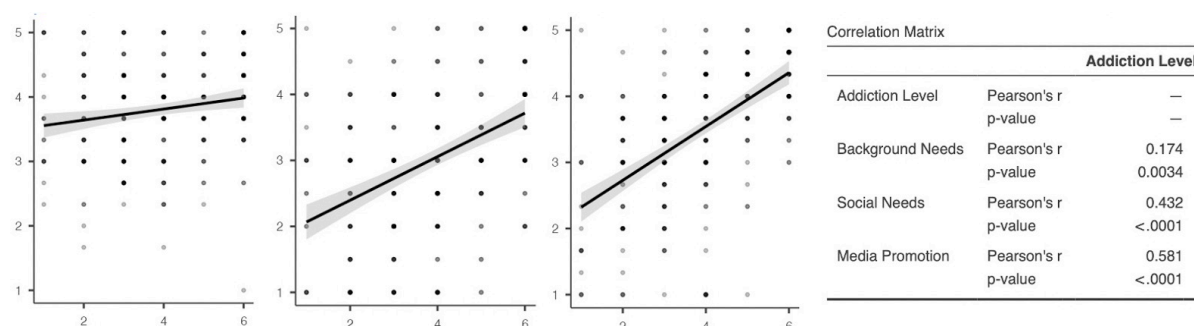

Figure Two: Pearson's correlation coefficient between addiction level and the background needs, social needs, and media promotion (from left to right)

When it comes to the last two questions, we also find that：

Regarding the respondents' opinion on the popularity of K-pop among young Chinese students, the mean value is 3.071 and can be interpreted as "Neutral". Besides, the last question "Is the influence of K-pop culture on young Chinese students irreplaceable", there are several items, and the item "Do you think the production system of K-pop is more perfect than which in China?" has the highest mean value, which is 3.739 and can be interpreted as

"Agree". However, in general, the student's attitude towards the irreplaceability of K-pop culture is "Neutral".

Limitations

1. Limitations of the conceptual map model. Although the conceptual map model provides a useful framework for analyzing addiction to K-pop culture, it may not account for all factors that contribute to addiction.

2. Difficulty in measuring addiction. Measuring addiction is a complex process, and there is no universally accepted definition or measurement tool. Therefore, researchers may encounter difficulties in accurately measuring addiction to K-pop culture.

3. Generalizability of findings. The findings of the study may not be generalizable to other cultures or populations due to differences in cultural values, media exposure, and other factors. Therefore, caution should be exercised when applying the study's findings to other contexts.

4. Some Chinese students' resistance and stereotypes of Korean culture. Due to the tense political relationships between China and South Korea (Sakaki and Wacker, 2017) and the recent unfriendly attitude of the South Korean government toward Chinese tourists (Kwon, 2023), Chinese students may hold a resistant attitude toward South Korea and its culture. Hence, the Chinese students might participate in our questionnaire as well as the interview with their prejudices or stereotypes of K-pop culture.

5. The sample size used in this study is still limited. By way of difficulties, although this study includes at least 400 young Chinese students, based on such a sample size, the research sample cannot represent all young Chinese students; In addition, since the researchers are college students. Therefore, college students may be the majority of teenagers participating in this research, which is also difficult to represent all age groups from 12 to 25 years old, and the number of people in all age groups may not be average.

Further Study

Given current research limitations, there is no international measure of addiction to culture or some invisible trends, the study provides a foundation and a lens of how to make a standard measurement of an individual's "addiction" to a particular culture for further study.

Acknowledgments

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Marked Lexis in Specific Religious Texts

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Abstract

Sermons are characterised by a well-thought-out formal composition and detailed content argumentation. The study aims to interpret linguistic devices from selected rhetorical speeches, which influence the addressee persuasively, didactically as well and aesthetically. Special-occasion rhetorical speeches have a more complex linguistic-compositional structure; a certain degree of subjectivity and expressiveness is applied in these speeches (cf. Aristotle, 1980; Findra, 2004, 2013; Mistrík, 1997; Slančová, 1996). Employing the research method of textual content analysis, we excerpted and subsequently analysed stylistically marked and emotionally expressive lexemes from selected sermon texts delivered during 19th-century weddings, which were used deliberately by the speaker to fulfil communicative, didactic, or aesthetic intentions. With these lexical devices, the speaker influenced the addressees and tried to reinforce as convincingly as possible the desired inciting moral-religious influence on the believers. Special-occasion wedding speeches were rich in figurative metaphorical and metonymic expressions, thus reinforcing the aestheticising intent of the sermon, while at the same time possessing a wide range of different kinds of sermonic expressions to fulfil the communication goals. The didactic dimension of the theme of marital union in marriage speeches is referred to by the analogies of biblical and evangelical scenes.

Keywords: Stylistic Markedness, Special-Occasion Speech, Lexical Stylistic Devices, Emotional-Expressive Phrases, Rhetorical Figures

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Introduction

To identify the stylistically marked lexicon, I have chosen specific confessional texts belonging to speech monologue genres. Since it is a speech delivered on the occasion of a solemn wedding act, wedding speeches are therefore classified as ceremonial public speeches. Ceremonial speech has a more demanding linguistic and compositional structure, it contains a certain degree of subjectivity and expressiveness, but the linguistic expression is less complex compared to a common sermon speech (Findra, 2013). The presence of stylistically marked lexical devices is desirable in this type of genre; a set of thematically related texts with a ceremonial wedding theme was chosen to determine these devices. This is a selection of marriage speeches from the second year of issues 1-2 and IV. volume of the archival homiletic collection *Treasures of Preaching* from 1853 edited by Andrej Radlinský. The selection of original sources intended to expose the multidimensionality of the message or the intention of the speech through the representation of religious, social, didactic and at the same time moral content. Our study aims to interpret the liturgical, linguistic, compositional and rhetorical aspects of the speech, which purposefully strengthen the desirable persuasive moral-religious effect on the addressee. From a methodological point of view, the genre of the solemn wedding speech, as a special type of thematic sermon, provides suitable research material for observing the specific linguistic and compositional structure of the text.

In the middle of the 19th century, A. Radlinský began to use Štúr's codification of the language in his work, which is why the books and magazines published by him maintained a high language standard (Zubko, 2021). The texts are deliberately chosen for the timeless theme of wedding and marriage, as evidenced by this quote: *"Marital status has always represented the moral status of people"* (p. 13), although the origin of the texts comes closer to the end of the 19th century. Sermons and wedding speeches in particular represent a specific means of communication, and since the homily is stylistically close to educational, journalistic or administrative speeches, classical and typically rhetorical figures of speech are deliberately used in the homily; the style of the homily approaches an artistic style (Stanček, 2001). The sermon belongs to the genre *"in which the communicative intention, the preacher's ability to address the listener plays a significant role in composing the text"* (Mihalková, 2019).

Since the Middle Ages, sermons have not only been a means of teaching about the basics of the Christian faith and informing about new knowledge and discoveries in the natural sciences but have also developed the listeners' aesthetic sense (Brtáňová, 2000). This didactic-aestheticising element also dominates in the 19th-century spiritual, thematic wedding speeches through the orator's view of spiritual and worldly problems in contemporary society. The collection of wedding speeches is composed as an epic story that gradually develops and passes through the stages of the marriage union from the preparation for the marriage through stories from the Old Testament, the wedding ceremony using comparisons with the church and the New Testament, to the post-marriage phase, where it refers to the New Testament. The essence and *"core of the sermon is the explication of the biblical text [...]"* and the Bible *"brings forth a living offspring that exceeds the possibilities of a cultural-historical approach to its texts"* (Brtáňová, 2000). Sermons are specific in their implication of both the didactic (educational) and the aestheticising (artistic) purpose, therefore the construction of a sermon involves several diverse building elements necessary to achieve the target content. *"The art of preaching then lies in the fact that the preacher knows how to correctly determine priorities that correspond to the content of the text and the audience. He*

must be able to distinguish the necessary elements based on the goal and what needs to be highlighted by redundancy and examples." (Benka, 2016) As Erika Brtáňová (2000) states in connection with the success of the literary-scholar analysis of the sermon, the key to the literary language of the sermon is the rhetoric and thus *"the literary historian faces the task of uncovering and deciphering rhetorical devices and showing their underpinnings."*

The analysed set of spiritual wedding speeches is classified as special-occasion thematic sermons. *"Even though thematic sermons do not discuss a particular section of St. Scriptures, for them, too, the Bible is a supporting source of knowledge."* (Bieleková, 2012) The subject of thematic sermons is usually one of the articles of faith closely related to the biblical text; the compositional arrangement of the thematic sermon by default adheres to the classic textual triad: introduction, analysis of the text and conclusion (Brtáňová, 2018). Spiritual speech usually deals with general problems of morality, helps to solve current problems from the spiritual community´s point of view, addresses the listeners directly and incites (Čechová, Krčmová & Minářová, 2008). In spiritual wedding speeches, the motif of the biblical story of the first spouses alternates with the motif of marriage in contemporary society; the common theme is love and sin.

Functional Characteristics of Macroparadigms and Microparadigms of Stylistic Devices

Sermonic speeches are delivered in public, directly to the audience, but they are preceded by detailed written preparation, thought-out formal composition and detailed content argumentation. Lexical means provide the speaker with the richest possibilities for the linguistic rendering of the text, therefore, when preparing a speech, the speaker carefully considers the choice of suitable lexical means that will fulfil his communicative, didactic or aesthetic purpose. Lexical stylistic devices are an inventory for the creation of speeches and with the help of these means, the author regulates and nuances the style of his text (Findra, 2004). Therefore, lexical stylistic devices have a significant impact on the stylistic form of the text, they are characterised as basic indicators of style. Consequently, when creating a text, the systemic value of the word comes to the fore, as well as the influence of the context in the sense of connecting the text with the communication situation and the environment. The author must consider both when producing and rendering the text. While choosing the linguistic means for sermon speeches, the goals of the sermon are also taken into account by the appropriate choice of verbs: distinguish, compare, match, contradict (cognitive goals in the sense of a didactic sermon) or touch, rejoice, calm, shake (emotional goals in the sense of a solemn sermon) and to challenge, beg, warn (inciting objectives in the sense of an ethical sermon, Benka 2016). The creator of the text must reflect the linguistic resources of the national language as well as its rich division and respond sensitively to the language through functional switching of the code depending on the type of genre and potential addressees. What's dominant when it comes to lexical stylistic devices is the stylistic value of a word and its stylistic colouring, as well as the factual meaning of the word or phrases (cf. Findra, 2013). The study presents the opposite paradigmatic pairs of stylistically neutral and stylistically marked expressions and notional and emotional-expressive phrases in selected specific texts and the resulting microparadigm of stylistically marked words. On the surface-level (formal) organisation of the text, what's important when examining the texts are the stated oppositions of the macroparadigms. At the point of their mixing, differentiated stylistic contexts arise, and at the point of their encounter, a contrast arises, called a contrast node, which is the source of an emotional-aesthetic effect (Findra, 2004).

In religious texts, which are typically characterised by stylistically marked lexicon, there is a clear overuse of the microparadigm of biblical words and religious words, but the use of other microparadigms belonging to the macroparadigm of emotional-expressive stylistic devices or to stylistically coloured devices is not excluded due to the epic, didactic or rhetorical nature of the wedding speech. In the subject-compositional plan of an epic text, it applies that thematic contexts or a specific functional purpose can be expressed using colloquial words, professionalisms, slang words, euphemisms and others, or the period colouring can be expressed using outdated words or historicisms (Findra, 2004). It can be assumed that in the selected analysed texts, the lexical stylistically marked devices belong mainly to the microparadigm of the biblical, confessional or religious words and book words.

The religious or liturgical style dominates the spiritual texts of sermon writings. The liturgical style represents a summary of texts at the level of complex styles, therefore it is also referred to as a primary, functional style; its goal is to portray monumentality, grandeur, dignity and seriousness (Mistrík, 1997). In the analysed speeches, only the linguistic side of the text can be noticed, because the selected speeches no longer have a visual and acoustic component, even though they were originally primarily intended for public ceremonial performances in front of an audience. *"The linguistic structure of the religious style is manifested in religious texts primarily on the thematic level, which has a direct reflection even on the elementary lexical level"* (Pavlovič, 2011). Religious texts frequently contain biblical words, archaisms, expressive and emotional words, euphemisms, hyperboles and personifications, poetic words, metaphors, allegories, repetitive figures, elatives, imperatives, colourful modal constructions, questions and exclamations (Mistrík et al., 1993). Specific linguistic means indicating the doxological dimension of thinking about God are represented by those expressions that draw attention to God and His rule (Žeňuch & Šašerina, 2021). Biblical words have their origin in biblical texts and are often part of phraseological units in explanatory dictionaries. Biblical words and confessionalisms (religious words) or church words in general are stylistically indicative words that are close to archaisms, both because of their occurrence in older texts (such as sermons of the time), and as a means of characterising the time in rhetorical texts. These lexemes were initially, and are still, used in religious texts such as sermons, spiritual speeches, religious literature and religious songs. The analysed genre of texts - spiritual speech - presupposes frequent occurrence of biblical words (in Slovak explanatory dictionaries, these words are indicated by a stylistic qualifier written in italics "*bibl.*") such as *Lord Christ/Lord Jesus Christ*, *behold* (an expression emphasising or questioning the essence of humanity), *the new testament, the expulsion of Adam and Eve from paradise, the heavenly paradise, the people of Israel, the old testament, the apostle, the Cana of Galilee wedding* and *blessed*, religious terms or Christian religious words (in Slovak explanatory dictionaries, these words are indicated by a stylistic qualifier written in italics "*náb.*") such as *holy, Holy Spirit, holy scripture, Lamb of God, revelation, God Almighty, Creator, Founder/Saviour, law of God, commandments of God, prophet, sacrifice, pray, amen, angel, divine grace, sin, word of God, holy grace, God the heavenly Father/Father, sacrament, Only Begotten Son, salvation, altar sacrament, soul, mercy* and *heavens* and ecclesiastical words such as *bless, mass, faith, gospel, consecration, baptism*, often in different variants or synonymous forms.

Other frequent lexical devices used in religious texts are book words, the function of which is to contribute to the uncommonness, exceptionality and exclusivity of the expression, to a "higher" way of expressing oneself, be it in the sense of intellectuality, solemnity or aesthetics (Orgoňová & Bohunická, 2011) since these units move the speech into more poetic positions. Literary style is associated with a higher level of expression, and book words are

seen as opposites to ordinary colloquial words. *"The use of book words can't be limited to a single functional and style area"* (Čechová, Krčmová & Minářová, 2008). Book words frequently occur in written texts as standard words that are, however, more passionate and exaggerated in style. These verbal means of expressing an attitude towards a socially significant event functionally highlight the importance of the situation. Book words can bear the mark of obsolescence or novelty; in the analysed texts of older date, it is more probable to expect a patina of archaism (Mistrík, 1997). The uncommonness of the festive event conveyed in special-occasion speeches or wedding sermons contributes to the high manner of the authors style of expression, which brings pathos and nobility to the speech. In festive wedding speeches, book words (in Slovak explanatory dictionaries, these words are indicated by a stylistic qualifier written in italics "*kniž.*") contribute to the atmosphere of solemnity. These are, for example, *počiatok* (commencement), *tesklivosť* (melancholy), *riecť* (sound out), *učiniť* (bring on), *zvelebovať* (glorify), *ortieľ* (condemning sentence), *vyjaviť* (bring to light), *nepoškvrnený* (blameless). Another category of words that may be considered bookish are unusual compounds (unusual in terms of form or meaning), but also many compound words with the secondary sign of bookishness, since many book words have a metaphorical origin: establishment of marital status (conclusion of marriage), to go in ones mind (to think), divine book/book of wisdom (Bible), virginal status (moral purity), divine appointment (God's decision), life appointment (birth), robe of innocence (purity).

When it comes to genre construction, sermon texts are built primarily on the principle of expository essays, which are a part of the explanatory content model. In the text itself, this model is clearly projected into the tension between objectivity and subjectivity. This tension is reflected in the differentiated use of linguistic notional means, which form a neutral textual plane, and this stylistically unmarked background is modulated by lexemes of stylistically marked macroparadigms, which are linked to the macroparadigm of notional and emotional-expressive phrases (Findra, 2004). Emotional-expressive means are used wherever the experiential nature of the text is to be emphasised, but the degree of their use must be kept in mind, because excessive expressiveness, emotionality, even sentimentality of the text can result in the emergence of a communication barrier (Slančová, 1996, Findra, 1989). They are represented mostly through various kinds of figurative expressions, they are a means of pathos and a solemn moment; they give the listener a time to rest because the flow of information slows down in figuratively tuned places - smaller content is spread over a larger area (Findra, 2013). The gloomy and joyful attributes of marriage are captured through subjective emotional-expressive linguistic means. During the analysis of marriage speeches, the microparadigm of emotional-expressive words with a negative and positive tone was rarely observed because, for example, the occurrence of inherent expressive phrases with a negative charge was, due to the type of genre, attenuated by euphemisms and their multi-word versions - periphrases. Expressive phrases with a negative charge were reflected, for example, by lexemes such as malediction, malevolence (curse) and abomination (repulsion), which were supposed to increase the effects of warning the speaker against moral decline in marriage. The microparadigm of euphemisms can be seen in the form of one-word expressions: indecent (obscene, immoral), disgrace (dishonour, stain), and in the form of multi-word expressions, the so-called periphrases, such as: in the other world (after death), transgression of God's law (sin), infect the moral path (defile), no evil hatred (enmity), harass with obscenities (morally taint). The analysed texts contained a specific class of expressive, personal words - particles (perhaps, especially, however, surely, so, yes, as, still, please); and rare expressive phraseological units such as *klásť na srdce* (to urge) and *mávať niekoho pred očami* (look after), which belong to the macroparadigm of emotional-expressive stylistic devices.

In the analysed spiritual speeches, authors continuously referred to biblical texts, through which they fulfilled the intertextual role of texts and which the addressee perceives as intertextual contexts. For the receivers, however, this can result in problems with understanding the text, which becomes more difficult to recognise and decipher if the listener is not familiar with the interpretation of the biblical text. On the other hand, the introduction of passages from the Bible made the texts more believable and argumentatively saturated, and the psalms also added the necessary pathos and seriousness to the speeches and made them multidimensional in their structure. The speeches are filled with names of biblical figures Noah, Lamech, Cain, Moses, Jesus Christ, Sarah, Hagar, Jacob, Rachel and others or the names of religious realities such as the flood of the world and expulsion from Paradise.

The author's unique linguistic and rhetorical style can further impede the texts understanding, as it uses rich figurative language, especially in the first part of the collection of speeches. *Homily has always been metonymically considered to be oratorical par excellence. Homily belongs among solemn speeches, for which the abundant use of figures of speech is typical."* (Stanček, 2001) In addition to the author's own metaphors and metonymies, the text also contains established figurative phrases that the listener neither pays close attention to nor does it burden his or her perception. On the contrary, the author's own figurative phrases can impede the listener's understanding and cause difficulties at the level of perception. Therefore, these places require the listener's increased attention and concentration. Figurative language is the bearer of an aesthetic function in the rhetorical style and belongs among the basic means of decoration, pathos and solemnity of the moment (Findra, 1989).

The selected linguistic means of wedding speeches reflect the pragmatic focus of the statement or context, and therefore, we feel a tension between the word and the context when using figurative language, which brings suggestiveness, decorativeness and subjectivity to the speech (Findra, 2004). Based on the public nature of his speech and the specific audience, the speaker-preacher must, in addition to the basic oratorical linguistic means, also use specific figures of speech if he wants his speeches to be suggestive, illustrative, excited, aesthetic and, if necessary, also dramatic (Stanček, 2001).

The emotional-aesthetic experience and cognitive value of a metaphor lies in the mirroring of meaning, which occurs when the meanings of two expressions are transferred and confronted, and subsequently, there comes an updated disclosure (intensification) of a certain property of one of the objects (Findra, 2013). According to Herbert L. Colston and Raymond W. Gibbs (2021), figurative language works effectively and is most of the times understood by many addressees without much effort because it demonstrates precisely what we mean, thus making figurative language used in metaphors, metonymies, personifications, and idioms an ideal means of capturing our complex figurative thoughts and allowing others to experience what we think and feel. This refutes the traditional notion that direct language can best express the content and intent of communication. The analysed texts are mainly rich in common metaphors, in which certain clichés can be felt, because these are already firmly attached to the signified notion and their secondary nature is no longer felt: loss of grief, shed tears, bitter marital status, inner decoration (inner beauty), put down words, turn the eyes toward, averting sorrow and grief, entering into marriage, the first spouses (union of Adam and Eve), visible from someone's words, anxiety/hardness of heart, breaking off the marriage. Wedding speeches contain metaphors with both positive and negative connotations and often with a reference to faith and Christianity: turn to the city of paradise (turn towards paradise), let go of a hard dream, the robe of innocence, divine gifts poured on her, beautify the soul (purify the soul), a vessel of body torment/debauchery/indecency, touched by the inner heartache,

offspring of Adam (mankind), hell serpent (devil). These are mainly original metaphors based on simple similarity, therefore this type of metaphor does not require much semantic effort to understand. *"Although the text is saturated with metaphors, it is easy to read"* (Mistrík, 1997). A special kind of metaphor is personification, in which the properties and abilities of people are attributed to inanimate objects; it is a connection of an inanimate agent of the action with an activity characteristic of a person (Čechová, Krčmová & Minářová, 2008). In marriage speeches, many images were created through this type of transmission, as a reference to faith and Christianity: sin came, death came, righteousness revives faith, dead faith, the law reigns/ rules, and divine benevolence will come forth.

Another figurative device represented in this speech is metonymy, which is based on the internal relationship between two objects or phenomena based on a logical connection. Metonymic expressions in the form of synecdoche based on the quantitative relationship between the denotator and the designator were present in special-occasion speeches. The above-mentioned internal relationships can be traced to a synecdochic switch based on referring to the whole by its part, e.g. the work of one's hands (instead of the work of the person as a whole), to bless the name (instead of blessing the Divine Person), by the power of the hands of God (instead of the power of God). There were also synecdochic phrases created on the basis of replacing the plural with the singular: the word speaks about it, the testimony of the living word (instead of the plural words).

Conclusions

At such an extraordinary social event as a wedding, the form of the spiritual wedding speech became a very important subject of the speaker's interest. The choice of appropriate language devices to portray the religious, didactic, moral or social content and at the same time to evoke the desired pathos of the speech required not only good liturgical knowledge but also linguistic, compositional and rhetorical skills in order to achieve the inciting moral-religious effect on the addressee. Education about marriage in selected spiritual texts from the end of the 19th century was based on the pillars of biblical stories and framed with functional quotations from the Old and New Testaments, which are timeless and inspiring in terms of their content but also form. The sermon was dominated by the so-called regulative words, which belong to one of the four categories of speech acts and indicate the relationship of the speaker and the listener to the rules they may obey or violate. Such statements are represented, for example, by verbs such as order, beg, admonish, advise, excuse or forgive (Benka, 2016). Through the dominance of regulative expressions, spiritual solemn speech becomes a dialogue, and thus more personal and compelling. In this type of sermon, the preacher has the option to be more emotional than cognitive; the preacher's personality can be reflected in the sermon. The authors intention, clearly and concretely defined in this way, was conveyed by an adequate and rich selection of linguistic means. The analysis of the selected texts revealed a stylistically marked lexicon and stylistic markedness in the emotional-expressive macroparadigm. The texts accumulated lexical and stylistically marked devices mainly in the microparadigm of biblical and confessional words and also in the micro-paradigm of book words, the primary function of which was to bring a sense of pathos or grandeur and to strengthen the atmosphere of uncommonness and exceptionality. The focus on detecting the presence of stylistically marked devices in a set of thematically homogeneous texts with a festive wedding theme, which are desirable in this type of genre, pointed to the abundant occurrence of lexicalised figurative expressions with the aim of emotionally affecting the listener, the occurrence of repetitive figures of speech as well as various addresses, through which the author turns to the listeners and establishes contact with

them, creates a dialogue, urges them and thus makes his speech more subjective and evocative. By applying a wide range of diverse metaphorical means, the speech evokes in the addressee an aesthetic, didactic and at the same time artistic experience, which a spiritual wedding speech should possess.

Acknowledgements

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Relationships Between Virtual Universe, Innovative Business Models, Music Sales, and Music Piracy: Conceptual Case Studies

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Abstract

Business models in several industries have undergone a fundamental upheaval because of the virtual universe. Old business models in the music industry, for instance, were put to the test by illicit competitors, and the virtual universe has made it possible to create value from new business structures. Traditional business theories underwent a major change due to the virtual universe, but these changes differed considerably across national markets and are seldom understood. This research article will create a conceptual framework and investigate how differences in economic and cultural factors connect to different market outcomes due to the widespread usage of virtual elements. Case Study 1 studied the relationship between the virtual universe and revenue as well as the relationship between new digital business models and revenue. Case Study 2 studied the relationship between new digital business models and Case Study 3 studied the relationship between piracy virtual universe and new music business model. This research explores the significant relationship between the virtual universe and innovative music business models the result of it can be expected from this research that after the adaptation of innovative economic models in relationship with the virtual universe by the music industry piracy of music will decrease automatically. In contrast, it is found that the arrival of the most current development of streaming platforms, like Spotify, is associated with lower levels of music piracy and that overall earnings only rise after their launch.

Keywords: Virtual Universe, Music Sales, Music Piracy, Digital Business Models, Innovative Economic Models

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1. Introduction

In recent years, the recorded music sector has undergone tremendous transformation and instability. After sales peaked in 1998, both traditional channels selling, and industry income fell by 50%. (IFPI, 2014, Wlömert, N., & Papies, D. 2019). Meanwhile, piracy increased, and new digital business models began to sluggishly make their way onto the market. There are expenses and advantages to new technology, such as advancements in the IT field, and this scenario is one instance. These improvements were spurred on and launched by the virtual universe (e.g., Chandy & Tellis, 2000; Rosenbloom & Christensen, 1994, Wlömert, N., & Papies, D. 2019). One benefit of these developments is that they create new opportunities by enabling pattern advancements that may be damaging (such as downloading music from iTunes or online streaming like Deezer or Spotify; see, for example, Markides, 2006; Christensen, Raynor, & McDonald, 2015; Wlömert, N., & Papies, D. 2019). Technological advancements make it possible for creators from other industries, like artists, to maintain a connection to a worldwide audience through electronic commerce and online shopping. This demonstrates how new, successful company structures have been made possible by the advances in technology of digital media (Markides, 2006; Wlömert, N.; & Papies, D. 2019). So far, the growth of virtual-based communications has also created a simpler way for users around the world to spread illegal media content such as file sharing networks. These advancements remain to pose a serious issue in numerous industries. As example, 73.9 billion accesses to unauthorized music copying sites were made globally during 2017, an increase of 14.7% over 2016. (Music Recording Industry Globally, 2018; N. Wlömert; N. Papies; D. Papies, 2019). As a consequence, virtual universe serves as an example of a technological development that enables novel company structures, among which improve user demand as well as wealth even while involved in the production that decrease it.

Nonetheless, it's fascinating to observe that global economies vary dramatically in their reactions to the proliferation of virtual universe as well as the amount that income drops as a consequence of such media. Fig. 1 illustrates the increase in recorded music sales and virtual universe things usage for some of the poll's countries. It illustrates how certain countries, including the United States or Colombia, had a much bigger decline in incomes after adopting virtual universe media than other countries (e.g., Finland). According to this result, although people's degrees of embracing novel technology differ greatly among countries (e.g., Talukdar, Sudhir, & Ainslie, 2002; Wlömert, N., & Papies, 2019); they also do so on a global scale. There really are variations in how technology impacts both the development of novel companies and the preservation of old ones, though. This takes us to the Hypothesis that served as the basis for our research:

Hypothesis 1: Digital music marketplaces respond to the proliferation of virtual universe of different countries.
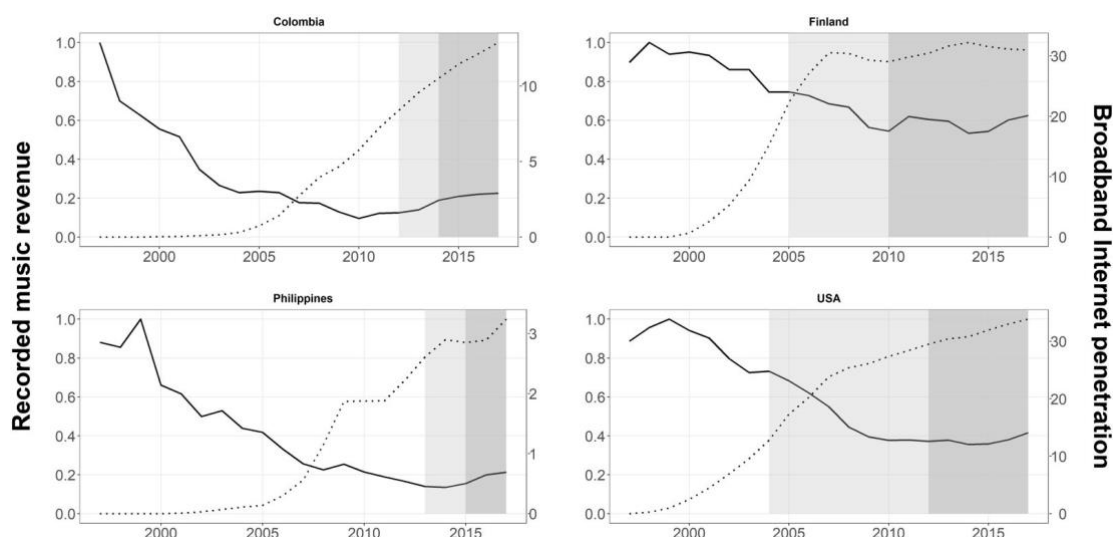
**Fig. 1. Income from recorded music and the use of virtual universe media by nation.
Income from recorded music sold per person, (standardized)
–virtual universe media penetration.**

Source of image: https://www.sciencedirect.com/science/article/pii/S0167811619300072

The grey in color zones upon that graph represent the creation of novel models for digital businesses (Spotify). Our examination of the Wlömert, N., & Papies 2019 research studies reveals that the second study objective pertains to the possibility offered by virtual universe media. According to early research *(e.g., Elberse, 2010; Wlömert & Papies, 2016, Wlömert, N., & Papies, D. 2019)*, at least certain client categories who employ new online company models in the entertainment industry may invest less following adoption. To clarify these issues, respond to our second Hypothesis:

Hypothesis 2: Rising music sales and new digital business models made possible by virtual universe media have different relationships that depend on the nation.

Third, there is solid evidence that virtual universe has contributed to widespread digital piracy, as every factor in this is the dearth of enticing corporate governance models which might allow consumers to enjoyably consume music digitally (see, for example, Sinha & Mandel, 2008; Wlömert, N., & Papies, 2019).

Hypothesis 3: According to different studies, there is a different association between a decline in music piracy and the rise of novel digital business models enabled by virtual universe.

The adoption of technologies is one example of a country level variable which has been accepted as a prediction of market efficiency in previous research (Gelper & Stremersch, 2014; Talukdar et al., 2002; Wlömert, N., & Papies, 2019).

2. Conceptual Framework

Based on literature, we build theoretical explanations for the postulated links. The conceptual framework is summarized in Fig. 2, Table 1, and Table 2. As the secondary dependent variable in Case Study 1, Strong green lines in Fig. 2 represent these correlations, which are all evaluated in respect to music publishing income. Blue lines inside the conceptual model reflect our consideration of piracy, the secondary dependent measure in Case Study 2. In case study 3, we additionally evaluate the new music business model and virtual universe, and these relationships are illustrated in orange line in Fig. 2.
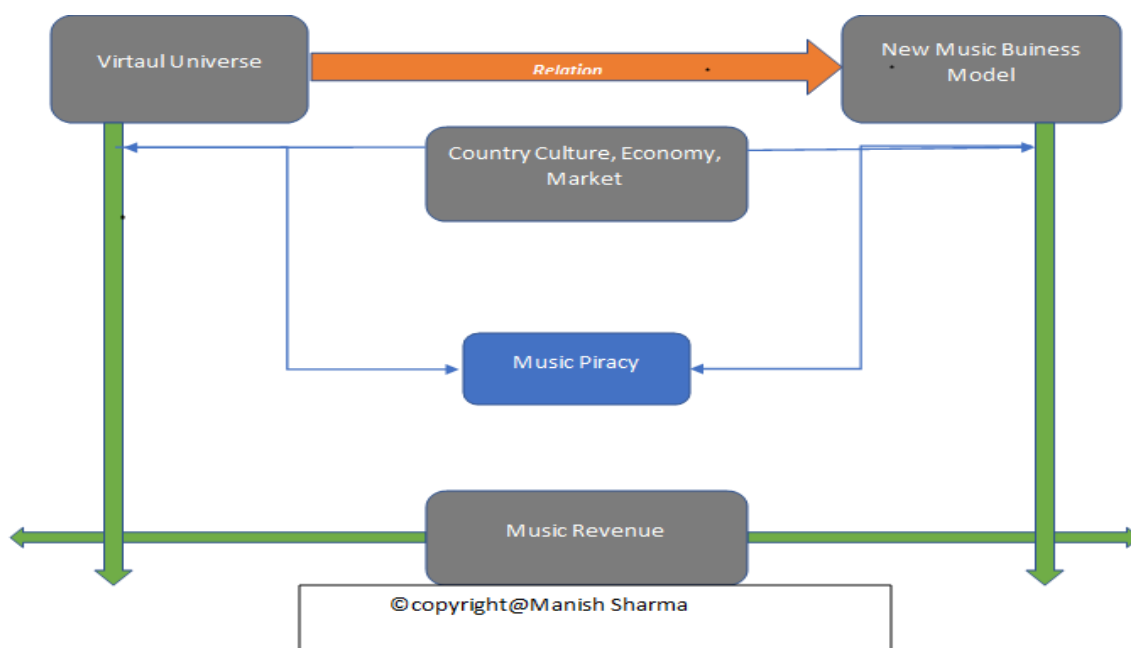
Note: Light blue lines indicate relationships that were evaluated in Case study 1. (Case study 2). The relationship with an orange arrow (Relation line) is one that has been hypothesized to be evaluated in Case Study 3 examined through qualitative observation but not empirically verified or systematically observed.

Fig. 2. Conceptual framework.

Table 1. Relation: between virtual universe, new digital business model and revenue; other hand between new business model and piracy.

Cases	Relation	Supportive literature
Case 1	Between v**irtual universe** and **revenue** Between **new digital business models** and **revenue**	*Wlömert, N., & Papies, D. 2019*
Case 2	Between **new digital business models** and **piracy**	*Wlömert, N., & Papies, D. 2019*
Case 3	**Virtual universe** and **new music business model**	*Wlömert, N., & Papies, D. 2019*

Note: I referred to the "internet media or broadband digital media" as the "virtual universe" to describe a concept related to the online world. It's crucial to remember that "virtual universe" might have a wider connotation and isn't always equivalent to "internet media" in all situations.

In most cases, the term "virtual universe" refers to a digital or simulated setting where users can communicate with one another and other digital objects, frequently in a three-dimensional realm. This can include online games, social media platforms, virtual worlds,

and many kinds of digital simulations. In contrast, "internet media" refers to any form of content, knowledge, or communication that may be accessed or delivered online. Websites, social media, blogs, videos, podcasts, and other content are examples of this. As a result, although I used the term "virtual universe" to describe some features of the online world, it may not fully capture what "internet media" entails. I employed vocabulary that appropriately reflected the context of the article's intended meaning. For instance, "The virtual world of internet media is characterized by its capacity to enable instantaneous global communication. Through the usage of social media platforms like Spotify and iTunes, users may communicate with friends and followers beyond regional boundaries, and the growth of online streaming services has changed the way that entertainment is consumed online. There is a vast selection of films, TV series, and original content available to viewers.

Table 2. Table of theoretical expectations;
(Theoretical expectation concept based on Wlömert, N., & Papies, D. 2019).

Relation	Theoretical expectation	Rationale
Between **virtual universe** and **revenue**	Negative	Virtual universe-enabled media alternatives and piracy lower revenue
	Less negativity in developed nations	With more money available, piracy is somewhat less appealing.
	Less negative in nations that value individualism	Information exchange is encouraged by collectivism.
	Less detrimental in nations that shy away from uncertainty	Consumers can avoid the legal danger of piracy by avoiding uncertainty.
	Least detrimental in nations with a large share of local variety	improved ties to the community's art performers
Between **new digital business models** and **revenue**	(Income from "old" economic models) negative	Innovations in company models that undermine the competitors
	Negative/positive (for total revenue) (for total revenue)	Innovative business strategies bring in money that partially makes up for lost sales.
	Less negativity in developed nations	Customers that have greater discretionary income may react when new company ideas become available.
	Countries that respect individualism tend to have a smaller negative	Individualistic civilizations have more creative consumers.
	Less detrimental in nations that shy away from uncertainty	Innovative business models enable consumers to minimize legal risk of piracy by reducing uncertainty.

Between **new digital business models** and **piracy**	Critical	Economic plans can be used as a "carrot" to deter piracy.
	Greater harmful in countries with greater income	If users had more spending money, they might quit pirating and instead use novel business strategies as they grow affordable.
	Most unfavorable in cultures which respect individualism.	People are much more creative and appreciative of innovative business concepts in individualistic cultures.
	Equally harmful to countries than unpredictability	Through removing confusion, novel companies help users reduce the legal liability of piracy.
	Greater detrimental in nations with a significant proportion of regional culture	Stronger connections with the community's talents.

2.1 Main Effects

Music earnings and income are mostly harmed by virtual universe media. Clients of virtual universe media have a wide range of entertainment options, including online communication and streaming media, every one of which start competing for the viewer's duration and free time spending (e.g., Liebowitz, 2008; Wlömert, N.; & Papies, D. 2019). This empowers the illegal exchange of music tracks. Modern economic framework innovations include companies like Spotify for digital music and iTunes for digital music. These economic model changes are now achievable thanks to technological innovations in virtual universe media, that might act as the "carrot" in a "carrot-and-stick" approach (Sinha & Mandel, 2008; Wlömert, N., & Papies, 2019). In the wake of the arrival of digital music, Elberse (2010) asserts that virtual-internet freedom decreases total income because customers may now choose their favourite song while buying complete records. As a result, the main effect on total revenue will remain poor. There is a certain suggestion that the revenue that music online streaming like Spotify generates might help to offset that business's business practices (see, for example, Wlömert & Papies, 2016, Wlömert, N., & Papies, D. 2019). The negative effects of new business models on revenue and piracy are also lessened by rapid industrialization. In accordance with this logic, new enterprise models are much more probable to be viewed favorably by customers in nations where availability to disposable income is greater.

2.2 Market and Cultural Influences

According to this dynamic, virtual universe will have a less detrimental effect on the music sector in nations with substantial uncertainty avoidance. Contrarily, avoiding ambiguity should encourage the impact of introducing new business models on revenue. Consumers in nations that rank well for long-term commitment are substantially more likely to make use of such novel companies than they are to depend on immoral strategies like piracy. Hence, we forecast that in countries that have elevated degrees of uncertainty evaluations, the impacts of new business theories on revenue or on piracy are expected to be significantly positive or significantly negative (Wlömert, N., & Papies, 2019). As little more than a consequence, the

negative effects of virtual universe media will be mitigated, and unique corporate forms' benefits will increase. Consumers who become familiar with local musicians are less inclined to buy music from unreliable sources. Additionally, this implies that the impact of fresh enterprises on piracy will be especially detrimental in nations where the foreign. Additionally, this suggests that in nations with high cultural competence percentages, the impact of fresh enterprises on pirates will be especially detrimental (Wlömert, N., & Papies, 2019).

Table 3. Measurements and descriptive analysis
All measurements and descriptive analysis are displayed in Table 2, data source from Wlömert, N., & Papies, D. 2019 studies.

Variable	Definition	Source	Mean	SD	Min.	Max.
Case study 1						
Income from previous business models	Per-person optical disc such as CD, MC, and LP recordings music revenues in sector I in year t in 2010 constant US dollars; trading value	IFPI	9.99	10.00	0.02	39.10
Income from both established and emerging company models	Recorded musical world revenue each user in year t in 2010 steady US dollars; trade value from tangible music products, paid downloads, and revenue from commercials and memberships on streaming platforms.	IFPI	11.87	9.63	0.22	39.11
Revenues of physical quantities	Albums sold to each person from physical music goods in marketplace I in year t (i.e., CDs, MCs, LPs, and physically single; singles are weighed by a ratio of 0.30).	IFPI	1.03	0.97	0.01	4.09
Virtual internet	Fixed virtual-internet connections every 100 individuals in marketplace I in year t (downstream bandwidth 256 kbit/s)	World Bank/ITU	13.19	13.61	0.00	45.42
iTunes	If iTunes were accessible in the market in year I it would be 1; otherwise, it would be 0.	Own calc.	0.44	0.50	0	1
Spotify	If Spotify was publicly accessible in a year I then t gave an indication is 1, else it is 0.	Own calc.	0.21	0.41	0	1
Price	Average retail price per album item that was sold on the market, adjusted for PPP in the year t, in 2010 US dollars.	IFPI; own calc.	9.13	2.71	3.03	17.64
IPR protection	Min = 0; Max = -100 Worth of copyrighted material in sector I in year t - 1	Heritage Found.	72.57	19.49	15.00	97.10

Income	Market-based each real Consumption in the year t, adjusted for PPP in stable US dollars in the year '000'	World Bank	30.60	15.79	2.15	85.53
Individualism	Markets individualism index *i*	Hofstede	55.92	23.10	13.00	91.00
Avoiding uncertainty	reducing industry uncertainty score *i*	Hofstede	62.30	23.28	8.00	100.00
Shared local repertory	Between 1996 and 2005 and 2008 and 2011, the average local repertory shares in the market of hardware sales in market *i*	IFPI	39.18	20.77	9.46	92.70
Case study 2						
Piracy	The quantity of BitTorrent transfers done at week t in country I per '000 citizens	Music metric	4.03	4.43	0.06	29.52
Users of Streaming	Amount of distinct weekly active streaming platform customers in the sector I in week t	Industry partner	11,591	26,133	0	152,645
Virtual Internet	See above	World Bank	23.25	11.23	1.84	42.97
IPR protection	See above	Heritage Found.	66.90	22.52	15.00	95.00
Individualism	See above	Hofstede	51.19	24.76	6.00	91.00
Uncertainty avoidance	See above	Hofstede	68.06	22.86	8.00	100.00
Revenue	See above	World Bank	31.54	17.81	6.25	90.95
Volume of artists	Artists whose work was downloaded illegally in country I during week t metrical music	Music metric				

There is a 135-week investigation time during 2012 and 2014 and a 22-year research term through 1996 and 2017 for the 36 nations in Case Study 1 (N = 782). These companies are known by their initials, (International Telegraph Union) ITU, (International Union of the Phonographic Industry) IFPI, (Purchasing Power Parity) PPP, and (Gross Domestic Product) GDP (Wlömert, N., & Papies, 2019).

3. Case Study 1: Between Virtual Universe and Revenue; Between New Digital Business Models and Revenue
–Discussion Based on Secondary Source of Sample: Wlömert, N., & Papies, D. 2019 Studies Sample

All of this data is included since observation period (1996 to 2017/22 years), which starts well before development of virtual universe media, covers the entire spectrum from the

revenue high approximately in 2000 to the significant fall that persisted until recently. The Record Label in Statistics report from the IFPI is the main resource of information and includes data for 49 nations. Nonetheless, voids of five years or over were visible in the time series of 13 countries. Our studies are restricted to the 36 nations for that we were capable of gathering information for the observation time without huge gaps. The 36 countries in our sample, which together account for 95% of the international music sector's income, constitute the 20 biggest music markets globally (IFPI, 2017; Wlömert, N., & Papies, D. 2019).

3.1 Dependent Variables Evaluate the Sale of Music

Using secondary data gathered from Wlömert, N., & Papies, D. 2019, this study examines the sales and revenues of both physical and digital recorded music for all 36 nations in the IFPI's Entertainment Industry in Figures study. The studies provide financial statement broken down into the many available forms (such as albums and singles), and they include both classic business strategies (such as CD sales) and contemporary virtual world-based company models (i.e., download and streaming revenues). Membership and advertisement earnings from streaming are also covered under the revenue from creative enterprises. There are two different variables. One is the amount of money each individual makes using outmoded business practices, which does not include money made via download and streaming services. The second statistic is total sales per person, which takes into account both conventional and contemporary digital financial sources of revenue. Old business models' means profits decreased by approximately 60% (old and new pricing models) and 90%, accordingly, while innovation models' annual wages dropped by US 11.87 dollars (prior and new commercialization methods) and US 9.99-dollar old business models previous business model. This indicator measures how efficiently a country's government enforces its legal system and how well-protected private rights to property are in that country.

3.2 Results

It's an estimate calculated using the five main forms of the research. While Models 1 and 2 also contain all online income is, the income from cutting-edge virtual world-based company models like iTunes or Spotify—as a variable, Models 3 and 4 additionally incorporate the income from its selling of audio on traditional media (which including CDs). Instead of income, the independent variable in Model 5 is the number of physical terms. Models 1 and 3 are concentration concepts, while Models 2 and 4 are foundation concepts that only include the focused variable coefficients. The median subsequent estimations for the consists of randomly and the randomized slope of the virtual internet effect show considerable differences, as do the trend, the patterns coefficients, the iTunes correlation, the Spotify coefficient, and the patterns correlation.

4. Case Study 2: Relation Between New Digital Business Models and Piracy
–Discussion Based on Secondary Source of Sample: Wlömert, N., & Papies, D. 2019 Studies Sample

The limitation of Case Study 1 is that it is unable to determine the correlation between the adoption of novel business strategies—such as music downloads or streaming audio services—and the severity of user offence. This issue is important because, if a 'carrot-and-stick' method to combat piracy is effective, that should lead to a drop in piracy whenever new income models are implemented. In contrast to the 22 years used in case study 1, the vast bulk of studies currently available employs pirate statistics that only cover one country or a

short period of time. These characteristics, which are also addressed below, make it possible to evaluate the relationship between new business theories and a decrease in pirates.

Table 4. Posterior median estimations and 95% CIs (Piracy).Posterior median estimates analysis is displayed in Table 4, data source from Wlömert, N., & Papies, D. 2019 studies.

Independent variables	Exp.	M6: Log (Piracy) Coeff. [CI]	M7: Log (Piracy) Coeff. [CI]
Intercept (γ_{00})		0.803 [0.49; 1.11]	0.816 [0.59; 1.09]
Log (Streaming Users) (γ_{10})	–	**−0.139** [−0.27; −0.01]	**−0.112** [−0.22; −0.01]
Log (INC) (γ_{01})			0.479 [−0.12; 1.07]
Log (IND) (γ_{02})			**0.572** [0.09; 1.05]
Log (UA) (γ_{03})			−0.067 [−0.65; 0.51]
Cross-level interaction			
Log (Streaming Users) x Log (INC) (γ_{11})	–		−0.166 [−0.44; 0.11]
Log (Streaming Users) x Log (IND) (γ_{12})	–		−0.052 [−0.27; 0.17]
Log (Streaming Users) x Log (UA) (γ_{13})	–		0.074 [−0.18; 0.33]
Controlling factors			
Broadband log (β_2)			**0.871** [0.70; 1.04]
IPR Protection Log (β_3)			**−1.584** [−1.74; −1.42]
Income Log (β_4)			**−0.657** [−1.04; −0.27]
Number of Artists Log (β_5)			**0.772** [0.60; 0.94]
Random outcomes			
Countries (τ_{00})		**1.099** [0.75; 1.70]	**0.734** [0.48; 1.12]
Log (Streaming Users) (τ_{11})		**0.190** [0.13; 0.30]	**0.133** [0.08; 0.21]
Weeks (τ_{22})		**0.386** [0.34; 0.44]	**0.451** [0.40; 0.52]
Residual (σ^2)		**0.147** [0.14; 0.15]	**0.139** [0.14; 0.14]
LOOIC (WAIC)		−6127.5 (−6128.1)	−6807.5 (−6808.1)

N = 6,345 in 47 different countries, over 135 weeks; CI = Credible Interval; 95% CIs are in parenthesis. The 95% posterior CI of any coefficient that excludes 0 is shown in bold. The randomized week correlation coefficients in both models are not shown in this table for clarity's sake. The variation in out reliability among M6 and M7 is significant according to the LOOIC (ELPD deviation (SE): -340.0 34.1 and WAIC (ELPD gap (SE): -340.0 34.1, where ELPD stands for predicted data correlation intensity, WAIC for broadly applied importance value, and LOOIC for end up leaving criterion.

For the secondary reporter's information on illegal copying, 1628 musicians were picked at random from a group of 3123 musicians that were connected to an album that debuted in the Billboard Top 200 album listings between 2008 and 2014. There are 135 weeks of available evidence on piracy between 2012 and 2014. We limit the assessment to 47 countries where a worldwide streaming platform was accessible during the testing process in order to acquire information on user counts. This makes it possible for us to link subscription counts to a country's potential of piracy. Our main concern is if the drop in piracy is related to newer economic systems, such streaming companies.

4.1 Results

There are two primary findings from Study 2 regarding focus relationships. The relationship between virtual universe and piracy is first captured by a positive coefficient. This correlation sign backs up the claims made in earlier studies (for example Liebowitz, 2006, 2008, Wlömert, & Papies, 2019) that virtual based internet digitalization is the primary enabler of piracy. The posterior interval excludes zero since the coefficient 10 is negative. According to the effect size, there is a 0.112% decrease in piracy for each and every 1% rise in user growth. Once more, we observe significant variation in this coefficient, indicating that customer reactions to the introduction of novel business models vary considerably among nations. Yet, neither cultural nor income factors seem to be able to fully account for the heterogeneity in this effect.

5. Case Study 3: Virtual Universe and New Music Business Model
–Discussion Based on Secondary Source of Sample: Wlömert, N., & Papies, D. 2019 Studies Sample

The evidence submitted here is consistent with the premise that novel online company models (such as those used by iTunes and Spotify) destroy current distribution networks and business strategies, but there is no easy way to put this idea into practise. These results are consistent with those of other studies as well (Aguiar & Waldfogel, 2018; Wlömert & Papies, 2016, Wlömert, N., & Papies, D. 2019). The latest results provide credence to the notion that building new online company structures may be desirable since, even though they cannibalize revenues, they also have the potential to reduce piracy and produce cash that at the very minimum mitigates its effects. However, at the very least in the instance of music streaming platforms, this assumption is true. The use of music streaming platforms thus appears to be a situation where it's desirable to "complete your meal prior to others (Nault & Vandenbosch, 1996; Wlömert, N., & Papies, 2019). Alternatively, to clarify, it would seem better to replace current company structures with brand new digitals before competitors (like data sharing platforms) do. But nevertheless, we are reminded of how this tactic has failed in the instance of iTunes.

6. Conclusion

Markets and business models in other areas are frequently affected by innovations in one sector. One instance is the music industry, where the emergence of virtual universe puts significant strain on the business models of the incumbents. Nonetheless, there were significant differences in how much "old" business models appeared to be impacted by country (Fig. 1). Hence, we investigated the differences in how country attributes connect to digital media adoption and music sales (i.e., cultural, economic, and market). The second hypothesis examines the relationship between changes in the music industry's revenue and new digital businesses made possible by the virtual universe. The expectation is that after these new economic models are adopted by an industry, music piracy will decrease. We expand on our key findings from industry research in this article. This study pinpoints factors that demonstrate which countries are better or worse at leveraging inventions to add value.

There are limitations to that research. The first and most obvious drawback is the fact that not everybody can draw conclusive inferences about potential correlation coefficients from the statistics. Second, because the virtual universe is widely available, market actors can respond in a variety of ways. Lastly, it is challenging to look at a sizable sufficient group of nations

for research on between nation variances, which drastically restricts the range of possible nation level factors. Notwithstanding these drawbacks, we think that our research significantly advances our knowledge of the diverse effects of inventions across the world.

7. Acknowledgement

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AI as a Creative Partner: Enhancing Artistic Creation and Acceptance

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Abstract

AI tools have gained popularity in the art world, offering numerous advantages for artists in terms of creativity and innovation. However, concerns and limitations surrounding AI-generated art have also emerged, such as the potential lack of emotional depth and human touch compared to traditional art forms. This paper explores the use of AI tools in artistic creation and acceptance, focusing on two prominent tools: DALL-E and MidJourney. These tools provide artists with opportunities to experiment with novel ideas, break free from established conventions, and explore different styles and techniques. The acceptance of AI art among the public and the art community is a complex issue that requires careful consideration by artists. The advantages of AI tools include time efficiency, idea generation, personalization, and collaboration, empowering artists to enhance their creative processes and connect more deeply with their audience. However, criticisms and limitations such as lack of creativity and originality, technical skill requirements, potential homogenization, and ethical concerns also need to be addressed. The paper emphasizes the importance of understanding these limitations and drawbacks to make informed decisions about incorporating AI tools into the artistic process. Ultimately, AI can serve as a valuable tool for artists, either as a creative partner in the production of art or as an aid in the ideation phase, offering new possibilities and expanding the boundaries of artistic expression.

Keywords: AI Art, Creative Process, Visual Arts, Acceptance, Authorship

Introduction

In recent years, the art world has witnessed the rising popularity of AI tools. These tools, which are developed in the field of computer science known as artificial intelligence (AI), aim to simulate human intelligence and perform complex functions, such as pattern recognition, experiential learning, and decision-making.

In the art world, AI tools have been used in a variety of ways, from analysing existing art, generating new and innovative art (Cetinic & She, 2022) and assisting artists in the creative process. One of the most well-known examples of AI-generated art is the work of the French art collective Obvious,[1] who used a machine learning algorithm to create a portrait that sold for over $400,000 at a Christie's auction in 2018 (Christie's 2023, 2018).

AI tools like DALL-E and MidJourney have also gained attention for their ability to generate unique and imaginative designs based on user input. DALL-E, for example, is a machine learning algorithm developed by OpenAI that can create images based on text descriptions, while MidJourney allows users to experiment with different styles and techniques in their artwork.

While some artists have embraced AI tools as a means of pushing the boundaries of creativity and innovation, others have expressed concerns that AI-generated art may lack the emotional depth and human touch that is characteristic of traditional art forms. Some have also raised questions about the role of AI in the art world and whether it represents a threat to human creativity and expression.

Despite these reservations, the use of AI tools in the art business is expected to expand and change over the next few years. AI technologies may play a bigger part in the creative process as they progress and become more widely available, enabling artists to explore new avenues and push the limits of conventional art forms in novel and exciting ways. Manovich also claims that in the future AI "…will play a larger part in professional cultural production…" (Manovich, 2018). However, it will be important for artists and industry professionals to remain mindful of the potential risks and limitations of AI-generated art, and to ensure that human creativity and expression remain at the forefront of the art world.

This work pretends to explore if artists can use AI as a tool to make art, without losing control of the final composition and how AI-aided art is accepted by artists and the public.

Overview of AI Tools for Creating Artworks

In the art world, the integration of AI tools has ushered in a paradigm shift in the creative process. Revolutionary assistance provided by these tools has enabled artists to experiment with novel ideas and break free from established conventions. Diverse categories of AI tools are available to artists for producing their works. A machine learning technique named Generative AI can generate pioneering designs whose basis is the inputs provided by the user (Jain et al., 2022). DALL-E, an OpenAI machine learning algorithm, exemplifies this idea. By generating images from text descriptions, DALL-E equips artists with imaginative designs, capable of integration into their art; Style transfer techniques encourage artists to play with novel styles and methods as they explore their craft (Gatys et al., 2016). One

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[1] https://obvious-art.com/

example of this is MidJourney, a software tool that allows users to apply different styles and filters to their artwork in real time. Artists can use MidJourney to explore different styles and techniques and see how they might look in their work; Image recognition can identify objects, patterns, and other features in images. Artists can use image recognition tools to analyse and interpret their artwork, as well as the work of other artists (Johnson et al., 2008). This can help them gain a deeper understanding of the visual language of art and how it can be used to convey meaning and emotion; Human language can be analysed and understood by natural language processing. For artists seeking inspiration or desiring to explore novel themes and ideas, natural language processing tools can be valuable. With these tools, written descriptions of art can be interpreted and new concepts generated. Therefore, artists can utilize natural language processing to enhance their creative abilities (Eriksson, 2022); Digital artistry has been revolutionized by 3D modeling, with creators now able to fashion three-dimensional digital models of their sculptures, architectural and other 3D works of art. The technology is also useful in creating virtual installations and environments that provide a unique and immersive perspective for viewers (Bebeshko B et al., 2021). Additionally, 3D modeling tools can create reference models for use in painting and drawing. Table 1 summarizes some of the different tools available now[2] for visual arts.

AI tools have opened up new and exciting possibilities for artists, allowing them to explore new styles, techniques, and concepts in their work. Whether it's through generative AI, style transfer, image recognition, natural language processing, or 3D modeling, these tools are already being used by artists.

Table 1. AI tools to create images.

AI tools	Source	Input
Craiyon	https://www.craiyon.com	Text-to-image
Dall-E	https://labs.openai.com	Text-to-image
Deep Dream Generator	https://deepdreamgenerator.com	Text-to-image, image-to-image, choose style
DeepAI	https://deepai.org	Text-to-image, choose style
Fotor	https://www.fotor.com/features/ai-art-generator	Text-to-image, image-to-image.
Hotpot	https://hotpot.ai	Text-to-image, other useful tools[3]
MidJourney	https://www.midjourney.com	Text-to-image, choose style, add edits
NightCafe	https://nightcafe.studio	Text-to-image, choose style and algorithm
RunwayML	https://runwayml.com	Text-to-image, image-to-image, useful tools, video, 3d and more.
Stable Diffusion	https://stablediffusionweb.com	Text-to-image
StarryAI	https://starryai.com	Text-to-image, image-to-image, choose style

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[2] February, 2023.

[3] Background removal, restoring damaged photos, colourizing old photos, etc.

Advantages of Using AI Tools for Creating Artworks

AI tools have been a revolution in the world of art, offering numerous benefits that artists can appreciate. For instance, the use of AI can greatly accelerate the creative process and enhance the final product. A key advantage to using these Artificial Intelligence tools is in their time-efficiency; tasks that would otherwise be strenuous and monotonous can now be automated with ease. Among the most significant tasks that can be automated are image creation, data analysis, and data visualization. AI can facilitate artistic processes, leading art professionals to delve further into creative facets. They can experiment with new concepts and mediums, which are of more interest to them (Vogli, 2022). Idea generation, another key benefit of using AI tools is that they can help artists generate ideas for their artwork (Eriksson, 2022; Vogli, 2022). By using AI to analyse data and patterns, artists can gain insights into new styles, techniques, and subject matter that they may not have otherwise considered. This can help them develop more unique and creative ideas for their work, leading to more exciting and engaging artwork. Personalization, AI tools can help artists create more personalized and customized artworks by analysing individual preferences and patterns (Davenport & Mittal, 2022). For example, AI algorithms can analyse an individual's social media activity, search history, and other online behaviour to create personalized art pieces that reflect their interests and tastes. This can help artists connect more deeply with their audience by creating artwork that resonates with them on a personal level. Collaboration, AI tools can also facilitate collaboration between artists, allowing them to work together more effectively and efficiently (Stokes, 2023). AI algorithms can analyse the work of multiple artists and suggest new collaborations based on shared interests and styles. This can help artists expand their networks, build new relationships, and create more impactful and engaging artworks. In this study (Vogli, 2022) was concluded that AI can be a helpful tool for artists, which opens even more possibilities for artistic expression.

The advantages of AI tools for artists are vast and diverse. These tools offer artists novel opportunities to express their creativity, save time, generate fresh ideas, and establish a more intimate connection with their audience. With AI technology developing at breakneck speed, we can expect more and more artists to incorporate these tools into their craft in innovative and fascinating ways.

DALL-E and MidJourney Advantages

In this section are analysed two tools so we can present a direct example of how these can be used by artists. The choice has been made by selecting a free, intuitive tool, popular and with editing possibilities. DALL-E and MidJourney are AI-powered tools offering several advantages for artists looking to create digital artwork.

Here are some of the advantages of using DALL-E and MidJourney (this analysis has been made based on the experience of the author who is also an artist):

Advantages of DALL-E:
- Versatility: can generate a wide range of images, including objects, animals, and scenes, making it a versatile tool for artists looking to explore different themes and concepts.
- Time-saving: can create images quickly and efficiently, saving artists a significant amount of time compared to manually creating images.

- Inspiration: DALL-E's AI-generated images can inspire artists and spark new ideas, leading to more creative and innovative artwork.
- Accessibility: ease of use and accessibility make it an attractive tool for artists of all skill levels, from beginners to professionals.

Advantages of MidJourney:
- Efficiency: can help artists save time and increase their productivity by automating many aspects of the creative process.
- Customization: offers a good range of customization options, allowing artists to create personalized artwork.
- Collaboration: allows multiple users to work on the same project at the same time, facilitating creative collaboration and allowing artists to build on each other's ideas.
- Realism: MidJourney's advanced algorithms can generate highly realistic 3D models and animations, making it an ideal tool for creating lifelike digital artwork.
- Exploration: the wide range of tools and features can inspire experimentation and allow artists to explore new styles and techniques.

Overall, both DALL-E and MidJourney offer significant advantages for artists looking to create digital artwork. From versatility and efficiency to customization and inspiration, these tools can help artists unlock new creative possibilities and create truly innovative and unique artwork.

Criticisms and Limitations of AI Tools for Creating Artworks

While AI tools have many advantages for artists, there are also some criticisms and limitations to consider. Here are some of the main criticisms and limitations of AI tools (this analysis has also been made based on the experience of the author and some extrapolation based on the concerns of other colleagues):

DALL-E and MidJourney Limitations

In this section, both tools are presented together because both have the same limitations:
- Lack of creativity and originality: tools that mimic existing styles can be hindered by a lack of creativity and originality. Although they can create unique combinations of elements, they may not be capable of producing truly ground-breaking or innovative artwork.
- Technical skills required: while designed with user-friendliness in mind, these tools demand a reasonable level of technical expertise to be utilized effectively. As a result, artists who lack familiarity with AI tools or lack access to the required technology may be excluded from their use.
- Potential for homogenization: as AI tools become increasingly popular among artists, this widespread use could result in a lack of diversity and creativity in the output, potentially leading to a reduced variety of art accessible to the public.
- Dependence on data: The output of these is generated by relying on large datasets of images and designs, which makes data a key player. However, the quality and variety of the output is directly proportional to the quality and variety of the input data.
- Ethical concerns: As with all AI tools, there are ethical concerns, particularly regarding ownership and control of the resulting intellectual property. In addition,

there is a possibility that AI-generated artwork could be manipulated or used to deceive individuals.

- Limited control over the output: While DALL-E and MidJourney can generate a wide variety of images and designs, artists may have limited control over the output. For example, they may not be able to control the exact details or composition of the image.
- Limited ability to understand the context: these are designed to generate images based on specific prompts or input. However, they may not be able to fully understand the context or meaning behind the prompt, which could result in unexpected or inappropriate results.
- Lack of emotional depth: AI-generated artwork may lack the emotional depth and complexity of human-generated art. AI algorithms are not able to experience emotions or understand the human experience in the same way that human artists can.

MidJourney[4] presents one different characteristic that was presented in the section 3.1.2 as an advantage but the author feels that it's a limitation when you're working alone: all the experience is mediated by an app – Discord – and you use it along with other persons, so it is like a feed, you're in the creative process that is constantly interrupted by other works, and others can add edits to your work. This is great for a collab process but the author feels it is very intrusive when working in a solo process.

Despite these criticisms and limitations, and the fear that it limits human creativity and expression (Vogli, 2022) AI tools can still be a valuable resource for artists and understanding the potential limitations and drawbacks of these tools, help artists make informed decisions about how to incorporate them into their creative process.

Create or Aid?

As we have seen AI can be used as a tool in the creation of art, figure 1 shows one of the possibilities of the AI-Art creative process. AI is employed in this process as an instrument for the production of art. The artist is mainly responsible for the pre- and post-curatorial activities as well as algorithmic tweaking. Using this process, many outstanding pieces of art have been produced. The generative algorithm consistently creates images that astound both the spectator and the artist overseeing the process (Mazzone & Elgammal, 2019). In this process, some doubts appear about authorship (if the algorithm is created by the artist no doubts will be raised but if it is only modified, that could raise more confusion) and ethics.

Another process is to use tools like Dall-E or MidJourney to speed up the ideation process to preview and generate ideas. In this second process, as it is used only in the Concept Design phase and not in the final composition, it doesn't rise issues with authorship or ethics. Figure 2 shows this process. This is a process that could be used by more artists who use traditional mediums to accelerate the initial phase of sketching.

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[4] In April 2023, it ceased to be available for free.

Lastly, we present the process where the artist doesn't create the algorithm, doesn't teach the machine and doesn't have control of the final composition, it's a process where the artist provides a text prompt and presents the public the result, without making edits. This, has become very controversial, and maybe in some years it will be commonly accepted, but the author only supports the first two processes, to avoid authorship and ethics problems.
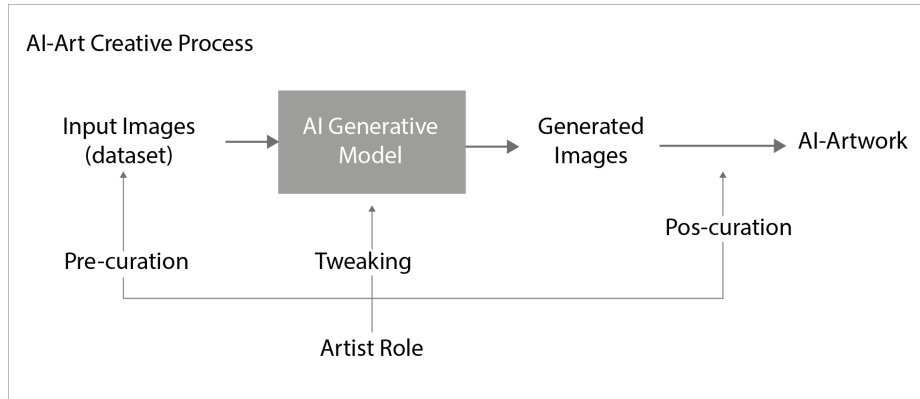

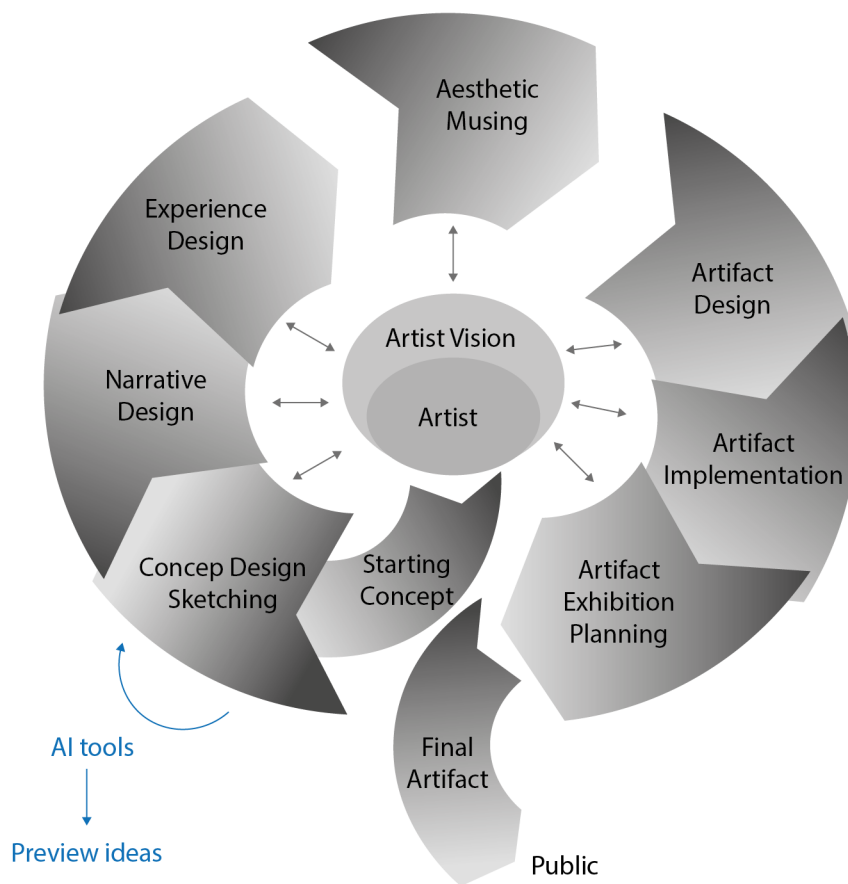Fig. 1. AI-Art Creative Process diagram (Elgammal, 2018).

Fig. 2. Creative process diagram for digital art based on the Marcos
(Marcos et al., 2009) diagram.

One study (Vogli, 2022) shows that most participants seem to favour the idea of the usage of AI in art however, when it comes to whether AI should be used as a tool or as an artist itself, they seem to rely more on the tool functionality. At the same time, participants find the usage

of AI irrelevant when AI is used as an artist, as a new intelligence that can be programmed to be an artist in order to create paintings in a specific style or expand our development in the field.

Bias and Acceptance of AI Art

The acceptance of AI art among the general public and the art community is a complex issue that has been the subject of various studies and debates. Assessing how the general public feels about recently created artistic works is necessary to determine their significance. One strategy for making the algorithms better is to attempt to comprehend user perceptions. It's also important to comprehend how AI-produced works are received and currently seems to be quite negative (Ragot et al., 2020).

Several studies utilise a modified Turing test (TT) to examine how well humans can tell apart artwork created by humans and artificial intelligence (AI) (e.g., (Boden, 2010; Bruyere, 2021; Daniele et al., 2021)). The TT, though, seems insufficient. In fact, it is impossible to investigate audience impressions with this kind of examination (Ragot et al., 2020). But Colton (Colton, 2008) explains that although the notion of a Turing-style test for computer-generated art is frequently pushed: can viewers distinguish between two paintings that were created by computers and ones that were painted by real artists? This is the incorrect question to ask. Which pieces of art would people buy, then, would be a more pertinent inquiry. In this circumstance, the complete disclosure of the origin of each art would be necessary in order to mimic a real exhibition setting. This would not benefit the computer artist in the current environment, as it is (apparently) unoriginal artistic methods would work against it.

In the studies (Eriksson, 2022; Vogli, 2022) where AI is presented as a tool we can see more acceptance, so if using it as a helper tool is reasonable and "…artists might not want AI to be too prominent in the creative process." (Eriksson, 2022) They see it as a tool that handles the less enjoyable aspects of the creative process so the artist can concentrate on what they find most enjoyable; a helper tool that acts as a teacher by challenging the artists as they work; and finally, a CST[5] used to quickly visualise concepts and variations of a sketch. All of these examples use some degree of AI, but the human artist is always the one who makes the majority of the creative decisions (Vogli, 2022).

One of the main concerns with AI-generated art is the potential for it to replace human creativity and artistic expression. However, many artists and experts in the field argue that AI should be viewed as a tool for collaboration and inspiration, rather than a replacement for human artistry (Hertzmann, 2018).

Art created by AI has sparked numerous debates and concerns, but there are several impressive instances of AI-generated art achieving acclaim in the art industry. For example, the artwork mentioned earlier (chapter 1) highlights a growing interest and admiration for AI art among collectors and art lovers.

The cultural and personal aspects surrounding acceptance of AI art create a multifaceted issue, amidst worries and limitations. Nevertheless, AI holds immense creative potential to break traditional art boundaries and introduce novel artistic infrastructure. With the constant

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[5] The purpose of creative support tools (CST) is to aid users across a variety of creative disciplines and sectors in their creative endeavours (Vogli, 2022).

advancement of technology in the art world, it remains crucial to scrutinize and handle all acceptance and influence issues.

Conclusion

With the help of AI tools, the world of art can experience a massive revolution. It is possible to generate new and unique forms of artistic expression, but the lack of creativity and originality, along with ethical concerns that arise, can pose hurdles. Nonetheless, the responsible development and utilization of AI technology can address these obstacles while fulfilling the need for technical skills.

Public acceptance poses a major hurdle in incorporating AI technology into art. There could be a prevailing view that AI poses a danger to conventional artistic methods or worse, eliminating human creativity entirely. For this reason, it's vital that artists and tech professionals unite efforts to educate the masses on AI's possible boons and drawbacks in art, while showcasing the singular and imaginative pieces arising from collaboration with AI. Showing or demonstrating its use as a helper might change public opinion for a more positive one. As with any other tool or technology it needs time to be absorbed and we will examples of good and bad practices; it's never the tool that is good or bad but its user.

Looking to the future, many potential developments and improvements in AI technology could impact the art industry. These include improvements in image recognition, greater control over outputs, and increased accessibility for artists of all skill levels. It will be important for the art industry to continue embracing and exploring these developments to stay at the forefront of creative innovation.

In further studies, the author pretends to show her experience using AI as a tool and compares results with and without these tools. As the author is an artist and also a teacher, she intends to research the acceptance of using this tool in the classroom and understand if this brings any improvements and motivation for students.

In conclusion, the use of AI in art has the potential to open up new creative possibilities and expand the boundaries of traditional art forms. While there are challenges and limitations to consider, the responsible use and development of AI technology can bring about exciting opportunities in the art world.

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Costume, Culture, and Congruence:
Identification and Representation of Self via Costume Play

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Abstract

Some assume that "putting on a costume" allows you to dress as someone you are not. In his new photo-ethnographic book *My Costume, Myself: Celebrating Stories of Cosplay and Beyond* (Kirk House, May 2023), Endres argues that putting on a costume allows you to explore existing facets of your personality that often are muted. This essay takes a closer look at that publication and narrows the focus to ask, "In what ways can costumes be used to express and experiment with cultural factors like age, race, gender, sexual identity, body size, levels of ability/disability, and of religion?" Highlighting extant research in the book, those findings, stories, and photos from the publication which focus most on message displays of diversity and inclusion in self-identification are shared. Being Western focused, a brief discussion of global participation is included. Conclusions address the efficacy of costume use in personal and cultural display, and an observation on the balance between "appropriate and appropriation" in costume messages.

Keywords: Identity, Representation, Costume, Cosplay, Age, Gender, Orientation, Crossplay, Drag, Body Size, Disability, Religion, Cospositive

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Introduction

> The headline read: "A Black TikToker was accused of appropriating a Japanese character. Then she was banned." VICE World News (Montgomery, 2021) tells the story of Mia Rios, a 23-year-old black cosplayer from California, who posted TikTok photos dressed as her favorite character - Asuka Langley Soryu from the popular Japanese anime *Evangelion*. Immediately, negative comments surfaced accusing her of culturally appropriating and fetishizing the character. One user blatantly said they didn't like African Americans. Another user, claiming to be Japanese, accused her of sexualizing Japanese people. Rios told the reporter that, as a black woman in cosplay, she was made to feel like a "gross, disgusting, ugly monster." One user, angry that she had "ruined" the character, suggested that Rios kill herself. (Endres, 2023, p. 99)

The paragraph above launches **Chapter 3 – Identity and Representation** – in Endres' 2023 book *My Costume, Myself: Celebrating Stories of Cosplay and Beyond*. This essay shares segments of that chapter to ask, "In what ways can costumes be used to express and experiment with cultural factors like age, race, gender, sexual identity, body size, levels of ability/disability, and of religion?"

Image 1: Cover of *My Costume, Myself*

The book was published following approximately two years of archival research and numerous in-person (with photo shoots) and electronic interviews conducted across the United States (e.g., California, Colorado, Florida, Illinois, Louisiana, Minnesota, New York, South Dakota) and Japan. An interview/photo shoot was conducted in Tokyo with Nobuyuki Takahashi, a Japanese writer who coined in the term "cosplay" in a 1983 article published in *My Anime* magazine. Takahashi graciously wrote the Foreword to the book.

Image 2: Nobuyuki Takahashi (left) with author Thomas Endres

Summarizing existing research, the book offers the following definition for costume: *"A conscious decision about clothing, recognizable as outside the everyday norm, that an individual wears in specific or public locales, in order to make a statement or send a message"* (Endres, 2023, p. 26). This definition includes not only cosplay as traditionally practiced at comic and fandom events, but other forms of clothing use including historical reenactment, celebrity impersonation, busking (posing for tips in public places), Renaissance Festivals, pin-up attire, personal embellishments to uniforms (as in Roller Derby), and even nudism.

In general, contrary to the introductory example, costume communities tend to be supportive and safe spaces for experimentation and creative expression. But, as Winge (2019) notes, there will always be "negative critiques from some peer Cosplayers when ethnic, gender, racial, and size lines are crossed or challenged" (p. 12). Let's look at some of the more prominent examples, both positive and negative, of cosplay and cultural representation.

Age

As a cosplayer in my sixties, this issue of identity is at the forefront of my mind. It is not, however, on the radar for most cosplayers. I've never met anyone who cares if a young person dresses as someone older, or vice versa. What little research that exists speaks mainly to the cognitive differences between the generations, and how that might impact our cosplay abilities. Harrington (2018), for example, reports that creativity "rises rapidly as a career begins, peaks about 20 years into a career (typically late 30s to mid 40s) then slowly declines with age." By age 80, our creativity is allegedly half what it was in our peak (p. 235; citing Simonton, 2016). Admitting it is a generalization, he concludes that "the age-creativity curve appears to persist across cultures and throughout history" (p. 235). (Endres, 2023, p. 100)

Race

Unlike ageing, the identity issue of race is a major one in Western culture. When it comes to cosplayers of color dressing as lighter-skin characters, the hostility they receive is nothing short of prejudice and racism. "Cosplayers of color are often forced into an uncomfortable space, one where they are confined to either a limited number of characters who look like them who have appeared over the years, or stepping outside their racial group and into a different one, tasked with reimagining the character at the same time" (Liptak, 2022, p. 100). (Endres, 2023, p. 101)

Though darker skinned cosplayers can choose from the same broad pool as everyone else, Kirkpatrick notes that, "For people of color to traverse racial boundaries by cosplaying as white characters is to traverse literature and media that seeks to make us invisible" (2019, [1.2]). And such decisions are often accompanied by backlash. It's unfortunate, but Western cosplayers often deal with such narrow-minded questions as, "Is it okay to have a *black* Batman?"

Image 3: Black Batman with Catwoman (modeled after 1960s character played by black actress Ertha Kitt), and white Batman

Conversely:

While it should be perfectly acceptable for a cosplayer of color to embody whatever character they want, white cosplayers need to consider impacts due to long-standing systemic inequities. Liptak (2022) concedes that "performing arts has a long and unfortunate history when it comes to race." Understandably, Liptak's view is that, even if the person is trying to present an accurate portrayal, the social impact and history of the practice outweighs their good intention. (Endres, 2023, p. 103)

Gender

> Skin tone aside, few areas have received as much attention in cosplay studies as the topic of gender. Of course, the term gender is broad and covers a lot of areas. For most, it refers to one's psychological orientation more so than the sex one is assigned at birth. It is a social construction more than a physical one. (Endres, 2023, p. 105)

Rosenberg and Letamendi (2018) conducted a study of 929 cisgendered cosplayers; that is, cosplayers whose gender identity matches their assigned sex at birth.

> They wanted to find out if either sex was more or less extroverted/introverted than the other. In the general population, studies have found, women tend to be more extraverted than men. When it comes to cosplayers, Rosenberg and Letamendi found no difference between the sexes. All fell within the "normal" range between the two extremes. It suggests that female cosplayers tend to be more *introverted* than the general female population, while male cosplayers tend to be more *extraverted* than the general male population. They suggest that women are more accountable to fashion, make-up, and objectifying standards. Those women less extraverted than the norm seek out a safer space to be viewed. Men, on the other hand, are not used to such objectification in the real world. Guys might need to be more extraverted than the norm to feel comfortable dressing up in costume. (Endres, 2023, pp. 105-106)

> Beyond that, in both the research and in actual practice, cosplay and gender boundaries begin to blur. Winge (2019) begins by pointing that the cosplayer's "corporeal body presents challenges in maintaining a perceived gender or expected physiques within the hyper-gendered costumed body" (p. 160). In other words, the over-sexualized and/or excessively muscular body types we see in the source material cannot be duplicated in real life. (Endres, 2023, p. 107)
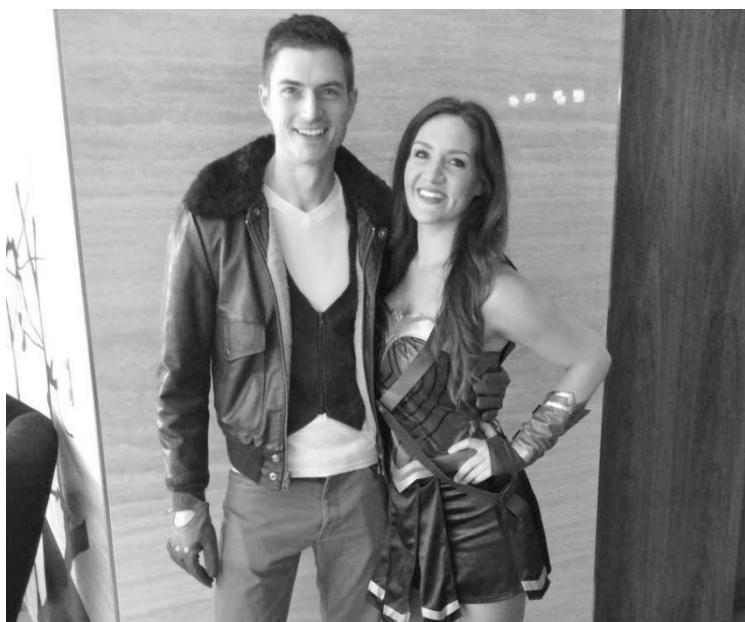

Image 4: Gender-matched portrayal of Wonder Woman and Steve Trevor

A similar caveat comes from the work of Gn (2011) who downplays the impact of cosplay and gender politics. He argues that gender politics is actually a rarity in cosplay, and that

most costume decisions, regardless of gender, are made simply because a person is attracted to a particular character. Beyond that, he points out the gender issue gets blurred with non-human variables like characters being elves or aliens. He says we shouldn't worry about gender portrayal of fantasy figures, since it cannot be understood in human terms. While Gn makes a good point, the book's stance is that gender decisions and portrayals can make a statement, and often go a long way toward making some cosplayers feel at peace with themselves.

Crossplay

> The most popular way to blur gender lines is via *crossplay*, sometimes referred to as gender-bending, in which the character and the cosplayer mix and match gender portrayals. Famous cosplayer Yaya Han (2020) offers that, when men crossplay, it is quite often done as satire and humor within the ranks. When women (and men not doing it to be funny) gender-bend, she claims, it allows one to be "queer-positive and celebrate gender fluidity;" and that the experience is both empowering and freeing (p. 118). (Endres, 2023, p. 111)

Tompkins (2019) argued that cosplay is not controlled by the typical societal discourse about what is or is not permissible for each binary sex category. As such, she believes that crossplay is not "undertaken as a form of parody or gender-exaggeration but rather aims for an authentic transformation of a mundane, gendered body into a cross-gender body of a mediated character" [1.2]. She considers crossplay a healthy subversion of heteronormative bodily and gendered practices, and a "relatively safe way for individuals to experiment with their bodies, gender performativity, and identity" [3.3]. She also argues that, despite advances, we still exist in a patriarchal society. As such, "when a self-identified woman dresses as a male character, this act may arouse less scrutiny than when a self-identified man dresses as a female character" [3.5]. She suggests that going from female-to-male is seen as "moving up the gender hierarchy." As a result, she discovered, women tend to feel empowered by crossplay, but men feel disempowered.

> So, is crossplay political? The answer is…it depends. For some, it is important exploration, and for others it is just another costume. (Endres, 2023, p. 112)

Image 5: Crossplay of Captain America

That would be the case for Carleen Rose, who cosplays as Captain America. Her husband Kenny Bush joins her as Cap's best buddy, Bucky "Winter Soldier" Barnes. Carleen (2022) explains, "I've seen some really amazing gender-bent cosplay on social media, but when I was putting together my Captain America cosplay, it didn't truly occur to me that I was gender-bending." Kenny adds, "I had no particular reaction to Carleen's choice in character, I felt we were just choosing something fun to do together that was away from the normal choices and obvious. I feel anyone can gender-bend a character that they feel embraces them or a character that speaks to them. That is the essence of cosplay." (Endres, 2023, p. 113)

Their rationale is consistent with the research observations that decisions are often based on attachment to the character, and that it is easier for females to cosplay as males than vice versa. Based on my personal observations, this accounts for a significant portion of crossplay encountered at events. The few male-to-female crossovers I've witnessed (e.g., bearded Wonder Woman) are done for humorous effect. *(See how crossplay is handled in drag communities below, in Grace Villa's Costume Conversation).*

Sexual Identity

After attending numerous cosplay and fan events, Clyde (2021) said of the settings, "I have discovered what I call a queer ethos, in which gender fluidity and same-sex romance serve as signifiers of an authentic self, pure love, and a practice of radical inclusivity" (pp. 1050-51). She goes on to commend all participants, even those who do not consider themselves part of the LGBTQ+ community, for their inclusivity and open-mindedness, claiming they hold their own "nominally normative sexuality" in a "noncommittal limbo," identifying as "basically straight" or "coincidentally cisgendered" (p. 1050-1051). That is, they don't make a big deal of their heterosexuality.

This inclusive setting is recognized by Liptak (2022), who notes that cosplay allows one to present themselves as they choose, regardless of the gender or orientation of the character they portray. He admits that it is not perfect, and that trans and non-binary cosplayers are not completely free from discrimination or harassment, but at least "it is an environment in which changing one's appearance is the norm" (p. 103). If you want to test drive an unexplored facet of your personality, a Con is the ideal environment. (Endres, 2023, pp. 115-116)

(For additional insight, see Jonathan Alexandratos' Costume Conversation below.)

Body Size

Ours is still a narrow-minded culture, however, and those under or over normative weight ranges often remain a target for ridicule…. Winge (2019) comments that body shaming negatively impacts the cosplay subculture in significant ways. "In most instances, both female and male Cosplayers evaluate primarily female Cosplayers more harshly than their male counterparts" (p. 144). The most disturbing part of that evaluation is that females are a disproportionate target. Winge mentions several satirical memes and comics which suggest that large men can portray characters without criticism, but women are held to higher and different physical standards. She concludes, "There is a distinct difference how females 'of size' (i.e., larger body

types) are treated compared to males with similar body types" (p. 145). (Endres, 2023, pp. 116-117)

Image 6: Plus-size anime cosplay

Ability/Disability

Individuals with physical and developmental disabilities, ranging from autism and other forms of neurodivergence, to missing limbs and reliance on wheelchairs, frequently find Cons a supportive place.

Despite the prevalence, however, very little research exists on the topic. Instead of relying on outside resources, it seemed best to communicate directly to those cosplayers who are differently abled. (Endres, 2023, pp. 117-118)

Image 7: Wheelchair cosplay (Camire and Khan)

In the book, interviewees include Jenny Schumaker (hearing impairment), Quianna "Ace" Camire (impact of wheelchair; photo, left) and Angèle Khan (visual impairment; photo, right). The most powerful interview was with Samantha Nord *(see Costume Conversation to follow)*.

Religion

Issues addressed in the book include topics like Chistian uses of fandom and fan fiction, and the use of fandom to provide a metaphor for faith beliefs, e.g. equating *Star Trek* to organized religion.

Hijabs

> Perhaps the most challenging integration of faith belongs to Muslim cosplayers. In particular, female followers of Islam are required to keep their hair covered in public by wearing a hijab ("veil"). Dachs and Harman (2020), using the acronym HCP to refer to the hijabi cosplayer, provide details about the Hijabi Cosplay Gallery (HCG), an online community with 15,000 members in Malaysia, Indonesia, and Singapore. Advice given includes reminders to avoid characters that are too sexy, or are related to non-Muslim mythologies (e.g., angels, demons). Dachs and Harman also report that Muslim cosplayers feel like ambassadors for their religious views. "HCP are not passive recipients of meanings from the popular culture, market or Islamic faith. Rather they are proactive negotiators that assemble signs and symbols to create their self-identity" (p. 46). (Endres, 2023, pp. 122-123)

Image 8: Hijab Cosplay

> This is definitely the case for Rawan Bardmi. Originally from Jordan, she has lived in the United States since she was three years old. She has attended Cons for almost a decade, and this day she was adorned in a Hogwarts robe, carrying a wand, and wearing a scarf with the Deathly Hallows. When asked, which comes first, the hijab or the costume, she told me she picks the character first, and then figures out how to meet the headwear requirement. As noted in the research cited above, Rawan feels like an ambassador for her faith. She is happy to bring awareness and understanding to others. "Sometimes people shy away from an event like this, or wearing a costume, because a lot of – especially – superheroes might be scantily clad. I think it's

important that you can show up and be part of the community, even if you look a little different, or try to find a way to blend in the religious aspects, and still have fun." (Endres, 2023, pp. 123-124)

Sample Excerpts From Costume Conversations

Each chapter of the book concludes with three in-depth interviews labeled "Costume Conversations." Thick description accounts are provided for each interviewee. What follows are brief excerpts from the three Costume Conversations at the end of the "Identity and Representation" chapter.

Costume Conversation: Gracie Villa a.k.a. Jaskier From "The Witcher"

Rapid City, South Dakota. Having been born in South Dakota myself, I'd been waiting to ask her my first question. *Where* do you go to cosplay? After all, the state of South Dakota, which covers over 77,000 square miles *[approx. 200k square kilometers]*, has a population less than 900,000. Compared to my interviews with New Yorkers (8.5 million people in 306 square miles *[approx. 800 square kilometers]*), one can only assume the opportunities are few and far between. "It is not easy, I can tell you that much," Gracie exclaims. If cosplay events are a challenge to find, imagine how difficult it can be to exercise her true passion – drag. Gracie is an avid drag *king* (female who does male impersonation). Gracie then fills me in on some of the finer points about drag outfits. She wears a binder (currently worn with her Jaskier costume) to flatten her breasts, and a packer to fill out her shorts. "Drag queens tuck and drag kings pack."

While she loves doing both cosplay and drag, she recognizes significant differences between the two. "Cosplay is something I do for fun. Drag is more of a serious matter at times. Drag kings are a lot newer than drag queens, so I feel like drag kings have something they need to prove." Fortunately for drag king Gracie, both the drag and cosplay communities have reacted positively to her gender play. Both activities, Gracie believes, are excellent environments to explore gender boundaries. She knows that drag was easier for her since she'd already been accustomed to male cosplay. But in cosplay, Gracie also enjoys wearing the frilly Lolita costumes. How does she decide? "It's honestly what I feel like in the morning. I wake up, 'Okay, am I going to be more feminine today, or am I going to be more masculine?" On that topic, Gracie admits that, on the gender identity scale, she is a bit of a chameleon. "I don't identify as non-binary, to just throw that out there; it really depends on who I'm with."

I asked Gracie if she had anything else to add. She did. "One of the biggest things with me is Cosplay Is Not Consent. I cannot say it enough. Always ask before you take pictures. You never know what someone is running from, or trying to protect themselves from. It's like all the consent that you have to sign to take pictures of your children. Do the same at a convention. Always ask. And if they say no, don't be a butt about it. Cosplay is for everyone. Cosplay is not consent. Don't be a jerk." (Endres, 2023, pp. 127-133)

Image 9: Gracie Villa

Costume Conversation: Jonathan Alexandratos a.k.a. Non-binary Star Fleet

Non-binary storyteller Jonathan Alexandratos and their partner, Tracy Bealer, are no strangers to comic cons and fandom. Both currently teach literature and culture courses at their respective universities in New York, where Jonathan is also a playwright and renowned authority on vintage toys.

To begin, I ask Jonathan to explain their costume. It starts with a red *Star Trek: The Next Generation (TNG)* skant (a short-sleeve tunic akin to a mini-dress), black pleather pants, gold go-go boots, and a "non-binary bunny communicator pin." The outfit is important to them because "it plays with gender in a way that I think is really fun and important and validating. I was reading things about the *Star Trek* skant specifically, and how it's unisex. That was actually a liberating view - a utopian future where people are able to wear clothing that may clash with the cis heteronormativity of now. We can maybe make that utopia now, if we just start to empower people to wear what they want to wear, whether or not it goes with socially constructed gender norms. That let me wear what I am on the inside, which is someone who gets a lot of joy from expressing their gender in a way that they were not raised to, but in a way that feels very natural."

"From there," Jonathan continues, "it was just the question of, how do I incorporate that into my day-to-day? Costume is like the reference, and the day-to-day is like, 'Well, I can't be that *extra*, so I'll just take little bits of that; little wisps, little pieces of the cosplay, and just carry that with me, and use that for strength and courage."

Jonathan has come to terms with those voices from the past, and is confident in the face of other resistance. Most important, they understand the need for advocacy. "With younger folks I've talked to, especially younger non-binary folks, in many cases I'm the first adult they have seen that has validated non-binary identities. And that means a lot to them, at least as far as what I'm told. Because now, that person has a significantly reduced chance of suicide, that person has a significantly reduced chance of negative self-talk, and all those things that can happen when you're growing, when you're a teenager, and you're trying to figure out where you place yourself in this world of adults. And that gives me a lot of happiness to think about that." (Endres, 2023, pp. 134-140)

Image 10: Jonathan Alexandratos

Costume Conversation: Samantha Nord a.k.a. Lady Deadpool and Lady Loki

Sam has Holt-Oram Syndrome. Because the congenital disorder often includes both limb disfigurations and corresponding heart ailments, it is more commonly referred to as Heart Hand Syndrome. A rare disorder, occurring in less than 1 in 100,000 births, Sam is frequently left feeling alone with her health issues. "There are accommodations that I use in the bathroom that are not common in the United States. I only recently found out that bidets are a lifesaver for me. People are finally starting to get it, but they're not common over here, and I had no idea how much that would be helpful and useful for me, and how much pain and trauma that would have saved me as a little kid growing up."

At this time, her primary costumes are the two she brought along: Lady Loki and Lady Deadpool. Lady Loki, she reminds me, is simply Loki. "Loki's character is

gender-fluid, both in the comics and the historical mythologies. And they're a shapeshifter, so having short arms shouldn't be an issue. For some people it might be, but it shouldn't be, because the character *could* conceivably have short arms."

As for Lady Deadpool, her reasoning is equally convincing. "Deadpool is a fantastic representative or symbol for the disabled community. It's easier to fit the canon of a character like Deadpool, who regenerates, when you have anatomically different features, like in my case, shorter arms." Please notice in the photo of Sam as Lady Deadpool, she is wearing a pair of severed arms at her waist. Thus, you are given the distinct impression that her arms are now regenerating back out of her shoulders. "The Deadpool characters represent disability in a very unique way. They are disabled with the ability to be fully capable. You are presenting that full capability and the disability at the same time. The fact that they are regenerating characters means that, if you are missing limbs, or you're in a wheelchair, it still fits the character – because the character could be healing from an injury or from a battle. For me, I guess, I like being perceived and accepted in that way. It's a kind of win when it happens. And I got that positive response the first time I put on Lady Deadpool." Sam pauses after this sentence, and then adds the most moving words I heard in any of my interviews. "I kind of felt like I fit somewhere, in a way like I'd never felt like I fit anywhere else." (Endres, 2023, pp. 141-147)

Image 11: Samantha Nord as Lady Loki (left) and Lady Deadpool

Conclusions

As noted, as a majority of the research and interviews come from the United States, these are Western-centric views. The Appendix to the book examines international studies from a

variety of countries including Australia, China, Czech Republic, Greece, Indonesia, Japan, Malaysia, South Korea, Russia, and Taiwan. There is no one-size-fits-all conclusion, as results ranged from very broad-minded (e.g. Australia - "Cultural, ethnic, and gendered performativity is celebrated rather than undermined," Hjorth, 2009, p. 23) to more conservative outlooks (e.g. Indonesia - cosplayers "are still considered as clowns in the community and their own friends," Erningsih, 2019, p. 32). Though quite generalized, it appears that questions of race are less worrisome around the globe. Usually, that is because a majority of attendees at events come from similar ethnic backgrounds. In a study of cosplay in Malaysia, Yamato (2020) notes that "ethnicity appears not to be very important" (9.3). Why? Because everyone is Malaysian. Thus, the answer to the question, "Is it okay to have a *Malaysian* Batman?" in Malaysia is, of course it's okay. And expected. That said, Asian cosplayers only rarely dress up in Western costumes. They tend to select Asian characters, not just because they are close at hand, but also based upon "axiomatic, or at least familiar, reference points" (Mountfort, Peirson-Smith, and Geczy, 2019, p. 151). While race is generally a non-issue, portrayals of gender and sexuality may become hot topics. Countries characterized by religious conservativism, for example, are less likely to see a great deal of gender flexibility.

From a Western perspective, it may seem that, once you get past the nay-sayers, one is free to dress however they wish. The book – and thus this essay – argues for that conclusion. With one proviso. Pay attention to the question "appropriate or appropriation?" If your costume choice ventures into territory outside your age range, body size, biological sex, skin color, and the like, double check to make sure you are not co-opting or making a caricature of someone else's culture.

For example, look at the photo of the three Muslim Indonesian women wearing rented kimonos (to match their hijabs) and posing outside a Buddhist temple in Tokyo. I asked my wife, who is Japanese, is this was acceptable. She enthusiastically defended the women, arguing that they were learning about her culture and being respectful of it. I then asked, what if the woman in the rental kimono had a big blond wig, and was hiking the hem up to show off her fish-net stockings and stiletto heels? Sexy kimono? That, she informed me, would not be appropriate.

Image 12: Muslim women in kimonos at Buddhist temple

With that distinction in mind, here is how the chapter on Identity and Representation ends:

> Life is not perfect in cosplay culture but, all things considered, it is an open and supportive community. More and more Cons are embracing the *cospositive* movement, which embraces participants of all demographics and identities. Liptak (2022) laments that slut-shaming or sexual harassment, "an internalized misogyny that seeks to control women's behavior" (p. 111), still exists – but that's sadly true worldwide. It is not endemic to Cons. We still have a way to go, but things in cosplay seem to be heading in the right direction.
>
> While superheroes might have a secret identity, the cosplayer of today need not keep their identities hidden. The cosplay community is by and large an inclusive one. Stories of hate and harassment still exist, but the trajectory of cospositivity moves ever upward. As long as you've been thoughtful about portrayals, you can cosplay as whoever you want. No matter how old you are, the color of your skin, the gender that you are - or want to be - or wish to portray, whatever your body size, your level of ability or disability, or the faith that you practice, you will be welcomed here. Yes, haters gonna hate but, with any luck, those negative voices will diminish as the collective cheers of support grow in celebration of the multiple identities present. (Endres, 2023, pp. 125-125)

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The Traders of Bastak

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Abstract

Dubai's historical Bastakiya quarter gets its name from Bastak, Iran; the origin of many textile and pearl traders who first plied their trades in what would become the UAE. The architectural contributions from Bastak are wind towers, courtyards, and wooden carved doors. Those elements are constructed to become places, they are designed to add value to the purpose an area serves for human engagement and needs. Al Bastakiya is also home to the only Islamic geometric pattern found in the UAE, it is believed that it originated from Irahestan, a historical region consisting of southern Fars province and western Hormozgan province in Iran. Yet de-coding the geometric patterns' construction and their profound philosophical role is knowledge that is less well known than the origins. Geometric patterns encourage observation of creation, beauty, and, most importantly, the infinite. Patterns adorn our surroundings to support the spiritual life, to instill a way of perceiving the world, and to engage the viewers in a visual and universal language. Geometry helps the believer to reflect on the greatness of creation, patterns are believed to be the bridge to the mystical realm, and the instrument to purify the soul.

Keywords: Heritage, Dubai, United Arab Emirates, Geometric Patterns

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Introduction

The work will analyze, decompose, and uncover the mystery of the only geometric pattern of the Al Bastakiya historical district, and perhaps modernize it, this is to engage the viewers in a visual deliberation and graphical debate.

The Traders of Bastak

Al Bastakiya, also known as Al Fahidi, sits on the northeast coast of the United Arab Emirates, it is the old district in Dubai that establishes the early culture of the people and holds the memoirs of an era that pre-dates the Federation of the Emirates. It was built in the late 1800s for immigrants migrating from Bastak in Persia.

The families that lived in the Bastakiya originated from the region of Bastak in southern Iran, its name suggests a barrier or perhaps a place of security. The town itself has a population of 10,000. The neighboring area is largely rural encompassing some eighty villages, and home to a population of about 18,000. There are still testaments reflecting the lives of its wealthy families in the past, not least the house of the late Khans, and their court (Coles and Jackson 2007, p. 22).

The Creek

Khor Dubai (Dubai Creek in English) is a natural seawater bay of the Arabian Gulf located in the heart of Dubai with 14 kilometers in length and between 100-500 meters in width that runs southeast and ends at Ras Al-Khor. The creek divides the city into two parts: Bur Dubai and Deira, and has played a major role in the economic development of the region throughout history. The creek was likely the actual raison d'être of Dubai's creation and early development as a trading port; the starting point for which could perhaps be taken as 1833, when some 800 members of the Bani Yas tribe, led by Sheikh Maktoum bin Buti Al-Falasi, established in the Bur Dubai area, at the mouth of the creek (Unesco, 2012).

The creek, a safe, natural harbor with the potential to become a flourishing port centered on pearl diving, and trade, was the obvious choice for the early settlers. Indeed, fishing, another main "industry" at the time, also thrived along the creek, whose warm and shallow waters supported a diverse and rich marine life. For about a century, although it didn't allow the entry of large ships due to its limited depth, the creek has remained the only port in the city and the most important element in founding the commercial position of Dubai (Unesco, 2012).

Nonetheless the imposing growth of Modern Dubai for tens of kilometers along the seashore, the creek has remained the very "heart" of the city. Along the creek and the seashore are still found the traditional boat-building areas where large wooden boats are built, restored, and preserved by skilled workers.

Three diverse residential areas emerged as the population of Dubai expanded: Deira, which was the main commercial district, Bur Dubai, and Shindagha, a strip of land separating the creek from the sea. The latter became the principal residential area and the place where the city leaders lived (Unesco, 2012).

Khor Dubai and its surrounding important neighborhoods constitute an outstanding and universally treasured site where natural, architectural, and cultural components create a unique urban landscape where influences and human interactions from the entire Gulf region mingle into a coherent and alive ensemble preserving both tangible and intangible heritage values (Unesco, 2012).

Khor Dubai's authenticity concerns mainly the actual waterway. The creek has conserved both its physical appearance and its financial and social function as the main commercial axis linking Dubai with the rest of the Gulf. The actual "spirit" of the place still fully exists, with the creek being the heart of the urban collective formed by the historic fort, specialized souqs, graceful mosques, and lively residential quarters associated with the constant cruising of traditional wooden boats carrying people and goods (Unesco, 2012).

At the architectural level, the authenticity is reflected in the efforts of the Architectural Heritage Department of Dubai Municipality, actively protecting the city's physical fabric, respecting the city form, and traditional building techniques and materials, and keeping wind towers as symbolic elements of the city skyline. The remaining historic structures and urban sectors have been preserved, and restored; when houses have been rebuilt, the reconstruction has been done on the basis of both material and intangible evidence (historic documents, oral history, and interviews with original residents), and according to globally recognized technical standards. Khor Dubai's historic urban landscape constitutes an authentic, thriving, and vibrant environment, where the multiple elements composing Dubai's identity are still found.

The integrity of the site and its elements are guaranteed by the existing legal measures for the protection of monuments and is overseen by the Architectural Heritage Department of the Municipality of Dubai (Unesco, 2012).

The Queen of Gems

Al Bastakiya came into being in the 19th century under the patronage of the Persian merchants who traded in pearls and textiles, and was used as a pit stop along foreign trade routes, including Persian routes to Rome, the Portuguese African routes, the British spice route to the Indian subcontinent, and the Silk Road to China.

For centuries, one gem was most desired around the world: The Queen of Gems, shining pearls from the Arabian Gulf. Harvested annually through intense labor from the waters of Dubai and its surroundings, pearling remained a pillar of the UAE's economy for millennia (Google, Arts and Culture, n.d.).

Figure 1. Wind Towers (El Tabbah, Wind Towers, 2023, Photograph, Al Bastakiya, Dubai)

Wind Towers

The little remains of the architecture of Bastak town are enough to prove the source of the architectural design of Bastakiya. There are no longer any wind towers existing in Bastak; these have all collapsed or been destroyed, following an earthquake fifty years ago and two major floods in 1977 and 1992 (Coles and Jackson 2007, p. 23).

The architecture of Bastakiya is influenced by Persian culture. It is interesting to note that they were the answer to the modern-day air conditioners which assisted in cooling the house against the summer elevated temperature. This structure placed on top of a building is a device of sustainability. These towers go higher than the rest of the building, their X-plan catches wind and draws it down the shaft into the space below, regulating air circulation and humidity, hence improving indoor thermal comfort through natural ventilation and passive cooling. Through winter, the wind towers are either closed at the bottom, or the rooms served by them are not occupied.

Figure 2. Courtyards (El Tabbah, Courtyards, 2023, Photograph, Al Bastakiya, Dubai)

Courtyards

Courtyards are perhaps the greatest architectural contribution from Bastak. Those elements are constructed to become places, they are designed to add value to the purpose an area serves for human privacy, family engagement, and their needs.

Courtyards are an open-air area surrounded by many small rooms, typically located at the center of the building. They are designed to invite daylight, which can revive humans and plants alike. Courtyards allow breezes to enter the building during hot summers, for this reason, they are popular in warmer climates. There were more than 60 houses that belonged to the traders' community. After the finding of oil, the majority of its inhabitants moved out to the modern city for an upgraded life leaving behind the old town of Bastakiya.

Traditional doors were made from imported timber, mainly from India. The main door to a traditional house is typically a double door, with a small door within one of the leaves, for privacy and daily routine. Some front doors are simple two-leaf doors that are engraved and showcase diverse details of metalwork studs, bolts, door knockers, and chains. By contrast, interior door hinges and locks are often wooden.

Geometric Patterns

A place worthy of note is Al Bastakiya Grand Mosque. Originally built in 1900, it was demolished and reconstructed in 1960 and then further rebuilt in 1998. The Mosque is home

to the only Islamic geometric pattern found in the area, it is believed that it originated from Irahestan.

By analyzing the pattern, a twelve-pointed star can be identified by counting the twelve petal shapes around the star, this is also right for all the geometric compositions that are created throughout the centuries. The geometric pattern screen at the Great Mosque of Bastakiya is part of the building facade, and the building itself is a part of the urban environment. It is designed to demonstrate visual gratification, depending on the daylight, and the distance of the individual from the building. This visual impact demonstrates an invitation to the viewers to enter the building gracefully, to embrace the light and the elements, when the call of prayer is delivered.
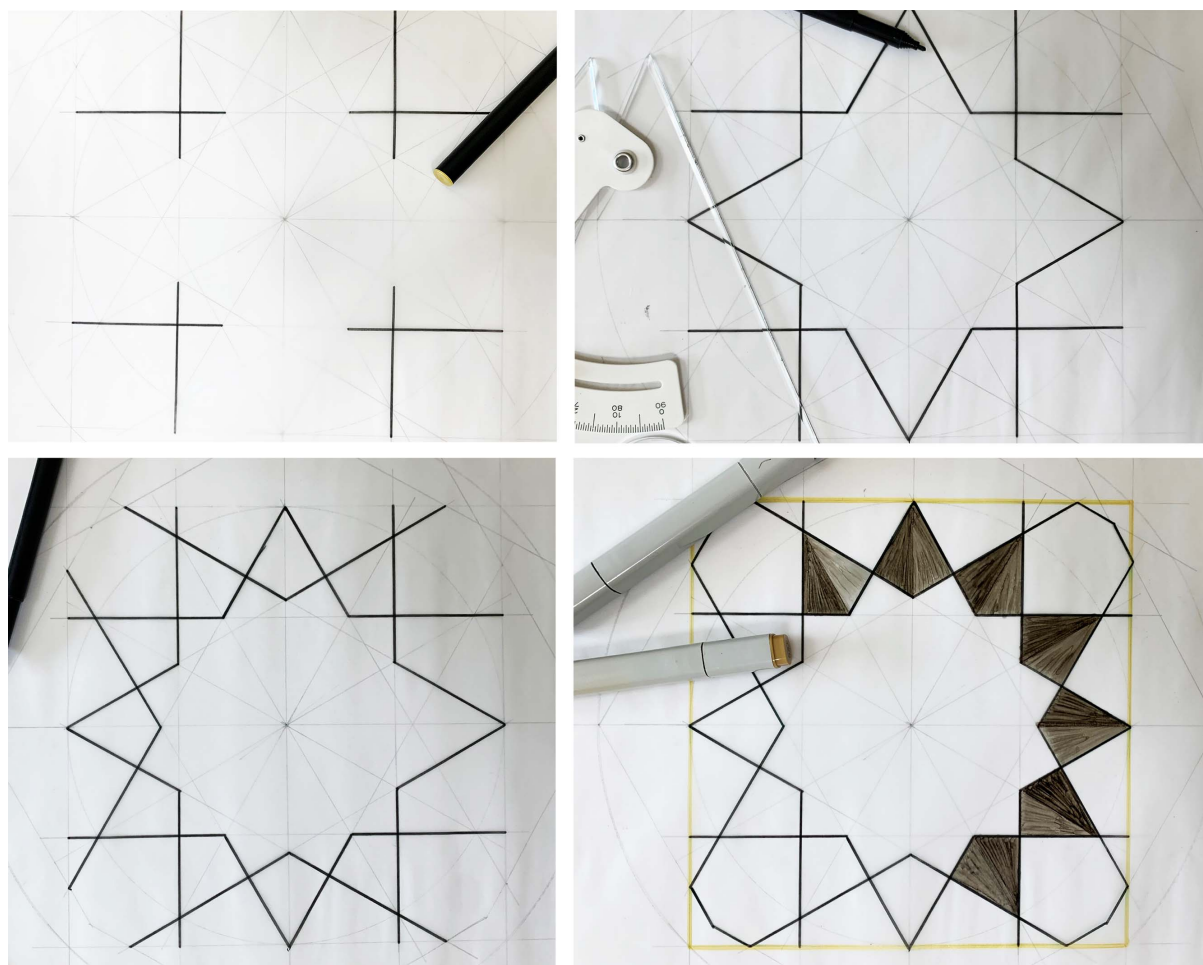

Figure 3. Drawing the patterns (Figure 3. El Tabbah, Drawing the patterns, 2023, Ink on papers)

As per the principles and rules, all geometric patterns are based on a circle, the circle symbolizes unity and diversity in nature. They go into an intersection to create the composition, while calculations and measurements are totally absent. It is what happens at further steps and beyond that creates the vast diversity of patterns.

Geometry is a product of rules and creativity, comprehending the rules and identifying them in a design unlock the way to a better understanding of the process and the creative choices that geometric designs suggest.

The basic elements of all geometric compositions are circles and straight lines. Lines are drawn by connecting other intersecting lines, circles are drawn by adjusting the radius to pass through other intersections. The circles move to "behind the scenes" role; yet, their importance in the construction of the pattern is unchanged. The creation of the geometric design generated by circles and lines has propelled the progress of geometric patterns over time, however, these patterns are almost rectilinear, and curved lines rarely appear in compositions.

The outcome is visible but not yet the creative process from a craftsman's perspective. Geometric compositions offer visual layers for the viewers to discover, it is perceived by emphasizing certain aspects such as the application of materials, textures, and colors, this approach defines the creative practice in the design. The challenge facing the traditional artisan is how to build it with materials so as to best symbolize spirit.
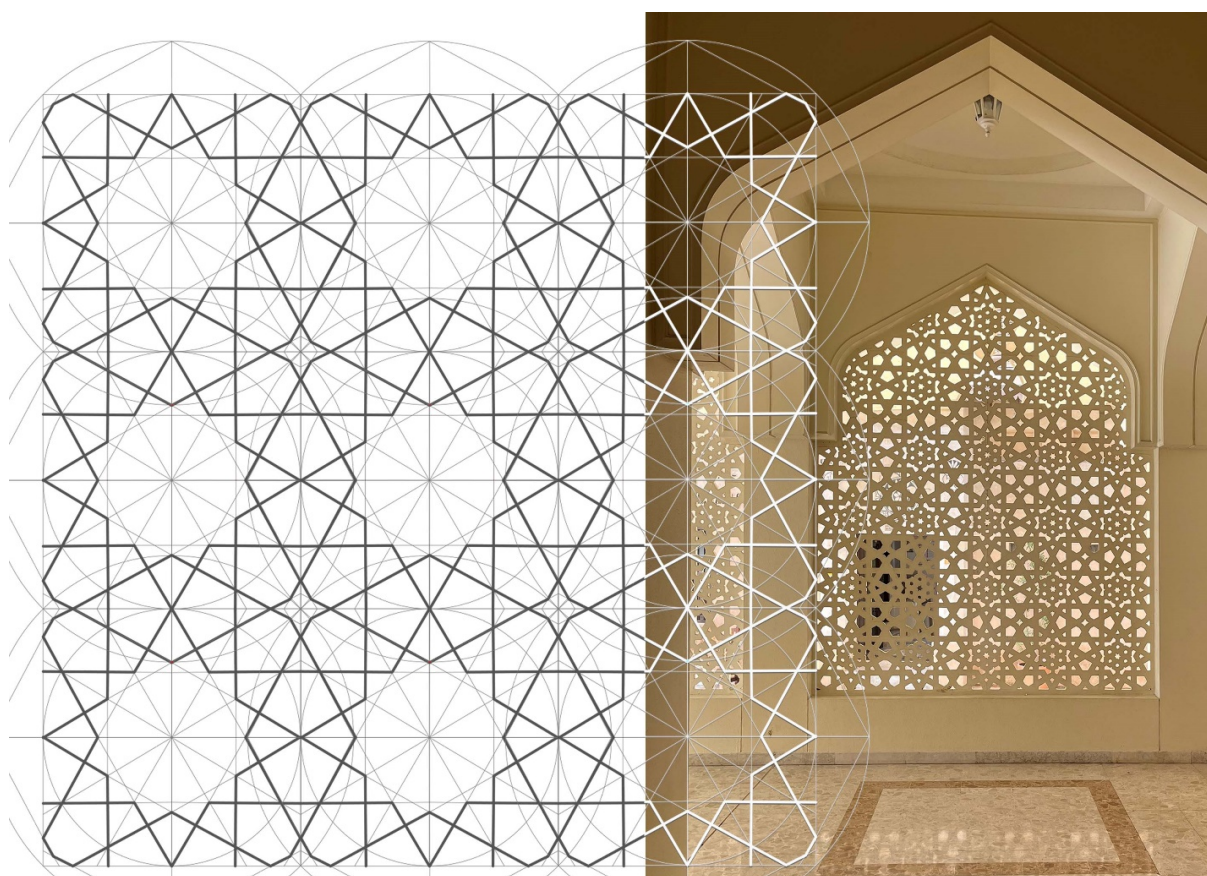

Figure 4. The invisible grid (El Tabbah, The invisible grid, 2023, Ink on paper, Photograph, Al Bastakiya, Dubai)

The grids are the invisible layers in the background that make the composition possible, with their specific proportion and symmetry, they help the pattern to fit perfectly in a certain space and also determine their scale. Those grids allow the creation of geometric design by tessellating the patterns to form a greater composition. Basically, if the composition is applied to a surface, it has to have particular dimensions to fit perfectly, it has to be designed in a precise way which makes it a great evidence of excellence in geometric design.

Geometric patterns encourage reflection on creation, and most importantly on the infinite. Patterns embellish our surroundings to support spiritual life, instill a way of observing the world, and engage the viewers in a visual and universal language.

The role of sacred art is to support the spiritual life of those whom it surrounds and to teach a way of perceiving the world and the delicate realities behind it.

Principles of inclusion, common respect, and religious freedom have been embedded in the United Arab Emirates' DNA since before the country's establishment in 1971, today, people of more than 200 nationalities reside in the UAE, living together, side by side. This diversity is reflected in the approximately 40 churches, two Hindu temples, a Sikh temple, and a Buddhist temple, which welcome multi-national congregations (Embassy of The United Arab Emirates, Washington, DC, n.d.).
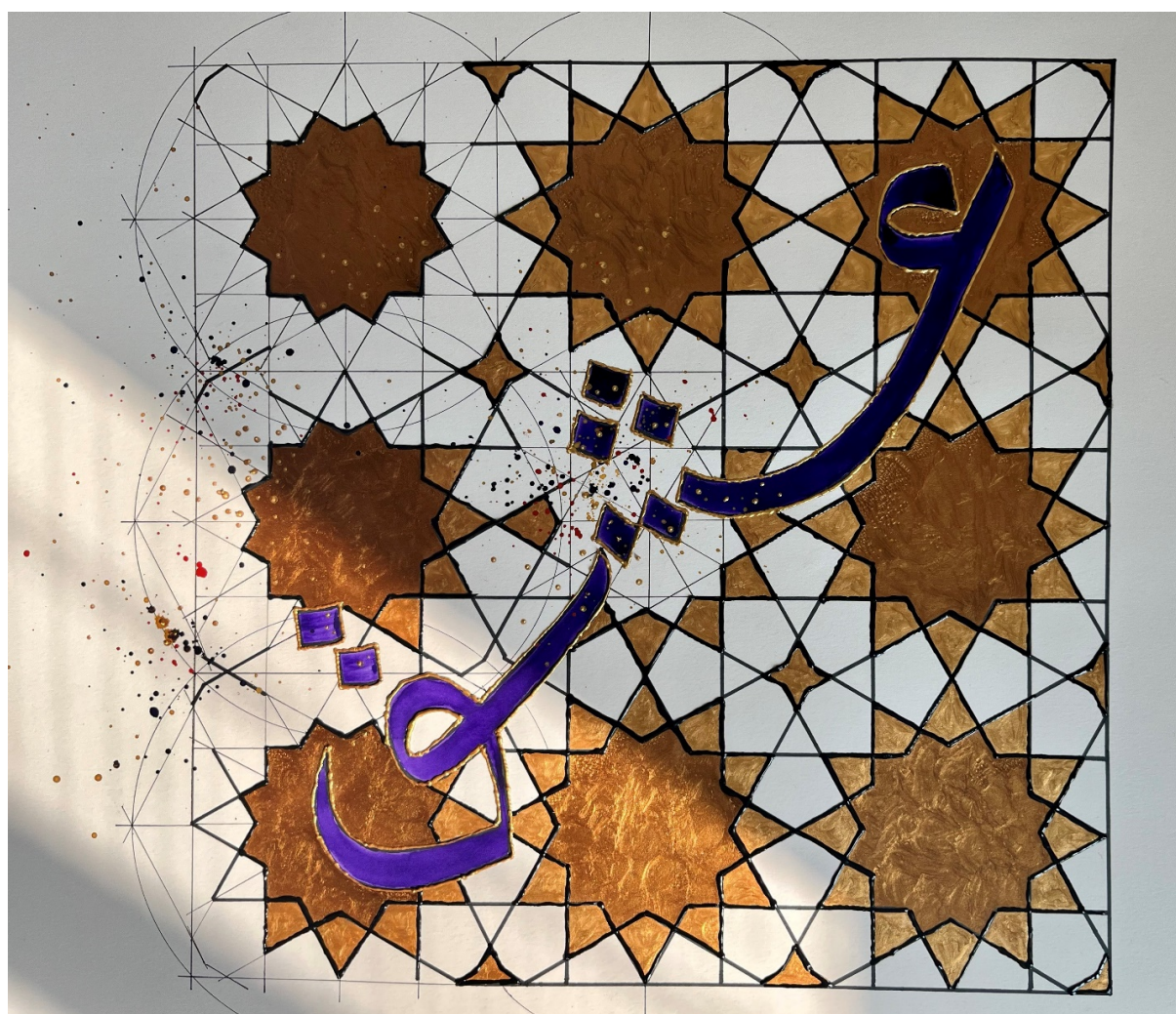

Figure 5. Ishq (Figure 5. El Tabbah, Ishq, 2023, Mixed media on paper)

Ishq

The word Ishq is made up of three letters: Ain, Sheen, and Qaaf, and it is an Arabic word meaning "Passionate love", also widely used in other languages in the Middle East and the Indian subcontinent. In Sufi belief, Ishq comes into two levels, one is passing, while the other is eternal.

Conclusion

In a world torn by hatred and mistrust, nothing celebrates the collective human spirit and our capacity to share empathy and compassion with others as much as love. Ishq is one of few words that manages to transcend traditional language boundaries with its universal message of passionate love and sincere kindness.

This visual is a representation of our color diversity, and can only be celebrated when we pledge to understand one another, recognizing that our essential capacity to love is always greater than the outward differences people choose to exploit.

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Cultural Diplomacy in UAE Foreign Policy Towards China
–Sheikh Zayed Center as a Model

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Abstract

Sheikh Zayed bin Sultan Al Nahyan, the primary president of the United Arab Emirates, made soft power one of the pillars of the state's foreign policy, and allowed cultural diplomacy to play more influential roles, this became an approach to which the Emirati political leadership was committed and keen to develop it. This reflected positively on the country's foreign relations in general and its relations with China in particular. China enjoys a distinguished position in the foreign policy of the UAE, and then the study monitors the thought of cultural diplomacy in the foreign policy of the UAE towards China, by conducting a case study of one of the most important features of relations between the two countries, which is "Sheikh Zayed Center for the study of Arabic language and Islamic studies" in Beijing Foreign Studies University, and an attempt to clarify the circumstances of the establishment of the center, its objectives, its various educational, cultural and artistic activities, the extent of the great and continuous support it received, and the keenness of senior Emirati and Arab officials, writers and thinkers to visit it. The Sheikh Zayed Center represents a distinguished model in UAE cultural diplomacy thanks to the impressive results achieved by the Center, whether on the educational level or in its constructive role in relations between the two countries, introducing the Chinese side to Emirati society, and building bridges of communication between Arab and Islamic culture and Chinese culture.

Keywords: UAE, China, Culture, Diplomacy, Soft Power

Introduction

The United Arab Emirates has close relations with the People's Republic of China that have developed over five decades, and their bilateral relations have become among the most successful and important foreign relations of the UAE and among the most successful and important Chinese relations with countries of the Middle East, in all fields, including the cultural aspect. The Government of the People's Republic of China recognized the United Arab Emirates after its founding in December 1971, but diplomatic relations between the two sides were established on November 1, 1984. The major turning point in relations between the two sides began when President Yang Changkun visited the UAE in December 1989 in his first visit. A Chinese president to the Emirates, followed in May 1990 by the visit of Sheikh Zayed bin Sultan Al Nahyan to Beijing, which was the first visit by a head of a Gulf state to China *(Khalifa and International Cooperation, 2005, p. 93)*.
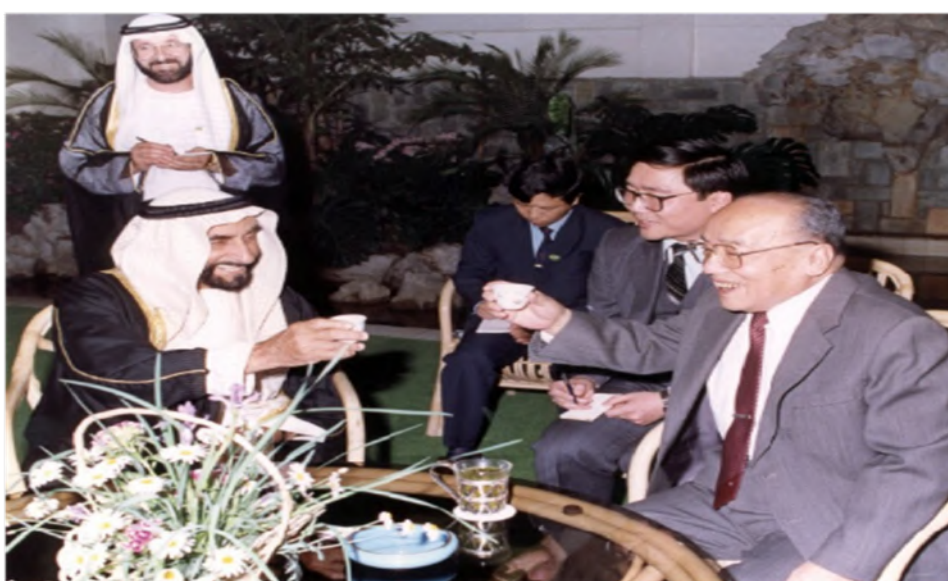

Figure 1: Sheikh Zayed bin Sultan and Chinese President Yang Shangkun in Beijing, 1990

Soft Power and Cultural Diplomacy

1. Soft Power

Joseph Nye explained the soft power is the ability to attract, and that enhancing preferences tends to be associated with intangible assets such as attractive personality, culture, institutions and political values *(Joseph S. Nye, 2007, p. 25)*. Soft power is defined as the ability of the actor to influence the perceptions, preferences, and behaviors of others, Its integrated employment is linked to the existence of a clear vision by the political leadership of the nature of the state's soft power, and how to use it to enhance its position and improve its image regionally and internationally *(Moawad, 2019: PP,* **26, 74, 152***)*. And It isn't possible to perceive a culture without knowing its language. Language is the main factor that shows the reality of the nation and its intellectual and civilizational heritage *(Belazze, 2019, p. 605)* Professor Yan Guohua, Vice President of Foreign Studies University in Beijing says: "Every language has its own treasure. Language is a means of dialogue and understanding among civilizations, and achieving mutual benefit which leads to the progress of human civilization

and the peaceful development of the world *(The Foreign Studies University, International Day of the Arabic Language, 2019).*

2. Cultural Diplomacy

The attractiveness of the country is due in part to the attractiveness of its culture, the success of its national model *(Wei, 2019, p. 48)* culture constitutes an important component of the foreign policy of states *(Terry, 2005, p. 83).* Definitions of cultural diplomacy varied, according to Cummings *(Cummings, 2009, p.1)* "‹The concept of "cultural diplomacy," refers to the exchange of ideas, information, art, and other aspects of culture among nations and their peoples in order to foster mutual understanding. Cultural Diplomacy it based on and utilize the exchange of ideas, values, traditions and other aspects of culture or identity, whether to strengthen relationships, enhance sociocultural cooperation or promote national interests; Cultural diplomacy can be practiced by either the public sector, private sector or civil society" *(Kishore, 2013, p.30).* Cultural diplomacy is carried out through cultural exchange, such as visits by famous novelists and educational exchanges between countries *(Geoffrey, 2014, p. 250).*

Cultural Diplomacy in the UAE Foreign Policy

Sheikh Mohammed bin Rashid, Vice President of the UAE, explained the general features of Emirati culture, in February 2018. "The spirit and identity of our culture is inspired from the Arabic and Islamic Civilizations," and he Highlighting the importance of the Arabic language, "The Arabic language is the backbone of our culture. Preserving our language is a pivotal prerequisite to develop our knowledge, instill our identity and develop our culture ″ *(Mohammed bin Rashid, 2018).*

Since its establishment, the UAE has tended to prepare its own model of "power building" in its comprehensive concept, based on a number of elements, including strengthening soft power, to raise the status and role of the state and enhance mutual benefits *(al-Ketbi, 2021: 89).* And Soft power has gained importance as a complement to the country's developing hard power through public and cultural diplomacy *(Gołębiowski, 2020, p. 164).* The UAE considers cultural diplomacy a major and important component of its foreign policy and one of pillars of the country's soft diplomacy, which aims to support and strengthen cooperation relations between the UAE and friendly countries *(United Arab Emirates Yearbook, 2017, p. 60).*

The UAE took an influential step in institutionalizing its vision for the use of soft power and cultural diplomacy when Sheikh Mohammed bin Rashid, Vice President of the state, on April 29, 2017, decided to establish the Soft Power Council; With the aim of define a strategy for the soft power of the state, and consolidating popular communication with the regional and global surroundings, to enhance the reputation of the state *(Mohammed bin Rashid, 2017).* On September, 2017, the Soft Power Council launched the "Soft Power Strategy for the UAE".cultural and humanitarian leader. The soft power strategy of the UAE also consists of 7 main axes one of these axes are cultural and media diplomacy *(UAE launches, 2017).*

Establishment of the Office of Cultural Diplomacy

In 2018, Sheikh Abdullah bin Zayed Al Nahyan, Minister of Foreign Affairs, and International Cooperation, ordered the Minister of State, Zaki Nusseibeh, to establish an

office for cultural and public diplomacy, that will act as a cultural arm of the Ministry *(Nusseibeh, The Values)*. The establishment of the office aims at promoting the soft power agenda of the UAE government, training diplomats on cultural diplomacy *(Cultural and Public Diplomacy)*, this reflects the UAE government's awareness of the critical role of soft power tools such as cultural diplomacy, in order to achieve successfully its foreign policy goals *(Gołębiowski, 2020, p. 164)*.

According to the Emirati vision, "Cultural and Public Diplomacy includes, but is not limited to, the exchange of ideas, art and language for the greater purpose of creating understanding between nations and people. Cultural and Public Diplomacy supports dialogue, education and cultural exchange in the service of improved mutual respect, international collaboration and global prosperity" *(Cultural and Public Diplomacy)*. This concept is based on the thought of enlightenment and the meaning of global cultural convergence based on the essence of tolerance, flexibility and positivity *(Abo Loze, 2018)*. This Emirati approach is in line with the nature of the cultural relations that bind the Arab countries with China, as the cultural field is considered one of the most important areas of cooperation and the most influential between the two sides, thanks to its antiquity, continuity and its cheap costs *(Qassem, 2013, p. 89)*.

Sheikh Zayed Center "Emirates" for the Study of Arabic Language and Islamic Studies

After the foundation of the People's Republic of China in 1949, and in line with the development of political relations between the People's Republic of China and the Arab countries, the government established the Arabic language specialization in many universities and institutes, including the Institute of Diplomatic Affairs, the University of Foreign Studies in Beijing, and the University of International Studies in Shanghai. The implementation of the Chinese government's policy of reform and openness, starting in 1978, led to a boom in the teaching of foreign languages, including Arabic, and then led to the establishment of diplomatic relations between China and the Arab countries, to open new horizons for the development of Arabic language education within China *(Liangying, 2021. p. 24)*.

Circumstances of Establishing the Center

Sheikh Zayed Center "Emirates" for the study of Arabic language and Islamic studies was established at the Beijing Foreign Studies University, during the historic visit of Sheikh Zayed bin Sultan, President of the UAE to Beijing in May 1990, when he donated $650,000 was presented to the Arabic Language Department to establish the Arab and Islamic Research Information Center. In June 1990, Sheikh Zayed decided to allocate the grant amount to build a center for Arab and Islamic studies, also in line with the university's aspirations., Later, Sheikh Khalifa bin Zayed, Crown Prince of Abu Dhabi, donated a grant of $700,000 to purchase additional furniture and equipment and to purchase copies of Arabic books, bringing the total amount of the grant to build the center to $1.35 million, and the center was completed in 1994 and officially began operating the following year. , and The building consists of five floors, with a usable area of 4,100 square metres *(Xue Qingguo, 2008. pp 83 - 85, United Arab Emirates Yearbook, 2013, Obaid, 2004, Interview 1, 2023)*.

Objectives and Importance of the Center

There were indications of the presence of the cultural dimension in foreign policy from an early time in the awareness of Emirati officials, Sheikh Zayed who realized the importance

of language to promoting Arab civilization, cooperation and communication and he saw the future through a clear vision to prepare the center as a bridge of cultural communication, to strengthen the historic relations between the Arab and Islamic civilization and the Chinese civilization *(al-Ketbi, 2021, p 136 – 137, Al Qubaisi, 2018)* to assist Chinese students in getting to know the Arab world in a comprehensive way, and for the center to be an educational institution that has its place in the first places among its counterparts in the whole world *(The Sheikh Zayed Center, 2019)* and also the Emiratis and the Chinese have recognized that in order to further strengthen ties, steps must be taken to minimize cultural barriers *(Rakhmat, 2015)*. Hence the importance of the Sheikh Zayed Center in building a positive and distinct mental image of the Emirates and introducing the distinctive characteristics of its society.

The Sheikh Zayed Center was welcomed by the Chinese in light of the interest in teaching the Arabic language in the country is due to:

1- The Arab-Islamic culture is one of the most important cultural systems globally, and plays an influential role in the international civilizational exchange and dialogue.
2- The Arab region has a very important position globally due to its strategic location, its economic potential. In conjunction with the growing relations of the Arab region with China, including the educational field, which is considered a strong impetus for the development of the Arabic language specialization

UAE's Support for the Sheikh Zayed Center

The center and its activities have enjoyed the full and continuous support of the UAE leadership. In April 2007, Sheikh Khalifa bin Zayed, President of UAE, presented a grant of one million US dollars to the center to support its educational activites *(Sheikh Abdullah visits, 2007, Xue Qingguo, 2008, 92)*. In August 2009, Sheikh Mohamed bin Zayed, Crown Prince of Abu Dhabi, granted $2.8 million to carry out restoration and maintenance work for the center. In March 2012, during his visit to China, Sheikh Mohammed bin Zayed, Crown Prince of Abu Dhabi, visited the center, to attend personally its reopening ceremony. He ordered the center's name to be changed from "The Emirates Center for the Study of Arabic Language and Islamic Studies" to "The Sheikh Zayed bin Sultan Al Nahyan Center for the Study of Arabic Language and Islamic Studies." In his speech during the ceremony, Sheikh Mohamed bin Zayed said that he hopes the center will remain a solid bridge linking the Chinese civilization with the Arab civilization, and works to deepen the concepts of dialogue, understanding and noble human values. The ceremony was attended by members of the Arab and foreign diplomatic corps accredited to Beijing, and the Abu Dhabi Authority for Culture, Tourism and Heritage troupe presented artistic performances, and the students of the center presented Emirati and Arab artistic performances and poetry. Omar Al-Bitar, the UAE ambassador to China at the time, announced during the ceremony that Sheikh Mohammed bin Zayed had granted a grant of $1.12 million to the center in order to support its education process *(United Arab Emirates Yearbook, 2013, Chen, Bingjun, 2021, Mohamed bin Zayed attends, 2012)*. After renovation, the center building equipped with high-quality, high-tech language classrooms, including 1 computer lab, 2 language labs, 1 audio-visual lab, reading rooms, an infrared simultaneous interpretation system and a conference hall that graduate students can use for training *(Chen, Bingjun, 2021, p. 244)*. The arrival of Sheikh Mohammed bin Zayed personally to reopen the center and the large grant he gave to support educational activities, inviting members of diplomatic missions to attend the ceremony, and the arrival of the Abu Dhabi Authority band specifically, to present performances at the ceremony. All of the above reveals the great importance that the Emirati leadership attaches to the center as an

edifice distinguished educationally and culturally, and the most prominent symbol of its cultural diplomacy in its relationship with China.

**Figure 2: Sheikh Mohammed bin Zayed, visited the Center,
to attend its reopening ceremony**

Sheikh Mohamed bin Zayed, continued his sponsorship of the Center and its financial and moral support. On the sidelines of his visit to the Republic of China in July 2019, he a delegation of the Sheikh Zayed Center headed by its Director Dr. Shui Qingguo "Bassam", who showed Sheikh Mohammed bin Zayed the center projects, its programs and initiatives that serve the educational and cultural field. and contribute to the promotion and support of Arabic language studies. During the meeting, the Crown Prince of Abu Dhabi granted two million dollars in support of the center and its educational and cultural projects *(Mohamed bin Zayed, 2019, Interview 1, 2023)*. The continued financial support from the UAE government to the center has greatly enhanced the teaching and scientific research Arabic Language at Beijing Foreign Studies University *(Chen, Bingjun, 2021, p. 244)*.

The Educational Programs

The educational program at the Sheikh Zayed Center embodies the civilizational and cultural goals for which the center was established. The study at the center includes Arabic language sciences, culture, history, philosophy, religion and politics, to enable students to learn about the history and civilization of the Arab and Islamic world in a comprehensive way. In addition, there is great interest within the center in studies related to the emergence and development of Sino-Arab relations. In the third and fourth years of the bachelor's stage, the center offers three programs: Diplomatic Affairs, Economy and Commerce, Civilization and Culture. With regard to master's and doctoral studies, there are social and political studies, language studies, translation and the literature. The center has contributed significantly, through its distinguished scientific services, to the advancement of the educational and academic activities and the international exchange of Beijing University of Foreign Studies. So the demand for study at the center has increased. The number of graduates from the center since its establishment has reached about 1000 graduates holding doctorate, master's and bachelor's degrees *(Interview 1, 2023)*, who have become a source of great confidence. At

various work institutions, especially in the field of translation and Arab and Islamic culture *(Federal National Council visits, 2013)*.

Figure 3: Students with Dr Bassam, professor of Arabic language, director of the Center

The center's graduates occupy many important positions, in government agencies, universities, embassies, ministries *(The Sheikh Zayed Center, 2019)* and dozens of whom work in the diplomatic corps of the Chinese Foreign Ministry *(Ambassador's China visit, 2010)*. Some of them worked as ambassadors of China to the Arab countries *(Mohamed bin Zayed, 2019)* and some of them work in the Chinese Embassy in Abu Dhabi, the Chinese Consulate General in Dubai, and in Chinese institutions and companies in the UAE *(Federal National Council visits, 2013)*. In 2012, eleven Chinese ambassadors to the Arab world had received training in the Arabic language at the Sheikh Zayed Center *(Bardsley, 2012)*. This indicates the high quality of the educational content of the center in the field of Arabic language and Arab culture. Thus, Sheikh Zayed Center became one of the most important centers for teaching Arabic in China *(Nahyan bin Mubarak, 2014)*. It's considered a platform of knowledge for the Arab-Islamic culture in China *(Liangying, 2021. p. 32)* a window to spread a bright image of it, and a bridge to promote friendship between China and the Arab countries in general and the UAE in particular *(Interview 1, 2023)*.

The Center's Library

Owning a distinguished library is part of the center's remarkable scientific capabilities. Ali Al Dhaheri, the UAE's ambassador to China, stressed that his country gives great importance to library's projects; Seeking to make it a symbol of cultural exchange between the two countries *(Sheikh Zayed Center Library, 2018)*. The Center's library includes 5,000 books in the Chinese language and about 10,000 books in the Arabic language, covering the Arabic language, history, culture, literature, and politics The Center's library also includes the New Silk Road series, the Cultural Exchange series, and the Classic Works series. The Center's library also participated in the Abu Dhabi International Book Fair in April 2017, in which China was the guest of honor *(interview with Ms. Samiha, 2023)*. The Abu Dhabi Tourism and Culture Authority's Kalima project gave 1,000 books to the Sheikh Zayed Center *(Mohamed bin Zayed attends, 2012)*.

Activities and Visits

Cultural Activities

Sheikh Zayed Center, as described by the former Emirati ambassador to China, Omar Al-Bitar, has turned into a cultural platform that Arab countries can be proud of *(Emirati-Chinese"relations, 2018)* where scientific seminars, art exhibitions, language competitions, poetry evenings and other cultural and scientific events are held regularly. In October 2023, Mohammed Jalal Al Rayssi, Director-General of the Emirates News Agency (WAM), gave a lecture inside the center on the effective role that the media can play in supporting joint action and raising awareness about issues of climate change and sustainability *(Media report, 2023)*. In December 2019, the Center hosted a party on the occasion celebrating the International Day of the Arabic Language and the First Festival of Arab Literature and Arts of the University of Foreign Studies in Beijing. The ceremony was organized jointly by the Center and the UAE Embassy in China *(The Foreign Studies University, International Day of the Arabic Language, 2019)*.

Translation contributes effectively to communication between civilizations and building bridges between cultures *(Nerdjes, 2021, p.107)*. So The center's professors have published a large number of publications, translations and research in various branches of the Arabic language between language, literature, thought, society and politics. Among these translated books are the translation of the book "With the Power of the Union" Sheikh Zayed, "The Leader and the State" and the translation and publication of the book "My Vision: the Challenges in the Race for Excellence" by Sheikh Mohammed bin Rashid Al Maktoum *(Interview 1, 2023)*. And the translation of selections from poems by the famous Syrian poet Ali Ahmed Saeed Esber "Adonis" into Chinese *(symposium, 2017)*. In October 2019, the Center witnessed holding a ceremony to launch the Chinese translation of the collection of poems "Osmantus" by the great Syrian poet "Adonis"' The collection includes 50 poems that express the poet's impressions of the landscape, history and culture in China, inspired by his previous trip to it *(Interview 1, 2023, The collection of Osmantos, 2019)*.

 The Center also organized, in partnership with the Lebanese University, a symposium on "Translation and its Role in Civilization Exchange" in May 2016, which is the first event in the field of translation between Chinese and Lebanese institutions *(Massoud, 2021)*. On the other hand, the Lebanese poet, writer and philosopher Gobran Khalil Gobran was present in the center's interests and activities. In November 2013, a literary evening was held to commemorate the 130th anniversary of the birth of the great poet, ‹during a scientific symposium hosted by Beijing University in cooperation with the Chinese Academy of Social Sciences and the Chinese Society for Studies of Arabic Literature *(Interview 1, 2023)*.

In October 2018, as part of the "Year of Zayed" activities, on the occasion of the centenary of the birth of Sheikh Zayed bin Sultan Al Nahyan, the late founder and president of the UAE, the Sheikh Zayed Center hosted a symposium under the title "Sheikh Zayed: His Life, Achievements and relationship between the UAE and China in a Changing World", which was established by the University of Foreign Studies in Beijing in cooperation with the UAE Embassy and the Emirates Diplomatic Academy *(symposium, 2018)*. As part of the celebration of the same occasion, in May 2018, the Center hosted Dr. Ali Rashid Al Nuaimi, President of the Department of Education and Knowledge in Abu Dhabi and Supreme President of the UAE University, who gave a lecture that dealt with a historical overview of Sheikh Zayed bin Sultan and his vision on the level of domestic and foreign policy *(Al*

Nuaimi, 2018). On the other hand, the Center held in June 2019 a seminar in cooperation with the UAE Embassy in Beijing, which dealt with a review of the project to resettle the African Oryx antelope, and the launch of the Asian premiere of the documentary "Back to the Wild", which reviews the achievements of The late Sheikh Zayed bin Sultan Al Nahyan in the protection of the environment *(UAE Ambassador: Article, 2019).*

The Center participated in the establishment of the Dialogue Conference between Arab and Chinese Civilizations, in cooperation with the UAE Ministry of Tolerance and the International Committee for Confucian Studies. Which was held in, Abu Dhabi in October 2019 *(Dialogue Conference, 2019, Interview 1, 2023).* In September 2014, the Sheikh Zayed Center hosted the Scientific Dialogue Forum between Arab and Chinese youth in cooperation with the Association for Friendship between the Chinese People and the Peoples of the World. Youth delegations from Lebanon, Tunisia and Oman participated in the forum *(A forum for academic, 2014).*

Visits of Arab Writers

The center hosted meetings for many distinguished Arab cultural and literary figures during their visit to China, such as the Syrian poet Ali Ahmed Saeed Esber "Adonis", the Egyptian writer Gamal El-Ghitani, the Egyptian writer, Nawal El-Saadawi, the Moroccan writer Mahmoud Abdel-Ghani, the Iraqi poet Saadi Youssef, the Algerian writer Wasini Al-Araj and the Egyptian researcher Ahmed El-Sayed Al- Nagar and the Lebanese writer Muhammad Ali Farhat and the Lebanese thinker Masoud Daher and others *(Liangying, 2021. p. 32, Interview 1, 2023).*

Figure 4: The Syrian poet Ali Ahmed Saeed Esber "Adonis", during visiting the Center

Artistic Activities

In June 2015, the Center hosted a photo exhibition under the title: "The Pearl of the Gulf on the Silk Road: The Emirates in the Eyes of the Chinese", which was held under the patronage of Omar Al-Bitar, the UAE Ambassador to the Republic of China at the time, and in cooperation with the Chinese Friendship Association with Foreign Peoples and Peijiing University represented by the Sheikh Zayed Center. The exhibition included about 130

photos taken by Chinese citizens, including the Chinese ambassador to the UAE, Zhang Hua. The photos shed light on various aspects of life in the UAE, and embody the vision of those who took them of the UAE as they loved to see it and wanted others to love it *(Photo exhibition, 2015).*

Senior Emirati officials Visits

Senior Emirati officials are keen to visit the Sheikh Zayed Center continuously, and emphasize the center's value in strengthening relations between the UAE and China. In March 2012, Sheikh Mohammed bin Zayed, Crown Prince of Abu Dhabi, visited the center to attend its reopening ceremony after its restoration *(United Arab Emirates Yearbook, 2013, p. 75).* The presidents of the UAE Federal National Council were also keen to visit the center. In November 2018, the President of the Federal National Council, Amal Abdullah Al Qubaisi, visited the center *(Sheikh Zayed, 2018).* In March 2013, the center received a delegation of the UAE Federal National Council headed by Mohammed Ahmed Al Murr *(Federal National Council visits, 2013).*

In April 2007, the UAE Foreign Minister, Sheikh Abdullah bin Zayed, visited the center, He stressed the importance of cultural exchanges in enhancing friendly relations between countries. He also announced that the UAE government will continue, as always, to support the Centere Also in June 2006, the Sheikh Zayed Center was visited by the UAE Minister of State for Foreign Affairs, Mohammed Hussein Al Shaali *(Xue Qingguo, 2008, p92).* In April 2004, the UAE Minister of Higher Education and Scientific Research, Sheikh Nahyan bin Mubarak, visited the center *(Xue Qingguo, 2008, p92) United Arab Emirates Yearbook, 2005).* In May 2023, Ambassador Emirati in china Ali Al Dhaheri, was keen to visit the Center in a farewell visit before returning to Abu Dhabi. The success and development of Sheikh Zayed Center made it a successful model for the cultural and soft diplomacy that the Emirati leadership has embraced for decades. Therefore, the delegation of the Emirates Diplomatic Academy "Anwar Gargash", was keen in May 2023, and in March 2017 to visit the center within the framework of the delegation's visit to China *(Interview 2, 2023).*

**Figure 5: May 2023, student delegation from the United Arab Emirates
Anwar Gargash Diplomatic Academy visit the Center**

The visit of the Academy delegation to the center is very significant, because the Academy has a major role in strengthening the efforts of the Ministry of Foreign Affairs at educating, preparing and qualifying the Emirati diplomats and leaders of government bodies; to represent the UAE on the international scene *(Anwar Gargash Diplomatic Academy)*. In August 2017, a delegation of ambassadors of the Emirates Youth Program visited the Sheikh Zayed Center during the delegation's visit to China *(UAE Youth Ambassadors visit, 2017)*.

These successive visits of senior Emirati political officials, as well as educational and cultural officials, highlight the importance that Abu Dhabi attached to the center as an Emirati cultural force in the heart of Beijing, and that each visit of each Emirati official enhances the value of the center as a symbol of the friendly relations between the two countries.

Senior Arab officials' Visits

The center received many senior Arab officials, who were keen to visit it and give lectures there during their official visits to China, making the center more like an intellectual forum or an Arab cultural salon in Beijing. September 2023, Asma al-Assad The wife of the Syrian President Bashar al-Assad visited the center while her visit to Beijing Foreign Studies University, and She gave a speech and had conversations with teachers, students and guests *(Interview 2, 2023)* and Queen Rania, the wife of Jordan's King Abdullah II. During her visit to the center in September 2007, she stressed the importance of the center's work and what it is doing in terms of breaking the language barrier to strengthen relations between China and the Arab world *(Xue Qingguo, 2008, p89. Queen highlights, 2007)*. Egyptian Minister of Education Hussein Kamel Bahaa al-Din also visited the center in 1996, syrian Vice President Abdel Halim Khaddam visited it in 1997, and in 2002 the Director General of the Arab Organization for Education, Culture and Science (Alxo) Dr. Mohammed Al-Mili visited the Center, Omani Minister of Endowments Abdullah al-Salmi also visited the center in 2002 *(Interview 1, 2023)*.

Figure 6: Queen Rania Al Abdullah visits the Center

Reflections on My Visit to Sheikh Zayed Center

In March 2023, I had the opportunity to visit the Sheikh Zayed Center to be the first foreign guest to visit Beijing Foreign Studies University after the restrictions related to the Covid-19 virus were lifted. Professor Bassam, Director of the Sheikh Zayed Center, received me and took me on an inspection tour inside the center, and from the first moment everything had a spirit. Arab: The atmosphere of the dome-topped conference hall with its beautiful decorations is able to capture the heart of any Arab when he sees this architectural style in the heart of Beijing. Professor Bassam, Director of the Center, gave me a historical account in a literary spirit about the history of the Center, its activities, and the most important officials who visited it. I also had the opportunity to meet Professor Shadi, Dean of the College of Arab Studies, as well as hold an interesting three-way discussion between me, Professor Bassam, and Professor Mai, Professor of Arabic Language and Literature, where our discussion dealt with Emirati relations. Chinese in particular and Arab-Chinese relations in general. I had the opportunity to hold a meeting with some of the center's students in the presence of Professor Bassam, where I gave a speech entitled "We are closer than we imagine," in which I discussed the most important turning points in the history of Emirati-Chinese relations and the value of the Sheikh Zayed Center in strengthening these relations. During the meeting, I noticed the students' good level of proficiency in the Arabic language, and some of them even discussed with me some verses of poetry dating back to the era of the Abbasid Empire in the ninth century.
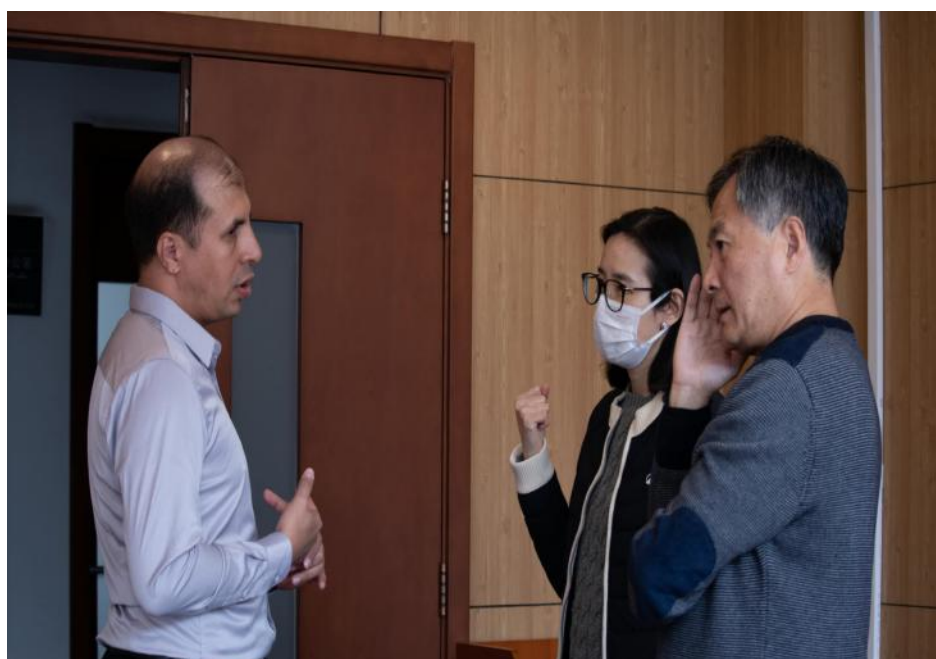

Figure 7: My dialogue with Prof. Bassam the Center director and Prof. Mai about the relations between China and UAE

On the other hand, the center's library was exciting. I did not expect to see within a Chinese educational institution such a diverse amount of Arabic books, which varied between language books, heritage, history, and modern works, as if the library collected within its walls some of the fruits of Arab culture. At the end of my visit to the Sheikh Zayed Center, it became clear to me that Sheikh Zayed bin Sultan was seeking, by building the center, to

create a cultural and humanitarian energy that would drive Emirati-Chinese relations, and whose influence would extend to Arab-Chinese relations.

Figure 8: My lecture about Chinese - UAE relations and the role of the Center in relations between the two countries

Conclusion

Cultural diplomacy has imposed itself during the past decades as one of the most important tools of soft power and an influential element in drawing the map of relations between countries, and since the declaration of the establishment of the United Arab Emirates in 1971, the president, Sheikh Zayed bin Sultan Al Nahyan, put soft power and Cultural diplomacy is among the general principles of Emirati foreign policy. Later, the state established the Soft Power Council and the Cultural Diplomacy Office to develop a comprehensive strategic vision and an organized framework.

the march of the Sheikh Zayed Center for Arabic Language and Islamic Studies indicates how Sheikh Zayed bin Sultan succeeded in exploiting this long history of human communication between Arabs and China, building on it and crystallizing it into a modern form of cultural diplomacy since his first visit to China in 1990. Through the establishment of the Sheikh Zayed Center "Emirates" to be a gateway to introducing the Arab-Islamic culture and civilization to the Chinese community, and a way to strengthen the Emirati-Chinese relations in particular and the Chinese Arabs in general, and to contribute to creating a positive mental image of the Emiratis and the Arabs among the Chinese.

Since its inauguration, the Sheikh Zayed Center has enjoyed the patronage and support of the highest levels of political and scientific leadership in the Emirates, In order to help the center to continue its activities and programs in the best way, This support resulted the center to become one of the most important beacons for teaching the Arabic language and its literature and introducing the Arab-Islamic culture in China. About 1,000 Chinese students graduated from the center in various university degrees, and who set out to work in the highest levels of the diplomatic corps, the media, the economy and various fields.

The Sheikh Zayed Center has been visited by senior Emirati officials, as well as students of the Emirates Diplomatic Academy, because it become bodies   a new and positive dimension of the dimensions of the Emirati-Chinese relations.

The center turned into an intellectual landmark and an Arab cultural salon in the heart of Beijing, and it was keen to visit it by senior politicians, thinkers and writers from all over the Arab world to communicate through it with Chinese researchers, academics and intellectuals.

Clearly, Sheikh Zayed bin Sultan Center is a living embodiment of the success of cultural diplomacy in the foreign policy of the United Arab Emirates and it is the creative spirit of Emirati-Chinese relations, and one of the most important channels of humanitarian communication between the two Easts... the Arab world and China.

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Using Visual Culture to Inform Assessment Tools in the Era of Artificial Intelligence

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Abstract
With the launching of ChatGPT and other Artificial Intelligent (AI) tools, educators and researchers in tertiary organisations are concerned with the possibility of students' "cheating" with the help of AI. It is time for educators to re-think the effectiveness of our traditional assessment tools so that the students have the opportunities to obtain support from AI, while not being considered "cheating" in their assessments. Based on the cultural heritage of visual literacy in New Zealand, the authors aim to explore alternative assessment tools to support the students' voyage of study by using AI tools in an authentic and effective way. A pilot study on a collaborative visual assessment tool is conducted with a group of adult students in Auckland, Aotearoa New Zealand. The aim is to explore the possibilities of assessing students' learning by designing an assessment tool that requires the students to negotiate with AI when synthesising ideas. The process of assessment is collaborative among the students, the AI-supported image generator and the assessor. The study explores how the visual images generated by AI with the students' prompts reflect the students' understanding of the course content as well as their critical thinking skills. The validity, reliability and consistency of the assessment tool are discussed in relation to the benefits and challenges for adult learners in the New Zealand landscape. The authors suggest that it is beneficial to adopt visual assessment tools alongside, if not to replace, the current assessment tools heavily relying on academic writing.

Keywords: Visual Culture, Assessment Tools, AI, Tertiary Education

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Introduction

Researchers and educators keep exploring better assessment tools to support learners' studies in tertiary sections. An earlier example was focused on improving the assessment tools to meet the new online learning change during the COVID pandemic (Halaweh, 2021; Lima et al., 2020). When students were staying at home during lockdowns, assessment tools were modified to meet their changing situation. Shortly after the pandemic, a new challenge emerged when the use of Artificial Intelligence (AI) tools became more familiar to students. Tertiary educators have started the learning to detect academic misconduct involving the use of AI. Currently in New Zealand, assessors heavily rely on external tools such as Turnitin to identify plagiarism involving AI, but unfortunately, when facing this new model of plagiarism of using large language models, Turnitin turns out to be not perfectly reliable and the fairness of investigation is not to be guaranteed (Turnitin, n.d.).

When facing the situation of an emerging technology that equips students with powerful learning tools while the integrity of academics is at stake, the authors aim to explore alternative assessment tools to address the dilemma. In this study, the authors try to explore and discuss:
1. How can AI be effectively used in tertiary assessments to support the students to present their understanding?
2. How can assessors draw from a local context to adjust the academic writing-based assessment tools and make assessments in the era of AI more authentic and effective?

It is crucial to note that in this study, assessment tools involving the use of AI do not refer to using AI tools for assessment. The students' understanding is not to be assessed by AI tools but by the assessors. AI tools are only used to facilitate the students' presentation of their understanding.

Literature Review

There are several themes that emerge from the literature on the AI experience.

Learning Skills and Capacity Building

Capacity building is about the skills that are needed in the 21st century (Kim et al., 2022). Ponigrahi and Joshi (2020) explain that the traditional education systems we have now are standardized and made to create a workforce for the environment of the Industrial Revolution. The skills demanded of the 21st-century workforce however are different. The 16 skills defined by Unesco (UNESCO MGIEP., 2018) are different and need different educational foci to achieve.

Billet (2014) articulates that tertiary students' sociocultural experiences across their physical and social settings should be integrated into educational programmes for students to have a socio-personal account.

Innovative Assessment Tools

Researchers and educators have made continuous efforts to improve assessment tools for tertiary education organisations (TEO) in the era of disruptions, changes and new technologies. Almossa (2021) explores the sudden shift of assessments during the COVID-19

pandemic and pointed out that one major challenge to educators is quickly adjusting to using new technologies and methods of communication. Ajajwi and Boud (2023) advocate for innovation in presenting students' achievements. They argue that the dependency on transcripts fails to reflect the student's comprehensive abilities and achievements. They suggest that innovative assessment tools can support the educators' understanding of what the students have learnt and how their knowledge has developed over time. The trustworthiness and accountability of innovative assessments can be promoted among various stakeholders too.

There are numerous attempts to improve the traditionally writing-based assessment tools. For example, Baird and Dooey (2017) suggest a tool to use images to stimulate ideas and facilitate writing aiming at benefiting students with varying levels of comprehension and writing skills. Halaweh (2021) examines the implications of COVID-19 on tertiary education and suggests a project-based learning assessment to replace online examinations. Project-based assessments focus on students' abilities to apply knowledge in the real world, thus effectively avoiding cheating as seen in traditional writing tasks. Roughan (2020) promotes video creation as an assessment tool in TEOs because it encourages deeper learning, is highly authentic, and most importantly, is plagiarism-resistant. Roughan (2020) also points out that video assessment tasks need to be coupled with more traditional assessments due to the low content coverage of short videos. A local study by Ganeshan and Mehdipour (2020) promotes innovative teaching and assessments to nurture life-long learners in New Zealand. Their focus is on collaborative knowledge building by creating a collaborative community where learning is not assessed only on the subject knowledge but also on life-long learning skills.

Visual Culture in NZ

Teaiwai (2010) explains that the rich proliferation of visual culture produced by the precontact Pacific societies in New Zealand indicates a sophisticated understanding of the visual, which was overwritten by the introduction of writing. To respond to the demolishing of the visual culture of our heritage, Rāwiri (2016) explores Māori perspectives on print-based literacy and calls for the integration of ancestral literacy into the teaching practices and activities in education settings. However, Panoho (2015) clarifies that Māori art is the idea instead of the form. A metaphor of river is used to express the understanding that Māori art is the flow rather than where the flow settles. This understanding facilitates the exploration of connections between modern technology and indigenous cultural heritage. Visual Anthropology advocates using modern technology such as visual images and multimedia to investigate and communicate insights into culture and humankind (Guindi, 2004), which aligns with the rich visual culture of New Zealand heritage. Therefore, a combination of dual coding theory (Paivio, 1971) was used in this pilot study, which employs both the written and visual to enable students to remember, recall and present information better than using just one mode alone. The other element drew on sociocultural theory (Vygotsky, 1978), which posits that humans learn from each other and the environments around them. The students' contribution was shared among each other to facilitate a shared understanding within the group.

Methodology

This paper uses a qualitative approach to explore the use of AI-powered software in a tertiary classroom. The idea was to change assessment practices to enable the use of AI in the

classroom in a constructive and positive way to support and empower student's learning rather than just being aware of the cheating that could happen. The software used empowered the students to both visualise and create their personal view of a child. The method used in this small project was an anonymous survey for the students involved asking about the impact of their learning in this manner.

There were 27 students in the Level 5 early childhood education (ECE) class. In the class, the students were shown and instructed to use an AI app named WONBO Dream on their mobile phone and create four images to show their understanding of the image of the child, which is a core concept in pre-service ECE teacher education. After the students created their images, they were required to post their images to the online discussion board for the whole class to see. Based on the uploaded images, the assessor instructed the students to write two paragraphs justifying how their images showed the culture and identity of the child as well as explaining the role of the environments in early childhood education. After the activity, the students finished an online anonymous survey to share how they felt about using the dual coding model to represent their understanding. The complete task was fun but also challenging for the students when they had to negotiate with the AI image-generator by feeding it effective prompts in order to achieve the desired outcomes, and then to justify their creation in a writing task. It required the students to have a clear understanding of the course content, preliminary critical thinking skills, and basic academic writing skills.

Findings

The AI tool provides endless opportunities for the students to create visual images, which effectively supports the representation of their understanding. The students have created images that covered a wide range of concepts related to early childhood development. The images have shown highly diverse races, cultures, religions, customs, locations, peoples and animals in various activities. Commonly seen messages included beach, bush, park, sports, picnic, flowers, siblings and friends, animals, play and learn. Less commonly seen messages included pregnancy, isolated child, religious ritual and a father in military uniform. All the messages conveyed in the images are highly relevant to the New Zealand context. Inarguably, the students could not have created such meaning-rich images without the support of the AI tool. The effective use of the AI tool has made this process of meaning-making in visual images possible and achievable for all students.

The visual images and the writing part completed each other in representing the students' understanding. The writing part from the students articulated their understanding of how children interact with the sociocultural environment that they grow up in. The students choose to use writing to explain the images or justify why they look so. For example, the concept of emotional competence was seen twice by different students in the images of upset children or children hugging each other, and the writing explained the emotional needs of the children. What is more, the students tried to provide more details and additional information in their writing to complete the understanding shown in their created images. For example, an Asian student created an image of families celebrating Christmas and explained in her writing that multiple festivals are celebrated in transnational families.

Students need more guidance and instructions on how to manipulate the AI tool to represent their meaning-making. It was evident that the students were still really new to using AI tools in creating visual images. The prompts that they fed the AI tool could have been more descriptive, specific and diverse. This may be because even though the lecturer showed the

students examples and exemplar prompts, the students did not have the chance to try some images by themselves and dived into the task straight away. It may also be because it was a classroom activity, the students felt the pressure that they need to finish the task and submit it quickly so that the rhythm of the class was not interrupted. With adequate instructions, practice and time, the students could have presented even better outcomes for this activity.

Students provided positive feedback in the survey regarding using visual images to present their understanding. It was evident that the students feel positive about using images to facilitate the representation of their understanding of the topic. Even though some students expressed that they did not feel confident in using this kind of activity as a formal assessment, all participating students showed strong interest in continuing to explore this new assessment tool and learning more AI skills.

Discussions

In this activity planned as a trial assessment tool for tertiary learners, the AI tool has played a key role in supporting the students in representing their understanding. Considering not all learners are good at drawing or academic writing, the creative visual images generated by AI make it possible for the learners to represent the details in their understanding. Factors such as race, gender, religion, culture, and family structure were illustrated effectively, and the meaning-making was strengthened with the help of the brief writing session. Compared with traditional writing-based assessments, the visual-writing assessment tool has its unique strengths in visualizing students' understanding efficiently and effectively, which reinforces the validity of the assessment tool.

Māori, Pasifika and immigrant students have shown a high level of cultural sensitivity in their visual images by incorporating rich cultural symbols in their work. The students' cheers in awe were constantly heard in the class when they were impressed by the rich meaning that they were able to express with the help of AI. Traditional writing-based assessment, however, usually does not trigger many diverse messages unless it specifically requires so. It may be because the students were more relaxed and creative when engaged in visual activity. When strong cultural symbols are evident in the students' work, it is possible for the assessment to build a stronger connection to the cultural heritage of the students and community. The AI tool chosen for the task was generally reliable in presenting understanding among all students. However, the skills of manipulating AI tools may increase the inconsistency. The students who are more skillful in using AI tools may express their understanding better than those who are not. To address this inconsistency issue, it is important to support the students' AI using skills over time.

The model of combining visual with written messages effectively supported the students with diverse learning needs in their expression. With some guidance from the assessor, the students can combine visual images and writing to manifest complex concepts such as ethnicity, culture, identity and family aspirations. The students who speak English as an additional language or struggle with reading/writing difficulties have had a better chance to be assessed by their understanding instead of their writing skills. The images created by students with ADHD or dyslexia have shown the same level of complexity and richness as the images created by the other students. However, the writing part of the assessment has shown differences.

Implementation

This trial assessment by using a dual coding model opens new opportunities to assess students' understanding at tertiary levels. The combination of visual/ written models not only presents students' understanding more effectively, but also addresses the various learning needs, disadvantages and strengths in students' learning skills. The learner differences resulting from diverse sociocultural experiences have become an advantage in their meaning-making rather than a barrier. In this way, this assessment tool is especially pertinent in the New Zealand context when Polynesian and immigrant students have got the opportunity to imply their rich cultural understanding in their work and build strong connections to their language, culture and identity.

The cooperative process of assessment provides opportunities for future assessors to join the students in the co-construction of meaning-making. Assessment becomes meaningful when it guides both the learners and the educators to reach the learners' potential (Tertiary Education Commission, 2010). Especially for early childhood education, which is deeply embedded with sociocultural theories, the students will learn the best when they see assessment as an opportunity for learning through cooperation with the assessor.

Future studies are still necessary on how to support students in using AI tools and which AI tools to be chosen that work the best to complete specific tasks. The ongoing support for the assessors to understand cooperative assessment and AI-supported tasks is of vital importance too.

Conclusion

The trial assessment tool has shed light on incorporating AI tools into assessment in tertiary education programmes. The AI tool has proved to be effective and efficient in supporting students' representing their understanding of the course content. It has been especially powerful in triggering the rich cultural factors shown in students' work, which may support students from diverse sociocultural backgrounds in showcasing their understanding. Students with diverse learning needs and literacy levels may benefit from this new assessment tool combining visual and written elements. It is worthwhile to keep exploring the opportunities and possibilities of AI-supported assessment tools.

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Superintendents' Perceptions of the North Carolina Aspiring Superintendent Program

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Abstract

With the challenges of educational reforms, personnel management issues, budget approvals and maintaining working relationships with the school board, many superintendents do not have the skills and knowledge to lead a school district effectively (Hanover Research, 2014). The content, coursework, and structure of superintendent preparation programs should be aligned to effective leadership research (Pitkoff, 2010). Although national commissions and individual states have established the necessary academic degrees and professional career experiences, many superintendents are not well trained to handle the complexities of the job. The imperative need is to equip superintendents with continual learning methods and hands-on experiences, which would contribute to the continual knowledge that superintendents should reference to resolve various issues relating to students, staff and the community. The purpose of this research study will be to determine if the North Carolina Aspiring Superintendent Program (NCASP) effectively prepares North Carolina educators to successfully transition into the superintendent's role. North Carolina does not have any other superintendent preparation programs that would be offered through colleges, universities, professional or educational agencies. This research is based on the perceptions of the attendees of the program which began in 2016. The study will reveal how well business strategies, professional career development and leadership skills were explored and delivered in the curriculum design of the program.

1: In what ways do NC school superintendents believe the NCASP prepared them for the superintendent's role?
2: What aspects offered emphasized one or more of the of the seven NC Standards for Superintendents?
3: What aspects from the NCASP emphasized ongoing professional development?
4: What aspects or courses from the NCASP have attributed to the superintendent's professional relationships?

Keywords: Superintendent, Personnel, School

Introduction

The superintendent is the leader of a local school district or local educational agency (LEA) that drives the educational leadership of curriculum and instruction, budgeting and expenditures, and teacher reform and development. The superintendent's role in the school district is to serve the educational needs of the students, provide professional development opportunities for teachers and principals, and maintain curriculum and instruction goals for student achievement (Martens, 2012).

The superintendent does sit with the district's school board making recommendations about the daily operations of the district. However, the superintendent does not have any voting privileges of the school board. The superintendent must implement any new mandates that are approved by the school board (Meador, 2019).

The superintendent implements new programs for higher academic achievement for students, develops strategies to reduce the student dropout rate, and oversees school construction projects. Superintendents must strategically make decisions, and; modify increasing district expenses against decreasing budgets for school supplies, materials, security equipment, teacher salaries, and the maintenance and repairs to aging buildings (Kowalski, 2013).

According to Waters and Marzano (2006), superintendents do not always succeed in being the "Wonder Woman" or "Superman" that the school board expected when the contract was signed. Many educators aspire to achieve the superintendent's role within a public school district. However, many are not well prepared for the management and administrative leadership responsibilities that are essential elements to fulfilling the demands of the position. Maranto et al. (2017) reported that superintendent contracts hardly ever mention the academic duties and goals of the superintendent, with the focus on management duties, formal job duties, degrees, and work hours.

Maranto et al. (2017) conducted an investigation into the 115 school district superintendents' contracts of North Carolina "which should offer the school systems accountability and market-oriented incentives for academic improvement" (p. 3). These findings indicated that only nine of the superintendents' contracts addressed academic goals, such as academic goal setting or academic student performance. According to North Carolina General Statute § 115C-271(b), **"Each local board of education shall elect a superintendent under a written contract of employment for a term of no more than four years, ending on June 30 of the final months of the contract"**. Each local board must file a contract with the North Carolina Department of Education before the individual is eligible for this office.

The investigation also studied superintendent contract templates of 20 other states, across the nation, from state school board associations that were posted online. The findings reported "that half of the sample contracts contained language holding the superintendent responsible for the 'education program,' 'instruction,' 'educational mission of the district,' 'pupil and instructional staff,' "and 'educational function.'" (Maranto et al., 2017, p. 18).

Background of the Problem

Many states have implemented requirements in which an individual can pursue, and earn, a public school superintendent position (Kowalski et al., 2011). Certain states require classroom teaching experience in elementary and secondary classrooms, experience as a

building administrator or principal, even a central office administration position to qualify as a candidate for a public-school superintendent. Many states and national education commissions require superintendents to have earned a doctoral degree in educational policy, academic leadership, school leadership administration or another professional field, giving qualified individuals the combination of practical experiences and theoretical comprehension for making decisions and advancing the school district (Pitkoff, 2010).

Although national commissions and individual states have established the necessary academic degrees and professional career experiences, many superintendents are not well trained to handle the complexities of the job. The imperative need is to equip superintendents with continual learning methods and hands-on experiences, which would contribute to the continual knowledge that superintendents should reference to resolve various issues relating to students, staff and the community.

Due to the increased pressures related to the role of the superintendent, universities, colleges, and educational agencies have begun offering superintendent preparation programs across the United States for educators to enroll to receive relevant and continuous training. There is not much research available on the value of superintendent preparation programs in assisting superintendents to succeed in their roles.

According to Pitkoff (2010), all superintendent preparation programs should be honed in 21st century skills and should offer real world experiences, such as internships and the opportunity to be mentored by colleague superintendents. Developing a leadership role should not be isolated but having superintendent colleagues will be valuable resources for the new superintendent. According to Finnan et al. (2015), 89.8% of the respondents stated they had the mentorship of another superintendent.

In the 1980s and 1990s, states began to establish standards and assessment systems to measure educational programs, progress and standard-based reforms (U. S. Department of Education, 2003). States shifted their focus from educational inputs, such as per-student expenditures on instructional materials, to educational outcomes, such as the percentage of students attaining a score of "proficient" on a statewide assessment. State governments passed legislation, adopted new procedures and standards, and pursued policies in several areas that reflected a new emphasis on outcomes over inputs (U. S. Department of Education, 2003).

The reforms focused on student learning, school operations and the whole "schooling" process requiring "more inclusive discourse and more democratic decision-making processes in schools" (Hoyle et al., 2005, p. 3). Reform initiatives include curriculum standards, achievement benchmarks, the application of technology to learning and teaching, "and new program requirements. Policies and mandates are changing the landscape of school and district leadership and influencing how leadership roles must be defined" (Hoyle et al., 2005, p. 4).

The assessments for education reforms disclosed the necessity for changes to leadership and management attributes with the need for educational administration programs of school leaders to meet new demands. "At a time when the nation is deeply concerned about the performance of its schools and near-to-obsessed with the credentials and career of those who teach in them, scant attention has been paid to the preparation and qualifications of those who lead them" (Peterson & Finn, 1985, p. 42).

Establishing schools, developing curriculum and setting high school graduation requirements are the responsibilities of each state and local education agencies. As education evolves and new state and federal mandates were introduced, the superintendent's role has changed considerably. The school superintendency has emerged into a profession that requires qualified professionals with political awareness to be influential and share the educational views for the school district and building coalitions within the school district, city, and local officials (Pitkoff, 2010).

Purpose of the Study

The purpose of this research study will be to determine if the North Carolina Aspiring Superintendent Program effectively prepares North Carolina educators to successfully transition into the superintendent's role. North Carolina does not have any other superintendent preparation programs that would be offered through colleges, universities, professional or educational agencies. This research is based on the perceptions of the attendees of the program which began in 2016. The study will reveal how well business strategies and professional career development and leadership skills were explored and delivered in the curriculum design of the program.

Theoretical Framework

"Theoretical framework is the foundation in which all knowledge is constructed (metaphorically and literally) for a research study" (Grant & Osanloo, 2014, p. 12). According to Lederman and Lederman (2015), the theoretical framework can be understood by answering two basic questions: 1) What is the problem or question and, 2) Why is your approach to solving the problem or answering the question feasible? The data findings leading to these theories may support the success of North Carolina superintendents in handling challenges and successfully moving their school districts forward.

Theories of educational leadership and management have three major characteristics (Bush, 2006).
- Theories tend to be normative in that they reflect beliefs about the nature of educational institutions and the behavior of individuals in them (p. 27).
- Theories tend to be selective or partial in that they emphasize certain aspects of the institution at the expense of other elements (p. 28).
- Theories of educational management are often based on, or supported by, observation of practice in educational institutions (p. 28).

"Theory serves to provide a rationale for decision-making. Managerial activity is enhanced by an explicit awareness of the theoretical framework underpinning practice in educational institutions" (Bush, 2006, p. 26).

For this study, the three theories that were utilized to guide this study are: Transformational Leadership, Interpersonal Leadership and Experiential Learning.

Transformational Leadership

Transformational Leadership theory is a leadership theory that studies the changes of individuals and systems defined based on another's leadership, principles, practices, and dynamics. This theory studies how a person interacts with others and is able to create a solid

relationship that results in a high percentage of trust. It produces an increase of motivation, both intrinsic and extrinsic, for the leader and the followers (Cherry, 2019).

Transformational leaders have a sense of self-worth and self-determination; not in a self-serving way, but in a manner that allows them to make tough and unpopular decisions. They exhibit a strong sense of inner purpose and direction viewed by others in the organization by creating a positive change (Burkus, 2010), exhibiting great strength of their leadership (Bass & Riggio, 2006) and inspiring followers to change expectations, perceptions, and motivations to work towards common goals.

Interpersonal Leadership

Interpersonal Leadership expresses the importance of collaboration and team-effort in decision-making. Interpersonal is referred to as the principle of how groups, organizations, and individuals interact and collaborate from diverse backgrounds, disciplines, and professions. Interpersonal leadership finds the commonalities, the new ideas, and existing practices and other similarities within the diverse groups and individuals building cooperative relationships (Khatrii, 2014).

According to past research methods, behavioral skills have been categorized into groups and classification systems. Lamm et al. (2016) conducted an analysis of interpersonal research and literature and identified and coded 14 themes associated with interpersonal leadership: 1) Personal attributes, 2) Communication competence, 3) Supporting others, 4) Fostering and maintaining good relations, 5) Managing conflict, 6) Delegating and empowering, 7) Fostering happiness, 8) Promoting collective decision making, 9) Personal attributes, 10) Developing others, 11) Recognizing others, 12) Motivating others, 13) Encouraging innovative thinking, and 14) Supporting others.

Experiential Learning

Experiential Learning theory (ELT) is a holistic theory of the process of learning from experience and a multi-dimensional model of adult development (Kolb & Kolb, 2017). ELT was created to provide an intellectual foundation for the practice of experiences guiding educational innovation. "The principle that development of experience comes about through interaction means that education is essentially a social process" (Dewey, 1938, p. 58).

According to Jayaraman (2014), experiential learning can produce participants that can provide higher quality work, accept supervision with increased understanding, demonstrate superior time management, increase collaboration and engagement, produce high levels of retention, and produce mindset changes. Additional research addressing ways in which experiential learning can more effectively build transferable and management skills is necessary (Mitchell et al., 2010).

Participants in the Study

The original survey was submitted to the 96 participants that were enrolled and completed the North Carolina Aspiring Superintendent Program since its inception, beginning with 34 participants for the first cohort in 2016 (Granados, 2017). For a participant to be able to enroll in the superintendent development program, the individual must currently be serving in a central administration position within North Carolina public schools.

The respondents addressed the usefulness of the program and how it benefited them, or not benefited them, to be an effective leader as a superintendent of a public school district. The participants' voluntary participation should reflect the variances, differences, and similarities of how the preparation program prepared the individuals to work and manage their school districts as superintendents for the North Carolina Department of Public Instruction.

Of the current research for the North Carolina Aspiring Superintendent Program, 46% of the superintendents interviewed by phone were female and 54% were male. Female representation of superintendents were 30.76% White and 7.69% Black. Black male superintendents accounted for 23.07% and 38.46% were identified as White males. Without adequate research reporting on female superintendents and superintendents of color, those voices and groups will continue to lack accessible role models, mentors and standard preparation to perform in their roles for their school districts (Kowalski & Brunner, 2011).

The respondents have served in the K-12 education profession ranging from 17 years to 30 years. Those serving 15 to 20 years were 15%, 21 to 25 years were 31%, and 26 to 30 years were 54%. Thirty-one percent of the respondents were in a school district with up to 1,999 student enrollments, 31% were in a district with 2,000 to 3,499 student enrollments, 1% were in a school district with 3,500-5,499 student enrollments, 1% with 7,500-9,999 student enrollments, 23% with student enrollment over 20,000 students. The statistics were based on the North Carolina School Report Cards 2018-2019 District Profile.

Data Collection

The data received from the survey was collected from those people that had enrolled and completed the North Carolina Aspiring Superintendent Program, which began in 2016. The data collected for this qualitative study was triangulated into themes and codes based on the participants' responses that had attend the program.

The findings of the research will speak to the diverse challenges of the superintendent's role and how participation in the superintendent program has impacted their leadership style, managing budgets, developing curriculum standards, building partnerships and relationships for student academic success to make better decisions.

In discussion with the Program Director, 17 participants had completed the preparation program and had been promoted into a superintendent's role within North Carolina which the researcher felt would be the better audience to gather the research data. These individuals were notified by invitation to their email address to volunteer to complete the 30 - 45-minute phone interview. The phone interviews were completed within 10 calendar days.

After each phone interview, the researcher asked each superintendent if he or she would volunteer for a virtual focus group. The researcher asked each participant for three times during the following week to schedule the virtual focus group. The researcher received information from 14 of the 17 superintendents to schedule the individual phone interview. The researcher scheduled the 14 phone interviews for each participant and sent a calendar reminder to each superintendent. Some interviews were scheduled and coordinated with the assistance of the superintendent's assistant. One of the participants declined the scheduled phone interview and was not able to reschedule the phone interview, therefore; the phone interviews were scheduled with the 13 current North Carolina superintendents that had completed the program.

Conclusion

The research revealed that educators who had worked as principals, assistant principals, curriculum instruction specialists, career technical directors and exceptional children program administrators, were those who remained pursuant of the superintendent role. Educators and school administrators who had completed SBE testing requirements that worked as a school social worker, school psychologist, school speech-language pathologist, school audiologist, or school nurse had not attended the North Carolina Aspiring Superintendent Program. These positions do require the individual to complete specialized testing and qualifying credentials to serve in these roles, as well as earning the Professional Educators License, a requirement of the North Carolina Department of Public Instruction.

Many of the participants of the research had served in a curriculum and instructional role as a supervisor, or director, with specific responsibilities as instructional leaders who consult with and advise teachers, administrators' and other professional personnel. With national and state expectations requiring students to achieve proficiency levels of curriculum objectives, local school districts focus on implementing those requirements the best of their ability.

The research of the North Carolina Aspiring Superintendent Program does reveal that this program is beneficial for North Carolina educators that are wanting to aspire into a superintendent role. The 6-day session program does offer the participants the necessary information that would be needed to pursue a superintendent role. However, the research does reveal that any participant in attendance for this program, would and should have served as a principal and/or a senior-level administrator's role within the public education system.

With the level of information that is shared within the program, an individual who has not served as principal and/or senior-level administrator within the public education school system would not have developed the platform to transition the individual directly into a superintendent's role. The research does not reveal that certain educational or learning theories are discussed within the program that would make a difference in the knowledge that is shared and discussed in the program.

However, the researcher has observed through the research that it would be beneficial to the participant of the program to have developed a career in curriculum and instruction, being responsible for million-dollar budgets for particular programs within the school district, as well as having developed a mentor relationship with a superintendent. The program does address strategies, research-based models for implementing academic success for students, developing professional development skills for teachers, principals and central administration staff.

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Unpuzzling the Immigration Process for Taiwanese and Chinese Community in Brazil

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Abstract

Immigration has significantly impacted nations' relationships, political, cultural, and economic. Overseas Chinese people, also known as overseas Chinese, have contributed to population mobility across continents, including China, Southeast Asia, Europe, and the Americas. This study aims to analyse the differences of overseas Chinese in Brazil, focusing on Taiwanese nationality and first-generation immigrants. The research aims to understand the dynamic of overseas Chinese in Brazil, including their interactions with local culture, jobs, and the impact on future generations. Also, through deepening into the subject of the integration of overseas Chinese in the Brazilian society, considering factors like labour division, language proficiency, and purchasing power. The expected results are to identify settlement and living styles of overseas Chinese immigrants to Brazil and their first Brazilian-born generation, including Chinese and Taiwanese ethnicities, and their connection to their parents' homeland, and later develop provide practical information to build stronger relationship bond between the nations and cultures.

Keywords: Overseas Chinese, Community, Brazil, Culture, Taiwan

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Introduction

Immigration across nations and continent has had a great impact on how nations develop relationships, whether political, cultural, or economic. It is not possible to date when the first group of people started immigrating, however history has shown an increase of population mobility crossing international borders over the centuries, and more drastically crossing continents in pursuit of improvement of life. Finding out the real reason that encouraged people to immigrate is far more complex to unpuzzle than simply listing a couple of hypotheses to reason their decision that could shape the generations to come in the chosen land to make their new home. To solve this puzzle, in this research the unit of analysis will be in meso level of the Taiwanese community in Brazil.

The Chinese immigration, known as overseas Chinese people, has contributed to the impact of population mobility as a whole in every continent from China to Southeast Asia, Europe, and the Americas. This study aims to analyse the overseas Chinese as an ethnicity and the differences of the overseas Chinese community in different geographic areas. More precisely, there will be a closer look to the overseas Chinese people of Taiwanese nationality in Brazil in comparison to overseas Chinese first generation born in Brazil after their immigration process.

Towards the conclusion of this research, I aspire to find more concrete evidence to solve to the puzzle of how Taiwanese overseas Chinese integrate with the Brazilian dynamic in an economic and cultural matter combined with their means are to settle in Brazil and the differences among the communities under the Chinese ethnicity.

The objective of this research is to assess the differences of overseas Chinese, of both Chinese and Taiwanese nationality in Brazil as immigrants and as first generation of overseas Chinese born in Brazil, to understand the dynamic of the overseas Chinese and how they interact with the local culture, people, the sort of jobs they did when they first arrived in Brazil, whereas the jobs they and their children do now, and how it impacted the following generation born in a foreign land. It shall be considered the barriers they faced in Brazil, living in a country with a vast gap geographic and culturally speaking as well as language.

This research aims to explore the expansion of the Chinese ethnicity of the Taiwanese community in Brazil, with a cultural, commercial, and social approach to explore dynamic of the overseas Chinese in Brazil. This study aims to solve the puzzle of how overseas Chinese, with a special focus on the Taiwanese community, integrate with the Brazilian dynamic in an economic aspect and what their means were to settle in Brazil considering the division of labour, proficiency of the local language and purchasing power.

There are many studies focusing on overseas Chinese in other western nations and in macro levels, but not many studies have focused on Taiwanese overseas Chinese in Brazil, neither looked into meso level. The insufficient work directed to the Taiwanese communities leaves a lot of room to explore and understand the Taiwanese immigration pattern, leaving an empirical gap to be filled that this study can address.

The significant Chinese diaspora raises a crucial question in the academic field: what is the influence of international relations on overseas communities? Do states incentivise immigration?

Furthermore, in the context of the Taiwanese community in Brazil, specifically, it is crucial to investigate how Taiwanese people settled in Brazil both culturally and economically, where they went to work at first, whether they are still migrating to Brazil and how they differ from other Chinese-like communities.

In order to understand how overseas Chinese decided to immigrate to a land of great geographic distance, major cultural and linguistic gap and yet maintain the Chinese culture among themselves, there will be archival study from the time Taiwan and Brazil signed the diplomatic agreement to the time it was terminated in 1974 and shifted the diplomatic recognition to Peoples Republic of China (PRC). Although mid-1060s marks an era of population mobility, I shall initially focus on Chinese international migration as a global event, followed by regional impact in Latin America, with a special attention to Brazil and conclude with a study case of the Taiwanese overseas Chinese community in the State of Sao Paulo, Brazil from the period of 1960 to 2020 to encompass different generations and disclose the resemblance and distinction between the immigrants and Brazilian-born citizen of Chinese ethnicity.

The methodology to study the relationship of overseas Chinese from Taiwan in Brazil will be conducted via national archival and visits to Taiwanese community organizations in Brazil combined with interviews with Taiwanese descendants born in Brazil.

The empirical gap is on the lack of emphasis on the Taiwanese community in Brazil, there are many studies focusing on overseas Chinese in western nations but insufficient studies focusing on overseas Chinese of Taiwanese nationality in Brazil which leaves a void to explore and understand the Chinese immigration pattern to provide better understanding of the community.

The Chinese Migration Movement

The nature of the mobility of people across nations and continents has raised innumerable theories to address the motives for a member or a whole family at working age to depart from the homeland to voluntarily, or involuntarily, pursue opportunities that couldn't be provided to them as consequences of various matters from economics to political and social reasons. The further the land, or the greater is the culture differences, the more enlarged the detachment of one's identity. Paradoxically, it is the detachment from the homeland and the involvement with the host land that might inspire one's patriotism, the emotional attached to the land where their families' strike roots.

Children of immigrants who are born abroad tend to have less connection with their parents' history and land, and more patriotism towards the land that hosted their parents. However, the same cannot be affirmed towards overseas Chinese 海外華人 (*Hǎiwài huárén*) as literal translation of Chinese living overseas. Overseas Chinese carry their identity and nationalism throughout generations regardless of their physical location.

In the scope of Overseas Chinese, it is not only the geographic factors that influence the identity of an individual but the social network they are inserted in, such social networks that are place-based and place-nourished formed through consanguineous cause which is strongly passed on in the overseas Chinese community (Ma, p.10, 2003).

However, although not every Chinese descent consider themselves as of Chinese which is related to acculturation of the host land, and many immigrants remain in isolation in the new culture and being unable to speak the language and engage in the local community. With the availability of Chinese restaurants and communities, in the case of Great Britain, Chinese immigrants created a shield that enable them to prosper, live and work without any contact with the British socio-economic environment (Watson, p.127, 1975). This isolation didn't protect the community from discrimination, moreover this discrimination sometimes among themselves, either for not being Chinese enough or being too Chinese. Surprisingly enough, prejudice was less often from local people toward Chinese, but more often than not from Chinese people towards Chinese-born with either superiority or disdain, although there also prejudice from the locals for not being local enough (Lee, p.95, 1992).

Nevertheless, some might find it offensive to be labelled as Chinese ethnicity and nationality when they hold no more reference rather than their ancestors and the term "overseas" should be dropped when referring to geographical location (Tan, p.31-32, 2004). The term attributes to the meaning of stateless people, neither belonging to the host land nor to the homeland regardless of how they identify themselves with the nationality of the country they were born at. Specially the generation born in another nation, they have accultured themselves with the host land their family immigrated to, behaving like the local, with deep interaction and dominance of the language, making it hard for them to assimilate themselves with China as their homeland.

The act of acculturating to a new society, language, and customs or even the usage of the host land language in their homes would encounter a great resistance in the Chinese community. Resilience, however, is found to be acquired by young Chinese descendant when facing socioeconomic disadvantages, language and cultural barrier, academic underachievement leading to racial discrimination (Mu & Pang, p.88, 2019) and yet in a multicultural context that creates a structural deficiency, their performance is outstanding despite the difficulties faced in the new context they are inserted, they adapt and thrive.

The culture assimilation also came through marriages with the local people. Marriages happened more often for those who were able to make a fortune and could afford a family, most likely to be the Chinese traders. The class people were from was a significant factor in an intermarriage, mainly these marriages happened to local women would rather marry a better-off Chinese man rather than local ones (Ng, p.76, 1968). Because strong religious ties were almost non-existent, intermarriages were easier for a Chinese man to marry a woman of any faith (Tan, p.46, 2004), and with a mixed-race household it would be easier for the kids of these marriages to acculture themselves with their birthplace and be unassociated to their Chinese identity.

It is in the socio-cultural environment that arises acculturation, specially through access to formal education that children learn to be more like the local people but the one who attend a Chinese education in the host land tend to experience less acculturation and have a strong Chinese identification. Tan (2004) points out that some cultural components are more likely to be adopted than others, being the linguistic change, the most fundamental aspect of acculturation (p.58) and education could be a pivot factor in the overseas Chinese communities. Through education, Chinese people went from traders and labourers to professionals and successful businesspeople.

Chinese in Brazil

In the land of richness in natural resources and the promises of prosperity, Brazil was the destination of the Chinese immigrant in 1810 when tea plantation workers departed to experience a whole new world. It was a few decades later when a greater number of Chinese people started to flood the Brazilian ground in 1950, fleeing the communism pressuring the people in China. According to the Brazilian Institute of Geography and Statistics (IBGE – Brazilian acronym), it was in 1950 when immigration to Brazil started increasing drastically again, counting 1952 as the year that international immigration reached its peak in Brazil (Brasil, 2023).

At that time, Brazil had liberal immigration policies that attracted Chinese, Taiwanese, and Japanese people. These nationals contributed to the development of Brazil in the agricultural and industrial sectors (Figueredo & Zanelatto, p.80, 2017), although they were not the nationality that immigrated to Brazil the most. In spite of being a minority in Brazil, the public facilities open economy and abundant natural resources offered unlimited opportunities for immigrants, making Brazil an attractive destination.

The experience of Chinese immigrants in Brazil was particularly challenging. Their jobs were resumed to sugar cane plantations and work conditions were similar to slavery (Hu-DeHart, p. 81, 1998). Such exploitation led many of them to commit suicide (Wu, p. 76, 1988) for living in miserable conditions and extreme hardship.

Although the two nations seem to be very distant, the distance has shown to be geographically rather than culturally, as the Chinese and Brazilian government have worked together to develop economic, cultural and science cooperation (Cardoso, p.34, 2013). In the aspect of cooperation and considering the influence of overseas Chinese in the Brazilian territory, it automatically requires a closer interaction between Brazil and China that both nations become strongly interdependent and become strategic with each other (Cardoso, p.34, 2013), involving political affairs such as security and welfare that led the states to become dependent on the policies of the other and to have such influence, a state must have power (Risse, p.89, 2012) and by developing a strategic partnership with another powerful nation, both China and Brazil can both impact international organizations in the process of decision-making.

However, before developing a harmonious relationship China and Brazil were, politically and culturally speaking, fairly adverse. It was during the Chinese Civil War that some political refugees left to Argentina, some other refugees found shelter in Taiwan which later when a political conflict with the priest Kao Ze-Chien, who had fled political crise, was imprisoned. The incident drove the Chinese immigrants out of Argentina and into Brazil that eventually led the Taiwanese immigration wave to Brazil in the process of fleeing from communism, many Chinese who were already in Taiwan found a new land to proper and flourish, they encountered new beginning in Brazil.

Taiwanese in Brazil

In the era of immigration, Brazil once was the land of dreams and the paradise of new opportunities. When Taiwanese people started immigrating to Brazil, they might have thought that Chinese community could offer mutual assistance in settling but to their surprise the oriental faces they encountered were of Japanese nationality. The presence of the Japanese

community in Brazil outnumbered any other Asian community in the nation, and it should have been expected to be so when their journey on a ship from Hong Kong to the new nation was arranged by Japanese companies and occupied by mostly Japanese people, but not only was the ocean-crossing trip organized by the Japanese, they also charged Taiwanese people double price for the trip, charging them US$50 per person, whereas compatriots were charged only US$25.

Despite the obstacles for Taiwanese people to immigrate, nonetheless the risk was worthwhile. In her article based on interviews she conducted with Taiwanese people in Brazil, Laura Li mentioned how some Taiwanese immigrants first went to Brazil as a stepping-stone to the United States, some were happy with what they encountered and stayed in Brazil, others were rather disappointed that Brazil wasn't as close to the US as it had been promised to them (Li, 1991), but there was an opportunity for them to settle and make a living with high-paying job in comparison to what they were used to earn in Taiwan, it all combined with the welcoming Brazilian society towards immigrants and more Taiwanese left Taiwan to reside in Brazil.

Granting the fact Taiwan and Brazil are culturally distinct, the Taiwanese community ensure to keep their culture alive by gathering their compatriots and family members to at times of Chinese New Year and tomb sweeping to honour their ancestors.

In relation to education, Taiwan has guaranteed its nationals a great support in providing access to overseas compatriots for over decades to promote the Taiwanese cultures and enrich the younger generation with their parents' homeland values. This overseas compatriot education program is an initiative via The Overseas Community Affairs Council (OCAC) that subsidize schools to promote the Taiwanese culture and influence the local community through cultural events and implementing Mandarin teaching system throughout the world (Taiwan, 2023), including Brazil.

Conclusion

As an ongoing research work, a conclusion to this study is yet to be developed in a very near future. Towards the conclusion of this research, I aspire to find more concrete evidence to solve to the puzzle of how Taiwanese overseas Chinese integrate with the Brazilian dynamic in an economic and cultural matter combined with their means are to settle in Brazil.

The expected results are to be able to identify what are the differences of settlement and style of living of overseas Chinese who immigrated to Brazil and the first generation that was born in Brazil, which should include both Chinese ethnicity of Chinese and Taiwanese nationality, also differentiate whether they identify themselves as of their parents' nationality and what their connectivity with their parents' motherland are.

 If time allows, it might be possible to draw a comparison of the Taiwanese, Chinese and Japanese nationals, considering that the Japanese community is the biggest Asian community in Brazil which could have helped other Asian communities to choose Brazil to immigrate and soothed their first steps in the new culture.

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Transcending Boundaries: The Identity Transformation From Practitioners of Intangible Cultural Heritage (ICH) to School Educators

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Abstract

Frameworks of Postmodernism have challenged the dominancy of Western-centric perspectives on music, allowing Indigenous art production from the Third World to begin receiving closer attention. Postmodernism interrogates the notion of art as a separate and independent object, prompting art scholars and anthropologists to understand and analyze art within real-life contexts. In this fluid space, it is the Indigenous art world that transcends boundaries. This includes the integration of folk artists into school classrooms, the innovative exhibition of Indigenous artworks in museums, and the incorporation and adaptation of Indigenous music, dance, and rituals into contemporary stage performances. The crossing of contexts injects new meanings into Indigenous art itself while presenting new challenges to its contemporary transmission and development. This study adopts an interdisciplinary perspective, combining anthropology, ethnomusicology, and education to analyze the multiple contextual crossovers of Indigenous art and provide suggestions and reflections for its transmission. The research will involve ten participants from China who have transformed from artists to educators. The study will consist of two phases: life-story-centric individual interviews, to explore the participants' experiences and challenges, and a documentary analysis to examine obstacles and memorable experiences encountered during their careers. The narratives collected from the interviews will be interpreted and analyzed using narrative and critical discourse analysis. The main object of this research is addressing the teaching challenges faced by Indigenous artists turned school educators.

Keywords: Intangible Cultural Heritage (ICH), Identity Transformation, School Educators, Folk Artists

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Introduction

In the early stages of art history, artists primarily focused on the artwork itself. However, within the context of postmodernism, artists increasingly view art as an event—a complex interplay between the artist, the viewer, and the social environment. This perspective has created a complex context that exists neither within traditional society nor within contemporary society, but rather encompasses multiple intersecting points. Postmodernism challenges the notion of art as a standalone object and instead emphasizes the interactive and relational aspects of artistic creation (Butler, C.2002). Artists now consider the context in which their work exists, how it is experienced by viewers, and how it engages with the larger social and cultural fabric (Smith T. 2019). The art event becomes a dynamic space where meanings are negotiated, interpretations vary, and the boundaries between artist, viewer, and society blur.

Intangible Cultural Heritage (ICH), mentioned on the Convention for the Safeguarding of Intangible Cultural Heritage (2003) by UNESCO, deserved more and more attention on recent years, as "considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development". From this perspective, indigenous art has the power to transcend boundaries, reaching beyond its traditional contexts and generate new meaning and value in various contexts. But what does it mean when the ICH and the practitioners depart from its original context and play a different role in this world? What obstacles and opportunities they encountered during crossing the boundaries? These questions are what instructed this study.

Based on the disciplinary perspectives of anthropology, ethnomusicology, and education, this paper mainly discussed the identity transformation towards some folk artists from the practitioner of ICH to school educators, explored the potential challenges and opportunities toward the ICH, the people and the school education.

Literature Review

1. Peripheral and Aboriginal Arts

Many research verified that the arising of decentering modernism makes peripheral arts more and more important, while some on this issue presents conflicting findings. Some scholar believed that all kinds of indigenous art and non-Western art such as developing countries are often come off as bit players in the master narrative (Mitter P. 2008). Kazushige K. (1994), for example, pointed that the striking economic development under way in Asia has taken a heavy toll on Asian ethno-cultures, reducing them largely to the modern mono-culture typical of Western countries and Japan. In the post-1949 era, Chinese scholars and musicians often view regional music, "difang yinyue" disparagingly as they attempt to establish a pan-Chinese musical style known as minzu yinyue or minyue (Lau, F. 2015). But another group of scholars aware of the importance of Aboriginal art (e.g., Fred R. Myers, 2002; George, J., & Dei, S. 1994). For instance, Fred R. Myers examines a series of complete events and transactions involving Bintubi art in central Australia from production to exhibition in the highest temple of urban art and points out that Aboriginal artists create "art with a clear purpose" for the urban world; Arnd Scheneider (2006) focuses on artistic practices in the appropriation of indigenous cultures, and the construction of new Latin American identities. Moreover, with the development, indigenous artists were involved in the expanding international art market, and their "group identity", which had been hidden by

'tribal or primitive art', was reconstructed". Thus, dualistic distinctions such as national/local, us/them, center/periphery are no longer viable and sufficient categories, but rather manifestations of the dynamic processes of "defining" and being "defined" (Bourdieu 1977).

Since the 1990s, art appropriation has become more prominent, especially in contemporary artists' appropriation of indigenous art and art from non-Western countries such as developing countries. China's non-inheritors, as inheritors and performers of indigenous art, have also redefined their identities in collaboration with contemporary artists (Qiu Zhijie, Tan Dun, Tan Weiwei and other artists have included non-inheritors in their works). From the breaking of the centralism of western music to the rise of all kinds of indigenous art in non-western countries, this is also the embodiment of postmodern philosophy and Decentering Modernism (Morphy, H. 2003; Mitter, P. 2008).

We can see that the research on indigenous art has gradually become unified from the initial debate, and more and more researchers have noticed the prosperity of indigenous art and done related research. However, limitations of their research do exist which mainly lie in the fact that they only debate the importance of non-Western art or realize that non-Western art is gradually crossing different contexts, but rarely mention the problems and challenges encountered by art in crossing boundaries.

2. Intangible Cultural Heritage

The emphasis on the aboriginal arts, the profound influence of Postmodernist philosophy and the booming of economy and society making efforts together, leading to the ICH crossing its' original context and bringing new meanings and values to the world. Arizpe, L. (2004) pointed that One of the most valuable contributions of the Proclamation of Masterpieces of the oral and intangible cultural heritage of humanity is that it preserves the integrity of meaning of each activity selected. At the same time, many researchers focus on the study of intangible cultural heritage across the context, which mainly includes intangible cultural heritage into tourism and intangible cultural heritage into schools.

On the one hand, some researchers discovered that Intangible cultural heritage gradually served as tourism product and bring economic benefits. Kim, S., Whitford, M., & Arcodia, C. (2021) explores the priorities of ICH practitioners in relation to the development of ICH as a sustainable tourism resource, by utilizing South Korea as a case study, and discuss the possibility of coexistence between ICH and tourism. Besides, Rodzi. et al (2013) give us a more comprehensive perspective between torism and intangible cultural heritage.

On the other hand, more and more research focused on the integration between ICH and formal/ informal education. For instance, Barghi, R., et al. (2017) pointed that due to the importance of education for sustainable heritage preservation, it is imperative to pay attention to how heritage is taught in the education system. Besides, Many researches verified the positive effect for the introduction of ICH to school education, including "Attentiveness to conscious cultural heritage contributes to the promotion of education"(Wang, C. Y. 2019); "the protection of cultural heritage is necessary for the protection of the national identity" (Gurel, D., & Çetin, T. 2017); fulfilling the educational goals of both intercultural education and teaching cultural heritage(Berti, F., & Zingari, V. L. 2019); although objectives also exist, for instance, Yalçinkaya, E. (2015) pointed that preservice teachers' interest levels on intangible cultural heritage are not sufficient. Their views on culture are generally favorable.

At the same time, the contemporary inheriting problem encountered by the ICH also be noticed and mentioned in recent research. Dimitropoulos, K.et al. (2018) believed that as the world becomes more interconnected and many different cultures come into contact, local communities run the risk of losing important elements of their ICH, while young people find it difficult to maintain the connection with the cultural heritage treasured by their elders. Simultaneously, Gürel, D.et al. (2019) also believed that technological developments cause young individuals to be alienated from national cultural values, that the conservation of such values is highly important for the existence of nations. Based on the phenomenon of intangible cultural heritage entering formal education in schools, some scholars have speculated that school education is a double-edged sword for ICH itself, for example, Aral. A. E. (2022) pointed that ineffective formal education can create ICH marginalization and render it institutionally non-functional.

Overall, although existing studies have conducted some research on non-material cultural heritage in the context of school education and analyzed its role and influence in school education, few studies have analyzed the opportunities and challenges faced by non-genetic inheritors after they entering the field of school from the perspective of non-genetic inheritors, that is the point this paper will explore and discuss.

Methodology

This paper primarily employs a qualitative research approach, focusing on 10 non-material cultural heritage inheritors from China as research subjects. Through interviews, field surveys, and classroom observation, it aims to explore the opportunities and challenges faced by ICH practitioners after their entry into schools. Subsequently, the study analyzes the implications of the incorporation of ICH into educational institutions for both itself, the practitioners, and the school education system.

1. Methods and Procedures

This paper employs three primary research methods: field surveys, semi-structured interviews, and classroom observations. These methodological approaches are rooted in Zelditch Jr.'s (1962) framework of three field study methods, which include participant observation, informant interviewing, and enumeration (or sampling).

Throughout the research process, we assume the role of a participant observer. The study revolves around 10 practitioners of ICH, spanning from the native context where ICH originates to the school environment. The field survey method is primarily applied in the native context of ICH, aiming to investigate how ICH is produced and inherited within its original context, the roles it plays in everyday life, and its methods of transmission.

The classroom observation method is primarily used after the transfer of ICH to the school environment, to examine how ICH integrates with the educational curriculum after its introduction into the school context and to observe the reactions of students.

Semi-structured interviews are conducted consistently throughout the study. We engage in two rounds of interviews with the 10 ICH practitioners, both formally and informally, with a one-year interval. The interviews aim to investigate the challenges and opportunities encountered by these practitioners as they transition from being folk artists to educators, how they adapt to the school education system, and their evolving roles.
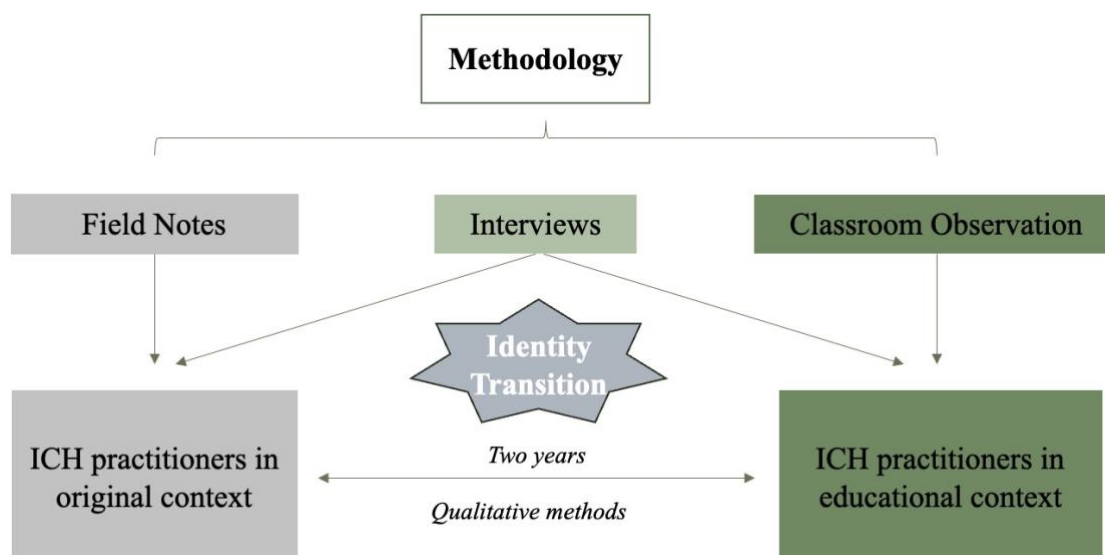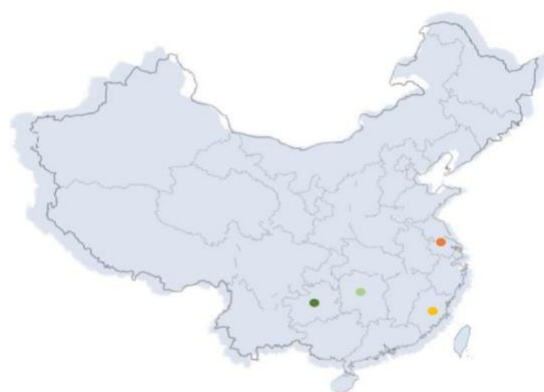
Fig.1: Research Methods and process

2. Participants

This research recruited 10 ICH inheritors from various regions of China. They had all transitioned from their original contexts and were invited to middle and primary schools to teach ICH as an educator.

Fig. 2: Participants relative information

Figure 2 provides an overview of the participants in this study. The ten ICH inheritors originate from various regions in China, including the eastern, central, and western parts of the country. Their expertise in ICH spans three major categories: Folk Art, Traditional Drama, and Folk Music.

In terms of their original living contexts, one participant hails from a provincial capital city, six from prefecture-level cities, and three from counties. All of them are currently teaching in

schools within their respective provinces. The schools where they teach are generally of high educational quality and have favorable economic conditions. 70% of the participants are teaching in schools located in provincial capital cities within their provinces, while the rest are teaching in prominent schools in prefecture-level cities. None of the ICH practitioners in the study are teaching in schools located in counties or rural areas.

Discussion

Through data collection and research, we have identified that while the phenomenon of ICH entering schools is an undeniable fact, it is accompanied by several inherent contradictions, which we refer to as paradoxes. A paradox is an idea involving two opposing thoughts or propositions that, no matter how contradictory they may seem, are equally necessary to provide more enlightening or thought-provoking insights into the truth that neither factor could adequately convey on its own (Harold A. Slaatte, 1968). In the context of ICH entering schools, the primary paradoxes revolve around practitioners' identity and educational purpose.

1. ICH Practitioners' Identity: Artists vs. Educators?

Identity is not something one possesses but rather something that develops throughout one's life (Beijaard, D., Meijer, P. C., & Verloop, N. 2004). In some degree, the concept of identity explains how the self is constructed through interactions with the environment. For ICH practitioners, when they move from their original contexts to the educational environment, the shift in surroundings can bring about confusion regarding their identity. They may continually question themselves: Are they educators or artists? Even though they have left their previous contexts and are now part of the educational discourse, they still grapple with defining their roles.

> *I've spent over a decade teaching as a master, and my disciples and I had a relationship that extended beyond just teaching and learning. We had many interactions in daily life, and often, I had only one disciple. Now, everyone calls me a teacher, but I no longer have disciples; instead, I have many students. However, I still don't know whether I should consider myself a teacher or an artist. If I see myself as a teacher, I lack any educational theory or practical experience. If I see myself as an artist, what I'm doing now isn't what an artist should be doing.*　　　　--Interview notes of the practitioner from Yangzhou city.

> *I don't fit the role of a typical teacher in school. They need to create lesson plans, prepare materials, make presentations, and participate in teaching workshops, but I don't have to do these things. I have a lot of autonomy. Consequently, I'm not sure about my identity. In the past, I thought of myself as an artist, but now I find it challenging to simultaneously be an artist and an educator. It seems like I haven't played either role effectively.*
> 　　　　　　　　　　　　　　　--Interview notes of the practitioner from Suzhou city.

Through interviews, it becomes apparent that ICH practitioners currently harbor doubts and confusion regarding their self-identity. They express the belief that it is challenging to be both an artist and an educator. On one hand, they have departed from traditional methods of education they used as heritage bearers (typically one-on-one, master-apprentice relationships), and they no longer need to rely on instrumental, utilitarian means like performances and rituals to make a living. This divergence distances them from the role of an artist. On the other hand, being within the school system, they lack formal teaching

qualifications and educational theory knowledge, preventing them from defining themselves as educators. This ambiguity in self-identity can lead to professional burnout.

2. Educational Purpose: Cultivate All-Rounded Students vs. Cultivate Professional Inheritors?

School education, particularly in the realm of arts education, aims not only to develop students' skills and techniques but also to meet their needs and foster their holistic development. Art education, in all its diversity influences the moral, spiritual, aesthetic and intellectual development of an individual and is essential for every person for their successful and fulfilling life in modern society. While in ICH transmission, although teaching activities exist, their primary purpose is often to pass down techniques, train the next generation of ICH inheritors, and enable livelihoods. This differs significantly from the objectives of formal school education, which are non-utilitarian. For instance, in the context of arts education, the main goal is to cultivate students' attitudes, values, and tastes while fulfilling their interests and hobbies (Elfland, A. D. 1974). Under such educational objectives, the curriculum and teaching methods are diverse, all geared towards the growth and development of students.

In contrast, in the transmission of Intangible Cultural Heritage, the sole aim of teaching is for disciples to master the craft, become outstanding artists, and make a living through their skills. When ICH practitioners entered the school context, they encountered difficulties in transitioning their teaching objectives, and these two sets of objectives are contradictory. The traditional, transmission-based ICH education involves each practitioner having only one or a few disciples, without a fixed timeframe for teaching. It primarily relies on imitation and guidance. To cultivate exceptional ICH practitioners, both the instructor and the disciple must invest significant time and effort because their livelihoods depend on it. However, when ICH education is transplanted into the school system, the educational goals begin to de-emphasize utilitarianism, as the ultimate purpose is not to train the next generation of ICH inheritors but to satisfy students' interests and cultivate their cultural confidence. The utilitarian and non-utilitarian goals are challenging to reconcile, leading to the paradox.

> *When I teach in schools, it's entirely different from teaching my disciples. In school, I lower my expectations for students and constantly remind myself not to train them as artists. But this causes a lot of confusion for me. For instance, when I want to lower my expectations for them, I'm also unsure if they can truly benefit from my teaching.*
>   --Interview notes of the practitioner from Longhui county.

This reminds us that ICH teaching across contexts faces a paradox in educational objectives, which can be perplexing for ICH practitioners. While the school education system leans toward the former set of objectives, the latter is still an expectation for ICH practitioners because they hope to cultivate disciples.

Conclusion

The tensions between these paradoxes have prompted profound philosophical reflections on transcending boundaries in the context of Intangible Cultural Heritage (ICH). These unresolved questions warrant deeper insights. Nonetheless, through the research presented in this paper, we have arrived at some affirmative conclusions. These include the opportunities and challenges presented when ICH practitioners enter the school system, and the corresponding recommendations.

1. Opportunities

Change Signifies opportunity. When art transitions from the exclusive stage to becoming a part of people's everyday lives, it can truly convey its infinite charm, influence people's thoughts and behaviors, infuse life with vitality, and emit a vibrant brilliance. The change in the identity of the ICH practitioners also means that the ICH is detached from its original field and is closely related to society and education, which has far-reaching significance for art education in schools, for ICH practitioners and for the ICH itself.

Enhanced Resources for Arts Education: Currently, as art curriculum contents are simplified and organized for instruction, the complex richness of expert knowledge may be decontextualized, frozen in time, and treated as an end rather than a means to student understanding of art and of themselves in relation to the worlds of art (Stankiewicz, M. A. 2000). However, ICH coins to represent living cultural expressions and practices (Alivizatou-Barakou, M., et al. 2017), coming from real situations and closely related to our life can bring new possibilities for contextualized teaching and enriching the teaching content of art education. When we introduce local and exceptional traditional Chinese arts into the curriculum, it helps school educational system creating a platform to broaden students' horizons, cater to their interests, and cultivate their cultural consciousness. ICH encompasses a rich variety of arts, while often being an amalgam of multiple arts, which brings innovation to the form of arts education in schools.

Career Enrichment for ICH Practitioners: For ICH practitioners, crossing boundaries can help address their survival challenges and enrich their careers. The change of environment makes them rethink their career and life goals, which will add new colors to their unchanging career. With the disappearance of the utility of ICH, many ICH practitioners are facing an even more difficult survival situation than in the past, as the artistic skills they rely on are gradually losing their instrumental significance in reality, except for their performative and ornamental qualities. However, the entry of ICH practitioners into the school field will provide them with new options. In addition, while the original identity of ICH practitioners gives them a relatively stable career, becoming a teacher often brings them a higher level of fulfillment and happiness. This transition might offer solutions to their livelihood concerns by opening new career opportunities and enriching their professional journeys.

Contemporary Preservation and Promotion of ICH: With the problem of preserving ICH of one country is becoming more and more urgent, using general education programs to transfer these arts and folk culture served as one of the solutions (Lovtsova, I. V., et al. 2021). The integration of ICH into school education not only promotes its contemporary inheritance and development, but also change its mode of transmission from elite to popular education. Teaching ICH in schools exposes more students to ICH, fostering their understanding, appreciation, and a love for intangible cultural heritage. It may even inspire active involvement in the preservation and development of ICH.

This blend of opportunities has the potential to positively contribute to the preservation and promotion of ICH, enhance the diversity of arts education in schools, and offer ICH practitioners a new path in their careers.

2. Challenges

Opportunities and challenges inevitably coexist, and the integration of Intangible Cultural Heritage (ICH) into schools brings both advantages and difficulties to school education, ICH practitioners, and ICH itself.

Exacerbating inequities in education: For school arts education, while it enriches educational resources to some extent, it may not fully meet the diverse interests of all students. Since ICH encompasses various forms, catering to every student's individual interest can be challenging and may affect educational equity to some extent.

Bring burnout for ICH practitioners: For ICH practitioners, the shift in their living context blurs their self-definition, potentially leading to professional burnout. Today, work is viewed as an imperative not only for socioeconomic well-being but also for physical and psychological well-being (Vondracek, F. W., Lerner, R. M., & Schulenberg, J. E. 2019). As we discovered in interviews, many ICH practitioners lack familiarity with educational theories, which can be overwhelming when they first enter school education. Furthermore, not all of the 10 ICH practitioners volunteered for schooling, and when it came to the reason of choosing to enter the school system, 60% said that the Ministry of Education and the local government imposed requirements that outweighed their own subjective wishes, which further side-steps the potential for burnout to exist when the identity of ICH practitioners shifts.

Weakening of intergenerational transmission: For ICH itself, the proliferation of school-based dissemination may weaken intergenerational transmission. In traditional ICH education, practitioners typically passed on their skills to their own children and chosen disciples through generations. However, the transformation into school-based education implies a reduction in intergenerational transmission.

3. Suggestions

Considering these challenges, several suggestions are followed.

Education for ICH Practitioners: Although ICH practitioners possess deep expertise in artistic skills, it does not necessarily mean they have a high level of education or knowledge in educational theory. Currently, theory and practice are separate and a view of theory as largely irrelevant had been carried through from college into the school and classroom (Day, C. 2021), which means that even professionally trained teachers suffer from a lack of teaching experience, let alone ICH practitioners who lack professional training. Therefore, to ensure the deep integration of ICH into the school education system, there should be efforts to enhance the education of ICH practitioners in educational theory and practice.

Selective Integration into Schools: The introduction and selection of ICH into schools should be done carefully and not blindly. Specific circumstances of the schools and students need to be taken into consideration to ensure effective integration.

Preservation of Traditional Transmission: While school-based promotion of ICH is thriving, preserving traditional modes of intergenerational ICH transmission is as significant as promoting its transformation. Traditionally, ICH practitioners often passed their skills on to their own children, and this mode still holds advantages.

Critical reflection on transcending the boundaries of ICH is not only necessary but also meaningful. This topic combines elements of music education and ethnomusicology, holding profound significance for school education, ICH practitioners, and ICH itself. The existence of paradoxes underscores the critical philosophical nature of this phenomenon. However, the presence of paradoxes should not deter us from advancing the trend of ICH integration into schools. What we should do is to amplify opportunities, mitigate challenges, and achieve a harmonious coexistence of traditional ICH transmission and school-based transmission.

Acknowledgements

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Unveiling Mood Classifications in Malaysia:
Analysing Code-Mixed Twitter Data for Emotional Expression

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Abstract

The fast rise of social media platforms has given academics unparalleled access to user-generated data, allowing for large-scale studies of public attitudes and moods. In a nation with such a rich culture as Malaysia, it is typical to see tweets written in Malay, local slang, and English. This language variation makes it more difficult to analyze emotions, especially given the need for labeled data required for supervised learning approaches. This study examines and categorizes Malaysians' mood expressions, mostly using code-mixing techniques discovered on Twitter. The study uses the Jupyter Notebook application to visualize and analyze a dataset comprising 2184 out of 2190 Twitter tweets after data pre-processing. The NRCLex Affect lexicon is used for both data analysis and emotion classification. The analysis reveals that approximately 50.9% of Twitter users were likely to express happiness, followed by 19.3% expressing trust, 10.9% expressing fear, 13.1% expressing sadness, 3.1% expressing anger, and 2.7% expressing surprise. The results are promising, as a relatively high level of accuracy was achieved even with a small initial labeled dataset. This outcome is significant when labeled datasets for emotion analysis are limited. Additionally, the research provides real-time analysis of emotions. The successful classification of mood expression in code-mixed tweets provides insights into Malaysians' emotional states, contributing to a deeper understanding of public sentiment. Understanding the prevailing mood is valuable in gauging public opinion, assessing social trends, and informing decision-making processes at both individual and societal levels.

Keywords: User-Generated Data, Language, Emotion Classification, Code-Mixing, Emotion Analysis

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Introduction

Social media is the most popular venue for sharing many facets of life, including emotions and feelings. With the rise of social media, emotions can now be expressed in writing, including status updates and posts that use punctuation, in addition to verbally and visually. The psychological and physiological phenomenon of emotion has multiple dimensions, including physiological changes, subjective emotions, cognitive processes, and behavioral reactions. It appears as a complicated state brought on by internal or external stimuli, profoundly affecting a person's perceptions and interactions with their environment (Brandy, 2013).

The primary emotions are contentment, trust, fear, surprise, sadness, disgust, wrath, and anticipation (Plutchik, 2003). These basic emotions are the foundation for many emotional experiences and are essential to how people explore and react to different circumstances throughout their lifetimes. An intriguing understanding of how people utilize online platforms to express their feelings and interact with others has emerged from research on emotional expression in social media. Social media status updates reveal a similar emotional profile to one's general emotional life across various emotions (Panger, 2017). Social media like Facebook and Twitter exhibit higher arousal levels than individuals' daily emotional experiences. Facebook posts were found to tend to be more positive expressions on average, while tweets tend to be more negative expressions (Panger, 2017).

Additionally, recent studies have shown the emotional contagion phenomenon, which shows how a user's feelings can affect those of other users in their social network. It could lead to the spread of both positive and negative sentiments on social media platforms (Lu & Hong, 2022). This occurrence emphasizes the important effects of revealing personal emotions online to other users, especially on social media platforms where both textual and visual content can be shared. Emotional expression is impacted by cultural norms and beliefs that emphasize group harmony and cohesion more than individual expression in collectivist countries like Malaysia. Open expressions of intense emotions may be viewed as disruptive or improper in a social setting; hence emotions are frequently expressed subtly and restrainedly. As a result, emotional expression is frequently more guarded and subdued out of a desire to preserve one's "face" or good reputation. People might be reluctant to publicly express unpleasant feelings like anger or disappointment, preserve their credibility, and maintain positive relationships with others (Mesquita, 2001). Social media has become increasingly popular for expression since its anonymity enables people to do so without being constrained by face-to-face encounters. Collectivist societies are more likely to use social media more frequently and openly express their emotions online (Alsaleh et al., 2019).

Social Media and User-Generated Data (UGD)

Social media now dominates our daily lives. It has both positive and negative outcomes. Additionally, social media can enable us to maintain relationships with loved ones, keep up with current affairs, support organizations and causes, and give people more influence. For example, social media can make it easy to stay in touch with people who live far away, share photos and videos, and chat live. It can also be a great way to stay informed about current events by following news organizations, politicians, and other thought leaders. Additionally, social media can promote businesses and causes by reaching a large audience with your message and building relationships with potential customers and supporters.

The vast attraction of social media platforms transcends geographical and cultural boundaries. Social media today significantly influences everyone's daily lives by promoting relationships, information sharing, and communication. In 2023, there will be 4,9 billion social media users worldwide. There are now 4.91 billion users of social media worldwide, which is a record high. By 2027, this figure is projected to rise to 5.85 billion. (Global Social Network, 2023). With 2,9 million monthly active users across the globe, Facebook remains the most popular social media platform. In line with global trends, Malaysia has enthusiastically embraced social media. It has a thriving digital landscape with a high internet penetration rate, contributing to social media platforms' pervasive adoption. 78.5 per cent of Malaysians were active social media users in January 2023. Compared to 2022, when roughly 91.7% of Malaysia's population used social media, this marked a fall of 13.2% (Global Social Network, 2023). Facebook continues to be one of the most popular social networking, communication, and content-sharing platforms among Malaysians. WhatsApp, a Facebook-acquired messaging application, is also wildly popular in Malaysia, functioning as a primary means of communication for many users. Instagram is widely used by MalWith a sizable user base, Malaysians, especially younger demographics, as a platform for sharing photos and stories, and interactions (2023, Statista). With a sizable user base, Twitter is a platform for public discussions, news updates, and prominent topics in Malaysia. Overall, the popularity of social media platforms in Malaysia parallels the global trend, reflecting the digital transformation of society and the increasing influence of social media on communication, information exchange, and social interactions. As technology evolves, social media will likely remain a prominent force in Malaysia and around the globe, requiring users and stakeholders to address the opportunities and challenges it presents.

Social Media and User-Generated Data (UGD)

User-generated data (UGD) is any text, data, or action created by online digital systems such as social media users. This content is published and disseminated by the user through independent channels and can have an expressive or communicative effect, either on its own or when combined with other contributions from the same or other sources. UGD can be used to improve customer insights by providing businesses with valuable information about their customers' needs, wants, and behaviours. This data can be utilized to enhance goods and services, create fresh advertising campaigns, and more effectively target consumers. Businesses can use social media, for instance, to survey client requirements and preferences or gather feedback on new product prototypes.

By enabling users to share their good interactions with a brand, UGD can also raise brand awareness. It might be a successful tactic for bringing in new customers and encouraging loyalty among existing ones. For instance, businesses encourage customers to review their products or services or to publish images and videos of their purchases on social media. Although there may be opportunities, UGD could also present hazards. The greatest danger is data privacy. Businesses must use caution while gathering and using UGD because it frequently contains personal data about specific people. Businesses risk legal consequences and reputational damage if they fail to protect the privacy of UGD. Misinformation is a danger connected to UGD. UGD can be used to disseminate inaccurate or deceptive information, which could be detrimental to society. For example, businesses could use UGD to create fake reviews or to spread false information about their competitors. Businesses need to be aware of the potential for misinformation when using UGD, and they need to take steps to verify the accuracy of this data. However, UGD can also be a tool for online bullying. When someone bullies someone online, generally by sending scary or threatening messages, this is known as

cyberbullying. Businesses need to be aware of the possibility of cyberbullying on their platforms because it can have catastrophic effects on victims. UGD via social media platforms may be a potent tool for businesses. Nevertheless, being conscious of such risks and taking precautions to reduce them is crucial.

Code-Switching

The linguistic landscape of Malaysia is characterized by its multi-racial composition, which has endowed Malaysians with the ability to converse in at least two distinct languages. This phenomenon of bilingualism and its concomitant linguistic flexibility have fostered the natural development of code-switching in both spoken and written discourse among Malaysians. The practice of code-switching is particularly pronounced in Malaysia due to its multicultural milieu. Recent research by Tan et al. (2020) has revealed that this linguistic phenomenon extends to online textual communication, further emphasizing its prevalence and importance in the Malaysian sociolinguistic context. Moreover, Malaysia's language policy, driven by its multiethnic and multilingual population, sets the country apart. Bahasa Malaysia, the official language, is complemented by English, which is mandated for educational purposes and serves as the second language of the nation.

The complex interplay of languages, such as Malay-English code-switching, is an area of significant interest, with its widespread use in formal and informal settings making Malaysia an intriguing case for the study of code-switching (Zulkifli & Tengku Mahadi, 2020). This linguistic landscape, as indicated by Treffers-Daller et al. (2022) in the available literature, presents a rich tapestry of language switching patterns, even in formal legal contexts. The advent of technology and the proliferation of social media platforms have further broadened the scope for linguistic communication, enabling individuals to engage in discourse on a more extensive scale.

A widespread misunderstanding is that Malaysian English is an "improper" rendition of the English language that makes communication difficult, particularly with native English speakers (Rahim, 2022). It unites Malaysia's multilingual speakers. Malaysian English is a strong, widely used variation of English throughout the nation, regardless of its format—spoken or written, formal or informal. Most Malaysians who speak English as a second language use Malaysian English, popularly known as "Manglish," a regionalized variety of languages with unique elements that vary in meaning, sound, and structure. It is acknowledged as a fresh variation of English, like the accepted language varieties spoken in Singapore, India, and the Philippines. With a distinctive blend of regional terms, pronunciation, intonation, and liberal use of the particle "lah" or "la," its informal variations are more frequently heard in casual discussions, store exchanges, and street interactions. This style is also called "rojak English," after the well-known Malaysian dish "rojak," renowned for its various ingredients.

In the part of this study (Zabha et al., 2019), a large lexicon classifier was used to experiment with sentiment analysis on Twitter users in Malaysia, and the accuracy of the results was assessed. It was determined whether the words in the Malay and English lexicons should be classified as positive or negative. For the English lexicon, the most frequent pair of nouns or pair of noun phrases that come at the beginning of a feeling is taken as samples of opinions, whether negative or positive points of view, and the most frequent sample in a positive opinion will be deemed a "positive word" and vice versa. For the Malay lexicon, Wordnet is used to rate the terms based on their meaning and synonyms, and the Naïve Bayes technique is then used to double-check the correctness of the Wordnet-awarded points. This study suggested

building a database of positive and negative terminology using a blend of English and Malay and using R to identify whether the attitude was positive or negative. The project aimed to create a cross-lingual sentiment analysis utilizing a lexicon-based methodology based on prior research. The technology combines the lexicons of two languages. After that, Twitter data was gathered, and a graph was used to display the results. The outcomes demonstrated that the classifier could extract the attitudes. This study is important for businesses and governments to understand how people feel about social media, especially in Malay-speaking areas. The other study (Kamble & Joshi, 2018) updates the best practices for identifying hate speech in tweets with English and Hindi coding. They utilize domain-specific embeddings to compare three prevalent deep-learning models. Employing a benchmark dataset of tweets with English and Hindi code combined, we conducted experiments and found that employing domain-specific embeddings results in a better representation of target groups. They further demonstrate that our models improve the F-score by roughly 12% compared to earlier work that used statistical classifiers.

The pre-processing methods used to normalize the noisy text, the most common performance metrics for Malay Sentiment Analysis (SA), and the difficulties for Malay SA have yet to be examined (Abu Bakar et al., 2020). The analysis of emotions in these code-mixed tweets presents certain difficulties. First, the language has a mixture of official and casual single-word terminology and multi-word expressions (MWE). Second, non-standard sentence structures are used since the constituent languages of the code-mixed text have diverse vocabularies and grammatical features. Thirdly, the number of labeled code-mixed datasets that can be used as training datasets is limited. Fourth, there are only so many resources for mood and feeling in languages other than English, especially for languages with several writing systems (Tan et al., 2020).

Our overall goal is to categorize each text message (tweet) into one of several emotion classes. Existing approaches can be divided into lexical methods and machine learning approaches. The dataset used for the experiments was the publicly available Malay and English emotion dataset, a collection of Twitter data organized into six files according to the emotion's happiness, sadness, trust, fear, anger, surprise, disgust, and joy. The tweets in this dataset are mostly in Malay and Malaysian slang and code-mixed Malay-English text. Details of the dataset's composition according to the different emotion classes are shown in **Table 1** and **Figure 1 shows** the rating distribution according to the different emotion classes.

Table 1: *Dataset's composition according to the different emotion classes*

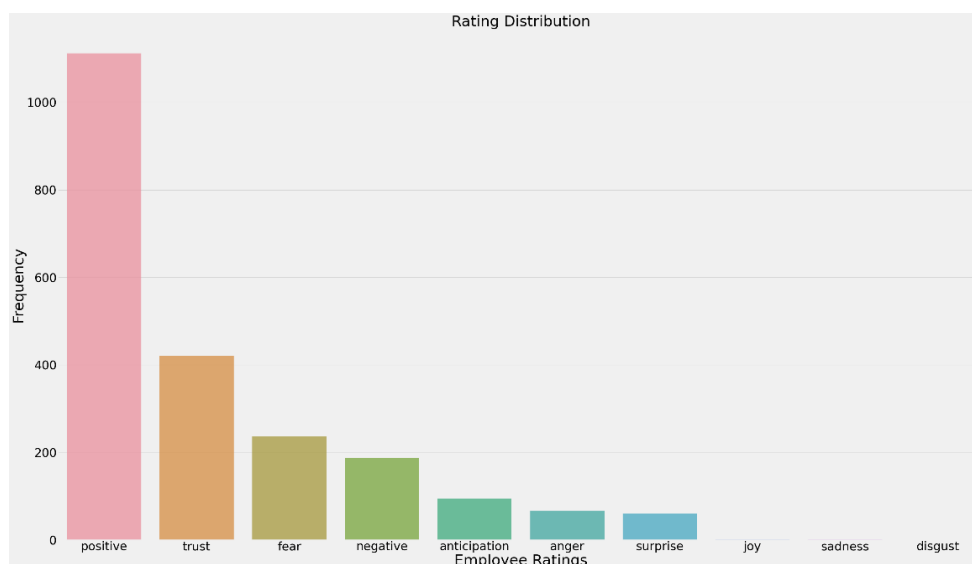| Emotion	No of Tweets
positive	1112
Trust	421
Fear	273
Negative	188
Anticipation	94
Anger	67
Surprise	60
Joy	2
Sadness	2
disgust	1
Total	2184

Figure 1: Rating distribution according to the different emotion classes

Conclusion

Based on the results of the data preprocessing techniques and the classification algorithm, the following conclusions can be drawn the emotion analysis of the Twitter dataset reveals the prevalence of different emotions among the collected tweets. Most tweets (approximately 1587) were classified as expressing happiness, indicating a positive emotional tone in the data. Fear and anger were less prevalent emotions, with 252 and 194 tweets classified under these categories, respectively. Sadness was the least prevalent emotion, with 151 tweets categorized as expressing sadness.

The application of clustering techniques in the classification algorithm has significantly influenced the distribution of emotional classes. The increases in the number of instances classified into each emotional class demonstrate the effectiveness of these techniques in improving the accuracy of emotion analysis. Clustering has likely helped capture underlying patterns and relationships in the data, leading to better emotion classification. From the emotion analysis insights, understanding the emotional content of Twitter data can provide valuable insights into the sentiments and feelings of users. The dominance of happiness-related tweets may indicate a generally positive sentiment among Twitter users in the analyzed dataset. On the other hand, the presence of fear, anger, and sadness-related tweets highlights that diverse emotional expressions are present on the social media platform. Emotional analysis can track public mood and opinions on various topics, including political ideologies, social gatherings, and prominent figures. Researchers can use this data to comprehend public opinion and make fact-based conclusions. In mental health support systems, emotion analysis can identify indicators of emotional discomfort or depression by examining user text input. It can assist in locating those who require more assistance and intervention.

In conclusion, the emotion analysis of the Twitter dataset demonstrates the distribution of different emotions expressed by users. The application of clustering techniques has contributed to significant improvements in emotion classification accuracy. These findings can offer valuable insights into user sentiments and have various applications in social media monitoring and market research. However, ongoing research and validation are necessary to continually refine and enhance the emotion analysis process.

Acknowledgments

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Cinematic Practices of Repetitions in "The Grudge" and "Ju-On: Origins" –Remaking Networks, Contexts and Building Taxonomy

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Abstract

Globalization processes profoundly affected the world economy and, consequently, film industries. Film remakes, among the most well-known forms of creative repetitions, became a norm, especially when approached by Hollywood. The scholarship usually associates remaking with the institutional practices of recycling previously established and financially successful trademarks. However, continuous releases of repeated film titles created complicated and hybrid forms. Various examples of how these forms intersect and even initiate remaking "cycles." This paper will argue how *The Grudge* (2020), directed by Nicolas Pesce, and the Netflix TV series *Ju-On: Origins* / 呪怨：呪いの家 (2020), directed by Shō Miyake, reflect recent changes in contemporary understanding of film repetitions. Both titles originate from identical source material and are familiar to their target audiences. Simultaneously, they recontextualize the source film, delivering relevant meanings to fit their alleged cultural environment while allowing extensive importations from the source, *Ju-On*-related and other genre titles. This complexity of meanings and references further blurs the boundaries between remake and other types of repetitions, with the latter posing an issue for building sufficient remaking taxonomy. This paper will deliver a formal and critical analysis of the selected motion pictures' aesthetical forms, contextual content and repetitive nature. The analysis of the case studies enables academic evaluation of the complexity of existing "multiplicities in film" (Klein & Palmer, 2016), "transmedia supersystems" (Kinder, 1991) and distinguishing anthologies from "networks" of film repetitions, research their content adjustments and value as well as the potential of building any context-anchored taxonomy opposed to the existing attempts summarized by the scholars.

Keywords: Film Repetitions, Film Remakes, The Grudge, Ju-On: Origins, Film Networks

Introduction

In 1991, Marsha Kinder argued on the nature of "transmedia supersystems of entertainment," using Teenage Mutant Ninja Turtles as an example, pointing to the fluidity of such systems to develop into various mediums (Kinder, 1991). Much later, in an interview with Henry Jenkins (Jenkins, 2015), she returned to her renowned work. Her core arguments about "transmedia supersystems" arise from the accelerating globalism, allowing corporations to expand overseas and further stratification of the information flow through various media, including texts, creative objects, and merchandise. However, despite their dynamism, these arguments have lucid institutional and industrial characteristics. Current media distribution has transnational, transmedia and intermedia qualities, including the reception of the target audience. Consequently, regarding film multiplicities, another term – "network" or "networks of film repetitions" – seems more reliable through its complex dynamism. Its application allows one to point out various released titles, how they interact with one another and affect the reception of the already released material, including the audience's reaction.

One of the most vivid examples of such "networks" is *Ju-On* and related film titles. Their canonical source material was released by Takashi Shimizu in 2002 under *Ju-On*: *The Grudge* title. It happened four years after Hideo Nakata's *Ringu* / リング hit the cinemas. The major Hollywood companies remade both films into *The Ring* (2002) and *The Grudge* (2004) under different modes of production: the former, in terms of Per Linell (Linell, 1998), actively "recontextualized" the source material while a more faithful and formal approach was used in the latter. Nevertheless, even minor adjustments in casting dramatically expanded the contextual depth of the 2004 remake. In this case, in this paper, both Takashi Shimizu's films *Ju-On: The Grudge* (2002) and *The Grudge* (2004) will be considered the source material.

Figure 1a: The poster of *The Grudge* (2020) displays various aesthetic references to the source film (hair, bathtub) (IMDbPro, 2020).
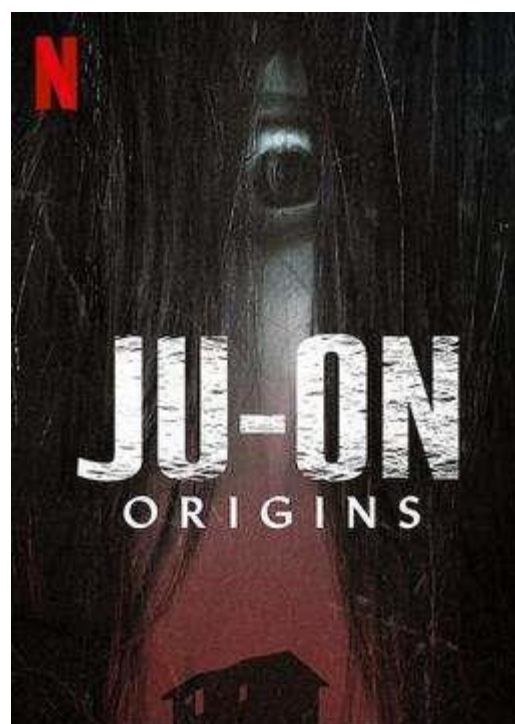

Figure 1b: The poster of *Ju-On: Origins* (2020) featuring the house and antagonist's gaze (Netflix Media Center, 2020).

Throughout the following years, more titles of *Ju-On* were released in the U.S. and Japan. Then, the interest of the U.S. creative industries in the Japanese-fashioned horror films gradually faded. The focus was shifted to other genres, super-hero movies and remaking of new themes. In Japan, the situation was the opposite: new titles in the form of further sequels, spin-offs and even a video game were released. Some of these titles referred to the aesthetical and semiotic qualities of other popular franchises unrelated to *Ju-On*, like Junji Ito's *Uzumaki* or technophobic implications typical for Kiyoshi Kurosawa's *Pulse* or *Kairo* / 回路 [Pulse] (2001) or *Ringu*-related films. Thus, the structure of the "network," being already complicated, was exacerbated by the release of the new titles: the U.S. indie film *The Grudge* (2020) and the Netflix TV series *Ju-On: Origins* (2020) (Fig. 1a and 1b).

The former was an attempt to reimagine previously released U.S. remake and its sequels, adjusting it to new horror genre standards while maintaining its connections with the Japanese source. The latter was instead a prequel TV series reimagining the entire concept of the story and borrowing from the previous instalments of the film network, a subgenre of the Japanese-fashioned horror and elevating the story to the next contextual level.

The sudden appearance of the two new distinct titles based on the same source material almost 20 years after its release raises several questions. First, how do these films fit in the *Ju-On* "mythology," and whether they are part of a film "supersystem" (Kinder, 1991). Second, how these remakes reflect the principle of fidelity to the source material, including contextual adjustments. Finally, the case studies of the titles enable the analysis of the chosen format of film repetition as a remake or any other, arguing for the possibility of drawing context-anchored taxonomy.

Analysis of these questions will allow film scholars and film creators to understand better the phenomenon of cinematic repetitions and practices, their transformation into more complex structures with a hybrid nature and the role of contexts. For that, the paper will deliver a short historical overview of the their aesthetic and contextual origins, conduct a visual, textual and contextual analysis of the *Ju-On*-related films and analyze their remaking value through their novelties of the target material and their relevance for their target cultural environments and audiences.

Ju-On: Conceptual Beginnings

The origins of *Ju-On* / 呪怨 title and related films are inseparable not only from the director's aesthetics of the first several instalments, Takashi Shimizu, but also Japanese kabuki theatre aesthetics.

Figure 2: An image of *Yotsuya kaidan* showing prominent aesthetical features: pale skin, long hair, white robe, a newborn child, – featured in
The Most Famous Story Of Japanese Horror – Yotsuya Kaidan (Ganesh, 2020).

The history of the franchise starts with the release in 1998 of two of Shimizu's short films, *Katasumi* / 片隅 [In a Corner] and *4444444444*. Each one depicted vengeful spirits, a lady and a small boy. In Japan, these vengeful spirits are called *onryō* / 怨霊 and are an integral component of *kaidan* / 怪談 [ghost stories]. They were usually portrayed as males or females wearing long white robes, having pale skin contrasting with long black hair with the primary focus on their deformity and gaze (Fig. 2). They originated from the kabuki theatre during the Edo period in Japan and were thriving in the nineteenth century to be later stigmatized as overly grotesque and outdated (Shimazaki, 2016). Nevertheless, intellectuals still reworked famous *kaidan* playwrights, reflecting more background of why the vengeful spirits were wronged. Similar approaches were used in various motion pictures based on *kaidan* narrative and aesthetics with the distinction between female and male *onryō*, with the former taking a dominant role in the genre. One of the more significant transformations with the *onryō* happened in the '90s and '00s when the villain archetype was incorporated into the themes of technophobia and social roles' dynamics in contemporary Japanese society. Takashi Shimizu was one of the artists who recontextualized *onryō* to display to the new audience his vision of the poignant social challenges like domestic violence, housing issues leading to a gradual erosion of *ie* / 家 [family / household], values as persistent and dreadful similar to an unbreakable curse of an entire society.

This vision was already manifested in his 2002 direct-to-video releases of *Ju-On: the Curse* and its sequel. The new motion pictures did not reference the director's previous short works, but the lineage can be traced through him and the producer Takashige Ichise, who would be a producer of various related titles.

In 2002, Shimizu's new creation, *Ju-On: The Grudge*, finally reached theatrical release and soon caught the attention of the Hollywood production companies. The aesthetics of *onryō* were novel and could potentially allure new audiences. A remake was shot in Japan and directed by Shimizu himself. Takashige Ichise remained the producer, sharing the position with Sam Reimi, a prominent U.S. director and the founder of Ghost House Pictures. The box office was favorable to the U.S. remake. However, despite Japanese aesthetics paving their way into the genre canon, the release of the third instalment showed signs of fatigue with the overproduction of Japanese-fashioned horror films. On the contrary, in Japan, new titles were gradually emerging. Even Takashi Shimizu returned to his creation only in 2009 when working on the Nintendo Wii immersive video game.

In 2016, Sam Raimi approached Nicolas Pesce after the release of his indie horror film *Eyes of My Mother* (2016) and made him a proposal to work on a new instalment of *The Grudge* to "reimagine" it for "modern audience" and maintain references to the original film (Feldberg, 2020). In Japan, before 2020, the last title released was a crossover *Sadako vs. Kayako* (2016) directed by another notable horror film director, Koji Shiraishi. One year prior, in 2015, Netflix started its video streaming service in Japan (Hosokawa & Omoto, 2015) as part of the strategic expansion to the Asian markets (Kunz, 2023). The arrival of a global streaming platform provided new opportunities which later were utilized by the long-time *Ju-On* producer Takashige Ichise.

Thus, two new projects were released. Despite their principal differences in the mode of production, release format, approach to the already developed storylines in the form of homage (*Ju-On: Origins*) or direct reference and even quotation (*The Grudge*), they share similar narrative elements, semiotics and aesthetics originated from Shimizu's film:
- The antagonists are vengeful spirits, or *onryō*, based on the archetype and aesthetics borrowed from the Japanese kabuki theatre, further reimagined by the Japanese cinema and incorporated into the subgenre of J-horror.
- Grounding the vessel of the curse to the house in the suburban area.
- Non-linear narrative techniques to reveal additional background details or override temporal connections between the main events of the films.
- The struggle of the particular female characters implying various social issues.

The Grudge: the Hybrid Form of Film Repetition

Speculations over the new U.S. instalment started circulating in 2011 (Miska, 2011). Only in 2017 did the production turn to its active phase when Nicolas Pesce was granted the director position of the new film (Fleming, 2017). However, the production suffered turmoil when Takashige Ichise filed a lawsuit against Good Universe Pictures for breaching the contractual obligations to include him as a producer of the new title with the subsequent fees paid (Stephens, 2018). The case was settled with Takashige Ichise being cited among other producers. The proceedings affected the film's release, moving its date to 2020 alongside the Netflix title.

Figure 3a. The introduction title of *The Grudge* (2020) in Japanese later transforming into the English one using cross dissolve effect (Pesce, 2020).

Figure 3b. The introduction title of *The Grudge* (2020) in English (Pesce, 2020).

Figure 4: The scene shows the investigation leads to Tokyo with audio commentary by the detective retelling some details of the curse from the source film (Pesce, 2020).

The Grudge does not try to conceal its connections to the previous titles and the source material from its very opening. The film introduction was shot in Tokyo and recreated the scene with the cursed house from the remake made in 2004. Part of the introduction reveals the opening film title in Japanese, 呪怨 / Ju-On, which cross-dissolves into the English

translation – *The Grudge* (Fig. 3a and 3b). There are also various solutions within mise-en-scène pointing to the source film, like the investigation board on the wall in the scene when Detective Muldoon listens to the audio tape explaining how the curse in the U.S. was traced to Tokyo (Pesce, 2020, 0:46:46) (Fig. 4). Another reference is visible in the scene when detective Maldoon watches security tape (Pesce, 2020, 0:50:38). The scene refers to the one from the 2004 remake when one of the minor characters notices vengeful spirit Kayako and runs away, and when local detective verifies the content of the tape (Fig. 5a). Similar scene can be traced back from the U.S. remake to the Shimizu's film (Fig. 5b). Nevertheless, the most striking similarity may be in noticed in the shower scene replicating the one from the source material (Fig. 6a and 6b).

Figure 5a: Detective Muldoon checking recording
(Pesce, 2020).

Figure 5b: Detectives checking camera recordings and later revealing the antagonist
(Shimizu, 2002).

Figure 6a: John Cho's cursed character is haunted by the antagonist in the shower
(Pesce, 2020).

Figure 6b: Megumi Okina's character is haunted by the vengeful spirit
while in the shower (Shimizu, 2002).

Apart from the mise-en-scène recreation, Pesce used reflections to pinpoint the presence of the vengeful spirits. Moreover, the narrative is non-linear – a token of the *Ju-On*-related well-known tradition. Finally, the aesthetics of the antagonists in Pesce's motion picture resemble Japanese *onryō*: long black hair covering the face and skin paleness. Though, similarities are limited to only one antagonist, young Melinda Landers, leading not only to *Ju-On* but rather Takashi Miike's *Chakushin ari* / 着信アリ [One Missed Call] and Hideo Nakata's *Honogurai mizu no soko kara* / 仄暗い水の底から [Dark Water] (2006) with subsequent U.S. remakes or even video game series *F.E.A.R.*

These references to other *Ju-On* titles and J-horror-styled projects were intentional. Furthermore, Pesce claimed that "it was important we didn't erase the Japanese stories, that mythos." Then, he added that he tried to utilize the curse as something like a virus, a direct homage to Nakata's *Ringu* (Feldberg, 2020). Direct quotation happened in one sequence mimicking the video game *Ju-On: Haunted House Simulator* (2009) (IGN, 2020). Altogether, the narrative, cinematography, various references to the source and other J-horror titles confirmed by the director prove that *The Grudge* is considered as a part of something bigger than just a title of a particular succession. It exists entangled in the canvas of U.S. *Ju-On*

remake, its sequels, Japanese *Ju-On* titles and J-horror films in general. At the same time, the storytelling of *Ju-On* is limited by the 2004 title without any substantial references to its sequels. Aesthetically, the film is connected to its predecessors, while from the storytelling standpoint, it is disconnected from most of the titles. Thus, the 2020th U.S. instalment reflects the duality of its approach to the source material. In a broad sense, it treats the whole franchise as its source material, incorporating some details into its story and aesthetics, which allows categorizing it as a part of a "network" of film repetitions.

The 2020 film also connects to the "network" through its contexts. For instance, while approaching Takashi Shimizu's source film, Valerie Wee identified various implied meanings, including the origins of domestic violence, patriarchic anxieties within the Japanese society related to the degradation of the traditional family institution and, in the case of the U.S. remake, criticism of female adultery and even fear of the Japanese women favoring foreigners to the locals (Wee, 2014).

In Pesce's film, various Japan-related contexts were omitted, leaving the general theme of domestic violence. Various reasons and details were added to pinpoint the minor and major grievances of the family members being the source. Although, the primary source of each family's downfall originated from the curse brought from Japan. It implies that apart from the internal family issues, like single motherhood, the U.S. family institution and society are generally vulnerable to external threats – a repeating of the 2004 remake's contextual semantics.

Pesce characterized his film as a sad family drama pointing to struggles within the family unit (IGN, 2020; JoBlo, 2020), with the curse being their outcome. The overall emphasis on the complications in the family institution is one of the main plotlines of contextual lineages between the source and the target film. Moreover, the remake was released in 2020 not only alongside the Netflix TV series but during the renaissance of the horror film genre, like works of Jordan Peele's *Get Out* (2017), Ari Aster's *Hereditary* (2018) and others. It tries to be within the trend of the "elevated" horror releases and erases almost entirely the stories of the 2006 sequel and the 2009 triquel. Consequently, the 2020 film can be labelled a reboot.

On the other hand, it can be categorized as a spin-off. The location is shifted, and the main characters while referring to the 2004 remake as if the events of the sequel and triquel happened simultaneously, though without any direct references except the investigation board (Fig. 4). However, the director and the actress Tara Westwood stated multiple times that they considered the idea behind the film was to create something new rather than copy previous material and to ensure the final result would be something unique and separate from other titles (Bastianello, 2020; Dixon, 2020). Other interviews show evident hesitation to mark *The Grudge* as a remake or even a reboot, the labels usually used by the media outlets. These statements seem understandable, originating from the awareness that the audiences and critics may treat a remake as something inferior to the source material, a common notion in popular media, even towards one artistic medium to another (Thompson, 2003).

Figure 7: One of the first lines in the end credits mentioning the source material (Pesce, 2020).

Thus, categorizing the 2020 film may seem elusive. More ambiguity arises from the existing scholarship taxonomies. If Michael Druxman's or Harvey Roy Greenberg's remake taxonomies were applied (Verevis, 2006; Heinze & Krämer, 2015), Pesce's film should be considered a remake at least because in the end credits Takashi Shimizu's *Ju-On: The Grudge* is cited as a source film (Fig. 7). Using their criteria will be insufficient to define Pesce's film because it incorporates a wide variety of references to multiple titles using source material as a starting point. It also combines various elements from other forms of "film multiplicities" (Klein, 2016). Altogether, Nicolas Pesce's *The Grudge* cannot be categorized as a single form of film repetition. It is rather a hybrid form, incorporating remake, reboot and spin-off features. Additionally, it is unlikely to use contextual qualities as a single criterion when formulating a taxonomy.

Ju-On: Origins: Japanese Society through the Lens of Conventional J-Horror

Ju-On: Origins is a TV series produced by NBC Universal Television, the U.S. company, and W Field, located in Japan. The series was released on the Netflix streaming platform amid the COVID-19 pandemic on July 3rd 2020. It was not the first collaboration between the production companies. Earlier, they worked together on two *Ju-On* titles: Masayuki Ochiai's *Ju-On: The Beginning of the End* / 呪怨: 終わりの始まり (2014) and *Ju-On: The Final Curse* / 呪怨 -ザ・ファイナル- (2015). Previously mentioned Takashigi Ichise produced both motion pictures.

The script was prepared by Hiroshi Takahashi, the scenario's author for Hideo Nakata's *Ringu*. He offered directing to Shō Miyake despite the protests of the latter being a non-horror film director (Cinema Today, 2020). During the work on the TV series, he relied upon his own experience and style (Tsukinaga, 2020), his feelings about Takashi Shimizu's version of *Ju-On* from 2002 and 2004 (Cinema Today, 2020) and Japanese horror classics in general (Komatsu, 2020).

Changing the medium to the TV series extended its length: the source film of 2002 was 92 minutes long while each episode, on average, was around 25-30 minutes, leaving the TV series' overall length to more than 150 minutes. Fewer time constraints enabled the simultaneous operation of the multiple characters and timelines. The overall story covers the period between 1998 and 1997, which could have been problematic with the traditional

theatrical release. This wider time frame contains minor details of disasters in Japan in the form of news reports: murders, child kidnappings and others. These tiny incidents pile up, transforming into a controversial theme of the entire Japanese society being cursed and the haunted house as one of the pieces of the series of national tragedies.

The extended time frame also allowed to show character development who changed over time, influenced by the curse-related circumstances. For instance, Ririka's character, Kiyomi Kawai, underwent a dramatic transformation after visiting the house. Her character encapsulates various contextual references to Japanese women-related social issues: from bullying and rape to involvement in sex labor and drug addiction. These issues are the focal point of various filmmakers who try to raise attention to the worrying developments which affect the conventional understanding of femininity in Japan. One of them is *ryosai kenbo* (良妻賢母), literally "good wife, wise mother" – an integral social principle in Japan (Wee, 2014). Violation of such a principle is used to justify the curse emergence in film. Alternatively, the insistent utilization of the theme reflects fears of the decline of *ryosai kenbo*, and its transformation into something threatening to the Japanese society. Thus, the tragedy of *Ju-On*'s Kiyomi is not only in her personal, lasting drama, mirroring the tragic incident in the haunted house, but also in her failure to fulfil the expected role of a Japanese woman. Consequently, such failure, together with the minor news reports, is generalized as the collective failure of an entire society.

Other female-related themes include single parenthood, kidnapping of minor girls, domestic violence, adultery and others. They can be traced to another Japanese concept – *ie* (household / family). This concept is a cornerstone of Japanese society and is repeatedly used in films, literature and even political debates (Kuwayama, 2001). Almost all characters' tragedies in the TV series happen with their families in and out of the haunted house. Together with *ryosai kenbo* implications, these incidents are accumulated to reflect the national tragedy of the downfall of the core family concept, which is not just a failure of society but a threat to its existence. The complexity of the applied and implied social meanings is scaled higher than in *The Grudge*.

Similar to Pesce's film, it is unlikely to draw contextually-based taxonomy. Thematically, the TV series uses other *Ju-On* titles but expands them and adds more details by fully utilizing the advantages of the medium. The latter also enables more obscurity of temporal connections between events in a much more vivid fashion than in Shimizu's films. As a vessel of the curse, the house exists outside usual time boundaries, encapsulating all its victims, allowing those who perished to re-appear in different timelines. The source films utilized a more simplified approach, dividing the film into several parts anchored to the specific characters. Thus, contextual meanings between the source and target material as the only criteria are insufficient for drawing concrete taxonomy qualities.

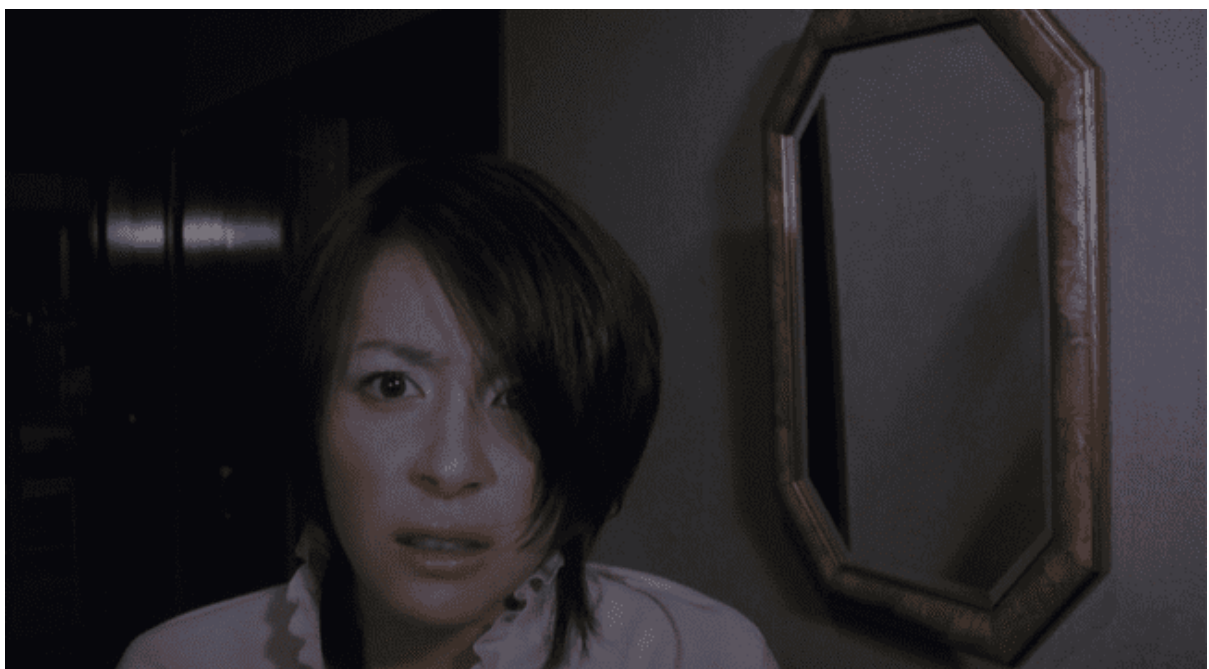Figure 8a: Kiyomi passes by the mirror in the haunted house in *Ju-On: Origins*, episode 2.

Figure 8b: Mirror played an important role in the ending of *Ju-On: The Grudge* (2002).

Figure 9a: Facial expression of Kai Inowaki's character in *Ju-On: Origins*, episode 2.

Figure 9b: Yuko Takeuchi's character found dead in Hideo Nakata's *Ringu*.

Figure 10a: After the murder, the phone rang, which symbolizing enclosing fate of the character – an indirect to Hideo Nakata's *Ringu*.

- Figure 10b: In Hideo Nakata's *Ringu,* ringing phone was used to point out the start of the countdown before the character perishes – an indirect technophobic narrative element pointing to overdependency on the communications means.

As for the nature of *Ju-On: Origins*, it reuses established themes and cinematography of previous films. For instance, Kayako is not an antagonist, but a similar-fashioned passive spirit is presented. Toshio is replaced by the mysterious Toshiki, and is somehow related to the curse. TV series persistently uses various J-Horror mise-en-scène elements like mirrors (Sakamoto & Yamaguchi, 2020, episode 2, 0:03:30) (Fig. 8a) and mirror-like objects (Shimizu, 2002, 1:23:49) (Fig. 8b), *Ringu*-linked facial expressions of the dead (Sakamoto &

Yamaguchi, 2020, episode 2, 0:15:12; Nakata, 1998, 0:20:24) (Fig. 9a and 9b) and indirect technophobic references (Sakamoto & Yamaguchi, 2020, episode 4, 0:14:57; Nakata, 1998, 0:29:11) (Fig. 10a and 10b). The horror of the TV series is reflected not through the visually unpleasing graphics, special effects or jump scare but through the gradual rise of mystery and the entanglement of narrative connections leading to the haunted house. The slow pace plays the audience's expectations and anxieties, another link between the show, previous titles and J-horror traditions in general.

Mentioning the source film only in the end credits should not be puzzling while identifying the nature of the TV series: both source and target material reflect identical cultural environments and recreate a relatable atmosphere. Numerous references to the previously established through stage design, narrative style, thematic qualities, and story details confirm *Ju-On: Origins* to be part of the *Ju-On* "network" of film repetitions. Moreover, following Rüdiger Heinze and Lucia Krämer, TV series could be called a hybrid term "premake" (Heinze & Kramer, 2015) – a combination of prequel nature and remaking practices.

Conclusion

As Bliss Cua Lim pointed out while exploring Asian horror films, this genre is relatively cheap and utilizes a universal feeling of fear (Lim, 2009). Nicolas Pesce's *The Grudge* and Shō Miyake's *Ju-On: Origins* Netflix TV series share many similarities. They are not blockbuster projects with limited budgets. Both, released in 2020, are stylistically distinct productions approaching similar source material through different mediums. The directors knew the source before the production (JoBlo Celebrity Interviews, 2020; Dixon, 2020; Cinema Today, 2020).

However, the outcome varied. Public reception was more in favor of the Japanese-produced TV series rather than the feature film, especially among the audience in Asia. The reception does not affect the analysis of both projects through the scope of the "network" of film repetitions: they both are integral parts of the *Ju-On* international franchise and actively adopt numerous elements from it and other J-horror films. Introducing the franchise to the TV medium provided additional resources and development opportunities.

Another prominent similarity is that they are hybrid by nature, combining elements of various film multiplicities. The variety of media and their development enabled the filmmakers to tell stories through various mediums and affected the nature of remaking. It is possible to trace elements of remakes, prequels and spin-offs in one title, which can be advantageous when utilizing various techniques to pay homage to multiple sources and adopt details from other media to appeal to their loyal audiences. On the other hand, such complexity and ambiguity of links and the nature of film multiplicities may be an issue, for example, when drawing contextually-based taxonomies.

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Resee the Beauty of the Temples:
A Case Study on Performance in Front of Temple by a Children's Theatre Workshop
Combined an Oral History Story Theatre as an Example

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Abstract

Religious buildings worldwide, including temples in Taiwan, have utilized religious legends, myths, and classical literature to teach people in an expression of art, culture, and humanity. With globalization, people have gradually forgotten the art, education, and entertainment contexts of temples. This study adopted that the temple as a museum and explored whether a teaching activity that involves public drama performance can facilitate people's understanding of diverse cultures in temples. Using a 3 days theatre workshop for children that played the stories from the painting on the walls in the temple, and collecting the oral history stories from the community and made it as a story theatre played by professional actors, and then combined these two types of performances as a program in front of the temple. The results indicated that incorporating the stories from the temple into the workshop as a drama performance could help children and the community gain a further understanding of temple decorations and arts. Moreover, professional actors playing with children could be as a model learning for children and enable the audience to experience the culture contexts and diverse values of temples, to resee the beauty of the temples with new vision.

Keywords: Story Theater, Temple, Theatre Workshop for Children, Oral History Stories

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Introduction

Religious buildings around the world use a diverse array of materials to imbue religious narratives, myths, classical literature, and more, such like the church in Europe, and the temples in Taiwan. These artistic expressions in Taiwan's temples, including calligraphy and paintings, retell tales from classical literature and showcase figures like those from the "Investiture of the Gods", "Romance of the Tree Kingdoms", and "The twenty-Four Filial Exemplars". In the early days, these temples not only served as places of ancestral veneration and solace for departed souls but also fulfilled roles in education and entertainment. In the festivals, temple custodians would orchestrate performances of traditional opera, and puppet theater to commemorate the festivities. These performances played a role in fostering community and other such social connections. However, amid the ongoing wave of globalization, the original functions of art education and entertainment – within these spaces have gradually faded from collective consciousness.

If it possible to have a theatre activity for children that narrative the art stories of the decorative art, to ask people reseeing the temple of the beauty?

Research Questions

Recognizing this, I envision a harmonious fusion between the stories intrinsic to temple decorative art and engaging children's theatrical activities. This envisioned integration extends to live performances held in proximity to the temple, fostering a dynamic interaction between the artistic narratives and the physical space they inhabit. Therefore, this study treats temples as museums, using the concept of museum theater, and the drama education, children cognitive. We design a 3-day children theatre workshop that work around a temple and wonder to know the question below:

1. How to design a children's theatre workshop that connects with the temple of decorative art?
2. How can the performance design of theatrical events enhance the understanding and interest of the participating people in the decorative arts of the temple?
3. The difficulties and challenges faced in the implementation of activities.

Literature Review

For drama education and creative drama, "Fun" is the key, that Ward Winfred emphasized, because in a drama game could empower the participants to release the mind during the game, and because of it, the participant could feel free, and start to try do something fun. She manure 6 values of drama game, such like: 1.Experience in thinking creatively and independently. 2.Practice in strongly motivated social cooperation. 3.Opportunities to grow in understanding people who have a different viewpoint from themselves. 4. Controlled emotional release, which every child needs. 5.Experience in thinking on one's feet, and expressing ideas clearly and fearlessly. 6.Fun. (Ward, W.，1952：1-2). In the end of the values, she wrote "just plain fun!" Therefore, the participants can get the power from the game, and the fiction structure in the game, participants can use his own thinking and mind to make decision and act, but in a safe atmosphere, and after the game take the real experience out of the game in his life.

Drama games are fun, because the dominance of the game can help the participants to achieve physical and mental liberation and emotional expression in the process. Participants

are empowered by the unspoken rules of the game in the process, so they can flexibly make decisions and actions with their own ideas or judgments in the hypothetical framework of the game, and then discuss cause and effect with the group to gain practical experience acquisition. Therefore, when the leader structured the children's body creativity workshop, "fun" was the core focus of the entire lesson plan design.

And the social cultural scholar Lev Semenovich Vygostsky also pointed out that Children's learning and participation through social interaction can help them actively participate in the environment. These common activities help internalize the thoughts and behaviors of the society in which they live, making them a part of their own life context. Besides he also point out that The Zone of Proximal Development could give the learner some support, they could do it well and achieve the objective.

Summarize the basic theories of the above scholars, drama is a process that can create a fiction problem to allow children to solve it with their own experience. Performances in from of the temples can help children in age of 7-11 engage in social interaction. Basic of this, we design a three-day course for children between age of 7-11.

Method

This study employs a case study research approach to investigate the efficacy of the program, utilizing quantitative data obtained from questionnaires to gauge the sentiments of both children and audiences who witness the performances. The research steps and sequence are divide into 4 phases: 1.Preparation, 2.Development the activity, 3.Collation of information, and 4.Conclusions. I am both the course designer and the spectator that observe children's' learning, and the audience reaction in the course and performance.

1.   Preparation

• *The Course Design*
This course is structured into two distinct segments: the unified group session and the small group workshops. The Unified Group Session focus on the training of body creativity, the small group workshops focus on the training of the story imagination. The performance that children played is mainly based on the painted stories in the temple.

• *The Story Performance Setting*
The choice of story dramatization should align with the interests and inclinations of the young performers, I choose two famous traditional tales, one is "Chang's Rushing to the Moon" and another one is "One meal and Thousands of Gold".   "Chang's Rushing to the Moon" is a story of moon festival in China. It tells that a woman called Chang flied to the moon after taking the pill for escaping her rude husband; "One meal and Thousands of Gold", is a story about that a man whose name is Han Yu. When he was young, he was very poor, and an old lady gave him food to support him to study. Few years pass, Han got an official job, and became rich, so he went home, and gave a lot of money to that old lady.

• *The Professional Actors Participating*
And during the course, we used professional actors joined the rehearsal and performance to support the act of children. Because performance in front of the temple is the open field, the audiences are free to enjoy the play, they can choose stay or leave anytime. Therefore, if the performance can't catch the eyes of audience at begging, it's hard to collect the audience

again, so the actors are the key to see if the play is successful or not. Furthermore, the story that actors act is re-create from the life that the community residents, we make this performance as an oral history theatre that belongs this community.

- *About the Performance Area*

We choose Mazu-lou temple as a stage, is not only it was in Tainan City since 1752, an old architecture, but also there is a ground in front of its building, the size just fit as we could play as an experimental theatre. for our little actors and the audiences, and Mazu is a sea goddess and she is a common belief in Taiwan. People believe that she could protect those people who work at sea and safe them home.

2.   Development

This is the course we play during the days. We warm up our body ever first class, and go to the temple together. Than find out the story, and analyze it. So in these 3 days we work together as a theatre group nearby the matzo-lu temple community, make the props, have lunch together, and rehearsal in front of the temple.

- *About the Oral History Story*

I interview the resident in this community, and rewrite their story as the story-theatre, and performance out.

3.   Collation of Information

After the performance, we collect 11 copies of questionnaire feedback for children's, 42 copies of questionnaire feedback for children's, we ask 9 questions about the workshop, the red words shows that they think this workshop did help them to know the story and change the impression of the temple.

- Have you ever join this kind of drama workshop?	- Yes 55%; None 45%
- Do you like this workshop?	- Like 82%; Soso 9%; Dislike 9%
- Which activities you like most in this workshop?	- Creative drama game 34%; temple tour 7%;lunch time 10%;rehearsa 34%; performancing 14%
- How do you think the timing of this workshop?	- Just ok36%; too long 0%; too short 64%
- Before you join this workshop, what's your impression of the temple?	- A place for pray 47%; a place for fun 13%; a place for visit 33%; strange 0%; full of god and ghost 7%; other 0%
- Did small group working help you to understand the story that you perform?	- Yes 91%; Soso 9%; None 0%
- Is it helpful for you to understand more about the story that you performance?	- Yes 82%; Soso 18%; None 0%
- After this workshop, could you speak your way to tell the story?	- Yes 55%; Soso 27%, No 18%

• After this workshop, did you change your impression of temple?	• No 9%; Yes 91% • ***If your answer is yes, please fill the questions about the new impression of temple below*** • Full of story, like the story book 26% • Full of crafts 21% • A place for fun 21% • A place for peace 32% • Other 0%

For the audience, most of them also change the impression, they think it help people to know the community more, and feel more closer in this place.

• **Do you like this kind of performance ?**	• Like 95% • Soso5% • Dislike 0%
• **Which part you like mostly?**	• The Matzu Lu temple 36% • Children game 24% • Love story in the temple 17% • The memory in childhood 24%
• **Is it help you to know this community?**	• Yes 93% ; soso 5%; No 2%
• **After this performance, do you feel more closer in this place?**	• Yes 90%; Soso 10%; No 0%
• **Would you pay more attention to enjoy more in the temple, after this performance?**	• Yes 93% • Soso 7% • No 0%

Besides, comparing the feeling that audiences enjoy the performance before and after. Before the performance, they think temple just a place for pray, but after they think it's a place for emotion, and culture.

• **What did you think, before you enjoy this performance**	• No thinking 6% • A place with god and ghost 1% • Place for pray peace 34% • Place for fun 2% • Place for visit 14% • Place for storytelling 7% • Place for emotion 19% • Place for culture 16% • Other 1%
• **What do you think, after you enjoy this performance**	• No thinking 0% • A place with god and ghost 1% • No thinking 0% • A place with god and ghost 1% • Place for pray peace 14% • Place for fun 5% • Place for visit 8% • Place for storytelling 19% • Place for emotion 29% • Place for culture 26% • Other 0%

Conclusions

• *For Children*

"FUN" is the main point in this case. Because for children, it can stimulate children's imagination, express their own ideas naturally, and integrate them into creation, because of the atmosphere. Therefore, we discuss the play, children share their opinions, and thinking in the story. For example in the group of "One meal and Thousands of Gold", they naturally added the issue of water resources protection into their lines during the performance. And the group of "Chang's Rushing to the Moon", they put the bulling issue in their play. Besides, for the prop using, children used the same blue cloth, but in different role in the play. The used the background as a prop to imagine the story and used it as the river.

• *For the Audience*

We use role play with audience instance of telling how to appreciate the art in the temple, and after the performance, some audiences respond that they finally know what's story on the roof of the temple, and begin trying to really appreciate it.

• *About the Future*

Conveying how to appreciate the traditional art is a good way for people to know where we are from. But how to determine these public arts is importance in a good convey, so that people would like to take look of them naturally, is the challenge in this case. So that, in the design of courses and performances for people could accept these naturally is the purpose in this case.

I hope that this sharing can make more people understand the value of culture in their lives, see not the superficial beauty but the deep cultural meaning behind it, and allow the beauty of temples to be seen again.

Thank you to all the staff, students, audience, and my beloved children who participated in the performance.

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Digital Computer Technology on Traditional Architectural Decoration Design of Guangfu Windows

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Abstract

Guangfu traditional architecture is one of the representatives of traditional architecture in Lingnan area of China, with a long history and unique architectural style on the buildings. The windows of traditional buildings in Guangfu make the interior space design of traditional buildings to appear rich in connotation and innovation in the regional culture of Guangfu. The architectural designers of Guangfu have always used the decoration of windows as the carrier of cultural symbols, euphemistically and implicitly conveying the beautiful meaning and enriching the culture of Guangfu. With the global development of digitalization and science, scholars and designers are constantly updating the cultural heritage research and practical application of traditional architecture in Guangfu. However, the cultural information and data demonstration about the window in the traditional architecture of Guangfu have not received special attention in the current design and research results, hence, part of the cultural heritage of Guangfu has gradually lost its inheritance. This paper attempts to analyze the cultural theory of traditional window of Guangfu and the current window design application cases, with the use of digital and scientific concepts, including computer visualization technology to establish a digital archive platform, to achieve the sustainable protection of the window cultural heritage of traditional buildings in Guangfu. This paper summarizes the methods of knowledge inheritance and knowledge sharing, inherits and develops Chinese traditional culture extensively, and provides new ideas for the protection and research of regional culture.

Keywords: Guangfu Traditional Window Architecture, Window of Guangfu Culture, Window's Digital Archive Platform, Window Culture Inheritance

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1. Introduction

Window is one of the important components of architecture, it is an important means to create and connect the interior and exterior space of the building, outside could affect the architectural shape, inside could affect the architectural space, at the same time, window is an important medium to introduce light and wind into the building, an important element affecting the sensory comfort of human body.

In different regions, there are different building types due to the dissimilarity of historical periods. Thus, the windows often reflect the regional climate characteristics, architectural culture, economic environment and technological development level. Windows in residential buildings not only play a breathable role in function, but also serve as a variable transition interface between indoor and outdoor buildings.

In terms of aesthetics of architectural decoration, the opening and closing of window sash and permeability create changeable visual effects, which also play a breathable effect that create permeability. The cultural development of the decoration culture of Guangfu residential buildings could not be separated from the characteristics of decorative art of windows, carrying the architectural spirit, which is realized through symbolism and metaphor. For a long time, Guangfu culture is characterized by tolerance of Chinese and western artistry, times, science, regional culture and humanistic spirit. Under the background of globalization in the era of science, construction and trade, the development process, construction process, new technology and practicability of Guangfu residential buildings have been continuously optimized, and the design and application of traditional residential buildings together with architectural decoration have been greatly updated and protected. However, the development of the decorative application of industrial residential buildings also exposed the modular architectural renewal and protection and new architectural design, unified the design style of Guangfu residential buildings, carrying the traditional architectural decoration culture of Guangfu gradually replaced by the modern industrial architectural style, thus causing the residential buildings of Guangfu to lose their local memory.

In recent years, the academic research on the traditional window culture in Guangfu, published in China tend to focus on architecture, and climate, for example, in the paper on the decoration art of doors and windows in Guangfu traditional architecture by Feng (2020), a targeted study is conducted on the window structure of traditional Lingnan buildings. Another study by Tang Guohua, an architecture expert at Guangzhou University, his research of Hot and Humid Climate and Traditional Architecture in Lingnan, has made a corresponding study on traditional doors and Windows in Lingnan from the perspective of their functions and combined with the climate characteristics of Lingnan (Tang, 2005). The content published internationally focuses more on the inheritance and application of Guangfu window culture.

Yi (2019) in 'The Development of Decorative Art in Lingnan House Garden in Macau -- Taking Lingnan Oyster Shell window and Manchuria window as examples', had analyzed the inheritance and development of oyster shell windows and Manchuria windows in Lingnan, Macao, and gave suggestions for protection by analyzing the architectural art of Zheng Family Mansion, Lu family mansion and folk houses in Xingfu Street, Macao. Meanwhile, Ying, et al. (2022) studied on Extraction and Application Standard of "Red" Color Model in Cantonese Color windows, aided by computer software, had analyzed and determined the color of traditional Cantonese window, and establishes a set of standards for the application

of color, so as to attract more scholars' attention to this endangered intangible cultural heritage and discuss its future development.

2. An Analysis of This Concept

2.1 *Cultural Heritage Needs to be Passed on and Protected in a Diversified Way*

Since the Venice Charter in 1964 proposed the protection of historic buildings, the concept of heritage protection has gone through several stages of development (Collaboration, 2nd International Conference of Architects and Technicians of Historic Sites, 1964). Nowadays, people's concept of heritage preservation not only needs to investigate the real value of architectural history, but also needs to protect the continuity of the original social network and living structure. Guangfu window is an important part of Guangdong traditional culture and a feature of Guangdong architecture. Through scientific and technological means, Guangfu window culture could be introduced to more people and promote cultural exchanges and integration.

Using the information medium of computer could help people to better understand, preserve and inherit the historical and cultural value of Guangfu window. It promotes the development of traditional architectural culture and brings practical and specific effects to the design industry, such as information resource classification, improving the knowledge efficiency of communication, learning and application of the window, the promotion of traditional architectural research paths and methods involving computer vision technology. Through digitization, virtualization and other technological means, it could make people more convenient to understand Guangfu window culture, and could compare and communicate with other cultures around the world, so as to promote the diversified application of culture.

2.2 *Digital Preservation of Cultural Heritage is Prevalent Around the World*

Denmark has provided a global reference for the digital protection of cultural heritage. Touching on the VILLUM window Collection, the world's first window museum, founder Lars Kann-Rasmussen decided that each window represents the cultural history of the local area and should be recorded and shared (Rasmussen, 2006). The Museum is a comprehensive physical collection of window data on the technology, craftsmanship and historical examples of the development of windows, and currently houses about 300 historical windows dating from the 17th century to the present day. Detailed data is organized and stored in terms of size, production date, frame material, type of glass or "panes", type of opening mechanism, specific hinges or hardware, and others to mention.
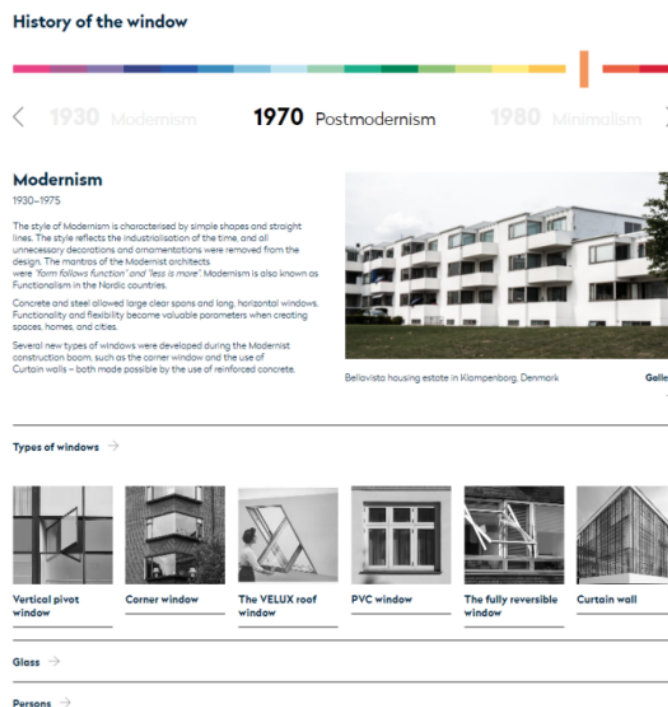
Fig. 1. VILLIUM window Collection shows the history of windows
(Source: https://en.villumwindowcollection.com/)

Offline physical space is also set up for corresponding data archives of the museum. The exhibition space displays windows in a chronological order. Unfortunately, although the database has a classification of China, but does not have a single Chinese window system data.

Fig. 2. An exhibition about VILLIUM window Collection
(Source: https://en.villumwindowcollection.com/)

3. Background Analysis of Traditional Architectural Window Culture in Guangfu

3.1 *The Influence of Guangfu Region*

Guangfu is located in the Lingnan region of China. In ancient times, it was called the Baiyue Land, where the Baiyue nationality lived. In the late Qin and early Han Dynasties, it was under the jurisdiction of the State of Nanyue. Nanling Mountains blocked the transportation and economic links between Lingnan region and the Central Plains, making Lingnan region far inferior to the Central Plains in economy and culture, and called "barbarian land" by northerners (Li, 1993). Among the Lingnan ethnic groups, Guangfu, Chaoshan and Hakka have all formed architectural forms with their own styles and local characteristics. In addition, Guangfu region belongs to the southern part of the East Asian monsoon climate zone, which

has the characteristics of tropical and subtropical monsoon maritime climate. Most of the Lingnan region belongs to the subtropical monsoon climate, and the Tropic of Cancer runs through the central part of Lingnan, with high temperature and rainy weather as the main climatic characteristics. In most areas, summer is long and winter is short, and frost and snow are absent all year round, forming a climate characteristic of hot, humid and long sunshine time. Due to the high temperature all year round, abundant rain, abundant light, heat and water conditions, so the trees are lush and evergreen, there are rich native plants, rich tropical and subtropical evergreen forests, biological diversity, a variety of fruits and flowers all year round, plant resources are very rich. The natural environment of Guangfu has a great impact on the space design of Guangfu. People in Guangfu focus on solving the material life function requirements such as shading, heat insulation and humidity insulation, ventilation and fire prevention, and anti-theft of a large area. The optimization and inheritance of these solutions gradually develop into a mature and relatively stable Guangfu residential architecture system (Li, 2013).

As Guangfu region is located in the dividing line between the South and Middle tropics, it has a typical subtropical monsoon Marine climate, which is warm and rainy, abundant light and heat, small temperature difference, long summer, short frost period and other climatic characteristics. Guangfu area is a variety of hardwood, mahogany main producing area, wood products sufficient raw materials. wooden windows are the most used in traditional buildings of Guangfu. The geographical location of Guangfu determines the climate characteristics here. Such geographical environment and climate are the most important external factors affecting the architectural style of Guangfu (Xue ,2012).

3.2 Influence of Guangfu Culture

Since Tang Dynasty Prime Minister Zhang Jiuling built the Meiguan Ancient Road in Dayu Ridge, the region was gradually developed under the influence of the Central Plains culture. Although the sea lies to the east and south of Lingnan, in order to survive, the Lingnan people had to break the blockade of the sea, go out to sea to fish and do business in Southeast Asia. Therefore, there was maritime trade in Guangzhou since the Qin Dynasty, gradually forming an important commercial city and maritime culture. The most essential characteristic of Marine culture is that the sea is for commerce. Through the sea, they engage in commercial trade with overseas countries and regions. To trade, they must fight against the sea wind and waves. Guangfu people have courage, and wisdom, they have transcendence, competition, market consciousness, full of adventure, positive character, which are caused by the marine culture environment, and commercial competition environment. Through time, Chinese and western cultures meet and collide in various ways in Guangfu, and the Guangfu culture eventually forms a diversified, complex and open cultural system (Li, 2013).

Marine culture lays the foundation of Guangfu culture and provides the conditions for regional development. The Guangfu area has its own unique system in philosophy, drama, music, painting, folk customs, medicine, gardens and architecture. The design form and style of the traditional architectural windows of Guangfu are influenced by the natural, social, technological, artistic and historical factors of Guangfu region, forming the window culture with regional characteristics. Influenced by the environment of Guangfu, the exterior windows of Guangfu buildings respect folk customs, emphasize practical effects, comply with nature, and organically combine with landscaping. The layout of the interior window is flexible and the shape of the window is diverse. The decoration design of the window is

based on the requirements of sunshade, heat insulation, ventilation, windproof, anti-theft and other material life functions.

3.3 *The Influence of Guangfu Society*

The openness of Guangfu culture is mainly reflected in the long-term edification and influence of foreign culture, the mutual learning and integration of local and foreign architectural elements, thus enriching the architectural style of Guangfu. Specifically, the mutual acceptance, learning and integration of the traditional architectural culture of Guangfu with the early foreign culture and the modern western architectural culture promoted the development of the architecture of Guangfu, thus creating an inclusive and excellent architectural culture of Guangfu. The openness embodied in modern Guangfu traditional architecture is the result of gradual evolution in a long period of time. It has experienced a development process from resistance to western architectural culture, to learning of western architectural culture, and then to integration of Eastern and western architectural culture. This complicated course shows that the development of Guangfu architecture was accompanied by the social and economic changes in Guangfu area since modern times.

Human social production experiences six scientific and technological revolutions, namely the birth of modern physics, the revolution of steam engine and machinery, the revolution of electricity and transportation, the revolution of relativity and quantum mechanics, the revolution of electronics and information, and the new biology and regeneration revolution to be entered (Form Spencer, 2019). As an additional, every scientific and technological revolution has promoted the great development of the world economy, military, political and social life. The development of high technology makes the traditional social production mode tend to be low pollution, low consumption and low energy consumption, which greatly promotes the improvement of product quality and labor productivity. In order to avoid blindly imitating the high technology of developed countries, China should seek "appropriate technology" according to the traditional technology, low and medium technology and high and new technology to promote the development of architectural space design.

At present, the Guangfu society advocates the implementation of "appropriate technology" and "innovative reference" in architectural design, and the design of architectural windows in Guangfu needs to create "appropriate technology", or "appropriate technology combined with high technology" and other ways to plan. The principle of "appropriate technology" is to take local conditions as the core to consider the natural climate conditions, economic conditions and actual needs of the design project, and selectively combine traditional technology with modern technology.

4. Modern Application of Traditional Architectural Window Culture in Guangfu

The traditional architectural window culture of Guangfu has rich artistic value. It could provide creative materials and design ideas for modern design, no matter it is modeling design, color expression, decorative theme, or highly skilled carving technology. These elements are integrated and extracted, and their contents and forms are translated. Through the redesign, re-innovation and re-application of traditional elements, a design language more in line with modern aesthetics is formed. The traditional cultural elements of Guangfu are injected into the modern architectural design, and the cultural connotation is extended to the decorative elements. It provides rich cultural connotation for the modern design and realizes the combination of design form and cultural connotation, which is also conducive to

promoting the innovation of traditional culture and the inheritance and development of traditional culture.

In the current architectural design cases of Guangfu, "appropriate technology" is taken as the design concept, and "ecological appropriate technology" such as the wind pulling effect of small patio in the traditional residential buildings of Guangfu region, the cold reservoir storage effect of courtyard, the ventilation mode of courtyard against windows, hot pressure ventilation of cold alley and climate buffer space is fully adopted. At the same time, the traditional residential buildings should extend the cultural connotation to the decorative form, in order to achieve the design requirements of "both quality and culture". The ingenious use of local materials and their unique construction technology makes the interior material texture, color and environment perfect integration, to save transportation costs, and form the architectural style and decoration culture with regional characteristics.

4.1 *Panxi Restaurant Store Design*

Panxi Restaurant is located in Liwan Lake Park in Guangzhou, designed by the famous Chinese landscape architect Mo Bozhi. Together with North Garden Restaurant and South Garden Restaurant, it is named as one of the three garden restaurants in Guangzhou (Wang, 2017). Panxi Restaurant combines the elements of traditional Guangfu culture with modern aesthetics from the door and window decoration, integrates modern architectural design thinking with the traditional garden concept of Guangfu, and shows the characteristics of The Times of the traditional architectural decoration of Guangfu.

Each place of the restaurant has different characteristics, Guangfu traditional black brick and wooden doors and windows match very coordination, gray green ceiling and red leaky window design is very bright, the overall look is not only spacious and bright, but also comfortable. The dining area of the restaurant is separated by window splints made of traditional window and window elements such as window stud, window stud and partition screen. Traditional geometric decorative elements of doors and windows are embellished in every detail, echoing the brick walls and eaves and the bonsai decoration full of green, giving people a sense of shuttle between the past and the present. The corridor also adopts the corresponding ancient style design, such as the row of window screens, which integrates the four famous flower elements of plum, orchid, bamboo and chrysanthemum, and uses light yellow or gold color to match, highlighting the traditional Chinese style. Panxi restaurant integrates ancient and modern elements in the design. The injection of traditional Guangfu door and window elements in the store design makes the whole more design sense, spatial sense and three-dimensional sense. The combination of exquisite Chinese style and modern simplicity makes the restaurant very stylish.

Fig. 3. Panxi Restaurant (photo by author)

Panxi Restaurant makes people feel the characteristics of Guangfu space system, such as compact layout, flexible spacing, air penetration, light weight and liveliness. The shapes, colors and lines of the traditional window decoration culture of Guangfu are also well used here. In order to make the space more hierarchical and decorative, the partition screen or Manchurian window is used to divide the space, which not only separates the space, but also plays a decorative effect. Manchurian windows are widely used in Panxi restaurants. In particular, the decorative color of Manchurian windows is in harmony with the overall decoration. whether it is matched with the indoor furniture and furnishings, or reflected with the outdoor pool water, flowers and wood, it could be integrated into them, highlighting the delicacy.

Fig. 4. Panxi Restaurant (photo by author)

4.2 *Dongguan Intercontinental International Hotel*

Intercontinental Dongguan is the first five-star luxury brand hotel in Dongguan, designed by Cheng Chung Design (HK), a renowned hotel space design team. The hotel is located in

Dongguan city design team through the Guangfu auspicious culture, Guangfu folk culture, Guangfu life culture three aspects of the preliminary thinking, interior design concept reference one of the four Lingnan garden, Guangfu painting school and Dongguan Huangqi Mountain as the main elements. The design of the hotel hopes to interpret cultural symbols through the current design language, and present the quaint and exquisite Lingnan culture and modern exquisite life interwoven resonance charm.

Fig. 5. Dongguan intercontinental International Hotel
(photo by Cheng Chung Design HK)

The window is one of the most important elements in the interior design of Dongguan Intercontinental Hotel. The design not only achieves the effect of dividing space in function, but also makes the space distinguish between inside and outside through the boundary generated by space separation. In order to break the static space of binary opposition, the designer hopes to achieve a dynamic intercommunication between the inside and outside of the space and this is built through the door and window openings, so, when visitors check into the hotel, they could see the main window, which serves as the visual center. They could see the high window with decorative ceiling, the transparent French window, the long window with peep, and the sill window with dancing light and shadow.
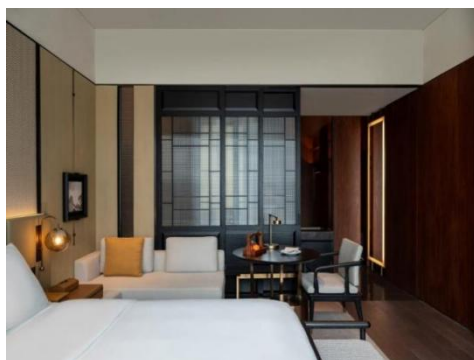

Fig. 6. Window of Dongguan intercontinental International Hotel
(photo by Cheng Chung Design HK)

5. The Process of Establishing Digital Archives of "Window of Guangfu"

5.1 *Obtaining Basic Data*

In addition to the network media, library access to the basic data of Guangfu traditional building window. This study is based on data collection through field investigation. Qing

Long and Chen Jie (2022) "Practice and Research on Data Archives of Manchurian window Cultural Resources for Cultural Resources" Lingnan Arcade Intangible Cultural Heritage Block Renewal gives great reference value. In order to make the original data of digital archives more accurate, the scope and display content of digital archives of window decoration of traditional residential buildings in Guangfu historical and cultural districts could be determined only through field investigation, numbering and photographing of these buildings. Regarding the acquisition of this data, the following limitations are made: (1) The Guangfu regions emphasized in the research scope are Guangzhou, Foshan, Dongguan, Jiangmen, Zhaoqing and Shenzhen of Guangdong Province, China. The reason for choosing these cities are that they are located in the Pearl River Delta region of China and belong to the "Guangfu" historical environment. As far as possible, the survey pictures would be marked with the corresponding geographical information, color, form, time, material, elevation, window, wall ratio and other parameters. (2) The research scope is Guangfu Historical and cultural Block. As for the definition of historical and cultural blocks, the Standards for the Protection and Planning of Historic and Cultural Cities, published by China in 2019, states: "Historic areas of a certain scale that have been approved and published by the people's governments of provinces, autonomous regions and municipalities directly under the Central Government are particularly rich in preserved cultural relics, have concentrated historical buildings, could reflect the traditional pattern and historical style more completely and truly, and have a certain scale" (Standards for protection planning of historical and cultural cities, 2019). (3) The period of research objects is the modern period (about 1616 to 2023). As many buildings were destroyed or rebuilt, many of the architectural decorations that exist today were actually built during the Qing Dynasty or even later, as determined by the characteristics of the subjects themselves.

5.2 *Computer Technology for Digital Conversion*

Through image recognition, the information of the patterns, colors, materials and dimensions of Guangfu architectural window culture is digitized and sorted out, and then the computer image processing software, virtual reality and computer three-dimensional drawing technology are used for digital reconstruction, which is convenient for designers to carry out real-time preview and later application. Digital reconstruction could provide better guarantee for the inheritance of architectural decoration. In order to save data more conveniently and for a long time, besides using EXCEL and basic software related to architectural design for record keeping, other innovative software would also be utilized. It will also refer to MySQL workbench, Oracle SQL Developer, Microsoft SQL Server Management Studio, and PostgreSQL database management software. In order to help the later identification and innovative application, vector transformation of frame structure was carried out for each window. Each window is marked by two parts: the window cover (lintel, window post, window sill) and the window core. Quantized color proportion, vector frame and function label help computer vision to judge and develop.

According to the window vector data conversion, the need for data archival processing includes the type information of Guangfu window, window decoration information, window material information, window designer information. Taking the classic sill windows of Guangfu residential houses as an example, the digital file system of "Guangfu windows" would list the description labels of the window core structure, window mullioned, painting heart, substrate, mullioned bar and lattice heart of sill windows. These label data constitute the important parameters of "Guangfu window". The obtained data would be analyzed and labeled. Among them, data such as the color of the window is eroded by rain for many years,

the surface is partly damaged, and the paint finish of the window cover and the window core glass appear faded and aging, so the color record needs to be further demonstrated.

5.3 *Construct Digital Archives of Traditional Architectural Window Culture of Guangfu*

The name of this digital file is "Guangfu window" digital file. The digital archives would construct a database of Guangfu window culture, which is applied to the reconstruction of traditional architecture and modern architecture design in the historical and cultural city of Guangfu. The contents include the cultural origins of Guangfu window, formal archives, material archives, high-precision two-dimensional graphic library, three-dimensional information and other special databases. In order to build the digital archives of "window of Guangfu" in a standardized way, the author conducted research on the special website of intangible cultural heritage and international common ontology models such as VRA Core Categories, CIDOC CRM and CDwA metadata application specifications. According to the characteristics of the traditional building window cultural heritage of Guangfu, this study refers to and selects the data application specification of CDWA category to form 11 basic units, and attempts to classify the traditional building window culture of Guangfu. (1) History Culture unit: comprehensively summarizes the history, culture and evolution of traditional architectural windows in Guangfu. (2) Titles unit: Titles that describe the names of the windows. (3) Date unit: when the window is applied to the facade of the building. (4) Measurements unit: The scope of measurement is the spatial information of the size, shape and window wall area ratio of the Guangfu window, including the composition number of Windows in the building, building height, building width, and the proportion of buildings and Windows. (5) Materials/Techniques unit: the physical materials that make up the window and the technological techniques that these materials are used. Materials include structural support materials (wood or glass), media (shielding materials), and hinges. Such as monochrome smooth glass, pineapple slice, monochrome etched glass. Techniques are reflected in colored glass paintings, such as carvings and etchings. (6) Location unit: The name of the location of the window, which should correspond to the building number. (7) Non-genetic inheritors unit: Collect and interview video and audio recordings of experts and scholars related to the Manchurian window, as well as digital records of the inheritors' crafts. (8) Drawing heart pattern unit: Drawing the categories of things described by heart pattern, such as plant pattern, animal pattern, geometric pattern and text pattern. (9) window mullion pattern unit: the window mullion is the center part, composed of wood mullion pattern, such as: cross begonia pattern, ice crack, treasure pattern and so on about 35 categories. (10) Shape unit: different shapes formed by the restriction of function and shape of windows, such as: transverse window, partition window, branch window, transom window, mullion window. (11) Use mechanism unit: the way the Guangfu window is opened. (12) Application unit: For the modern design application of windows, quality would no longer be used as a single measurement standard, but to comprehensively consider its energy saving, safety, air tightness, water tightness, sound insulation, durability, beauty and a series of comprehensive performance.

5.4 *Let "Window of Guangfu" Digital Archives Produce More Interactive Ways*

For cultural expression, digital archive promotes the protection and inheritance of local cultural heritage in the digital age. The vision of the digital archives of "windows of Guangfu" is to encourage local residents, foreign tourists and professional scholars living in Guangfu to look back on the history, and to compare and supplement the digital archives of "windows of Guangfu" by recording their personal culture, so as to better protect and inherit

the cultural heritage of traditional architectural windows of Guangfu. Through the magazines, newspapers and media platforms in recent years, it could be found that the cultural forms of the buildings and window mullions once passed away have been inadvertently integrated into the image materials spontaneously taken by the people and the stories of their personal belongings, which have a unique and powerful perspective.

The digital age has given people more convenient and powerful tools, allowing them to express culture and create content more freely. In social media, people could record and share what they see and hear, record local cultural heritage twice and exchange it in virtual communities, which could not only promote the inheritance of local culture, but also strengthen social identity and collective memory. However, the digital age also brings some challenges. Local cultural heritages may lose some of their original historical and cultural background in digital archives, and the retrospective history of local cultural holders could provide more comprehensive and accurate information for digital archives system. Therefore, in the research of digital memory archives of Guangfu windows, local culture holders should be encouraged to participate in the retrospective and supplement of history, so as to enrich and perfect the digital archive system and better record and inherit local cultural heritage.

6. Conclusion

The digital construction and application of Guangfu traditional architectural decoration integrated with computer technology is a long project that requires a lot of manpower and material input, and many aspects still need to be improved. If the amount of metadata is small, it needs to be further collected and sorted out. The innovative design of Guangfu window is still in the stage of exploration and attempt, to further deepen the research on its connotation and organizational elements in the future, so as to obtain more accurate grasp on the knowledge characteristics of the original data of Guangfu window. It is hoped that through the construction of data archives, intangible cultural heritage protection could be added to the discussion of production and life, and Guangfu window could realize the connection and communication with international and modern windows.

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Gender, Body, and Sexuality in Iran: Between Nationalism and Islamism

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Abstract

This article investigates the complex dynamics of gender, body, and sexuality in Iran, Turkey, and Afghanistan, shaped by nationalist and Islamist political systems. It traces the historical changes in these countries, from the Qajar dynasty to the Islamic Regime in Iran, the Ottoman Empire to political Islam in Turkey, and the impact of Soviet occupation, civil war, and Taliban rule in Afghanistan. Employing an interdisciplinary approach that integrates Feminist Theory, Postcolonial Theory, and Critical Discourse Analysis, the study examines power dynamics, historical legacies of imperialism, and colonialism in shaping societal perceptions of gender. It analyzes language used in policy documents, speeches, and public debates to understand how nationalist and Islamist ideologies have influenced discussions on gender, body, and sexuality. The comparative politics approach highlights variations across different cultural and political contexts. This analysis contributes to a more nuanced understanding of the interplay between political ideologies and the construction of gender, body, and sexuality within these societies.

Keywords: Gender, Body, Sexuality, Nationalist Political Systems, Islamist Political Systems, Iran, Turkey, Afghanistan, Historical Analysis, Discourse Analysis

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Introduction

Studying gender, body, and sexuality within various societies is an essential field of inquiry within contemporary social science research. These constructs, entwined with prevailing political systems and ideologies, form a complex web of interrelationships that shape societal attitudes, norms, and practices. In countries such as Iran, Turkey, and Afghanistan, the nexus of these constructs with the dominant nationalist and Islamist political ideologies offers a rich tapestry of analysis. This article delves into the complicated dynamics of these relationships, shedding light on how concepts related to gender, body, and sexuality have been utilized, manipulated, and framed within these societies.

In tracing the historical trajectory of modern Iran from the late Qajar dynasty through the Pahlavi era to the establishment of the Islamic Republic, this research examines the evolution of gender constructs and their interplay with prevailing political ideologies. The study seeks to answer critical questions about the manipulation of the concepts of sex, gender, and sexuality throughout these distinct ruling periods and their influence on the structure of society and attitudes towards women's bodies and rights. Additionally, this research extends to Turkey and Afghanistan, investigating the development of gender constructs within the framework of Kemalism and the rise of political Islam in Turkey, as well as the impacts of Soviet occupation, civil war, Taliban rule, and the post-2001 period on women's experiences and struggles in Afghanistan.

The significance of this research extends beyond the historical analysis, reaching into the current socio-political climate. In a world experiencing a renewed scrutiny of gender and sexuality studies, studying these constructs within societies with dominant nationalist and Islamist ideologies becomes even more critical. Critics who challenge the validity of these studies under various pretexts, be it opposing leftist analyses or advocating for "Islamic Leftism," only underscore the importance of understanding the historical and contemporary dimensions of gender, body, and sexuality within these societies.

It is through a thorough examination of the past and the historical misuse of the gender system and women's bodies that we can offer more precise and enlightening analyses of the present socio-political landscape and the challenges it poses. This study is not merely an exploration of the past but a crucial and timely contribution to the ongoing discourse on gender, body, and sexuality within nationalist and Islamist political systems. Understanding the roots of these constructs and their manipulation throughout history provides a foundation for grappling with the complexities of the contemporary era. It contributes to shaping a more equitable and inclusive future.

Conceptual Framework

The analysis of gender dynamics and women's experiences in Iran, Turkey, and Afghanistan is grounded in a multidimensional conceptual framework that draws upon various theoretical perspectives. These theoretical lenses illuminate the intricate interplay of patriarchy, intersectionality, and cultural relativism, providing a deeper understanding of the complexities and nuances inherent in these societies.

1. Patriarchy: Patriarchy is a foundational concept to explore the power structures and gender hierarchies embedded within the societies under consideration. It refers to the social system where men hold primary authority and dominance, perpetuating gender inequality and

reinforcing traditional gender roles. In Iran, Turkey, and Afghanistan, patriarchy operates as a mechanism through which men control women's bodies, choices, and participation in public life (Connell, 1987; Kandiyoti, 1991). The state and religious institutions often collaborate in upholding patriarchal norms that dictate women's roles as submissive wives, mothers, and caregivers (Moghadam, 2005; Ozalp, 2014).

2. Intersectionality: The lens of intersectionality highlights the interconnected nature of various social identities and how they intersect to shape experiences of privilege and oppression (Crenshaw, 1989). Women in Iran, Turkey, and Afghanistan have multifaceted identities encompassing gender, religion, class, and ethnicity. Intersectionality reveals how women's experiences are shaped not only by their gender but also by other dimensions of identity (Yuval-Davis, 2006). For instance, women's experiences from different socioeconomic backgrounds or ethnicities can differ significantly, leading to distinct challenges and opportunities (Hoodfar, 1997; Karim, 2011). By examining intersectionality, the analysis delves into how overlapping identities influence women's access to rights, opportunities, and agency.

3. Cultural Relativism: Cultural relativism is a critical lens to explore the complexities of gender norms and practices in diverse cultural contexts. It acknowledges that cultural values, norms, and practices vary across societies and should be understood within their respective cultural contexts (Nussbaum, 1999). This perspective is particularly relevant when examining gender dynamics in Iran, Turkey, and Afghanistan, as it emphasizes the need to avoid imposing external norms or judgments. Cultural relativism explores how cultural traditions and religious beliefs intersect with gender roles and expectations, shaping women's agency and opportunities in ways that may differ from Western frameworks (Mernissi, 1987; Moghadam, 2013):

1 - **Agency and Resistance:** Examining women's agency and resistance within patriarchal structures is another crucial aspect of the conceptual framework. While patriarchy constrains women's opportunities and autonomy, it is also essential to recognize the agency women exert in navigating and challenging these systems (Mohanty, 2003). Women in these societies exhibit agency through various forms of resistance, ranging from individual acts of defiance to collective movements for change (Afshar, 2003; Kandiyoti, 2007). The analysis of agency provides insights into how women negotiate their roles, challenge norms, and advocate for their rights, even in environments where traditional gender roles are deeply ingrained.

2 - **Globalization and Transnational Feminism:** Globalization and transnational feminist perspectives are integrated into the conceptual framework to emphasize the interconnectedness of women's struggles across borders. These perspectives highlight how ideas, movements, and activism transcend national boundaries, enabling women in Iran, Turkey, and Afghanistan to connect, collaborate, and amplify their voices on a global stage (Moghadam, 2005; Yuval-Davis, 2011). The advent of technology, social media, and international advocacy networks has empowered women to share experiences, exchange strategies, and build solidarity (Dadas, 2019; Khoja-Moolji, 2020). Globalization and transnational feminism demonstrate the potential for collective action to challenge patriarchal norms and demand gender equality.

These theoretical lenses enrich the analysis of gender dynamics and women's experiences in Iran, Turkey, and Afghanistan. By examining these societies through the intersections of patriarchy, intersectionality, cultural relativism, agency, and global perspectives, a comprehensive understanding emerges—one that recognizes the complexities of gender roles, the power dynamics at play, and the potential for progress and change. These theoretical

frameworks collectively illuminate the paths to empowerment and gender equality while acknowledging the unique cultural contexts that shape women's lives in these societies.

4. Intersectionality and Context: The complexity of women's experiences in Iran, Turkey, and Afghanistan is deeply intertwined with the intersectionality of various social identities such as race, class, religion, and nationality. The interplay of these identities adds layers of challenges and opportunities to women's lives. In Iran, for instance, women's struggles intersect with their ethnic backgrounds, with Azeri, Kurdish, and Arab women facing distinct challenges due to their dual identities as both women and members of marginalized ethnic groups (Bayat, 2009). Similarly, in Turkey, Kurdish women navigate the intersection of gender and ethnicity, often facing double discrimination that shapes their strategies for resistance (Kandiyoti, 2007).

These intersections also influence women's economic opportunities and class-based disparities. Working-class women in Afghanistan, for instance, face barriers to education and employment that intersect with their gender, contributing to their vulnerability (Nemat, 2015). The intersection of religious identity with gender plays a pivotal role, especially in countries with strong religious ideologies. For instance, Shiite Muslim women in Iran, while navigating gender norms, also face religious expectations that shape their roles within the family and society (Afshar, 2003).

5. Comparative Analysis: A more robust comparative analysis would reveal the interconnectedness of women's struggles in Iran, Turkey, and Afghanistan. While each context is unique, common threads emerge. The role of state ideologies in shaping gender norms is evident across all three countries, whether through Islamic nationalism in Iran or secular nationalism in Turkey (Kandiyoti, 2007). The interplay of culture, religion, and politics shapes gender dynamics and women's lives in nuanced ways.

Nevertheless, differences also persist. Afghanistan's ongoing conflict, compounded by religious conservatism, sets it apart from the other two countries (Nemat, 2015). Turkey's journey toward gender equality, while far from perfect, has achieved significant legal advancements (Arat, 2004).

6: Future Prospects: The prospects are multifaceted, and while challenges persist, the collective determination to create more inclusive and equitable societies paves the way for a brighter and more empowered future for women in these regions and beyond. Ongoing social, political, and cultural shifts are reshaping gender dynamics. Grassroots movements, international solidarity, and evolving discourses challenge existing norms and policies. Addressing root causes—such as deeply ingrained patriarchal values and systemic inequalities—is paramount for progress. Collaborative efforts involving governments, civil society, and international actors hold promise for dismantling oppressive structures and advancing women's rights.

Nationalism, Gender Constructs, and the Notion of Honor

The control over women's bodies and their sexuality plays a crucial role in constructing national and ethnic identities. Women are often expected to reproduce the boundaries of national (and ethnic) groups (Yuval-Davis, 1997). Nationalism, conceptualized as an ideological construct, is a modern political phenomenon intricately tied to the emergence of nation-states. It employs a language that designates women as symbolic custodians of group identity. It describes other

construct elements using kinship terminologies, such as Motherland home, thereby representing a bond we are "naturally" tethered to (Brubaker, 2004).

Like other countries, Iranian modernity is fundamentally ideological and embraces a gender binary (Najmabadi, 2005). It associates notions of the nation, politics, and knowledge with the masculine gender, while the homeland is linked with the feminine. In the discourse of modern nationalism, the Motherland is depicted as a frail and vulnerable female figure. This portrayal provides nationalists with a discursive opportunity to position themselves as protectors of women and the maternal land and defenders of their honour.

The concept of honour, previously imbued with religious connotations, transformed to become associated with the masculine nation (Moghadam, 2004). Nationalism changed gender and sexuality, further normalizing heterosexual love and sexuality. The modern conceptualization of gender, framed in terms of men and women, emerged out of the necessity to eliminate other forms of masculinity, such as the adolescent and effeminate man (a mature man subject to male sexual desire). This elimination has bolstered heterosexual, masculine, and hegemonic forms of masculinity (Connell & Messerschmidt, 2005). Changes in aesthetic sensitivities, illustrated by the disappearance of women's sideburns, are not the product of Iranian women's desire to resemble their European counterparts. Instead, these transformations reflect the cultural erasure of effeminate men and the diminishing importance of this form of masculinity in shaping men's sexual preferences (Najmabadi, 2005).

This shift in Iranian societal norms can be further explored by looking into the roles played by intellectuals such as Mirza Fatali Akhundov (1812-1876) and Mirza Agha Khan Kermani (1853-1896) in shaping nationalist ideology. Their objective was to replace Islam with nationalism, positing that Islam had a detrimental effect on society and that they should foster a "civilized" nation by Europeanizing Iran (Keddie, 2006).

Akhundov was an outspoken critic of gender inequality and held Islam was incompatible with modernity and a democratic constitution. For these intellectuals, the hijab represented backwardness and the primary hindrance to women's progress. Thus, they used women's conditions as a means to demarcate the "civilized" world of Europe from the "regressive" world of Islam (Akhundov, 1858).

In their view, the drive towards a civilized nation-state necessitated women's education, particularly mothers, to raise educated citizens and serve as companions to their male counterparts. This perspective was mirrored in their ideal of the kind, intellectual mother. Thus, girls' schools were envisioned as catalysts for women's liberation and relieving men of family management responsibilities, facilitating their participation in national politics (Kermani, 1880). This approach to education also came with an implicit acceptance of heterosexuality, which resulted in a further division and categorization of the social roles assigned to the two sexes.

Restructuring the family as the foundation of the modern nation, as a prerequisite for modernity centred around a couple similar to the European model, urged intellectuals to demand marriage transformation from a procreation contract to a heterosexual love-based agreement (Javadi & Burke, 2007). Henceforth, the family was defined with the national society, not based on kinship relations (Afary, 1996). Bibi Khanum Esterabadi, a modern woman who, in her book "Failings of Men," published in 1895, depicted European men as delicate, affectionate, and respectful towards their wives while describing Iranian men as rude and devoid of manners

(Estrābādi, 1895). She believed that the behaviour of men/husbands would only change towards women/wives in one way: by educating women (Estrābādi, 1895).

The monogamous family model proposed by the modernists found its justification and practical possibility in the negligible polygamy statistics in Iran (Keddie, 2006). During the reign of Naser al-Din Shah (1831-1860), the harem, an institution specific to wealthy individuals, had become a significant royal and social institution to the extent that the Shah himself had borrowed from the Russians and the British to cover the expenses of his harem (Amanat, 1997). After his assassination, his son, Mozaffar al-Din Shah, decided to eliminate the harems, indicating a change in the perception of marriage among the upper classes and the establishment of monogamy on the threshold of the Constitutional Revolution (Keddie, 2006).

Building upon the reconfiguration mentioned above of the family, a new concept of motherhood also began to emerge. From this perspective, a mother was no longer solely seen as a birth-giver; instead, she assumed a unique, valuable role as an educator and nurturer (Hedāyat, 2002). Women's rights activists in the early 20th century adopted the same general discourse of the intellectuals concerning progress and civilization. Still, they emphasized women's roles as educated mothers and wives, asserting that they could efficiently manage household affairs with equal rights to men in acquiring knowledge (Afary, 2009).

In Turkey, the control over women's bodies and sexuality is deeply tied to forming national and ethnic identities, akin to Iran. Women are often seen as the bearers of national and ethnic boundaries and are tasked with preserving group identity through their reproductive roles (Yuval-Davis, 1997). Nationalism in Turkey is closely linked to the nation-state's emergence and uses language that positions women as symbolic custodians of group identity (Brubaker, 2004).

Like Iran, Turkish modernity is ideological and operates within a gender binary framework (Najmabadi, 2005). The discourse of Turkish nationalism associates notions of nation and politics with masculinity, while the homeland is portrayed as feminine. The image of the Motherland as a fragile and vulnerable female figure enables nationalists to position themselves as protectors of both women and the maternal land, as well as the defenders of their honour.

Previously tied to religious notions, honour became connected to the masculine nation (Moghadam, 2004). The rise of nationalism led to shifts in gender and sexuality, normalizing heterosexual relationships. Modern gender roles emerged to suppress alternative masculinities, reinforcing heterosexual and hegemonic masculinity (Connell & Messerschmidt, 2005).

Intellectuals in Turkey, such as Ziya Gökalp (1876-1924) and Namık Kemal (1840-1888), played pivotal roles in shaping nationalist ideology. They aimed to create a modern nation-state by replacing Ottoman Islamic traditions with Western-style secularism. For them, the veil represented backwardness and was a barrier to women's progress, much like Iranian intellectuals (Keddie, 2006). They believed that women's education, especially mothers, was necessary for raising educated citizens and serving as companions to men. Schools for girls were seen as tools for women's liberation and for enabling men to engage in national politics (Kermani, 1880).

The family was restructured as the basis of the modern nation, with intellectuals advocating for a European-style family centred around a loving couple (Javadi & Burke, 2007). National society defined the family, not kinship (Afary, 1996). The monogamous family model was

encouraged by modernists and found its practical application in the declining rates of polygamy in Turkey (Keddie, 2006). At the turn of the 20th century, women's rights activists adopted the discourse of progress and civilization from intellectuals. However, they emphasized women's roles as educated mothers and wives, arguing for equal rights in acquiring knowledge (Afary, 2009).

A new concept of motherhood emerged in Turkey, wherein a mother was no longer just a birth-giver but assumed a unique role as an educator and nurturer (Hedāyat, 2002). Women's rights activists in the early 20th century embraced the general discourse of intellectuals on progress and civilization. However, they highlighted women's roles as educated mothers and wives, arguing that they could efficiently manage household affairs with equal rights to men in acquiring knowledge (Afary, 2009).

In Afghanistan, control over women's bodies and sexuality has significantly constructed national and ethnic identities. In this regard, Afghan women have often been expected to embody and reproduce the boundaries of national and ethnic groups (Yuval-Davis, 1997). Nationalism in Afghanistan, like other countries, has been conceptualized as an ideological construct that emerged alongside the nation-state. It employs a language that casts women as symbolic custodians of group identity and uses kinship terminologies, such as Motherland and home, representing a bond we are "naturally" tethered to (Brubaker, 2004).

Afghan modernity, like Iran and Turkey, is fundamentally ideological and has embraced a gender binary (Najmabadi, 2005). In this discourse of modern nationalism, the nation, politics, and knowledge are associated with the masculine gender, while the homeland is connected to the feminine. The Motherland is often depicted as a frail and vulnerable female figure, providing nationalists an opportunity to position themselves as protectors of women and the maternal land and defenders of their honour.

Once profoundly connected to religious connotations, honour in Afghanistan has become associated with the masculine nation (Moghadam, 2004). The rise of nationalism in Afghanistan altered gender and sexuality, further normalizing heterosexual love and sexuality. The modern conceptualization of gender, framed in terms of men and women, emerged out of the necessity to eliminate other forms of masculinity, promoting heterosexual and hegemonic forms of masculinity (Connell & Messerschmidt, 2005).

Various intellectuals and reformists have influenced this shift in Afghan societal norms. Mahmud Tarzi (1865-1933), an influential figure in shaping Afghan nationalism, aimed to modernize Afghanistan by incorporating Western ideals. He advocated for women's education and rights, arguing that progress required women's participation in public life (Dupree, 1979). Like Iranian intellectuals, Tarzi considered the veil as a symbol of backwardness and an obstacle to women's progress (Keddie, 2006). In his view, educated mothers were necessary to raise educated citizens and serve as companions to their male counterparts. Girls' schools were seen as catalysts for women's liberation and relieving men of family management responsibilities, enabling their participation in national politics (Kermani, 1880).

The restructuring of the family as the foundation of the modern nation in Afghanistan was also influenced by Western models, urging reformists to advocate for transforming marriage from a procreation contract to a heterosexual love-based agreement (Javadi & Burke, 2007). The family was now defined within the national society, not based on kinship relations (Afary, 1996). In the early 20th century, women's rights activists adopted the general discourse of

intellectuals concerning progress and civilization, emphasizing women's roles as educated mothers and wives, capable of managing household affairs with equal rights to men in acquiring knowledge (Afary, 2009).

A new concept of motherhood emerged, wherein a mother was no longer just a birth-giver but assumed a unique role as an educator and nurturer (Hedāyat, 2002). Afghan women's rights activists in the early 20th century embraced the same discourse as intellectuals on progress and civilization, emphasizing women's roles as educated mothers and wives, asserting their capacity to efficiently manage household affairs with equal rights to men in acquiring knowledge (Afary, 2009).

The Evolution of Women's Education

Among the main demands of the activists, which women's press served as the speaker of this movement, political rights and women's education should be mentioned. The readers of this press were made aware of health measures, more rational management of their homes, and education of their children. They insisted on education, arguing that an educated woman is of higher value in her husband's eyes. It should be noted that in the constitutional law of the Constitutional Revolution, compulsory and free education for girls and boys until the end of primary school was stipulated, but the necessary budget for these reforms had yet to be prepared. In 1910, only 47 girls' primary schools had been built for 2,187 students in the country, and in 1918, there were only two girls' high schools in Iran. These included the American missionaries' girls' school, established in 1896, and the French Jeanne d'Arc school, established in 1910 (Arasteh, 1964). Parvin Etesami, a poet and a feminist from the first generation of middle-class girls, was among those who had studied in these schools; Farah Diba, the last Empress of Iran, also graduated from Jeanne d'Arc (Afkhami, 2009).

The new schools created a social space for learning to cook, sew, and nurture children. Women's rights activists were striving to shape their position as home managers, transforming this space into a civic and equal socialization sphere. They continued to create associations and publish women's magazines (Kian-Thiébaut, 2004). Sedigheh Dowlatabadi, the publisher of the "Women's Language" magazine in 1917, established the first girls' school in the city of Isfahan, where she was born, which was named "Mother of Schools", and in 1919, she established a women's cooperative intending to prohibit early marriage for girls (before the age of 15) and opposing the import of foreign products. She stated that her magazine was against Iran's dependence on foreign powers (English and Russian), against the hijab, and for women's economic and emotional independence and their education in ethics, literature, and sciences. The same discourse was used by Shahnaz Azad and Princess Taj al-Sultanah (al-Saltaneh, 1993); both argued against the hijab, claiming that discarding the hijab was the first step towards women's participation in education, income-generating work, and ultimately, the advancement of the entire nation. Conversely, other women like Mezineh Sultanah, editor of the "Blossom" magazine, opposed removing the hijab and wrote against abandoning it, not seeing the hijab as an obstacle to women's attainment of citizenship (Najmabadi, 1998).

Despite differences of opinion, these women's rights activists practised a form of nationalism based on the privileges of urban women belonging to affluent, predominantly Persian and Shia classes. These social affiliations naturally influenced the organization, demands, and effectiveness of women's movements in Iran. Moreover, they did not deny identities based on biological differences, although they fundamentally transformed the political order based on these dual social identities.

Women's education emerged as a significant issue in Turkey and Afghanistan during their respective periods of political transition, similar to the Constitutional Revolution in Iran. In Turkey, the Turkish War of Independence (1919–1923) and the subsequent establishment of the Republic of Turkey marked a significant shift in women's education. Activists, including prominent women in the press and women's organizations, advocated for equal educational opportunities for girls and boys. By the early 1930s, several initiatives had been implemented to promote women's education, including establishing girls' schools and coeducational institutions. Women's press served as a platform for these advocates, emphasizing the importance of education for women's roles as mothers, caregivers, and responsible citizens (Kandiyoti, 1987). However, despite the progress made in women's education, the number of educated women remained low compared to men, particularly in rural areas (Tekeli, 1982).

In Afghanistan, the reign of King Amanullah Khan (1919–1929) marked a period of modernization and increased focus on women's education. Various girls' schools were established during this time, including the Masturat, a primary and secondary school founded in 1928. However, progress in women's education was slow, and girls' schools remained rare (Kawun Kakar, 2001). A similar focus on education appeared in the women's press, emphasizing the importance of education for improving women's status in society, enhancing their skills as mothers and homemakers, and contributing to the nation's progress. Women's organizations also emerged during this period, including the Women's Council, which advocated for equal educational opportunities and established girls' schools (Dupree, 2002).

Despite their efforts, the evolution of women's education in both countries was hindered by various factors, including cultural norms, traditional gender roles, and economic constraints. In Turkey, the focus on women's education was primarily concentrated in urban areas, with rural women facing challenges in accessing education. In Afghanistan, conservative opposition and tribal resistance impeded the spread of education to more remote regions (Kawun Kakar, 2001).

Comparing Iran, Turkey, and Afghanistan, several similarities and differences emerge in the evolution of women's education. Women's education was intertwined with broader political and social movements in all three countries, including constitutional reforms and modernization efforts. Women's press and women's organizations played a crucial role in advocating for women's education, framing it as essential for their roles as mothers, homemakers, and citizens. However, the pace and extent of progress varied across the countries, influenced by cultural norms, economic constraints, and political stability.

Conclusion

The discourse surrounding women's experiences in Iran, Turkey, and Afghanistan is a crucial arena of analysis that sheds light on the intricate interplay of culture, religion, politics, and social dynamics. This examination has revealed that women's identities and roles are constructed and reconstructed within a complex web of nationalist, religious, and patriarchal ideologies, which both shape and are shaped by historical and contemporary contexts.

In Iran, the juxtaposition of pre-revolutionary and post-revolutionary ideals of womanhood showcases the government's manipulation of gender constructs to serve its political objectives. The interweaving of nationalism and Shi'a identity has reinforced distinct masculine and feminine ideals, placing women as submissive wives and mothers. However, the emergence of

the "woman, life, freedom" movement and the courage of Iranian women to challenge the imposed norms exemplify the potential for change even within the most stringent of regimes.

Across the border in Turkey, the struggle for women's rights reflects the tug-of-war between a modernizing state and deeply rooted societal norms. Despite the success of early family planning policies and women's increased access to education and employment, recent pronouncements advocating larger families have raised concerns about regressive gender dynamics. The ongoing fight of Turkish women for autonomy and gender equality embodies the ongoing negotiation between traditional values and contemporary aspirations.

Meanwhile, Afghanistan's tumultuous history of conflict, foreign intervention, and conservative religious beliefs have cast a shadow over women's rights. The rise of the Taliban in 2021 and their draconian restrictions on girls' education and women's work highlight the persistent challenges faced by Afghan women in their pursuit of freedom and empowerment. Nevertheless, the resilience of Afghan women and the gains made in reproductive healthcare and education demonstrate that progress, no matter how incremental, can be achieved even in the face of adversity.

The prospects for women's rights and gender dynamics in these societies are both complex and hopeful. Ongoing social, political, and cultural shifts contribute to an evolving landscape with potential for progress. In Iran, the legacy of the "woman, life, freedom" movement continues to serve as a rallying cry, sparking conversations around individual agency, autonomy, and gender equality. The power of technology and globalization has further enabled connections between women across borders, fostering solidarity and shared aspirations.

With its history of societal transformations, Turkey is poised for further change. The push and pull between traditional norms and the momentum towards modernization signify a society in flux. The activism and voices of Turkish women, bolstered by international support and collaboration, are pushing against regressive policies and advocating for women's full participation in all spheres of life.

In Afghanistan, the Taliban's return to power has cast a shadow over women's rights. However, history has shown that Afghan women are resilient and tenacious. Despite the challenges, they have made gains in education and healthcare. The global community's vigilance and support for Afghan women's rights, combined with the determination of Afghan women themselves, could pave the way for a more equitable future.

For these societies to move towards greater gender equality and women's empowerment, a multifaceted approach is essential. Legislative reforms that safeguard women's rights and ensure equal opportunities are crucial. Educational initiatives that challenge traditional gender roles and foster critical thinking can reshape societal attitudes. As a powerful tool for shaping perceptions, media must play a role in portraying diverse and empowered representations of women.

Progress requires a collaborative effort involving governments, civil society, international organizations, and individual activists. The push for women's rights and gender equality must transcend national boundaries, creating a shared movement that empowers women and transforms societies. The voices and agency of women, amplified by global solidarity, can drive change that dismantles oppressive gender constructs and fosters inclusive societies.

In conclusion, the ongoing conversations about gender, sexuality, and women's rights in Iran, Turkey, and Afghanistan are pivotal and must continue. By embracing a more comprehensive exploration of these themes, we contribute to an ongoing dialogue that has the power to reshape the narrative of women's lives in these complex societies and foster positive change. The prospects are multifaceted, and while challenges persist, the collective determination to create more inclusive and equitable societies paves the way for a brighter and more empowered future for women in these regions and beyond.

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Dramaturgy in Indonesian Post-dramatic Theater:
Performing Arts Practice After Reformation Period

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Abstract

Hans-Thies Lehmann's study of the post-dramatic on the development of European dramaturgical ideas and their influence on contemporary theater and performance practices played a vital role in articulating the relationship between drama and the 'no longer dramatic' forms of theater that emerged since the 1970s. Meanwhile, the birth of contemporary Indonesian theater developed rapidly in the same period, which was followed by the rising of art campuses as well as revolutionary artists or groups who opposed the Soeharto dictatorship as an attempt to avoid the strict censorship in artistic practice at that time. Post-dramatic theater opens up the widest possible opportunities as an aesthetic phenomenon that is influenced by the culture of any society, which is also part of the globalization of art that emerges as the foundation of contemporary art. This makes it possible, in the context of contemporary Indonesian theater, to be read as part of the celebration of diversity contained in the spirit of post-dramatic theater. The arrival of the reform period in 1998 marked an important milestone to re-examine the practices of creating performing arts in Indonesia as a celebration of theatrical aesthetic diversity, which is no longer monopolized within a standard methodological framework. This paper will discuss the important position of 'new dramaturgy' in the development of Indonesian theater practices and at the same time, attempt to follow the traces of experimental performing arts as a youth movement that occurs because of the political context that accompanies its appearance.

Keywords: Post-dramatic Theater, New Dramaturgy, Indonesian Theater Arts

Introduction

The presence of post-dramatic theater tendencies in Europe and the United States cannot be separated from the desire to explore the possibility of a new model of theatrical form, beyond merely touching the text of drama scripts. Hans-Thies Lehmann's study has obviously answered a vital need for a comprehensive and accessible theory articulating the relationship between drama and the 'no longer dramatic' forms of theater that have emerged since the 1960s. It is evidence of the new empathy that has occurred in the face of European and American performances, especially in theatrical arts with approaches that have preferred to call these new theater forms 'postmodern' or more neutrally 'contemporary experimental' or 'contemporary alternative'. The consequence is a paradigm shift in the discussion of theater science and the emergence of performance studies as a scientific discipline. The emergence of avant-garde art performances such as happening, environmental, and performance arts generated new attention to the notion of the importance of performance in the scope of a theatrical performance. A good number of theater productions nowadays are not based on any pre-existing dramatic work and therefore have no call for a director to *stage* the piece (Trencsenyi & Cochrane, 2014). This article argues that the emergence of post-dramatic theater in Indonesia has a profound connection to the authoritarian shift of the government towards permitting greater freedom of gathering speech, and opinion. This transition took place during the time of political change between the New Order and the Reformation in 1998.

The creation of theater in a post-dramatic perspective provides a democratic and heterogeneous space for exploring and elaborating on the ideas so that in the process a multi-disciplinary approach occurs during the creation of the performance. The emergence of avant-garde art performances can also be called live art has generated new attention in the notion of the importance of performance in theater and this has renewed the challenge of text domination, namely a challenge previously conquered by an avant-garde, namely Antonin Artaud (Cantini, 2018). Post-dramatic presupposes a performance that requires other people or the audience as part of the script writing so that it can produce an active performance. In this case, the audience is no longer a passive entity and no longer useful in filling the gaps in a dramatic script, but they are given the opportunity and offer to be an active witness in processing the meaning contained in the performance itself. In post-dramatic forms of theater, staged text (if the text is staged) is merely a component with equal rights in a gesticulation, musical, visual, etc., total composition. The rift between the discourse of the text and that of the theater can open up all the way to an openly exhibited discrepancy or even unrelatedness (Lehmann, 2006).

The birth of modern Indonesian theater developed with the entry of European (Dutch) influences in Indonesia in the mid-19th century. The development or history of modern Indonesian theater began with the *Comedy Stamboel* in 1891. Kasim Achmad (1976: 949) argues that the definition of modern theater is a theater that is learned from the West, according to the composition of the script, rehearsals, performances, thoughts, and ways of watching. This is because traditional theater performances in Indonesia rarely even use scripts. In 1942, during the Japanese colonial era, there was censorship of Indonesian plays. During this period, prominent playwrights and poets such as Usmar Ismail and Abu Hanifah emerged. Then, after Indonesia's independence in 1945, Usmar Ismail, D. Djajakusuma, and Asrul Sani founded ATNI (Indonesian National Theater Academy) which functions as a driving force for the activities of theater groups in Indonesia and educators of future Indonesian theater artists. During this period, many productive and qualified authors

produced works until in the 1980s Western play scripts began to be translated into Indonesian and performed by theater groups in Jakarta, Bandung, Surabaya, and surrounding areas.

The modern theater which refers to western dramaturgy began to emerge which was marked by the emergence of drama script in well-made plays, which is based on the spirit of local cultures. In its development, theater figures and intellectuals in Indonesia which were followed by the emergence of various art colleges and dialogues in various theater meetings ultimately changed the perspective and pattern of dramaturgy in the practice of creating theater performances in Indonesia. In the 2000s several theater groups offered exploration and elaboration that was centered on the visual artistic power of performances. The performances tended to be unscripted such as in Jakarta (*Teater SAE* and *Teater Kubur*), Bandung (*Teater Payung Hitam*), and several other big cities in Indonesia. In this period, bodywork, artistic visuals, and the use of technology became an exponential point in the cultivation of a new theater model that increasingly took us away from dramatic narratives which increasingly obscured the roles of directors, dramaturgists, and artistic directors in a theatrical performance.

This paper aims to analyze how the influence of Western theater in post-dramatic development would affect theater directors in creating a performance in Indonesia according to the transition of political regime happening around it. How does dramaturgy act as an analytical tool in translating a performance in the post-dramatic era? Will the basics of traditional Indonesian theater still be applied in contemporary theater performances in Indonesia? By using the critical discourse analysis method, sourced from books, articles, and journals as well as online reviews of theater performances in Indonesia, this paper is expected to be a reference for theater makers and connoisseurs to review the development of dramaturgy and Indonesian theater before and after reformation period as well as to question how the role of the spectators in the post-dramatic theater in Indonesia today.

Post-dramatic: From the Representative to the Present

Lehmann in his Postdramatic Theater (first published in Germany in 1999) attempts to define a critical vocabulary and landscape for what has variously been called performance, performance art, installation art, and so on. The term post-dramatic itself was not actually initiated by Lehmann. In the 1980s, Andrzej Wirth, where Lehman had worked as his assistant at the University of Giessen, had referred to the use of post-dramatic when he saw theatrical phenomena that were no longer monopolized by speech theater (such as the use of sound-mixing, dance-theater). Theater itself is actually the art closest to the notion of 'present', this is due to the nature of theater as an art that is close to an 'event'. The term post-dramatic theater by Lehmann was an attempt to read the development of contemporary theater which is open to the notions of theatrical reality. Lehmann had seen contemporary theater forms such as Robert Wilson's image theater, Peter Handke's non-dramatic plays, *Tanztheater*, and others, which signify a radical departure from the classical definition of drama. What Lehmann did was continue the work of Peter Szondi in reading the development of modern theater. This post-dramatic view in theater can be seen as an attempt to conceptualize art in a sense in which it offers not a representation but an intentional 'uninterrupted' experience of the real (time, space, body) (Lehmann 2006:134). The boundaries between theater and practical forms such as performance art became blurred, showing forms that strive for a 'real' experience. From this real experience, the artist and the spectator seem to form a shared experience as the basis for the performance. The terms 'event' and 'presence' have become the main method of performance, replacing the notion of

representation in reading contemporary theater from the theatrical tradition in the past. Post-dramatic presupposes a performance that requires 'others' or spectators as part of writing the script so that it can produce an active play. In this case, the audience is no longer a passive entity and no longer useful in filling the gaps in a dramatic script, but they are given the opportunity and offer to be an active witness in composing the scenes contained in the performance itself.

Aesthetics in a theatrical performance actually cannot be separated from the participation of the audience, whereas in aesthetics an artist should provide opportunities for the audience to construct their own meaning or interpretation of the work being staged. This participation, which, according to Jacques Ranciere, has political potential in aesthetics, if it is assumed that the essence of politics is equality, then aesthetics itself can actually provide equality through audience participation.

The Emerge of Post-dramatic Theater in Indonesia

Postmodernism does not contradict modernism. The idea of postmodernism in theatrical performances is not an idea that separates the theatrical forms of postmodernism and modernism, but a transitional idea where there are changes in economic, social, and cultural patterns that shape the condition of future theater performances. Postmodernism theater refers to a structure and set of art practices that are characterized by fragmentary, ambiguous, uncertain, possibilities, as well as recognition of differences, and the acceleration of the pace of life.

Jakob Sumardjo in a book by Riantiarno (2011:27) divides modern Indonesian theater into five periods, namely the pioneering period; resurrection period; developmental period; recent times; and contemporary times. The birth or beginning of modern Indonesian theater began long before the 20th century. The life of modern Indonesian theater is divided into two important phases that form its aesthetic area, namely modern dramatic theater which is based on the spirit of local culture, and modern theater which refers to Western dramatic dramaturgy. The spirit of local culture that was raised in dramatic theater in the 1960s and 1970s, was poured into the form of drama texts or in the form of theatrical performances. For example, W.S. Rendra, who was identical in giving stimulants to Javanese culture in his theatrical works, Putu Wijaya was identical with the strength of local Balinese culture, Arifin C. Noer had the power to promote local Cirebon culture, Nano Riantiarno was attached to Jakarta's urban culture, while Wisran Hadi was focused on cultural perspective of Minangkabau. In this period, Wahyu Sihombing through his theater group, *Teater Lembaga* provides a stimulant for a creative process he undergoes through a Stanislavski-style interpretation study of Henrik Ibsen's "Musuh Masyarakat" which was worked out in realism. Pramana Pmd investigates the synergy of directing practices with actors, including with artistic directors. Each of these teams certainly contributed to strengthening the spectacle of the performance, both aesthetically and artistically. Meanwhile, Nano Riantiarno with his theater group, *Teater Koma*, showed the dramaturgy of the theater that he worked on based on local spirits, such as *Lenong, Ketoprak, Wayang Orang*, and *Wayang Kulit*. He combined various forms of traditional Indonesian performance art into the form of cultivating modern musical theater with satirical interludes on the political situation in Indonesian society at that time. While the term "Towards a Theater Without an Audience" in Danarto's style of course did not mean to create a gulf between the spectacle and the audience, but rather to show that the position of the spectator and the spectacle is the same, merging into one holistic theatrical performance.

The identity of Indonesian theater, according to Kasim Ahmad, is a form of theater that grows and develops, especially in big cities as a result of the creativity of the Indonesian nation in contact with Western culture through its dramaturgical process. The works were influenced by other cultures, especially technically referring to Western drama scripts while still adapting it to the essence of Indonesian culture, and rooted in our traditional theater (1999:263). The tradition of translating as well as adapting Western drama scripts contextualized with the writer's local culture was carried out by Suyatna Anirun through the *Studiklub Teater Bandung* (STB), such as "Pinangan", "Orang Kasar" (Anton P. Chekov), "Mak Comblang" (Nikolai Gogol), Romeo and Juliet (William Shakespeare), and others. Western dramaturgy influenced the practice of modern theater in Indonesia to present Western drama scripts through their native culture. Following the patterns and conventions of theater that developed in the West, as studied by George R. Kernodle from the perspective of "well-made play" (Yudiaryani, 2019). Drama texts that had a perfect dramatic structure, were able to give a reflective impression to the reader or the audience who witnessed it. Wahyu Sihombing, along with other figures from the *Akademi Teater Nasional Indonesia* (ATNI) were present as consistent pioneers in realizing Western theater dramaturgy in theater practices in Indonesia.

Between the development of Western translation of drama script writing as well as several adaptations carried out by Indonesian playwrights at that time, there was a new trend of theater forms that were not based on conventional dramatic tendencies, as W.S Rendra had done through the *Bengkel Teater* and Putu Wijaya through the *Teater Mandiri*. The theatrical journey that focuses on the body area cannot be separated from the phenomenal term that came into existence in the late 1960s after W.S Rendra returned from the United States and staged a theatrical performance entitled "Bip-Bop" which was based on bodywork. R.M. Soedarsono (2010) stated that among the works directed by Rendra were "Perjuangan Suku Naga", as well as adaptations of Classical Greek drama "Oedipus Rex", "Antigone", and "Lysistrata", Rendra began to introduce Bertold Brecht's theater style which tends to absurd. One of Rendra's works that raised political and social issues in Indonesia was "Bip-Bop". Through "Bib-Bop" which was staged for the first time in Cirebon, Rendra began to introduce the concept of minimal dialogue theater which became known as 'teater mini kata' or 'minimalist words theater'.

During the same period, Putu Wijaya through his theater group, *Teater Mandiri*, appeared with different colors in his theatrical performances. It tends to focus on anti-mainstream visual power (lighting, costumes, props, music, multimedia) and rejects the established form of realism theater by performing aesthetic terror on the audience. One of his most phenomenal works was "Aduh" which premiered in *1973*. Benny Yohanes (2013) argues that the play *"Aduh"* takes the theme of society, showing non-communicative communication. Words and meanings create an irreconcilable cacophony of statements. The visual fragments are displayed impressively. The form of visual dramaturgy replaces the role of the plot in a conventional theater. The point of view for each situation fragment changes, so the anonymity of the character becomes important from the explicit character. Moreover, it can be concluded that Putu Wijaya's presence in Indonesian theater practice was based on the importance of visual power, so it had an impact and effect on the tendency of theatrical forms performed by subsequent artists. The key to Putu Wijaya's performance lies in trying to melt the emotional involvement, instead of focusing on the dramatic structure built through the script.

Based on the above explanation of post-dramatic theater practices in the West as well as in Indonesia, in form, of course, there are fundamental differences in aesthetic or artistic terms. The most basic connection is seen in the tendency of theatrical practice which is no longer centered on drama texts and the construction of the performance plot is no more applied as it should be on the Aristotelian plot. The practice of 'bodywork' carried out by Vsevolod Meyerhold, Antonin Artaud, and Jerzy Grotowski has inspired W.S Rendra, Putu Wijaya, Boedi S. Otong, Rachman Sabur, and other contemporary Indonesian theater figures to adopt the same tendency in treating bodies and objects as the main text in theatrical performances. In fact, each theater artist in Indonesia of course had a justification that the creative process he/she did was original, not influenced by the theater practices of previous great artists. However, the intersection in discourse becomes an important point that theatrical forms in a postmodern perspective have undermined the conventions of modern theater based on drama texts.

Meanwhile, from the mid-1980s to the mid-1990s, several young artists began to develop themes of unscripted theatrical performances that were arranged in such a way. Benny Yohanes (2013) argues that the inspiration might be a piece of text or mixture of texts whose sources are epistemically unrelated, creating a "mixed salad" or *rujak* text. The play, according to *rujak* theater performance, is neither in the text nor the language nor does it seek to tell a narrative with three-dimensional characters. There is no place for narrative honesty on stage. Instead, the performance is a combination of physical activities and visual creations that represents physical energy. Yohanes emphasizes that *rujak* theater explores the reality of space and its contamination that facilitates an ecstatic embodied experience when the customary relationships between people and objects are defamiliarized - removed from their normal relationships and given new significance. The actor is no longer a character but an embodied doer. This allows a layered metaphorical relationship between the person and the objects. The visual experience is the new semiotic.

The Phenomenon of Censorship on the Development of Indonesian Theater Arts During the New Order Era

The dramatic event that every theater director hopes for can be achieved if he is able to present his theater work as subversion. Subversion here is not in the pejorative sense, which by the New Order regime was reduced to (only) political discourse, which had no place to be discussed in the public sphere. During the authoritarian regime of President Soeharto, activities involving gathering, association, and expression of opinions, such as organizing theater performances, were subject to a mandatory process of obtaining permission from the police and securing approval from local authorities. This process entailed a rigorous examination of various aspects, including the thematic content of the performance and even the script to be presented. Nano Riantiarno (founder of Teater Koma) had faced interrogations, bans, suspicions, and bomb threats. Some of his theater works were canceled due to licensing problems with the authorities. These include: "Maaf. Maaf. Maaf." (1978), "Sampek Engtay" (1989) in Medan, North Sumatra, as well as "Suksesi", and "Opera Kecoa" (1990) in Jakarta. As a result of this ban, plans to stage Cockroach Opera in four cities in Japan (Tokyo, Osaka, Fukuoka, Hiroshima) in 1991, were also canceled for similar reasons. The Cockroach Opera, in July-August 1992, was staged by the Belvoir Theatre, one of the avant-garde theater groups in Sydney, Australia.

Following the conclusion of Soeharto's regime in May 1998, the realm of performance and the exercise of freedom of speech and opinion in Indonesia had a significant surge, leading to

an increased abundance of performances including fresh methods. Consequently, a multitude of expressive and innovative contemporary artists developed as a result of this transformative period. In current times, artistic or theatrical performances that offer critical viewpoints on governmental authorities have gradually become accepted as a common practice, owing to the persistent presence of restrictions enforced by authoritarian governments, as one of the notions of the growth of modern contemporary theater in Indonesia.

The presence of contemporary theater performances in Indonesia is inseparable from the history of the presence of theatrical performing arts in areas that are spread exponentially in Indonesia. The term "contemporary" refers to the situation in the present time and space and is a way to designate the development and change of theater in the region into a new form of theater that has never been shown before. Peter Eckersall has argued that dramaturgy is a creative practice that bridges an idea, a worldview, and an activist message with its presentation or representation in and through live performance. It is an agent in a creative process that draws attention to the structure, means of expression (language, sensibility, aesthetics, form), framing, and conditions of performance (2021:4).

The development of time, of course, changed the perspective and pattern of dramaturgy in every practice of theater creation in Indonesia. It changed the form of dramaturgy that was built in the theatrical work. The meetings of artists and theater scholars organized by both the Arts Universities and the Arts Councils in Indonesia became key point events in viewing the dramaturgy of Indonesian theater from the 1970s to the late 1990s. There were also discussions during the meetings regarding various problems experienced by theater artists at that time, such as limited infrastructures, the constraint of technical performances, limited finances, including the government's lack of role in developing theater activities, as well as questioning the identity of Indonesian theater at that time. In the second half of the 20th century, several theater groups offering exploration and elaboration focused on the visual artistic power of performances that tended to be unscripted, such as in Jakarta (*Teater SAE, Teater Kubur*), Bandung (*Teater Payung Hitam*), Yogyakarta (*Teater Garasi),* Surabaya (*Teater Api*), Medan (*Teater Q*), and in several other places in Indonesia.

The New Spectators and New Faces of Indonesian Modern Theater

The term 'new dramaturgy' is closely related to the emergence of post-dramatic theater. At this time, the understanding of dramaturgy as part of a conventional dramatic structure of a drama script, technically and textually, has begun to be reinterpreted. The term suggests change but does not identify the nature of that change. In fact, 'new' could be easily replaced by words such as 'open', 'expanded', 'contemporary', 'slow', 'porous' or even 'post-dramatic'. (Trencsenyi & Cochrane, 2014). Thus, the role of the new dramaturgy in post-dramatic theater becomes a dynamic system between actors, directors, and spectators as an inseparable part of one another. The author sees the birth of forms of theatrical works that centered on the potential of local culture which is transformed through aspects of the body, words, objects, music, and lighting, as the main text providing an impetus for the development of Indonesian theater which had a common thread with the postmodern era which developed rapidly in Europe-America in the 1970s era with various terms. Theater performance that was called by Elinor Fuchs total theater, alternative theater, theater of image, landscape theater, neo avantgarde, and all related to 'post' such as post-narrative, post-humanist, and post-modern. Lehmann (Afrizal et al., 2019) explains as follows.

Research on the post theatre has clearly answered important needs for a comprehensive and accessible theory to articulate the relations between drama and the forms of theatre that are 'no longer dramatic' compared to its appearance in the 1970s. Hans-Thies Lehmann has systematized his reading of the new theatre form into several aspects which are different from dramatic theatre readings. The aspect can be seen from the sub-title written by Lehman in his book Panorama of Postdramatic Theatre, including text, space, time, body, and media as an analysis category in reading new theatre forms/dramatic theatre.

In the 2000s era, along with the growing interest of the Indonesian people (especially in big cities) in more varied theater performances, theatrical performances emerged that referred to bodywork, visuals, dance theater, and performance art. Rahman Sabur through his theater group, *Teater Payung Hitam*, focuses on social, ecological, urban, and self-criticism. This can be seen from their performance entitled "Merah Bolong Putih Doblong Hitam" (1997); "Puisi Tubuh yang Runtuh" (2009); and "Post Haste" (2016). However, one thing that cannot be denied is that Rachman Sabur as a director still puts local dramaturgy in his works, be it gestures, props, narrative patterns, or songs that are presented. Meanwhile, Teater Garasi's works such as "Deux ex Machina" (2006); "Space" (2009); "The Mortal is Our Time Eternal" (2015); are one of the notable interdisciplinary theater groups in Indonesia that explore and create various possibilities of performing arts through sound, gestures, and properties through a deep process of research and collaboration with international artists. Other figures, such as Melati Suryodarmo, who studied performance art at the Braunschweig University of Art with Butoh choreographer Anzu Furukawa and performance artist Marina Abramović had produced phenomenal works such as "Why Let The Chicken Run?" (2001); "Exergie - Butter Dance" (2011); and "I am A Ghost in My Own House" (2012). Many of Suryodarmo's pieces are physically demanding, durational forms of performance art. Her use of repetitive motions in long performances creates meaning by stripping down movements and actions to their barest essentials. Meanwhile, another artist, Yudi A. Tajudin at the end of 2020, presented a performance in a virtual space with the title "UrFear: Huhu & Multitude of Peer Gynt", collaborating with IT experts for website creation, actors and dancers from Indonesia, Sri Lanka, and Japan. The artist's creative subjectivity is developed by regenerating elements of past performances without losing their creative vitality. Likewise, the creative potential of the audience becomes an inseparable element that is very interesting in revitalizing a performing art. The role of the spectators in the post-dramatic theater is evolved in such a way that it becomes an active part of a theatrical performance where the audience today does not only act as consumers or connoisseurs but also as an active actor as part of the show itself. As Alan Lawrence argued that if art is a model of a thought process, it belongs to the person who creates it.

Susan Bennett affirms in her analysis of the audience's role in theater that traditionally the audience enters a 'social contract' in which spectators agree to be passive in their behavior but open, eager, and active in their acceptance of a role in decoding the signs presented to them (Trencsenyi & Cochrane, 2014). Theatrical performances require communication to knit various ideas and intentions of artists with various audience responses. This communication becomes a way for the audience to get closer to what the artist is saying. The shift of the artist's intentions, for example, towards the use of staging space conventions sometimes requires a level of tolerance by the audience. That is, theatrical form through its elements requires certain knowledge from the audience to understand it. When the audience is still unable to understand the flow of the show, then communication fails. As stated by Janet Wolf (1981:21) that the task of a spectator or responder in the interpretation process is to redefine

the "blank, openness" in the text left by the author. It means that the process of interpretation is a process of re-creating, which also means re-functioning the meaning of the work of art. The shifting of the center of meaning into the hands of each audience causes the meaning to be different and change according to how much knowledge the audience has. There is no longer determination and power of the author, there is only a continuous process of interpretation from the audience by developing what the author conveys through his work.

The author concludes that the active role of the audience in the development of post-dramatic theater in Indonesia today does not necessarily occur dialectically like post-dramatic theater performances in Europe. This may be due to the audience's limited knowledge of the changes and developments of performing art forms or because the level of appreciation and participation is quite low in interpreting a performance. Therefore, with an understanding of the conventions that exist on the performance stage, it is hoped that there will be a "closer" communication between the audience and what they are watching so that the intention of the artist to merge into the collective social system as a form of "collective work" could be achieved.

Conclusion

The development of the dramaturgy of Indonesian theater since the 1970s continues to move dialectically until now, both in form and in theatrical discourse, which always grows in every discussion in its creative process in various regions in Indonesia. A struggle can be seen from the writing of the script, the cultivation of theater which departs from the dramatic text, including the cultivation of the theater which is actually out of the tendency of the dramatic text. The 1990s are seen as the pinnacle of the birth of theatrical artists with their works that make words, bodies, and objects (artistic materials) the main texts in a theatrical production. The ideas of postmodernism inspire the form of Indonesian theater to complement and enrich the form of its presentation.

The issues raised in post-reform theater tend to focus on personal, ecological, or equality rather than issues of resistance to authoritarian government regimes. This includes collaborative theatrical performance forms with the notions of feminism, environment, or anthropology currently dominate contemporary performance forms. So many terms are attached to this tendency of theatrical practice. Some call it experimental theater, contemporary theater, total theater, body theater, dance theater, and so on.

The author concludes that the active role of the spectators in the development of post-dramatic theater in Indonesia today does not necessarily occur dialectically like post-dramatic theater performances in Europe. This may be due to the audience's limited knowledge of the changes and developments of performing art forms or because the level of appreciation and participation is quite low in interpreting a performance, even today. Therefore, with an understanding of the conventions that exist on the performance stage, it is hoped that there will be a "closer" communication between the audience and what they are watching so that the intention of the artist to merge into the collective social system as a form of "collective work" could be achieved.

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The Cities of Málaga Represented:
Exploring Architectural Heritage Through Drawing and Painting

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Abstract

The present investigation aims to present the development of a research project funded by the Margarita Salas Grants, financed by the Ministry of Universities of Spain and the Next Generation funds from the European Union. Essentially, it consists of the study of the representations, both graphic and pictorial, of several cities in Málaga. New graphic and pictorial material is generated, both physical and digital, which allows for a descriptive and detailed study of the definitive visual hypotheses. This enables a deeper understanding of the places, the visualization of the different transformations undergone over the years, and the interpretations that have emerged regarding the styles and visions of each period or particular artist. The study is primarily focused on the localities of Málaga, Antequera, and Ronda, due to their high heritage value. Through an analytical and deductive logical methodology, based on the exploration of data obtained from key sources such as the drawings of Wyngaerde, and Joris Hoefnagel, among others, and paintings by authors such as Vicente Carducho, Federico Ferrandiz Terán, and David Roberts, among others, in addition to experimentation and artistic practice, these studies are carried out. We can compare the represented image with the current actual structure and highlight their differences. For this purpose, fieldwork is necessary, studying the spatial context primarily through photography and drawing. It is expected that the obtained results will be of high cultural and scientific interest, aiming to promote heritage value and attract the attention of individuals interested in this research field.

Keywords: Drawing, Painting, Architectural Heritage

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Introduction

Following the romantic theory that the forces of nature governed human life, in the 20th century, humanity self-identified as the primary agent of space transformation - in the broadest sense (Lefebvre, 2013). Modernity brings with it a reconsideration of already established dogmas and paradigms, offering a new conceptualization of space, as evidenced through the visual arts with the Avant-garde movements. Art and design serve as agents of change, bridging various disciplines of knowledge, as emphasized in environmental humanities studies (Albelda Parreño & Marrero Henríquez, 2018).

In this text, we present the preparation and initial development of a research project focused on artistic representations about architectural spaces of heritage value. The aim is to work on non-invasive research and cultural dissemination tools due to their virtual nature. The methodology employed by the team is integrated into an advanced facet of contemporary design known as Strategic Design, encompassing all the synergies affecting any material or intangible strategy. Within the scope of this research, we are undertaking a historical-artistic project of both a theoretical and practical nature, exploring representations and the evolution of architectural heritage imagery. We are also tracing connections with authors and artists from various periods who have theoretically and graphically analysed this heritage. The study primarily focuses on spaces of significant heritage, historical, and cultural value in the towns of Antequera, Ronda, and Málaga in Andalusia, although it encompasses the entire province of Málaga. Our approach builds upon previous analyses published in research catalogues concerning the representation of the Andalusian landscape (Moreno Alonso 2015) (Junta de Andalucía 2007) while also expanding upon them by examining images not included in these catalogues. Additionally, within this work plan, we introduce a practical methodology for the graphical representation of architectural heritage in contemporary art, using both traditional and innovative design tools and techniques. The ultimate goal is to develop a graphical proposal. The results obtained will be applied to a digital augmented reality application aimed at promoting and disseminating cultural heritage.

This new project aims to create documentary and visual material that will be disseminated through mobile applications related to the architectural heritage of Andalusia, enhancing the functionality and possibilities of these applications. Augmented reality can provide the public with a clear and immediate view of the "stratigraphy" through digital documents and reconstructions, known as cultural heritage layers, as exemplified by the Streetmuseum application of the Museum of London, among other examples (Herman, 2019). Additionally, it enables the development of customized routes.

Regarding the contemporary representation of heritage from a more technical perspective, there are mechanisms for vector reconstruction and three-dimensional design of spaces and 3D objects, such as point cloud processors in conjunction with machine learning (Han, Laga & Bennamoun, 2021; Natta, 2021). However, for optimal representation, human awareness is required, and the application of methodologies from the Fine Arts is necessary to achieve distinctive results, disseminating content in an engaging, problem-solving, and aesthetically charming manner. Drawing serves as a tool for thought, facilitating the discovery of answers and the generation of visual hypotheses (Jódar Miñarro, 2018). We have previously worked on space representation in art and city representation between the 16th and 19th centuries as part of the R&D project (ARS&URBS) [HAR2016-78298-P], which concluded in December 2021. We have also embarked on a contemporary approach in the project PID2020-120553GB-I00 –El paisaje que habla. Marco teórico y referencias culturales

interdisciplinares. México, Portugal y España como escenarios–[1] (PH-MPE), which began in late 2021.

Key Research Axes

We have established several key research axes for this proposal, demonstrating the ongoing interest across various disciplines. Firstly, we encounter the intersection of graphic representation and heritage, with relevant sources serving as an initial guide (Cabezas Gelabert and López Vílchez; García Garrido, 2019; Rozalem, Rodríguez & Guisado, 2021). The study of augmented reality to create hybrid virtual-physical spaces around heritage is also fundamental (Bonacini 2014; Yin, Jung, Tom Dieck, & Lee 2021; Herman 2019; Ruiz Torres 2013). Another axis focuses on the three-dimensional reconstruction of architectural heritage, as referenced earlier.

Underlying these axes is the clear and continuous premise driving the research: the representation of architectural-historical heritage from an artistic design perspective, aiming to explore factors of change in specific contexts by merging science, arts, and humanities. Thus, the initial hypothesis of this work posits that the analysis of graphic-plastic representations, along with their corresponding theoretical documentation of architectural heritage, combined with contemporary graphic analysis using state-of-the-art tools, can offer a fresh perspective on various architectural ensembles. This organized approach contributes dynamic, high-value documentary content to an application that promotes and disseminates cultural awareness through art and heritage.

Objectives

The main objective is to conduct historical-artistic and theoretical-practical research on the graphic-plastic representation of historical architectural heritage related to the cities of Antequera, Málaga, and Ronda. This research aims to contribute to the content and development of applications that promote and add value to heritage through art, fostering cultural interest and promoting the economy.

1 - Create a database of artists and authors who have visited and worked on this heritage, which will be valuable for research and contribute to an urban museum itinerary.
2 - Visually represent -through drawing: technical study, interpretation through design, three-dimensional recreation- the various heritage ensembles to establish visual hypotheses. This involves revealing data through artistic creation and design.
3 - Implement state-of-the-art technologies related to 3D space representation and vector design. Techniques previously discussed, as well as more common software such as InDesign, Sketchup, AutoCad, Maxon Cinema 4D, and Spark AR, will be utilized to generate more dynamic content through gamification.
4 - Create content for a mobile application - and other audio-visual media - that promotes cultural, artistic, and heritage interest in the three cities.
5 - Contextualize historical, sociological, and cultural aspects of the study objects: locating and analyzing graphic and documentary collections in various institutions and collections, conducting fieldwork related to the documentation of the architectural heritage to be analyzed, and establishing comparisons between the different data gathered through

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[1] The Speaking Landscape: Theoretical Framework and Interdisciplinary Cultural References. Mexico, Portugal, and Spain as Scenarios.

theoretical conclusions or the representations collected and created, such as drawings, paintings, photographs, or audiovisual materials. This will highlight the value of the selected images.

Methodology and General Approach

The primary and general methodology employed is deductive, commencing with data exploration and collection. Several milestones have been reached thus far. Firstly, an extensive bibliographical review and state-of-the-art documentation have been conducted through books, publications, treaties, visual and audio material, maps, and representations. Subsequently, through the direct study of heritage and prior research on it, the identification of representation chronologies, distinctive features of each period, representative key documents, and the delineation of areas of greatest interest for research are undertaken.

We have distinguished the three main cities in the province of Málaga, namely the capital itself, and the towns of Ronda and Antequera. Concerning the capital, it is noteworthy to mention the numerous publications of interest developed by researchers Gámiz Gordo and Ruiz Padrón, (2016). These publications reflect how the city of Málaga has evolved through representations, starting from the earliest images related to nautical charts from the 13th century, where buildings were depicted in an idealized manner. The authors highlight Angelino Dulcert and the Catalan Atlas by Abraham and Jafuda Cresques, where Málaga is depicted, as well as maps by cartographer Piri Reis in the Topkapi Museum in Istanbul. Other images examined in their study are those created in the 16th century by authors like Wyngaerde, found in the National Library of Vienna, and the final ink panorama in the Ashmolean Museum in Oxford. They also explore the representation in the *Civitates Orbis Terrarum* under the authorship of Hoefnagel. Gámiz Gordo and Ruiz Padrón (2018), in their ongoing research on the graphic representation of the city of Málaga - specifically three panoramas - have also investigated the drawings of Francis Carter in the 18th century, which were created for educational and documentary purposes.

Given that Málaga, as the capital and most important city in the province, boasts numerous representations that have already been explored in previous research, and despite the existence of other sources suitable for new studies, we have opted to concentrate our initial, more focused analyses on the towns of Ronda and Antequera. These towns have received less attention but are by no means less deserving of interest.

In the case of Ronda, we have identified several representations worthy of examination, such as the painting *Tajo de Ronda*, 1882, by Federico Ferrándiz Terán, part of the collection at the Prado Museum, and the watercolour *Ronda, Spain*, 1834, by the previously mentioned David Roberts, housed in the TATE collection in London. Both 19th-century representations offer a romantic view of the city, emphasizing its connection with the natural environment that surrounds it and the dramatic cliffs that give rise to its famous *Tajo*. This atmosphere is closely tied to the image the city currently promotes to tourists. Therefore, we believe that the study and analysis of these representations can provide valuable documentary and graphic information, as well as new images that can contribute to the dissemination of information about the city and its surroundings, its relationship with artists' perspectives, and its unique charm.

These are the two primary graphic-plastic representations we will focus on in this project, related to the city of Ronda, from which we will develop studies similar to those we have

already initiated with a specific painting related to the city of Antequera. This painting is *The Capture of Antequera* - from the late 16th century to the early 17th century - by Vicenzo Carducci (Figure 1). It is a painting with significant theoretical and historical content and it is of great interest to our study. Together with other representations, it will form the basis of the research for this locality. The other representations we have located and will analyze include the drawing of the city by Hoefnagel in his *Civitates Orbis Terrarum* (1572?), Anton van den Wyngaerde's drawing during his journey through Andalusia in 1567, currently housed in the Victoria & Albert Museum in London. Additionally, there is Zuloaga's painting *Landscape of Antequera* -circa 1925- in the National Museum of Havana, and an engraving by David Roberts featuring the Peña de Antequera, previously catalogued as a view of Granada from the Vega (Gozalves Cravioto, 2009).

Figure 1: (Carducci 16th – 17th C.).

First Case Study: "The Capture of Antequera"

This work from the early 17th century is attributed to the court painter of King Felipe III, Vicenzo Carducci -Florence circa 1576/1578 – Madrid 1638-. His work is characterized by the late Mannerist Tuscan style, following the idealistic and academic tradition of Federico Zuccaro. His role in Spanish painting is significant, albeit somewhat underrated, as Jonathan Brown argues: "[...] the most undervalued painter of the Golden Age"[2] (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015, p. 15), possibly due to the lack of publications about his work and life. He distinguished himself from the other court painter, Velázquez, by predominantly depicting religious stories and military victories. His most representative work consists of the 56 scenes in the main cloister of the Royal Monastery of Santa María del Paular, which were acquired by the Prado Museum.

Theoretical-Conceptual Analysis

The painting depicts the image of the army of Infante Fernando, known as "the one from Antequera"[3] (1380 - 1416), who would serve as the regent of Castile (1404 - 1416) and king of Aragon and Sicily (1412 - 1416). It is shown taking the city, which was previously inhabited by Muslims from the Sultanate of Granada. At the time, it was a frontier town between the Muslim and Christian territories. His victory was so significant that it became part of popular imagination through border ballads (De Baena & Pidal, 1851) and in the Chronicles of Juan II (Alvar García de Santa María, 1982). The latter chronicle narrates how various events led to the capture of the town.

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[2] "[…] pintor más infravalorado del Siglo de Oro".
[3] "el de Antequera".

The most relevant events can be summarized as follows: Chapter 143 of the book describes the Battle of Boca del Asna[4], won by the Christians (Alvar García de Santa María, 1982, p. 304). This battle follows the description in earlier chapters of how Infante Fernando decided to surround the town of Antequera with several men from his army, including foot soldiers and knights. They strategically positioned themselves at Boca del Asna and a higher mountain to gain a vantage point, study how to attack, and anticipate the arrival of the enemy. The battle was won by the Infante, dividing the survivors of the opposing side as they fled towards Málaga and Granada.

On June 26, they attempted to assault Antequera -Chapter 151-, but the attempt failed due to a lack of necessary equipment. The main cause was that the ladders they had to climb to the citadel were small. The town was besieged by orders of the Infante to prevent any Muslim from entering or leaving it, as the King of Granada was ready to send the necessary personnel to defend it.

On September 10, the Infante received the standard of San Isidoro from the Abbey of León - where it is currently preserved (Martínez Sopena, 2019) - after requesting it, to carry it into battle. However, this detail seems to have been unknown by Carducci, as it is not represented among the army in the painting, since it could not have been already placed in the citadel as a symbol of Christian victory, as would happen later.

In Chapter 176, the conquest of the wall and the town is narrated: Once the necessary war materials arrived, they decided to assault the citadel tower without the Muslims suspecting it. This allowed them to enter and capture the tower, even though the Muslims attempted to defend it by setting it on fire. Meanwhile, they also attacked around the town and climbed the wall with ladders. Victory was achieved as they placed Christian flags on the citadel. The Infante placed the standard of the Apostle Santiago, that of San Isidro from León, Seville, and Córdoba in the main tower. Rodrigo de Narbaes, his servant and son of Fernand Ruiz de Narbaez, nephew of the Bishop of Jaén, was named the warden of Antequera. On September 24, the Muslims of Antequera departed for Archidona.

Having known this history, we wonder if Carducci had access to this information about the conquest of Antequera through this documentary source, which was created in the 15th century and served as the primary documentary source for the events narrated in it, mainly the conquest of Antequera, in the first part (Martínez Sopena, 2019).

It is our interest that this type of information, although of a theoretical and historical nature, be highlighted as it is included in the documentation that can be offered to users who have access to it. In the representation we are analyzing, the architectural complex of the Antequera citadel stands out and will be the focus of our analysis in the practical graphic research, which we will delve into next.

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[4] Currently, the place is called "Boca del Asno" "Asna" corresponds to the female of the donkey, as specified in the Historical Dictionary of the Spanish Language (1933 - 1936). Despite being a feminine noun, the prefix "el" is used instead of "la."

Formal and Graphical Analysis

The exact date of the work is not known, but we do know that it was created for the Buen Retiro, so it probably was not produced before 1632, the year when the palace was transformed from a recreational place to a palace.

One of the main characteristics of Carducci's painting is the meticulous planning of compositions, carefully thought out and analyzed in detail. They are highly complex, as seen in *The Capture of Antequera*, where each character and object occupies its specific space. The surviving preparatory drawings from his workshop, dated between 1595 and 1600 up to the year 1638 (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez 2015), reveal the extensive preparatory work required by the artist before executing the final piece. However, in connection to this painting, no preparatory drawings have been preserved, which would be a valuable source for generating new interpretative renditions of the artwork.

To formulate a hypothesis about how the original *modelli* drawing might have appeared, we have examined the fundamental characteristics of his graphic work in terms of techniques employed, styles, and types of drawings. By *modelli*, we refer to drawings with a significant level of finish that include chiaroscuro, serving as precedents for paintings, utilizing washes and highlights with lead white (Carducho, 1633).

Historical scenes, as is the case with our selected work, often feature bluer washes compared to the general ones, which tend to be more brownish. An example of this is the drawing of the *Expulsion of the Morisques*, where a Christian victory over the Muslims, under the orders of Philip III, also takes place, in this case at the port of Denia. This drawing was created for the competition in 1627, which was won by Velázquez, to decorate the New Hall of the Alcázar of Madrid, depicting the expulsion of the Muslims during the reign of Philip III. However *The Capture of Antequera* was intended for a different location, as it was created for the Buen Retiro Palace, for which other works were also commissioned, and their drawings still exist today, such as *The Storming of Rheinfelden*, 1634, and *The Victory at Fleurs*, 1634.

In the examples from the Buen Retiro Palace, the techniques employed include black pencil, brown ink pen, and grey, brown, and blue washes on laid paper, along with a pencil grid in the first case and red chalk in the second. In the drawing of the Expulsion of the Morisques, the technique consists of a brown ink pen and blue wash on laid paper. In this second case, black pencil was not used, although it is true that what stands out most in comparison to the first examples is the use of the brown ink pen. Therefore, we can assert that, whether due to the thematic proximity or the intended purpose of the final artwork, the drawing of *The Capture of Antequera* may exhibit these same technical characteristics.

The supports of the preserved drawings by Carducci are not of high quality (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015), but the compositions are indeed complex. Carducci "[...] studied his work through sketches in which he first laid out the entire composition and, in many cases, outlined each of the characters that appeared in it"[5] (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015, p.40). Practicality was essential to cope with the high volume of work in his workshop. The mid-tones of this type of paper provided the opportunity to work on shadows with inks and

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[5] "[…] estudiaba sus obra a través de esbozos en los que planteaba primero toda la composición para luego bosquejar en muchos casos cada uno de los personajes que aparecían en ella".

highlights with white accents, which are characteristic features in many of his drawings but are absent in these three related ones.

Furthermore, in order to transfer the drawing to the final support, a grid is employed in the preparatory works for the paintings intended for the Buen Retiro, while a stylus was used for those destined for the Alcázar of Madrid. The first method is the most common, as stated in the catalog of his drawings: "The most common grid consists of about nineteen squares vertically and sixteen horizontally, but on occasion, it can be reduced to around thirteen vertically and ten horizontally..."[6] (Pascual Chenel, Rodríguez Rebollo, Carducho & García-toraño Martínez, 2015, p. 48 - 49).

Having analyzed the most suitable technique for generating a visual hypothesis of the drawing corresponding to the painting *The Capture of Antequera*, in order to subsequently make a comparison between the depicted landscape and the contemporary scene that visitors might encounter, we have created the drawing using digital techniques -Figure 2- that streamline both the working process and the incorporation of the drawing into any digital tool later on.

Figure 2: Visual hyphotesis of the drawing corresponding to the painting
The Caption of Antequera.

Location and Comparison

Having examined Carducci's drawing, we proceed to locate a potential vantage point from which the artist's original image may have been captured. Initially, it was uncertain whether the artist sketched directly from nature or if the landscape is purely imaginative or idealized based on some references he might have acquired. However, the aim of this research is to attempt to approach an answer. Due to the absence of specific literature that has studied this painting, this part of the investigation is conducted through fieldwork and analytical study. Finding the right position to locate a frame that could resemble the scene in the painting has been necessary. Initially, we utilized digital tools such as Google Maps, which allows us to access numerous viewpoints of the fortress depending on the position indicated in the software. After comparing numerous hypotheses, we were able to select the area for physical analysis.

The on-site analysis for the appropriate photographic capture has been made significantly simpler due to the prior work carried out with the software. In our case, the area determined

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[6] "El más habitual es el que presenta unos diecinueve recuadros en sentido vertical y dieciséis en horizontal, pero en ocasiones se reduce a unos trece en sentido vertical y diez en horizontal […]".

as the most suitable for the photographic capture and for providing visitors with access to the information is the space situated between Avda. de la Legión, heading towards Boca del Asno, and Pinar del Hacho, using the El Mirador de Antequera restaurant as a reference point. From this area, we have found a panoramic photographic shot that shares several formal similarities with the composition in the artwork, as evidenced in the image and the overlay we have created of the visual hypothesis of Carducci's drawing onto the photographic shot -Figure 3-.

This allowed us to obtain a photographic image in which the city's fortification is situated on the right margin, and the landscape, in terms of its compositional structure, acquires characteristics quite similar to those in the painting. It's worth noting the coincidence of the hill on whose summit the Ermita de la Vera-Cruz has been located since 1517 (León-Vegas, 2006). In Carducci's image, we can observe some tents that clearly reference the concentration of Infante Don Fernando's army before the attack on the fortress. Due to the elevated terrain, it was possible to monitor both the plain and the fortification. After the Christian conquest, the hill -known as Viscaray, 'the two faces' (Cabrera, 1679)- was named Del Infante. This coincidence serves as evidence that the landscape depicted in the painting is not purely imagined but is based on references. Furthermore, the compositional similarity between the painting and the terrain's characteristics leads us to believe that sketches of the landscape were made in this area.

Figure 3: The overlay drawing we have created of the visual hypothesis of Carducci's drawing onto the photographic shot.

However, Carducci would represent the architectural structures of the year of the conquest, not those that already existed in the 16th century, as can be observed from the depiction of the city by Wyngaerde in 1567, where these structures were located outside the fortress (Victoria & Albert Museum, 2023). Concerning the lack of resemblance, it's noteworthy that one of the towers represented by Carducci has a circular base, whereas currently, there is no similar tower. This cylindrical tower is positioned close to the Tower of Homage, which, as seen in Wyngaerde's drawing, already has a rectangular base and a bell tower as it does today. This difference may be due to a decision by the artist or because the artist had some information about the structure of the Moorish fortification that was modified after the Christian conquest. Therefore, we find in this difference a path for further investigation.

It's important to highlight that one of the most iconic elements shaping the landscape of Antequera is its famous rock formation, which, due to pareidolia, resembles the profile of a reclining human face. It's precisely from the general geographic position from which the

photograph was taken that both the fortress and this rock formation can be included in the frame. However, in Carducci's representation, it is absent, and in our photograph, we confirm that from this position, the fortress overlaps with the rock formation, leaving part of the latter towards the right margin. This is another factor that supports the theory that the drawing for the painting could have been constructed with visual references from this specific position or viewpoint.

Conclusions

The development of the project we present has led to the acquisition of the data provided in this text, in which we can now offer evidence that Carducci's drawing draws from real references in the landscape of Antequera. However, we must continue investigating other aspects to obtain more evidence to add objectivity to this initial hypothesis. In doing so, we will provide more precise graphic information to complement what we will offer through a QR code link to be installed in the area identified as the most similar to the painting's viewpoint, which, according to the data obtained, possibly coincides with the one we have referenced in this text. In such a case, as it is a challenging access location, the code would be placed a few meters away, next to the sign indicating the entrance or exit to the municipal area on Avda de La Legión. This way, visitors will be able to access the view of the painting, theoretical and graphic information about related views, and an augmented reality filter with the drawing matching Carducci's representation superimposed on the camera view of the user's mobile device, allowing them to verify on the spot the similarities and differences between the current view and the representation.

We demonstrate that this type of research leads to innovative information that can contribute to the content and development of applications that disseminate and promote heritage through art. Above all, we highlight the importance of artistic drawing and design, both as subjects of study and as research tools, enabling complex, revealing results that are of general interest, fostering an interest in the cultural heritage of the local population and visitors. In this way, we contextualize historical, sociological, and cultural aspects through the graphic representation of space.

Acknowledgements

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Exploring Online Memes as Pedagogical Tools in Health Knowledge and Behaviour

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Abstract

This exploratory workshop consisted of a rapid, intuitive, exploratory session around the following briefing: create a meme that displays understandable, accessible health-related content. The workshop addressed current scientific mistrust - partly due to a chasm between hermetic authoritative discourse, and the allure of subjective skepticism. Online disinformation has been pointed out as a main contributing factor in this phenomenon, particularly during the recent pandemic: often critical of scientific reliability, often using crude humour and irony - yet always direct, impactful, and accessible. The session therefore explored how health experts and policy-makers could benefit from communicating beyond formal discourse, adopting online semantics and aesthetics as tools for pedagogy with skeptical demographics. Participants consisted of voluntary conference delegates attending the respective session. Hand-produced memes explored the unlikely merging of reliable scientific information and delirious online semantics. A range of visual content, sourced from online meme communities and meme generator apps (and printed prior to the session), were provided in order to be captioned with statements created on the spot: images were printed prior to the session, and captions were handwritten using markers. This revisitation of tangible, material processes goes against expectations that memes have an exclusively digital existence, thus opening new possibilities for hybrid discourse and outcomes. Lastly, the group reflected on the pedagogical applicability of the outcomes in design classrooms, online communities, and public campaigns. The output was a collection of large-size, low-resolution printed/handwritten memes. The workshop ended with a group discussion on the viability and applicability of the produced drafts and adopted processes.

Keywords: Design for Health, Meme Design, Online Health Communication, Scientific Mistrust, Exploratory Design

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Introduction

The workshop "Exploring Online Memes as Pedagogical Tools in Health Knowledge and Behaviour" intended to garner a practice-based, contributive reflection to the ongoing exploratory project "An Infodemic of Disorientation: communication design as mediator between scientific knowledge and cognitive bias." The project stems from empirical and authoritative evidence on the apparent rise in science skepticism due to the proliferation of misinformed and misleading online content, resulting in beliefs and behaviours that resist fact-checking and logic; this double challenge is most clearly substantiated by DiResta (2023): "Institutional communicators / public health entities do not understand that the way people communicate has changed […]: you have to begin to understand the power of storytelling", in articulation with Goel (2022): "The Reasoning Mind Recruits the Instinctive Mind."

We thus hypothesise that scientific knowledge and pedagogy may benefit from looking into an adoption of online media formats, semantics and aesthetics that have often been undervalued in their efficacy to reach subjective cognitive and behavioural components. By adopting accessible formats often associated with skeptical and negationist trends, the project aims at testing the viability of science and policy-making reaching demographics that have so far resisted acting on proven evidence, while often displaying overt hostility. Given the proliferation of online media, and corresponding exponential complexity, the workshop focused on the employment of memes.

As part of the conference program, the workshop was offered to delegates, who in themselves are unlikely to correspond to the target profile of the science skeptic: this factor was taken into account, dictating that the session would adopt a strategic perspective, rather than a direct pedagogical exercise.

The Workshop

Seven participants joined out of a choice between ongoing parallel sessions; their presence and participation were anonymous, as a means to ensure unfiltered discussion. Several of the participants stated simple curiosity as the deciding factor for their presence; one potential participant decided to leave the session once the premise was explained, out of an apparent disinterest in the topic.

The workshop was the last activity in a session that included one prior presentation; it had a total length of 50 minutes, divided into four sequential stages:
1. Contextualising presentation (10 minutes);
2. Exercise instructions (5 minutes) ;
3. Practice-based exercise (20 minutes);
4. Open discussion on outcomes and possible developments (15 minutes).

The contextualisation was based on the aforementioned premises, with visual examples of previously generated content within the scope of the project; the materials provided consisted of:
1. A1-sized print-outs of fourteen memes, devoid of caption, selected according to online circulation and recognition - two copies per meme, so as to foster polysemic approaches (Fig. 1);
2. black, red and blue markers for manual captioning;
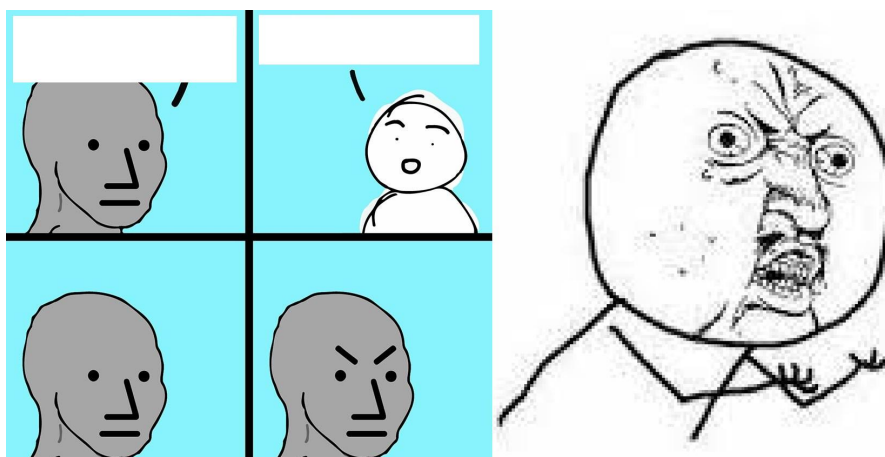
3. masking tape for hanging captioned memes.

Figure 1: Examples of blank memes provided as workshop materials. Source: imgflip (online)

The motivation for printing out memes rather than conducting the workshop in a digital/online environment stemmed out of the chance to explore the extent of tangible, in-person dynamics, rather than fulfill a contextual expectation. Furthermore, materials-based activity tends to foster immersive, empathic dynamics, as opposed to a tendentially fragmented, antagonistic nature of online media. The print-outs were hung on the room's four walls prior to the session; participants were free to pick up the ones they would like to caption according to the workshop premises, and subsequently gather them cumulatively on the (blank) projection screen. Rapid, intuitive action was encouraged (Fig.2): this was ultimately fostered by an aforementioned choice of in-person, tangible experience and the printed materials provided. Upon conclusion, a total of twenty meme print-outs had been captioned by participants.

Figure 2: The stage 3 of the workshop. Source: the authors

Analysis

Stage 4 of the workshop, a discussion of the outcomes and participants' experience, provided insights to be incorporated into the broader project. While provisionally pointing towards the original hypothesis on the understanding that further exploratory sessions and participants will be needed, the workshop provided an additional set of issues to be further analysed and incorporated. These are summed up below, while Figure 3 documents a sample of the outcomes.

Figure 3: The sample of workshop outcomes

Further issues besides a provisional confirmation that memes may be adopted as a tool for the engagement with skeptic demographics included:

1. The rapid, intuitive approach meant that a significant percentage of generated captions deviated from the briefing of scientific engagement: 35% captions were deemed off-topic, while an additional 10% created meta-narratives on the workshop itself. This was nevertheless regarded as a tolerable contingency in order to maintain the overall flow of the session;

2. Once the exercise was concluded, one participant raised uncertainty regarding the efficacy of the original hypothesis, i.e. the employment of social media formats by extraneous entities and individuals. The participant rightfully pointed out that online trends seem to be imbued by auras of "cool authenticity", undercurrents that are as volatile as they are unreplicable; this comment points towards the possibility that the original hypothesis may be employed as a pedagogical strategy that younger generations may subsequently develop in their own terms, rather than proposing a direct employment by scientists and policy-makers;

3. One participant, a professional illustrator, voiced a level of perplexity in face of the briefing and processes; nevertheless, he was an active, engaged participant, and stated he would reflect further on the experience;

4. As educators, two participants expressed an interest in developing similar approaches in their classroom environments, particularly in regards to the employment of printed material originating in online/digital environments. According to these participants, offline group dynamics around online content looked promising as a strategy for a hands-on re-engagement of digital native students, as well as a potential strategy for dissipating tensions around sensitive topics.

Conclusion

The overall consensus was that the workshop had been successful as an exploratory endeavour, and came across as a particularly unexpected activity within a conference format; however, both the short duration and the small number of participants dictated that only a glimpse of possible answers could be envisioned. Further, longer workshop environments will need to be developed in order to consolidate an unequivocal answer to the stated hypothesis; meanwhile, this particular experiment proved useful in rehearsing in-person dynamics and reiterating a largely open space among the current, urgent imperatives regarding a pedagogy of scientific accessibility and policy-driven behaviours.

Acknowledgments

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Xinyang Maojian Tea, Domestic and International Tea Packaging Comparative Study

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Abstract

Xinyang tea is a specialty of Henan Province, carrying the deep cultural heritage of the Central Plains. Its packaging design plays an important role in conveying product information and benefits to attract consumers' tea desire. The purpose of this paper is to explore the cultural differences and design features between Xinyang Maojian tea packaging design and domestic and international tea packaging design, and to analyze the current situation and problems of Xinyang tea packaging design. Through the study, it is found that Xinyang Maojian tea packaging has unique advantages in using traditional cultural elements and displaying product quality, but there are deficiencies in packaging design differentiation, resulting in a mismatch with modern consumer demand. Compared with foreign tea packaging, Xinyang Maojian tea packaging has gaps in design style and packaging material selection, and lacks an innovative design internationalization strategy. The results of this study provide a useful reference for improving Xinyang Maojian tea packaging design. Some suggestions for improvement are made, focusing on innovation and differentiation of packaging design, emphasizing the quality of the product's packaging design and cultural connotations, including market challenges. By improving the packaging design, Xinyang Maojian Tea can effectively communicate its unique cultural values and product benefits to people around the world in its own appealing way, in addition to enhancing brand competitiveness and continuing the legacy of traditional cultural innovation.

Keywords: Packaging Design, Tea Culture Comparison, Xinyang Maojian, Traditional Culture

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1. Introduction

China's cultural resources are rich and diverse, and culture, as an important part of modern industrial development, has become an important factor in attracting consumers. However, a common problem is found in the expression of these cultural resources, especially in product packaging. Cultural products lack effective use of local cultural elements featured in packaging design as shown in Table 1. This study aims to address this problem by focusing on the packaging design of Xinyang Maojian tea, a famous tea variety in the Xinyang region of Henan Province, China, as one of the ten most famous teas in China, with rich cultural and historical connotations. Nonetheless, the branding and packaging of Xinyang Maojian tea is generic and cannot effectively stand out in the competitive tea market (Hu, 2019). In addition, current packaging does not adequately reflect the connection between Xinyang tea and Xinyang culture, creating a disconnect between the product and its cultural roots. Based on previous studies by Hu（2019）and Zhao（2019）, the researchers propose to conduct a comparative study of Xinyang Maojian tea packaging with domestic and international tea packaging to analyze the forms of application of culture in domestic and international tea packaging, and how to incorporate the regional culture into the packaging design so as to increase the market attractiveness of the product, improve the competitiveness of the product, and promote the wide dissemination of the regional culture.
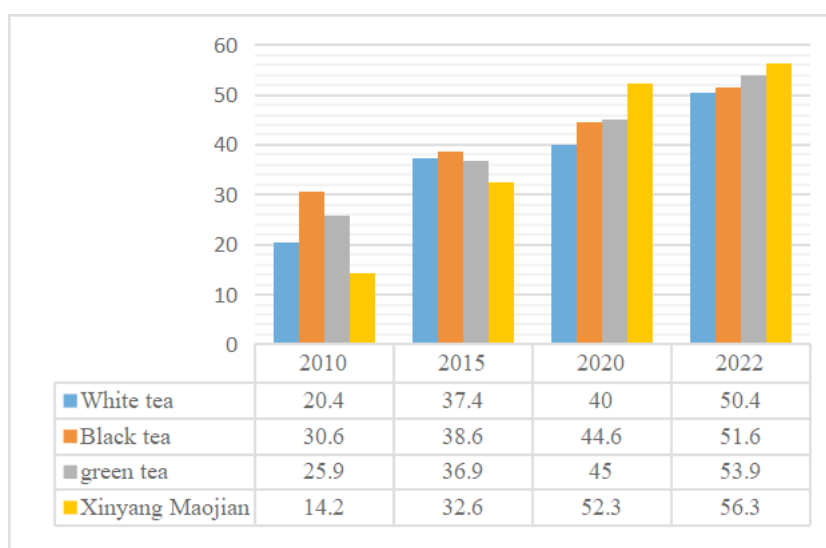
	2010	2015	2020	2022
■ White tea	20.4	37.4	40	50.4
■ Black tea	30.6	38.6	44.6	51.6
■ green tea	25.9	36.9	45	53.9
■ Xinyang Maojian	14.2	32.6	52.3	56.3

Table 1. Proportion of traditional culture integrated into tea packaging
(Data source: https://www.docin.com)

Through this study, we hope to provide a model that can be used by other cultural products to enrich their market appeal while preserving and promoting their cultural roots. By proposing innovative product packaging that reflects unique cultural characteristics, we strive to enhance the sustainable development strategy of culture. This work is of great significance not only for the development of regional specialty industries, but also for the effective dissemination of local culture.

2. Background of Xinyang Maojian Tea Packaging

Tea originated in China and later spread to Europe, America, Japan, India and other countries. In the process of long-term social development, each country has formed a tea culture with its own cultural characteristics. China has had the habit of drinking tea since ancient times, and a

strong tea culture has been formed under this habit. Xinyang Maojian, as a representative of China's high-quality green tea, has a large consumer base and unique tea culture in the Central Plains, but also become an important pillar of economic development in Xinyang.

In the long-term development process of Xinyang Maojian tea packaging design, many problems have appeared, such as tea packaging design methodology similarity, serious imitation phenomenon, weak brand awareness and other issues, as shown in Figure 1. Xinyang Maojian as a type of tea, for a long time to "Xinyang Maojian" as the brand name of countless tea products, the formation of "Xinyang Maojian everywhere," the chaotic market situation. The lack of brand awareness has provided the soil for some tea traders to use second-rate tea as good, making it difficult to distinguish the real from the fake, disturbing the local tea market, and at the same time creating confusion among consumers, providing an opportunity for low-quality tea to counterfeit high-quality tea (Hu, 2019). In addition, the disruption of the market by some unscrupulous brands has affected the external image of Xinyang tea and tea enterprises, and the lack of branding has made it difficult to compete for quality advantages among many tea categories. In addition, the traditional Xinyang Maojian tea products are not only a kind of tea, but also a cultural symbol of the city of Xinyang. Although Xinyang Maojian has a deep cultural heritage, this is not highlighted on the tea packaging, thus losing the opportunity to connect with consumers who value products with deep cultural and historical roots (Zhao, 2019).

Fig. 1. Xinyang Maojian tea packaging
(Source: https://s.taobao.com)

The packaging design style of Xinyang Maojian in the market nowadays is old-fashioned and lacks a young consumer base, exacerbating the disconnect with the consumer group. These are also one of the reasons why the popularity of Xinyang Maojian has not been proportional to its intrinsic quality in recent years." The embarrassing situation of "quality, no brand" has become a prominent problem for Xinyang Maojian.

In addition, there are some shortcomings in the tea packaging used for export, for example, the packaging design mostly follows the culture of the export target country, thus weakening the national culture, resulting in the inability to introduce the traditional Chinese culture to other countries (Wang, 2008). The commercial value of tea products has gradually replaced its own cultural and regional characteristics. Excessive packaging and homogenized packaging of tea products lead to the lack of its regional cultural characteristics (Hu, 2019), and its consumption value is much higher than its own cultural value.

In the international context of the continuous development of the cultural packaging of tea products, how to refine and apply the representative national cultural elements, combine the uniqueness of Xinyang Maojian, refine the cultural differentiation factors, inject fresh cultural blood into the packaging design of Xinyang Maojian, and utilize the packaging carriers to make it more "tasteful" and serve the cultural construction will be a topic of concern.

By comparing the cultural differences between Chinese and foreign tea packaging design, the researcher analyzes the influence of Chinese and foreign cultural similarities and differences

on tea packaging design, and provides guidance suggestions for Xinyang Maojian tea packaging design to enhance its own cultural connotations and move towards internationalization. It is hoped that it will inspire the development of innovative concepts of tea packaging design. Meanwhile, Hu (2019) also emphasized the potential benefits of incorporating local cultural elements into product packaging, and this study draws on his findings to propose a research framework for the packaging design of Xinyang Maojian tea, emphasizing its roots in the cultural characteristics of the Xinyang region. As Zhao (2019) points out, by creating an emotional connection between the consumer and the product's cultural context, this approach helps to enhance the product's appeal and market competitiveness.

3. Comparative Study of Chinese and Foreign Tea Packaging

3.1 Cultural Influences on Chinese Tea Packaging Designs

China is one of the earliest countries with the habit of drinking tea, and the traditional tea culture is rich and diverse, containing deep spiritual connotation and aesthetic mood. Tea packaging design looks for design materials from historical allusions to traditional culture, landscapes and traditional ink paintings as shown in Figure 2, in order to demonstrate the rich cultural connotations, strong national colors and regional characteristics. Designers often use symbolic motifs to reflect the cultural nature through the implied meaning of words, colors, graphics or images, etc. The motifs are simple and novel, showing the connotation of traditional Chinese culture. Tea packaging gives emotional attributes is an important feature of traditional Chinese tea packaging design, so designers focus on humanization in modern tea packaging design. Anxi Tieguanyin tea is packaged with dragon pattern, noble yellow color and ceramic material, which meets people's life and aesthetic needs, and also shows people's emotions and pursuits.

The expression of traditional Chinese culture is relatively implicit and the scene lyric, through the scenery to express emotions and express aspirations, full of reminiscent of the flavor. Tea packaging design reflects the subtle beauty of traditional Chinese culture. For example, tea packaging is often cloudy and misty tea growing environment as a background, showing green ecological patterns, reflecting the meaning of "good tea out of good water".

Tea packaging design is an important part of tea culture, need to have a high level of artistic conceptualization, showing a certain charm, in order to present the beauty of art. For example, Pu'er tea ceramic packaging using traditional Chinese ink painting, sketching out the picturesque landscape scenery, giving people a simple and solemn artistic mood. In short, Chinese tea packaging design shows the charm of traditional Chinese tea culture through rich cultural connotation and unique artistic expression.

Fig. 2. Four Seasons Tea Packaging
(Source:https://image.baidu.com)

3.2 Cultural Influence of Western Tea Packaging Designs

Tea packaging in Europe and the United States focuses on practicality and functionality, giving people a pragmatic impression. The purpose of packaging is to protect, store and display goods, and meeting market demand is the pursuit of packaging design. In order to enhance market competitiveness and attract customers, designers will use strong contrasting colors to highlight the modern rhythm and rhythm of the commodity, and will also use western classical figures or traditional decorative motifs to indicate the long history and traditional advantages of the commodity as shown in Figure 3. The purpose of packaging design is not only to protect and beautify the goods, but more importantly, to promote the sale of goods. Europe and the United States tea packaging design styles, both in line with market demand for the new wave of fashion style, there are also classic nostalgic style. In general, to meet market demand is the eternal pursuit of European and American tea packaging design.

In modern European and American tea packaging design, green, environmental protection and simplicity have become the mainstream consumer concept. Designers use environmentally friendly and recyclable packaging materials, adopt simple and modern personalized design elements, and focus on showing the essence of product packaging. According to the characteristics of the product, give full play to the artistic charm of combining function and form. Tea packaging in Europe and the United States reflects the principle of simplicity, not overly decorative, but concise and clear, in line with the concept of Western consumers.

Various tea packaging designs in Europe and the United States have a strong visual impact, reflecting the concern for humanistic features of the "people-oriented" concept. Designers focus on people's emotional needs, through humanized design, packaging can communicate and exchange with people's hearts. Europe and the United States tea packaging design text clear, illustrated, at a glance, for different levels and needs of the buyer has brought great convenience.

Fig. 3. American Yoga Tea Packaging
(Source:https://image.baidu.com)

3.3 Cultural Influence of Japanese Tea Packaging Designs

Japanese tea packaging design style has a distinctive national characteristics, focusing on dealing with the nuances, the pursuit of natural, simple and simple design style, while attaching importance to the spiritual connotation of aesthetics.

In Japanese tea packaging design, designers advocate the modern design movement of internationalism, incorporating a sense of the times and modernity on the basis of inheriting national traditions. They tend to use natural materials or environmentally friendly materials to make packaging, such as bamboo, wood, grass and rattan, as well as various kinds of recycled paper as shown in Figure 4. These materials are abundant and cheap, non-toxic, harmless and easy to degrade, which not only give the tea packaging works a unique natural vitality, but also meet people's aesthetic demand for environmental protection. Designers focus on the overall harmony of the packaging, the balance of colors, the precision of shapes, and the use of simple lines and rustic patterns to express the deep meaning. Tea packaging usually adopts fresh colors, such as light green, soft brown, and plain gray, to show the natural beauty of tea. Design elements often use traditional Japanese painting styles, such as ink paintings or washi paintings, to present the scenery of tea gardens, the rituals of the traditional tea ceremony, and the beauty of tea utensils, in order to evoke the user's empathy and respect for Japanese tea culture. Japanese traditional patterns, such as cherry blossoms, maple leaves, peacocks, etc., as well as motifs signifying good luck and happiness, often appear in the package design, adding a unique national mood to the package.

Fig. 4.Japanese Genmaicha Packaging
(Source:https://image.baidu.com)

In addition to the refinement of form and content, Japanese tea packaging design also emphasizes emotional communication with consumers. Designers are committed to creating designs that resonate with the user's soul, conveying an emotional atmosphere of tranquility, harmony and introspection through the packaging. The use of text is also very important, concise and clear text, with illustrated design, so that the packaging is more clear and easy to understand, intuitive and touching, to bring pleasure and satisfaction.

3.4 Comparative Cultural Analysis of Chinese and Foreign Tea Packaging Design

Chinese tea packaging design is concerned about "charm" and "human taste", emphasizing the mood, emotion and understanding of the spirit of packaging design.

Japanese tea packaging design attaches importance to natural beauty, the pursuit of natural design, through the performance of details, simple and intuitive to show the product fresh, vibrant features. Both the connotation of oriental culture, but also absorbed the design characteristics of Western culture, design approach will be a combination of traditional and modern.

The basis of tea packaging design in Europe and America is rationalism, which is concerned with determining the formal characteristics of packaging design through scientific analysis and judgment. Emphasizing practicality and novelty, it mostly adopts commercialized artistic methods, and the packaging has a strong commercial flavor (L. , 2006).

The application of Chinese and foreign tea culture in tea packaging design shows a deep cultural connotation and reflects different national cultural characteristics. Tea culture in Chinese tea packaging design embodies the spirit of mediocrity and harmony. Europe and the United States tea packaging design of tea culture embodies a sense of ease and pleasure, the lack of deep cultural connotations. Japanese tea packaging design tea culture embodies a profound and timeless aesthetic mood. It is these different tea culture in the tea packaging design, the formation of a unique Chinese and foreign tea packaging design. Tea culture of various countries into the packaging design, not only can let people through the tea packaging design to further understand the connotation and meaning of tea culture of various countries, but also inheritance and development of tea culture.

4. The influence of Cultural Factors on Xinyang Tea Packaging

4.1 Consumer Market Demand

Based on the comparative analysis of domestic and international tea packaging and market trend analysis (Kotler et al., 2018), Xinyang Maojian tea packaging design will take into account consumer trends in the current packaging market and the forecasted market, especially the demand for locally produced, regionally cultured and sustainably manufactured products. Considering Tea Market and Consumer Trends In order to match packaging design with consumers' changing preferences and behaviors, the researcher analyzes the domestic and international tea packaging market and consumer trends as an important part of the proposed design theory. This is in line with the views outlined by renowned marketing experts, such as Kotler et al. (2018), who emphasize the important impact of market dynamics and consumer trends on product development and design.

In recent years, more and more consumers expect goods to be locally produced and to have important cultural connotations as well as sustainability. With this in mind, incorporating cultural factors into packaging design can help meet consumer expectations and increase the market appeal of goods. In addition, domestic and international tea market trends can help provide insights into the most effective ways to communicate the cultural and sustainable characteristics of a product to customers. For example, different color schemes, symbols or product descriptions may be more effective than other methods in conveying these characteristics, and this effectiveness depends on current tea packaging market trends.

For example, as one of the most important elements in a country's culture, the script symbols reflect the country's cultural characteristics and cultural heritage, and are the essence of traditional culture. In the long course of history, human beings have created various styles of

fonts, which contain certain cultural connotations and reflect the cultural characteristics and design genres of different historical stages.

Decorative graphics is a subjective summary description of objective things, is an important form of visual art, which emphasizes the aesthetic factors, has a rich variety of expression methods, and is also widely used in packaging design. Traditional decorative patterns are an important source of decorative graphic styles, such as Chinese auspicious patterns, character patterns, artifact patterns, ancient Greek and Roman decorative patterns, Japanese traditional patterns and so on. These Chinese and foreign decorative graphic shapes are colorful, reflecting the rich national cultural atmosphere.

Color, on the other hand, is the most vivid element in packaging design, which can be expressed in the most direct and powerful way in the design. Color can give consumers the most direct visual experience, attract their attention, and make them gain intuitive understanding and memory. Color as an important element of packaging will be influenced by regional culture, for example, in traditional Chinese packaging design, white is rarely used, they think it is an inauspicious color, on the contrary, red will be used a lot, while Europe and the United States believe that white is a pure and sacred color, in Japan white is treated as a kind of white in the picture.

In addition, a grasp of consumer trends can serve as a compass for the development of packaging design that incorporates elements of utility and comfort. For example, if customers increasingly prefer packages that are easy to open or resealable, these features can be incorporated into the design.

4.2 Sustainable Design Needs

Taking into account current tea packaging market and consumer trends in the proposed design solution will ensure that the packaging design of Xinyang Maojian tea products not only supports local culture and sustainable practices, but also continues to be relevant and attractive to customers in a competitive market.

In keeping with sustainable design principles and to meet the growing consumer demand for eco-friendly products, packaging design will incorporate sustainable packaging trends. This includes exploring innovative packaging materials and design practices that are environmentally conscious. Sustainable packaging materials, such as biodegradable or recyclable materials, are becoming increasingly popular as consumers become more environmentally conscious. Xinyang Maojian packaging design should consider the feasibility and availability of using such materials for tea product packaging, aiming to minimize the environmental impact of packaging throughout its life cycle. In addition to materials, design practices also contribute to sustainability. Xinyang Maojian packaging design will explore the use of minimalist design methods to minimize the use of excess materials and waste. Simplified design also contributes to cost savings, consistent with the economic dimension of sustainable design. In addition, the concept of up-cycling or reuse of packaging materials can be incorporated into the framework. By designing packaging that can be reused or transformed into other useful products, Xinyang Maojian packaging design can contribute to a circular economy and reduce waste.

By incorporating these sustainable packaging trends into design solutions, tea packaging design not only promotes cultural heritage, but also contributes to environmental protection

and the overall sustainability of the region. This can enhance the appeal of the product to eco-conscious consumers, making it a responsible and ethical choice in the marketplace.

4.3 Cultural Appropriateness Needs

To ensure cultural sensitivity and respect, Xinyang Maojian packaging design will consider the concept of cultural appropriateness in packaging design. This includes understanding the significance of cultural symbols, icons and customs used in the packaging and avoiding any misrepresentation or misuse that may offend or misinterpret the local culture. In order to authentically reproduce the local culture of Xinyang City, the Xinyang Maojian package design will emphasize the participation of local stakeholders in the design process. Local artisans, community members and cultural experts will be consulted to provide insights and feedback on the package design to ensure that it resonates meaningfully with the community.

Based on the principles of cultural representation and semiotics, the brief will encourage the use of storytelling and cultural narratives in packaging design. By conveying the historical context and cultural significance of tea products through visual and textual elements, packaging can evoke a sense of cultural pride and foster a deeper connection with consumers.

The tea packaging will explore the creation of a unique brand identity for Xinyang City's tea products that is consistent with the city's regional cultural heritage. The packaging design will strive to evoke positive associations with the cultural values and traditions of the region, positioning the product as an embodiment of local character and reflecting brand identity and cultural relevance.

Recognizing the dynamic nature of culture, tea packaging design will encourage the fusion of modern design elements with traditional elements. This approach will create visually appealing and culturally relevant packaging designs that resonate with a wide range of consumers, including those from different cultural backgrounds, and achieve a fusion of modern and traditional elements.

By incorporating these aspects into design theory, packaging design can strike a balance between promoting rural culture, meeting consumer needs and supporting sustainable development. It can contribute to the preservation and promotion of Xinyang City's unique cultural heritage while embracing contemporary design principles and market trends.

5. Conclusion: Implications of the Study and Directions for Future Research

The relationship between tea packaging and national culture is explored from the perspectives of text, color, graphics, materials and other aspects of Chinese and foreign tea packaging culture. The establishment of a sustainable tea culture packaging design framework needs to respect the development of national culture and the inheritance of regional culture, and fully consider the impact on the sustainable development of the local ecological environment and the establishment of brand image, so as to form a good tea culture market as shown in Table 2. In China, which pays attention to cultural inheritance, it should actively respond to the diversity of world cultures, draw on modern design elements at home and abroad to form complementary advantages, and show cultural intermingling and inheritance while expressing local national culture.

The researcher has conducted a systematic study on the cultural comparison of Chinese and foreign tea packaging design, and there are still many shortcomings due to the limitation of time and energy. Therefore, the information is preliminary and not comprehensive enough, and the collection of information needs to be further expanded and organized.
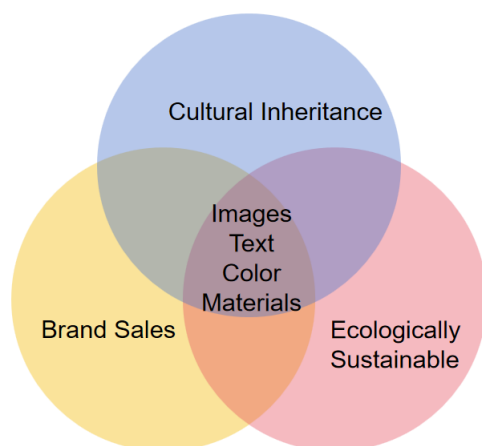

Fig. 5. Packaging Sustainability
(Source: Richards, 2005)

For the cultural exploration of tea packaging, it is still in the exploratory stage, and for further research, researchers need to analyze the regional culture in depth to establish a perfect theoretical framework for sustainable tea culture packaging design. It is hoped that the design framework can provide theoretical support for cultural heritage and packaging design development.

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