



Art as a Communicative Factor of International Sports Ceremonies

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ABSTRACT

International sports ceremonies should be seen as one of the integral parts of a sporting competition, which contains an important communicative factor, attracting and enabling understanding of each other by an audience of many millions. The aim of this study is to analyse the interaction of art as a communicative factor in international sports ceremonies. In developing this topic, general scientific and special scientific methods, including analysis and logical analysis, synthesis, induction and deduction, as well as literature review were applied. These ceremonies, integral to any sporting event, serve multifaceted purposes, including education, cultural enrichment, communication enhancement, and the cultivation of patriotism and morale among participants and spectators. Furthermore, they play a pivotal role in promoting intercultural understanding by offering a platform for audiences to engage with foreign cultures and their artistic expressions. Art emerges as a central communicative tool within these ceremonies, with a historical legacy dating back centuries.

Keywords: Sport; Historical Tradition; Sports Competitions; Culture; Socialisation.

INTRODUCTION

At present, sports and sporting events within the framework of general culture are inextricably linked with art and numerous types of creativity, which accompany not only specific sporting events reflecting the achievements of athletes but also many essential events in the history of humanity. Sports events and art have a lot in common. This large and special industry unites them with stage performances, creative festivals, and competitions. Unlike artistic productions, sports competitions are always unpredictable and emotional. In addition, many sports such as rhythmic gymnastics, figure skating and synchronised swimming are directly related to art forms such as music, drama, and choreography. In these sports, the beauty of movement, grace, plasticity, elegance, and aesthetics of the performance of a sports number is especially appreciated (Smirnov & Sadykova, 2021; Sakibaev, Kozuev, Atabaev, Alimbekova, & Argynbaeva, 2022).

In recent years, there has been a growing interest in the relationship between art and sports. A certain tradition of philosophical considerations on the interrelation between sport and art has already been established. The artistic program of the ceremonies allows the host country to showcase its past, present, and future in a comprehensive way. The current protocols of the ceremonies typically start with the authorities' presentation, which includes the entrance of the head of state or representative of the host country and the president of the International Olympic Committee, followed by the raising of the country's flag and the performance of the national anthem (Scursatone, Gómez-Lozano, & García-Sottile, 2023). Lemus-Delgado (2021) have explored the similarities and differences between sport and art, highlighting the importance of creativity, imagination, and personal expression in both fields.

Art and sports ceremonies can intersect in various ways. Art can be used to enhance the aesthetic appeal of sports ceremonies, while sports can be viewed as a form of art in themselves. The role of art in sports ceremonies can be understood in terms of aesthetic enhancement, symbolism and meaning, cultural context, teaching life

skills, and human creativity (Krzysztofik et al., 2022). For example, the opening and closing ceremonies of the Olympic Games often feature artistic performances that showcase the host country's culture and history. Art can also be used to convey symbolism and meaning in sports ceremonies, such as the Olympic flame, which is a symbol of the Olympic Games. Understanding the cultural context of both art and sports can help us appreciate their significance within world cultures. Sports can be seen as a means of teaching necessary life skills, which is why they are often included in the educational curriculum. Similarly, art can also be used to teach life skills and expand the perceptual, intellectual, cultural, and spiritual dimensions of human experience (Sartbekova, Radzhapova, Azhibayeva, Umarbekova, & Dzhuzbayeva, 2019; Sagynbayeva, Sartbekova, Tolokova, & Akzholova, 2019).

A conceptual framework for comprehending art's role in sports ceremonies can be developed by considering the following ideas: Arts as a means of communication, Arts as a means of expression, Arts as a means of collaboration, Arts as a means of expanding human experience, and Arts as a means of social-emotional learning (Zakharova, 2022, p. 6). By considering these ideas, a conceptual framework can be developed for comprehending art's role in sports ceremonies. Art plays a crucial role in communicating cultural and political messages during international sports ceremonies (Zebrowska, Trybulski, Rocznik, & Marcol, 2019). The opening and closing ceremonies of these events can be used as a platform for showcasing a country's national identity and soft power. Some case studies that support this argument include the 1934 and 1936 Olympics, the Beijing 2008 and Tokyo 2020 Olympics, and the 2018 Olympic Winter Games.

The study by O. Zakharova (2022) identifies art as a communicative factor not only in classical, but also in public diplomacy. This suggests that art can be used to communicate messages and ideas between countries and cultures during international sports ceremonies. In the manual for human rights education with young people notes that sports can be closely linked to our identity and culture at some point in our life. It also suggests that sports have developed as a means of teaching necessary life skills, which is why sports are seen as an important part of the educational curriculum, both formal and non-formal (Council of Europe, 2023). This implies that art can be used to communicate cultural values and life skills during international sports ceremonies.

The article by Lee (2019) examines newspaper coverage of the opening and closing ceremonies of the 2018 Winter Olympics in South Korea, North Korea, and Britain. This suggests that international sports ceremonies can be used to showcase a country's culture and art to the world. Overall, art can be used as a communicative factor during international sports ceremonies to convey messages, cultural values, and showcase a country's culture and art to the world (Lacio et al., 2021).

The study aims to comprehensively understand international sports ceremonies as a set of rules of conduct grounded in intercultural communication experiences and establish a framework for individual sports ceremony protocols on an international scale. The study's objectives are to understand international sports ceremonies as diplomatic tools, analyse their educational and cultural significance, examine art's role in fostering intercultural understanding, and trace the historical evolution of sports-culture integration in the context of modern sports and culture. The study hypothesizes that international sports ceremonies, infused with art and cultural elements, have a substantial impact on international relations by fostering intercultural understanding, easing tensions, and promoting positive national images. This hypothesis is grounded in the historical context of sports and culture, highlighting their evolving significance in contemporary society.

MATERIALS AND METHODS

The main research methods that used in the study were analysis and logical analysis, synthesis, induction and deduction, the positions of scientific objectivity and systematisation of available data. The primary technique in conducting the study was the method of analysis. It involves the division of the considered information object into its constituent components to thoroughly analyse them according to all possible criteria. During the examination, critical judgments related to the study were characterised, such as "sports ceremonial", "communicative aspect", "sports tournament", "the Olympic Movement", and many others. The method of analysis allowed achieving all the established goals of the study, namely, to consider the interaction of art as a communicative factor in international sports ceremonies.

The data collection process entails defining research objectives, conducting a literature review, selecting data collection methods, and analysing the collected data. Through thematic coding and validation, the research seeks to illuminate the historical and contemporary significance of art in international sports ceremonies, examining its role in diplomatic relations, cultural exchange, and its influence on modern sports and culture. To ensure the reliability and validity of the study findings on the interaction of art in international sports ceremonies, the research employs a rigorous approach. It begins with a comprehensive literature review, employs methods such as

analysis, synthesis, and logical reasoning, and systematically organizes data. The study's careful selection of scientific cognition techniques, self-evaluation, and theoretical generalization further strengthen the robustness and credibility of its conclusions.

The research process itself was divided into several stages. After the first one, indicated above, this study moved to the stage of logical analysis, through which all information materials were considered, interim results of literature analysis were used, and a general concept of research was established. This provided an opportunity to model the logical prototype, the structure of the entire study, which determines the impact of each of the stages of the study on the tasks disclosed at the initial stage. The logical analysis stage was also divided into several steps since achieving all the goals must be consistent and holistic; otherwise, the course of the entire study may be disrupted or suspended if one of the stages is skipped or substituted. The next stage of the study was the choice of techniques of scientific cognition, which were used to fulfil a predetermined goal, and techniques of presenting scientific material, the number and volume of structural elements of the study. This stage includes the definition of the tools for summarising the results of the entire study and their compliance with the assigned goal, which establishes practical significance.

The stage of scientific implementation enabled the evaluation of the accuracy of all previous actions, namely the use of logical analysis and research development. Cognition techniques were effective for conducting the study. At the last stage of the study, all theoretical theses were clarified. The theoretical generalisation of the material, its systematisation, and classification of the obtained results were conducted.

RESULTS

International sports ceremonies have a long historical background dating back to ancient Greece, where the initial Olympic Games were held in 776 BC (Lesnykh, 2020). The term international sport refers to sports where participants represent a minimum of two countries. The Olympic Games and the FIFA World Cup are the most renowned international sports event, which have transformed into a celebration of sports. The Olympic Games commence officially with the opening ceremony. Despite each successive celebration increasing in scope, scale, and expense, the ceremonies remain steeped in tradition. International sports events in the modern age have significant economic, political, and cultural influence on nations worldwide (Black, 2022).

The emergence of global sporting events can be explained by various historical factors such as ancient traditions, the evolution of modern sports, increased leisure time, politics, and the Cold War. The origin of the Olympic Games can be traced back to ancient Greece and were later resumed in the late 19th century to become the leading international sports competition. The evolution of modern sports in Europe during the Renaissance gradually expanded to Asia, Africa, and Latin America. The Industrial Revolution and mass production resulted in increased leisure time, enabling more time for participating in or observing sports (Seippel, 2017). Throughout the Cold War, countries and populations worldwide utilized sports to advance their political, social, and economic progress. Mega-events featuring athletes from capitalist and Communist countries were touted as proxies for diplomatic and military tensions (Black, 2022). For decades, sports and politics have been intertwined, with politics seeping into the Olympic Games on multiple occasions. Take the rise of the Nazi Party in Germany a few years ahead of the 1936 Olympic Games in Berlin; boycott proposals of the Games sprung up in several Western countries.

International sports ceremonies have evolved over time, and there is a significant amount of literature on the subject. Pop (2013) discuss the social rituals performed in Olympic ceremonies, which evolved from a sacred place and have a religious dimension that finds a profane expression in public arenas. Dubinsky (2022) provide reflections on the Olympic Games, nation branding, and public diplomacy, and provide insights for practitioners and decision-makers when holding international sports competitions or other mega-events in a post-pandemic world. There are also study by Jirásek (2023) that trace the shifting balance in the political, cultural, and economic significance of global sports events, with reference to selected, detailed cases from the past and present.

The historical origins of international sports ceremonies showcase a complex blend of cultural continuity, globalization, political strategy, economic leverage, and societal ramifications. Founded on ancient traditions and rituals, these ceremonies have progressed into worldwide spectacles that link cultures and encourage international fellowship (Nuruev, Sakibaev, Dzholdosheva, Maksimova, & Kanymgul, 2023). They embody the global reach of sports by captivating diverse participants and audiences from across the globe. In contemporary times, global sporting events are not only acknowledgements of athletic accomplishments but also significant economic occurrences, shaping the reputation of nations worldwide and leaving an enduring impact on the fields of politics, culture, and trade (Jarosz et al., 2021).

One of the most striking examples of the interaction of sport and art in one ceremonial is the knight's horse carousel, which replaced the popular jousting tournaments in the 18th century. King Henry II of France died at one of these tournaments in 1559. Struck by this case, the French decided to stop such tournaments. However, the last one took place a year later in Orleans (O. Y. Zakharova, 2012). At the end of the 19th century, in Europe, along with equestrian balls, ice balls have become especially popular. In January 1897, the *Fashion Bulletin* magazine informed its readers that skating was in grand fashion in Paris and that this sport was as popular as riding or cycling. Almost every day, all the elegant "Parisian skaters" gathered at the Palais de Glace. The ladies' "sports' suit" was made of velvet, decorated with sable fur, embroidery, and inlay (Stuart, Kwon, & Rhie, 2019).

Skating was equally popular in Russia as in Europe. Ice balls were held in the 1880s. Thus, on February 1, 1883, a ball on ice took place at the skating rink in the Yusupov Garden of St. Petersburg. The entire park space was flooded with the light of electricity and sparklers. The surface of the frozen pond was decorated with thousands of lights in the form of grottoes, palm trees, ships, ice pavilions, towers, and stars. Red, green, and blue sparklers lit inside these ice buildings shimmered and refracted in blocks of ice with multiple colours. Electric light illuminated hundreds of holiday guests dancing on ice to the sounds of a military band from above. At traditional balls, elements of sports exercises were also used in the final, so-called cotillion part. Among professional balls, the most popular among contemporaries were balls of architects and artists. The architects of St. Petersburg annually organised charity holidays, which were considered one of the best in the capital (Su, McDonnell, & Bennett, 2022).

A similar ball in honour of widows and orphans, which took place on January 15, 1894, was no exception. This cotillion started around one o'clock in the morning and was the so-called "Pierro and Pierrette ball". In turn, 40 couples of dancers went backstage. At a certain moment, the curtain rose and on the stage around the decorative camellia; the audience saw a living pyramid of Pierro and Pierrette. The men wore high white caps and Pierro collars, and the ladies wore cocked hats. While this group was descending from the stage, another 40-couple hurried backstage and appeared already in pink headdresses, then green, red, and yellow. When all the dancers returned to the hall, carts with paper flowers were taken there, and hand fans with chromolithographs were distributed to the ladies. In their performance, the dancers jumped through paper hoops covered with painted clowns. Thus, a costumed cotillion using sports exercises became the holiday's culmination (Fang, He, Tian, Yao, & Chen, 2022). As for the more modern period in the history of sports ceremonies, the involvement of representatives of various strata of society to participate in sports was an important component of the democratisation of public life. In 1931, in Kyiv, on the occasion of the opening of the first Russian Olympiad, a solemn procession took place, in which, in addition to the military, sports organisations and high school students took part. After that, Grand Duke Dmitry Pavlovich announced the opening of the first Olympiad. Thus, it was one of the first ceremonial marches of the military and civilians.

After the October revolution of 1917, representatives of the diplomatic corps became the original heirs of the pre-revolutionary lifestyle of the Russian elite, in whose life sport occupied a special place, being not only a form of leisure but also an important means of communication. According to the rules of etiquette, a conversation about sports is permissible during small talk. Thus, during one of D.T. Florinsky's trips to the Kremlin, where the ceremony of presenting credentials by the Polish Ambassador Lukasevich was to take place, the head of the Protocol Department talked with the diplomat about horse riding, rowing, and tennis. Tennis, according to Florinsky, rose the interest of many members of the diplomatic corps, who also seriously took up winter sports (Lee, 2019). At that time, the wife of the Italian ambassador, Madame Cerruti, was fond of playing bridge, with which she "infected" the entire diplomatic corps. In a conversation with Florinsky on January 8, 1930, she noted that since she was kindly given the opportunity to play tennis, she was happy again. There is no doubt that Madame Cerruti was an extraordinary person. If there were socialites in pre-revolutionary Russia whose names went down in history due to the great poets, artists, and writers who visited their salons, then Madame Cerruti can rightfully be called a "Diplomatic lioness" who managed to become a trendsetter in Soviet Moscow. Madame was distinguished by her extravagant behaviour, which, combined with her original outfits, created an unforgettable image. However, together with her husband, who always appeared at receptions with a fascist badge, they represented Mussolini's Italy. This circumstance forced Soviet citizens to treat them with caution, if not hostility.

At the beginning of 1930, D.T. Florinsky was visited by the Assistant to the Chief Secretary of Dynamo, who stated that Madame Cerruti's games on the winter court were causing discontent among some members of Dynamo. "A fascist among the security officers is paradoxical," the head of the Protocol Department noted in his Diary. The representative of Dynamo was interested in whether a special winter court was being equipped for diplomats and whether Dynamo was ready to provide technical assistance to the People's Commissariat of Foreign Affairs of the Union of Soviet Socialist Republics (USSR). Florinsky replied that it was inconvenient to take away the permission granted to Madame Cerruti, and there were 2 months left until spring; besides, she played in the morning hours when the court was not too busy. As for the construction of the court, Florinsky believed that it

was advisable to build it on Spiridonovka – 17 if the People's Commissariat of Foreign Affairs base was moved there; besides, many diplomats were interested in the court (Lafferty & Wakefield, 2016). In the same year, diplomats had the opportunity to play tennis at the Iskra Stadium in the mornings on odd days. The German and British ambassadors decided to come to this stadium. The diplomats were delighted with the court and the courtesy of the administration. They appreciated this as a great favour to the diplomatic corps.

International sporting ceremonies, such as the opening and closing ceremonies of the Olympic Games, are captivating events that seamlessly fuse a range of artistic elements. These ceremonies harmoniously blend music, dance, and visual arts, drawing on the diverse cultural and heritage tapestry of the host country (Lemus-Delgado, 2021). As the stage is illuminated with state-of-the-art lighting and projection technologies, fireworks illuminate the sky, while actors wearing intricate costumes perform on centre stage, recounting a captivating narrative that frequently reflects the history and beliefs of the country. These ceremonies fuse into a harmony of sensory encounters, signifying the solidarity of nations and the striving for excellence in sports, all the while captivating and galvanising a worldwide audience.

International sports ceremonies' artistic performances are a celebration of human success in athletics and a demonstration of the universal language of creativity and expression (Sartbekova, Ryskulova, & Orozbaeva, 2021). These performances capture the host nations' essence by representing their identity through symbols, icons, and narratives that go beyond geographical borders. By uniting athletes worldwide and welcoming viewers from across the globe, these ceremonies provide an opportunity for collective celebration of cultural diversity and the indomitable human spirit. Consequently, they constitute an unforgettable and emotionally resonant component of the international sporting experience (Rookwood, 2022).

The opening ceremonies offer a multitude of artistic expressions and promote cultural diversity as athletes from various nations parade in their traditional costumes, accompanied by music, dance and visual displays. This fosters a global appreciation for different cultures. The showmanship and entertainment are of utmost importance, with precisely choreographed performances, musical pieces, and theatre presentations fascinating the audience and keeping them involved throughout the ceremony (Næss, 2023). Moreover, art serves as a powerful storytelling medium, which communicates the host country's narrative or message underlying the event through visual art, narrative performances, and multimedia presentations, thus imbuing ceremonies with profound meaning and significance (Thomson et al., 2019; Trybulski et al., 2022). Symbolism is prevalent in the Olympic Games, as art imbues elements such as the Olympic flame, flags, and medal designs with profound meanings, thus grounding the event in its historical and cultural context.

These ceremonies highlight the significance of nations coming together in friendly competition and camaraderie, promoting unity and peace. Utilizing art to foster international understanding and goodwill, they provide a platform for commemoration and cultural exchange (Ryskulova, Satybaldieva, & Sartbekova, 2022). The long-lasting legacy of the artwork produced for these occasions is a tribute to the event's historical importance, leaving an indelible impression on the memories of attendees and observers (Dell'Aquila, 2020). International sporting events not only bear cultural and historical significance but additionally bolster local economies by drawing tourists and offering opportunities for artists and performers to gain worldwide recognition. The pivotal function of art in these events confirms its transformative and enriching influence on host cities and countries (Bazzanella, Schnitzer, Peters, & Bichler, 2023).

The use of certain art forms in international sports ceremonies may also be seen as promoting a particular national identity, which could lead to controversy. For example, the opening ceremony of the Taipei Universiade included Wushu, a martial art of Chinese origin, which could be seen as promoting Chinese culture (Shorkend, 2019). Sports events, including international ones, have been misused for nationalistic or political purposes, and allegations of widespread corruption and bribery have been made against the International Olympic Committee. Additionally, new rules on athlete activism and protests at the Tokyo Olympics prohibited all protests during medal ceremonies, the opening and closing ceremonies, during competition on the field of play, and in the Olympic Village (Dell'Aquila, 2020). Finally, cultural practices, including those involving art, may violate human rights, and respect for diversity ought to occur in a human rights framework and not be used as a reason for discrimination.

Art elements, including music, visual arts, architecture, costumes, choreography, projection mapping, fireworks, symbolism, storytelling, and technology, are highly effective tools in international sports ceremonies for conveying messages and creating indelible experiences (Long & Sandle, 2019). They form a harmonious tapestry that resonates with participants and spectators alike, transcending language barriers to evoke powerful emotions and cultural connections. Through customized compositions, stunning visual displays, and symbolic representations, these elements encapsulate the essence of the event, celebrate cultural diversity, and instil a sense of pride and unity. They guide the audience on an emotional journey, culminating in memorable moments

that leave a lasting impression, reinforcing the ceremony's themes, and enriching the overall spectacle of international sporting events.

Discussion

The analysis of the relevant scientific literature allows stating the absence of detailed studies on the problem of conducting international sports ceremonies. Nevertheless, the analysis of the conduct of international sports ceremonies is considered in studies by Tamir (2018) and Dolan, Kavetsos, & Krekel (2019).

Loy and Morford (2019), and Wahl-Alexander, Hastie, & Johnson (2018) in their studies considered critical sporting events in the international arena of the 20th century. For example, during the preparation for the Olympic competitions, A. Hitler was well aware that the Olympics were an opportunity to convince the world of the peacefulness of a resurgent Germany. In addition to the German Olympic Committee, the Ministry of Foreign Affairs and the Ministry of Propaganda took part in the organisation of the Games. Special agents went abroad to attract foreign tourists. Orders were issued that ordered the removal of all anti-Semitic slogans in the period from June 1 to September 15, and it was forbidden to use prisoners at work near passing roads. Each owner of the house was obliged to keep the front garden in immaculate order. All signs of anti-Semitism disappeared in Berlin. The IOC members met with Jewish athletes, who assured them of their freedom.

Political symbolism, pursuing propaganda goals, was present at all stages of preparation for the Games. Thus, the logo of the Games was developed in several versions. Final (modified by the famous artist I. Boland) represented the bell, which depicted the Olympic Rings, against which was the German Eagle. A competition for an official advertising poster was held twice. As a result, the winner was a drawing by the artist Wurbel, which depicts a quadriga from the Brandenburg Gate – a symbol of Berlin. In the background is the winner with the hand raised in the Olympic greeting. The advertising poster was replicated in 234 thousand copies, which were printed in 16 languages. Several new elements were included in the opening ceremony. For the first time, the Olympic Flame was delivered from Olympia by runners passing the torch like a baton. The opening of the Olympic Games was also broadcast live on television for the first time. Leni Riefenstahl used materials about the Olympic competitions to create a masterpiece of documentary cinema, the film "Olympia".

On August 1, surrounded by numerous honoured guests, Hitler opened the Games to the ringing of the Olympic Bell. After the Olympic marathon champion from Greece, Spyridon Louis handed him an olive branch – a symbol of love and peace – the choir sang the hymn of R. Strauss, and flocks of pigeons flew into the sky, personifying peace. A procession of the team complemented the picture of universal reconciliation, some of whom threw up their hands in a Nazi salute. According to the organisers, the Olympic Games were supposed to be held under the sign of the superiority of the Aryan race, but the victories of black American athletes dealt a tangible blow to the racial ideology of Nazism. Therewith, it should be recognised that two tasks set by Hitler to the organisers were fulfilled, namely (Rowe, 2018): against the background of the crisis of the 30s, to show the advantages of the totalitarian system; and to attach a beautiful sports showcase to the vast arsenal of weapons that Germany was already turning into. The world press supported the success of the Olympics in Berlin. Thus, The New York Times noted that the games "brought Germany back to the bosom of nations" and made it more human. The Olympic Games in Berlin were the last before the 12-year break caused by the Second World War. After the end of the war, the totality of the pre-Olympic actions of the IOC in the early 1930s was recognised as erroneous, the IOC issued a public apology.

I. Zhamyandagva and D. Bayarlakh (2018, p. 100) and A.J. Clements and N.T. Fadaï (2022, p. 17) in their studies analysed the events of the second half of the 20th century in the world sports arena. The apotheosis of Soviet sports propaganda was to be the Moscow Olympics in 1980. The main fame was brought to the Games by their boycott by over 50 countries in connection with the entry of Soviet troops into Afghanistan in 1979. The absence of sports delegations from the leading powers at the Olympics was supposed to make the Games in Moscow a secondary sporting event. However, due to the efforts of IOC President Juan Antonio Samaranch, Spain, Italy, Great Britain, and some other Western countries decided to send athletes to the USSR. At the opening ceremony, the rehearsals of which began a year prior, out of 80 participants of the Moscow Olympics, 16 European teams marched under the flags of the IOC – a white flag with five coloured rings. The New Zealand team went under the banner of the National Olympic Committee (NOC) – a black flag with five white rings.

During the awarding ceremony of the winning athletes from these countries, the Olympic anthem "Children of Luck" was played. The torch with the Olympic flame was brought to the stadium by three-time Olympic champion Viktor Saneyev. He handed the torch to Olympic champion basketball player Sergei Belov, who, raising the torch above his head, ran along a path of snow-white shields over the rows of the Eastern Grandstand. Over 16 thousand athletes and amateur and professional artists took part in the dance and sports scenes of the opening

ceremony, which lasted about 3 hours. At the closing ceremony, the audience remembered the "crying" Misha, the mascot of the Olympics, who at the end of the ceremony, grasping colourful balloons, floated to the middle of the stadium, waved his paw and slowly began to rise above the stadium and disappeared into the sky. Misha's flight was accompanied by a song by Alexandra Pakhmutova and Nikolai Dobronravov (Zhamyandagva & Bayarlakh, 2018; Clements, & Fadai, 2022).

For example, from an artistic standpoint, the opening of the Olympic Games in Barcelona ended with a bright show, the central leitmotif of which was the foundation of Barcelona and the exploits of the legendary founder of the city – Hercules. One of the main musical themes written for the opening of the 1992 Games was the song "Barcelona", which was sung by the duo Freddie Mercury and Montserrat Caballe. Because of Mercury's death, a duet recording was played during the opening. Another musical theme of the Olympiad was "Amigos Para Siempre" (Friends for Life) by Andrew Lloyd Webber and Don Black performed by Sarah Brightman and Jose Carreras. The opening ceremony of the Olympic Games is a theatrical event that the whole world is watching. Like other state ceremonials, the opening of the Olympics demonstrates, primarily, the moral values of society, the ceremonial can pacify and reconcile the world at the same time. The doves of peace in Berlin forced the world community to believe the Nazi propaganda.

The analysis of the relevant scientific literature highlights the limited scholarly attention given to international sports ceremonies, underscoring the need for further comprehensive research in this area. The international sports ceremonies, beyond their entertainment value, carry moral and diplomatic significance, fostering reconciliation and unity on the world stage.

CONCLUSION

In conclusion, the study on international sports ceremonies serves its purpose of comprehensively understanding these ceremonies as a set of rules of conduct grounded in intercultural communication experiences. It successfully establishes a framework for individual sports ceremony protocols on an international scale. The study's hypothesis, asserting that international sports ceremonies, infused with art and cultural elements, have a substantial impact on international relations by fostering intercultural understanding, easing tensions, and promoting positive national images, is well-supported by the historical context of sports and culture. Furthermore, the study underscores the intricate relationship between art and sports, emphasizing how art enhances the aesthetic appeal of sports ceremonies and serves as a means of communication, expression, collaboration, and expanding human experience. It demonstrates the multifaceted role of art in conveying cultural values and life skills during international sports ceremonies.

This study explores the historical origins and cultural significance of international sports ceremonies, emphasizing their economic and political impact. It also delves into the artistic aspects that make these events emotionally resonant and highlights challenges like the potential misuse for political agendas and the importance of respecting diversity and human rights. In summary, it provides a comprehensive understanding of international sports ceremonies' role in the intersection of sports, culture, and art.

This study on international sports ceremonies provides valuable insights into their historical and cultural significance but has limitations. It lacks contemporary analysis, may oversimplify the impact on international relations, and doesn't address negative aspects or ethical considerations adequately. Including empirical data, addressing cultural biases, and offering practical recommendations would strengthen the study's depth and relevance. Future research in the field of international sports ceremonies should focus on cross-cultural analyses to understand how different regions and countries employ art and culture to shape these events. Researchers should also investigate the evolving role of technology and media, study the political and social implications of sports events, and explore how art intersects with national identity within these ceremonies. Additionally, there is a need for in-depth examinations of the environmental sustainability, economic outcomes, and audience perceptions to provide a comprehensive understanding of the impact of international sports ceremonies on a global scale.

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