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EDITORIAL

EDITORIAL

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PREAMBLE-EDITORIAL

What's in a name? That which we call a rose

By any other word would smell as sweet.

(Shakespeare, Romeo and Juliet)

The fault, dear Brutus, is not in our stars,

But in ourselves

(Shakespeare, Julius Caesar)

Lisbon, March 8th

With this special issue, we open the year 2023 as far as the publication of our **Herança – History, Heritage and Culture Journal** is concerned.

We are also in the month of March, generally associated with the celebration of International Women's Day – March 8th - because of the multiplication of initiatives that address this day that last until the end of the month. It is remarkable, therefore, even for the proliferation of demonstrations that evoke causes that are simultaneously linked to Women and Human Rights, especially the issues of inequality and violence/s that need to be stopped.

These are difficult times, but we know that they will always be more difficult for the most vulnerable, among whom women are invariably found in greater numbers, and even more so when there are wage, ethnic and other asymmetries, accentuating the multiplicity of discriminations. The data evidenced by the statistics speak loudly but the forms of urgent combat against these indicators are late or insufficient. Reason enough, we would say, to try with more persistence to alert, to raise awareness, and to join efforts, so that it becomes increasingly clear that the path of violence, intolerance, and dehumanization is not the one that suits us and, even less, the one we want.

Given the nature of this issue, we dare to suggest a consultation of the page that reveals a series of brave women who fought for the defense of a just cause symbolically denouncing and claiming:

[Celebrating Women in Restitution | Christie's \(christies.com\)](#)

There are several interpretations of the way to proceed in order to confront and eradicate stereotypes, and bad practices, however, in the space we are allowed here, we advance on the positive side and suggest the reading of the article [Why do we still define female artists as wives, friends, and muses? | Katy Hessel | The Guardian](#) and we give visibility to the fact that for the first time, we bring to light an issue coordinated by two women, editors of a special issue, which is so for several reasons.

Strictly speaking because it is, in fact, the first. Although we can foresee many others on the way...

Special, for seeking to broaden the path of internationalization, as part of our strategic vision, being the first issue entirely bilingual, of which we are proud.

Special, also, because it results from a call around a topic chosen for the purpose by the invited editors, whom we are very grateful to have accepted the challenge - Gabriele Salciute Civiliene e Kristen Schuster, from the Department of Digital Humanities at King's College, London, together with the Herança and Ponteditora team – .e., reaching a conciliatory path between scientific areas that articulate in the domain of interdisciplinarity with HSS and STEM under the title: "Interdisciplinary Perspectives on Digital Experiment in Museology and Museum Design".

It is assumed, from the start, the desideratum of fighting gender stereotype which on February 11th we marked with the motto: "Science has no Gender" with which we identify ourselves. The President of EPWS - European Platform for Women in Science - pointed out the following gesture, which we invite you to follow as an example that it is possible to get the message across [Booking.com divide cinque interessanti musei della scienza per celebrare la Giornata internazionale delle donne e delle ragazze nella scienza](#)

The content of the special issue is discussed below by the organizers; however, it is with great pleasure that we note the respect for equality represented in the authorship composition of the authors, besides, naturally, the quality of the texts whose reading we believe will bring new research questions and multiple possibilities of investigation. Several are the geographic and thematic universes reached, showing how much the future promises when horizons cross and knowledge/sharing is possible.

The presence of women in the technological and digital areas has been equated and the digital humanity aspect has, in our understanding, enabled their entry, and amplified their integration in a systematic and sustained manner. It should be pointed out here the DARIAH – EU WWII Women Writers in History [Women Writers in History | DARIAH](#) and the recent integration of the WWR – Women Writers Route as Cultural Route of the Council of Europe. [Women Writers Route Receives Certificate of the Cultural Route of the Council of Europe in Chania, Crete - Women writers route](#) The articulation in COST networks has also played a decisive role in the possibility of reducing the distance between researchers, creating synergies that would otherwise be impossible. For example, CA18204 - Dynamics of Placemaking also unites us here [Action CA18204 - COST](#).

We have known for a long time that women have been the losers of history, but that is precisely why we continue to fight for this, revealing the real dimension of their areas of intervention - from time immemorial to the present day. We are certainly pleased with the various and recent publications that bring together documented biographies of figures who have been systematically and unjustly sidelined by criticism in the diverse areas in which they were active. As an example, we would like to mention the work organized by Maria João Neto and Santiago Macias, *Mulheres Mecenas & as Artes* (Caleidoscópio Dez. 2022) in which they refer to:

"The studies included in this book reveal the role women have played in shaping taste, art collecting, and protecting the Arts and Letters since antiquity.

Women's and Gender History has only in recent years gained its own space. [...] In the field of art, too, women are no longer seen only as the inspiring muse of artists but are now valued as creators of the work of art, donors, and patrons."

The exhibition that took place at the FCG, curated by Helena de Freitas and Bruno Marchant, in 2021, "All I Want – Portuguese women artists from 1900-2020" with itinerancy during the Portugal-France Crossing Season" in June 2022 and whose catalog, translated into several languages, serves as a model. Graça Fonseca, then Minister of Culture, states:

"It is an exhibition that speaks outwards, but also inwards since it returns to Portugal. It is fundamental that these creative paths are also known by us and that contemporary achievements endure. The legacy of these women promotes new inspirations and new paths, allowing the young artists of today and tomorrow, women or men, to never stop being inspired by their example. This will be, in the future, the measure of our achievement, because, more than being remembered, achievements must be permanently renewed and lived." (p.10)

On the 8th, it will be presented to the public, in Alcobaça, the book of Acts that gathers texts of the Colloquiums organized within the Portugal-France Crossroad Season (Leiria and Alcobaça) under the title French Women in Portugal: Multiple Itineraries, allowing to give the stage to a considerable range of women that stood out in the several areas they chose as instruments to manifest their vocations. The reverse side took place in October, in Paris, featuring Portuguese artists and intellectuals in France. New initiatives are already on the horizon in the sequence started with Virgínia Victorino in Cena do Tempo and we will announce them in due time, with the certainty that the path that led women to invisibility can be reversed. To make known/recognize lives and works which have been silenced and buried will be the urgent movement that has already begun and which we will not give up.

In the wake of the work *Plastic Artists in Portugal*, organised in 2020, by Sandra Leandro, in which 12 case studies were presented, the words inscribed therein still make sense:

"Constituting itself as a further stage in the dissemination of knowledge, it is hoped that the contents will be assimilated by an Art History that integrates, without distinctions and with greater fairness, all genders. One is very pleased to see some collections including pieces by women artists more frequently, or more exhibitions being held, but much remains to be done." (p. 9)

Museums and Research gives the title to issue 8 of the IHA Art History Journal (org. Raquel Henriques da Silva); published in 2011 it contains a very interesting range of articles dedicated to the theme which we can read:

"Museums hold a determinant relationship with Art History. However, they are often omitted in disciplinary narratives as if seeing a work in reserve or in an exhibition, in good or bad conditions, was indifferent to its fruition, understanding, and contextualization. On the contrary, our position is quite different: seeing museums and exhibitions and studying them in the diversity of their aspects is an indispensable condition for the development of Art History".

The quoted passage serves as a transition to the editorial that, more than a decade later, to the invited organizers belongs once articulated with the new definition of Museum offered by ICOM last year:

"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability.

They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing.”

Isabel Lousada

Ladies, the floor is Yours...

GUEST EDITORS'S PERSPECTIVES:

We'd like to start by expressing our gratitude to the authors, publishers, reviewers, and proofreaders for collaboration on this special issue of *Herança*. It has been a great opportunity for creative, speculative, and critical conversations about shifting perspectives on museums, heritage, and digital technologies. As colleagues working in related fields of research and teaching, we have been able to explore emerging intersections between digital media and curatorial practices in museums, and to highlight a paradigm shift in museology that we want to hear more about in academic settings and bring into our classrooms. As editors, we are very aware of possible limitations in our conceptualization of experimental approaches to preserving, displaying, and disseminating cultural heritage through museological design. Acknowledging that our point of view would affect the content included in this volume established a context for communicating with prospective authors and we aimed to encourage a range of submissions from a diverse group of scholars and practitioners from across cultures, languages, and disciplines. This, we hope, has been an effective way to signpost our interests in learning from contributors about how they problematize the established routines, practices, and theories used to define heritage and how they position digital experiment as a source of knowledge and forward-thinking hypotheses that challenge curatorial authority on which museums are based.

As we worked with contributors, we emphasized that we wanted to start conversations about how they frame their ideas about the role and extent of digital experimentation with museums spaces, collections, and design, and how those ideas inform their work and research instead of proposing solutions as something finite and fixed. We encouraged contributors to take a critical approach to conceptualizing the potential of digital media and technologies in facilitating interventions in the interpretation of objects and institutional remits. We asked contributors to consider in what ways digital and analog interactions affect their understandings of technological underpinnings of the design, management, and representation of museum collections. We also wanted contributors to discuss their work using experimental methods to integrate digital technologies into their curatorial practices and theory. So, we prompted them to ground their evaluation and analyses of technology and experimentation in their practical experiences of creating, preserving, and disseminating culture and heritage. Opening conversations about what it means to experiment with digital media and technologies in relation to museum collections, their curatorial strategies, and community outreach initiatives created a rather broad scope for contributors to engage with the concept of experimental museology. Especially as we are slowly reorienting narratives about the purpose of cultural heritage institutions in a post-Pandemic world, one of the exciting things about these encounters is that they ever so slightly shift or nudge your point of view.

It is easy to imagine curation as a process taking place in the analog world -- galleries, auction houses and museums have invested the greater part of their histories in establishing, maintaining, interpreting, and displaying collections of physical objects. The histories of curatorial interventions and innovations with physical collections can offer many interesting insights into the ideological and technological underpinnings of cultural institutions' experiments. Along these lines, as editors, we aimed to encourage reflection and critical analyses of museum histories as a means to understand evaluations and descriptions of experimental practices.

In this special issue, we proposed two strategies to framing critical analyses of digital experimentation for and in museums. The first strategy emphasizes theories we can use to critique the meaning of heritage and the authority of cultural heritage institutions. As editors based in Europe, we are very aware of the historical and cultural contexts informing the theories and critiques common in museums and curatorial studies. To balance our cultural context, we also invited contributors to use case studies to consider experimental museology and curatorial practices in context. As a second strategy, the use of case studies encourages reflections on possible flexibility or malleability of museum spaces and their design for participatory and grass-root creation and dissemination of knowledge.

Discussing how digital media and technologies can enhance access was by no means a default narrative in this special issue. Questions posed by contributors include: in what ways digital media and technologies might change object-based notions and narratives of heritage; how curators could bring distant, unusual, and otherwise problematic objects and culture-specific views into museum collections; what types of partnership might augment the curation of museum collections; how digital media and technologies might redefine museum objects and spaces to create a sense of belonging and engagement for diverse audience demographics; what new narratives, including opportunities for decolonization, and new aesthetic forms might emerge from reconfigured spaces of museums.

In this collection of articles, the authors focus on innovation in museum design and museology through building digital archives, databases, platforms, infrastructures for community outreach and crowdsourcing, and grassroots interventions, conceptualized as collaborative, educational, and distributed spaces for meaning-making and creating knowledge. They envisage such spaces as interdisciplinary laboratories and networks. They discuss cases that feature a wide range of museum 'objects', including video games that double as tools for outreach activities and as exhibits; architectural heritage such as caravanserais; artwork and creative processes behind it. Critical perspectives on funding, collection strategies, and curatorial practices emerged as they interrogate the applications of immersive technologies, such as Virtual Reality and Augmented Reality, to unarchive the traditional practices of design and curation through fostering community wide participation (such as focus groups, participatory collaboration, or crowdsourcing) and expansive discussions about culture, identity, and history.

Three themes about the integration of digital media and technologies into curatorial representation and management run through the articles in this issue. Curation is primarily **a selection of items** for a collection. In this context, curation is an active process of evaluation – a curator examines objects through this recognition to determine their condition and uniqueness. Contributors describe a variety of experimental approaches to curation that seek to leverage technologies to better reflect the possibilities of museums as distributed and networked spaces. They also urge us to consider curation as **a process of interpretation** that affects the value and significance of an object. Curation as an act of interpretation can, as authors in this issue demonstrate, underpin the way in which narratives are constructed around museum objects. In this light, some authors consider **curation** from a third perspective -- as **a semiotic machine** that reproduces or perpetuates systems of sense-making and knowledge that are historically contingent and culturally situated.

Quite a few curators, scholars, and activists address curatorial legacies and their ideological underpinnings. They elucidate how in each case of their specific project digital or digitized collections have been made accessible, visible, discoverable, and educational. They highlight the potential for technology to help museum professionals and visitors alike to reconceptualize what belongs in collections. Joanna Rivera-Carlisle foregrounds the conflicting aspects of spatial narratives that unfold in museums whose landscape is complex to navigate in physical and ideological terms. On the one hand, the integration of immersive technologies in the design of museum experiences is creating new ways to challenge curatorial authority; on the other hand,

they perpetuate Eurocentric power structures and hierarchies on which museums in the UK are based. With reference to *The Unfiltered History Tour*, the author delivers a critique of how digital technologies perpetuate limitations inherent in the physical and conceptual structures of museum space, which is echoed in another article discussing the successes and shortcomings of *Digital Kitambo*.

Kristina Dziedzic Wright, David K. Wright, Nicholas Wiltshire, and Jenna Lavin assess the goals, infrastructures, and practices that shaped the *Digital Kitambo* project. They pay particular attention to its aim to transform physical archaeological and paleontological collections into a digital spatially integrated database. They employ the Swahili term 'kitambo' to elucidate shifts in the narratives about Kenya's history as the physical collection moves online. In this contribution to the volume, the authors emphasize the importance of decolonizing history through the process of unarchiving of the curatorial strategies on which the physical collection is based by means of engaging local communities in the design of a digital display.

While conversations and analyses about the selection and accessioning of objects into collections unfold, we also learn about different approaches to using digital assets that do not fit the mainstream definitions of museum collections. Gulce Kirdar, Feyzanur Kocer Ozgun, Özgün Balaban, and Guzden Varinlioglu, for example, reflect on their work in digital archaeology to map lost heritage of caravanserais, ancient roadside inns that used to provide food, shelter, and trading opportunities for travelers. The team outline their methodology of interactive digital archiving as a way of distributed labour and design. Their article showcases a combination of rich ethnographic research with the building of digital resources open for extended curation and repurposing of its assets.

Ana Beatriz Bahia deals with the objects that entered a museum's space from beyond its collection: she traces the evolution of digital games from serving as instruments to foster public engagement with a museum's physical collection to becoming exhibits themselves. The ways in which the education department *Nubla* augments the art collection of the Thyssen Museum, Madrid, is at the centre of attention in her article. The author discusses the museum's mission to expose its collection to wider audiences through digital games and exploratory research at the intersection of art, museology, games, and communication. These cases encourage scholars and users alike to experiment with the interpretation of what might belong in museum spaces treated as an expansive notion.

The question of what we can do beyond beholding museum collections also runs through this special issue. Two articles focus on how museum spaces are reconfigured to bridge the gap between laboratory and exhibition. Jonathan Feldman explores the active role that the Museo de Arte Contemporáneo, Buenos Aires, plays in shaping new forms of aesthetic production and collaboration. The museum built the pipeline connecting a laboratory with other spaces and forms such as workshops, conferences, and exhibitions for artists to experiment and disseminate their experimentation – as resulting objects and processes that underpin the making of those objects.

In their discussion of another ethnography-rich project, Stefania Zardini Lacedelli, Fabiana Fazzi, Chiara Zanetti and Giacomo Pompanin argue that digital curation is one of the most experimental areas in museology. Their research of the Dolomites on the *Spatial* project emphasizes the role that communities of diverse backgrounds played in creating a dynamic participatory archive, which helped them challenge the mainstream notions of curation and reframe their museological goals in light of the shift from exhibition to laboratory.

By way of conclusion, we would like to reflect on our experience as editors working across languages and cultures. Editing a multilingual and multicultural edition has been a rewarding experience that has exposed us to an exciting range of responses to our editorial perspectives and objectives. We set out to revisit the emerging notion of experimental museology from different global and cultural perspectives, and we are pleased to share a collection of materials written by

authors from the UK, Europe, Africa, the Americas, and Australasia. Submissions were made in English and Portuguese, and we facilitated translating articles to encourage a collaborative and iterative editorial process based in the exchange of critical and creative ideas. We hope that these articles, as expressions of views and ideas grounded in their authors' practice, will prompt further conversations and exploration of museology at the intersection of heritage, culture, history, industry, and digital experimentation beyond the scope of this special issue.

Gabriele Salciute Civiliene and Kristen Schuster


Research Articles

CROSSING THE BORDER: CULTURAL IDENTITY AND HISTORICAL INTEGRATION OF NATIONAL MUSIC AND POPULAR MUSIC

Cruzando a Fronteira: Identidade Cultural e Integração Histórica da Música Nacional e da Música Popular

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ABSTRACT

Music is a form of artistic expression and an important carrier of cultural and historical development, containing rich cultural content. This paper summarizes the characteristics and differences between typical musical instruments by analyzing the origin and historical development of national music and popular music. It analyzes the distribution of music-cultural circle, at the same time, to analyze the interaction between national music and popular music more comprehensively, this paper discusses the promotion and promotion between national music and popular music from the perspective of cultural identity and historical integration. Cross the border of national music and popular music, further enrich the forms and ways of mutual reference between the two, and strengthen the integration and development of the two, which can enrich the cultural connotation of popular music and make the expression form and content of national music more diversified, laying a foundation for the spread and development of national music and popular music in modern society.

Keywords: Crossing the border; National music; Popular music; Cultural identity; Historical integration

RESUMO

A música é uma forma de expressão artística e um importante veículo de desenvolvimento cultural e histórico, contendo um rico conteúdo cultural. Este artigo sintetiza as características e diferenças entre instrumentos musicais típicos, analisando a origem e o desenvolvimento histórico da música nacional e da música popular. Analisa a distribuição do círculo musical-cultural, ao mesmo tempo em que analisa a interação entre a música nacional e a música popular de forma mais abrangente, este trabalho discute a promoção e promoção entre a música nacional e a música popular sob a perspectiva da identidade cultural e da integração histórica. Atravessar a fronteira da música nacional e da música popular, enriquecer ainda mais as formas e formas de referência mútua entre as duas, e fortalecer a integração e o desenvolvimento das duas, o que pode enriquecer a conotação cultural da música popular e tornar a forma de expressão e conteúdo de música nacional mais diversificada, lançando as bases para a difusão e desenvolvimento da música nacional e da música popular na sociedade moderna.

Keywords: Atravessando a fronteira; Música nacional; Música popular; Identidade cultural; Integração histórica

1. INTRODUCTION

As one of the essential carriers of spiritual life and value pursuit, music is not only a part of cultural soft power but also carries the pursuit of the human spirit and value performance. Therefore, its influence is also rising, and its role as a link between cultural exchanges and historical inheritance is more pronounced. Popular music is more widely accepted in the current music field because of its popular content and light rhythm. It is famous for different ages. The transmission range and speed are optimistic enough (Brown, 2008; Roy & Kumar, 2012). In addition, with the help of commercialization and capitalization of popular music development, its spread is more rapid and extensive. Compared with the excellent trend of the development of popular music, due to the influence of geographical conditions, customs, language differences, and other factors, the audience range and popular area of national music are relatively small, leading to more significant restrictions on the excellent inheritance and development of national music culture (Wang, Y, 2022; Shi, J., & Ning, Q, 2022). Popular music and its cultural influence significantly impact the national music culture, but the phenomenon is only in the form of influence. The core aesthetic quality still embodies the different forms of national culture and historical development. Through the mutual reference and integration of culture and history, popular music and national music achieve their own artistic value and charm in their fields. To jointly create a new music culture, combining national music and popular music has shown to be an inevitable trend (Gunara, Setiawan & Cipta, 2022).

At present, with the strengthening of globalization and the acceleration of the modernization process, in the process of the development of national music and popular music, based on the cultural and historical development background of national music and popular music, the selection of music that is more in line with modern social aesthetics and recognition has become an essential part of modern music research. The elements of popular music and national music are infiltrated and integrated into a more dynamic music creation form. In the creation process of popular music, the excellent integration of national music elements can make the two constantly integrate and innovate and continue to

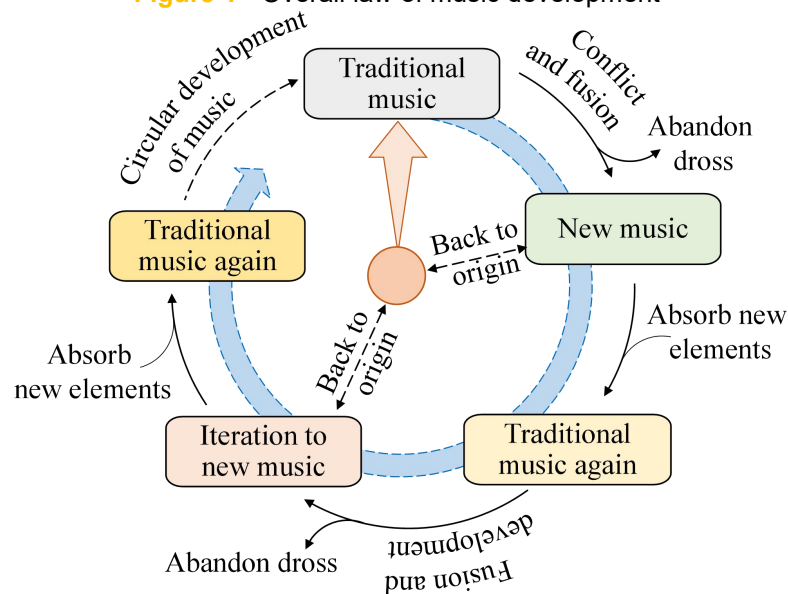
promote the high-quality development of music. In music development and update, new elements are constantly absorbed. In contrast, the dross of traditional music is abandoned, and the updated iteration of music development is gradually formed, promoting the continuous development and progress of national music and popular music. Figure 1 shows the general law of music development (Xu, Y., 2019; Jun, X. 2019). The continuous development of music, from the beginning of music's origin, gradually develops into traditional music with time. In the process of integrating traditional music with new music elements, traditional music constantly absorbs nutrients from new elements and, at the same time, discards its dregs and then develops into a new music type; On this basis, it circulates. With the progress and development of social culture and history, music is gradually iterating to update a new form more suitable for appreciating the aesthetic and constantly enriching and enriching its connotation. For a long time, from the perspective of external forms of expression, national music and popular music have been significantly restricted in the level of cultural identity and historical integration, leading to an inevitable controversy in the music field on the prospect of further integration and development of national music and popular music (Ming, Z., 2019). However, with the expanding needs of national music and popular music for their living space and cultural and historical development background, national music and popular music inevitably merge and gradually establish a close relationship of mutual dependence. On the one hand, the integration of new elements, such as the way of popular music playing and the way of voice making, makes national music revitalize, more resonate with the audience and also gives it traces of the times, laying a solid mass foundation for the breakthrough of the national music form; On the other hand, national music gives popular music a profound cultural connotation. Popular music is better survival and development depend on the profound cultural soil of national music. It profoundly integrates and internalizes the elements of national music and finally realizes the embodiment of national characteristics of popular music itself (Shahid, M, A, K. & Mohammad, S., 2017).

Cultural identity confirms the cultural belonging relationship between culture and the identity of individuals and national groups. From the cultural and historical development perspective, "identity and integration" is a

concept of great aesthetic significance in music. It is an inclusive absorption of different music cultures and a sense of identity for self-music culture (Yuli, C., 2019; Gao, W., 2020; Xinyu, B., 2022). Therefore, coordinating and integrating popular and national music continue to emit a unique appeal. The emergence of classical music and excellent composers is inseparable from the recognition and integration between the two. Tchaikovsky's creation is often regarded as "the more national it is, the more global it is." while absorbing Russian music elements, it also integrates Western Europe's

mainstream composition thinking and techniques. This perfect recognition and integration enable his works to transcend the times and borders and become classics, which continue to be popular worldwide. In addition, the triumphant rise of national music based on the "Chinese style" also provides more reference for the integration and development of national music and popular music. More and more music creation is committed to integrating national and popular music, laying a foundation for the cultural identity and historical integration of national and popular music.

Figure 1 - Overall law of music development



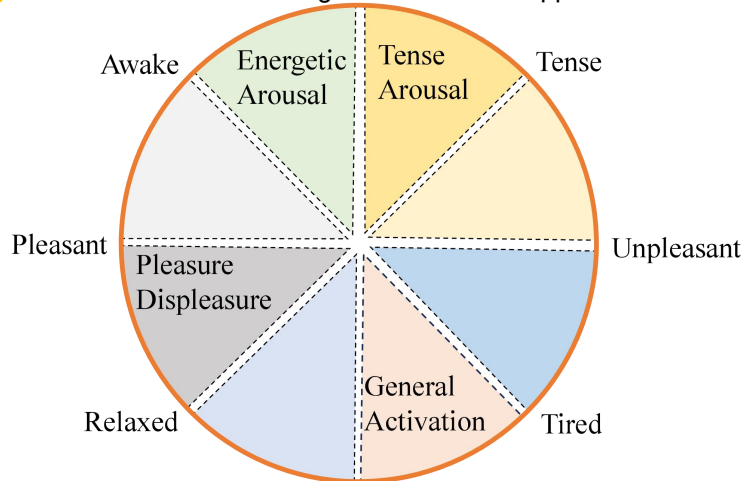
2. CULTURAL AND HISTORICAL DEVELOPMENT OF NATIONAL MUSIC AND POPULAR MUSIC

National music is a form of national strength and a further improvement and refinement of cultural identity and historical development accumulation, which has an essential role in emotional expression and mutual communication (O'Grady, Abidin, Lee, Kaye, & Bondy, 2023; Jeziński, 2022). Modern popular music originated from the West, characterized by marketization, popularization, and homogenization. The emergence and development of popular music is also affected by the development of traditional national music culture. Therefore, the development of popular music is based on the gradual development and evolution of

the influence of traditional national music culture and also shows traces of the influence of national music. The analysis and understanding of national vocal music and modern popular music can clarify the influence of national vocal music on modern popular music culture to promote the more profound development of national music and popular music cultural identity and integration (Roy, W., 2022). In addition, in the integration and development of national music and popular music, the impact of music on mood changes can be more comprehensively understood through the psychological emotion model, as shown in Figure 2. The

pleasure arousal model is given based on the research and classification of psychological emotions.

Figure 2 - Pleasure awakening model in music appreciation emotions



PHASE I —CULTURE AND HISTORY OF NATIONAL MUSIC

Literature, art and science, and technology in modern society have made significant progress and development. National music is also developing with modern literature, art, and technology. However, the historical culture of national music still shows all its unique tenacious vitality. For national music, this tenacious vitality shows its unique cultural value after a long period of historical precipitation (Nichols, 2022). The musical instrument is an essential primary carrier of music development and a tool for music performance and communication. For the

history of the development of national music in the world, Horn Postel's and Sax's instrument four division method is one of the internationally accepted methods. This method is a classification based on the excitation mode of the instrument object sound source. Based on the "Horn Postel-Sax" four-division method, in the order of the history of the emergence of musical instrument archaeology, it can be divided into the aerophones, the idiophones, the membranophones, and the chordophones (Wang, Y. T., & Anastopoulou, 2020). As shown in Figure 3, the classification and typical representative of four kinds of musical instruments are given.

Figure 3 - Classification of world national music instruments



The different music elements, including national music in music creation, enrich the forms and connotations of popular music. Therefore, the development of national music is a kind of mutual influence and integration of multi-national cultural identity and historical development at the musical level. Different national music in different regions has different forms and connotations, expressing the unique music forms of different national groups. This makes the forms and types of national music more colorful. The cultural

background and development history of national groups in each region is different, forming a variety of music genres, and different music carriers together constitute their national music elements. Different music elements gradually form a more diverse world of national music through the gradual integration of culture (Wallach, 2019; Lee, C. K., & Lee, S. S., 2016). As shown in Figure 4, typical forms of different national music in some areas are given.

Figure 4 - National music forms in some regions



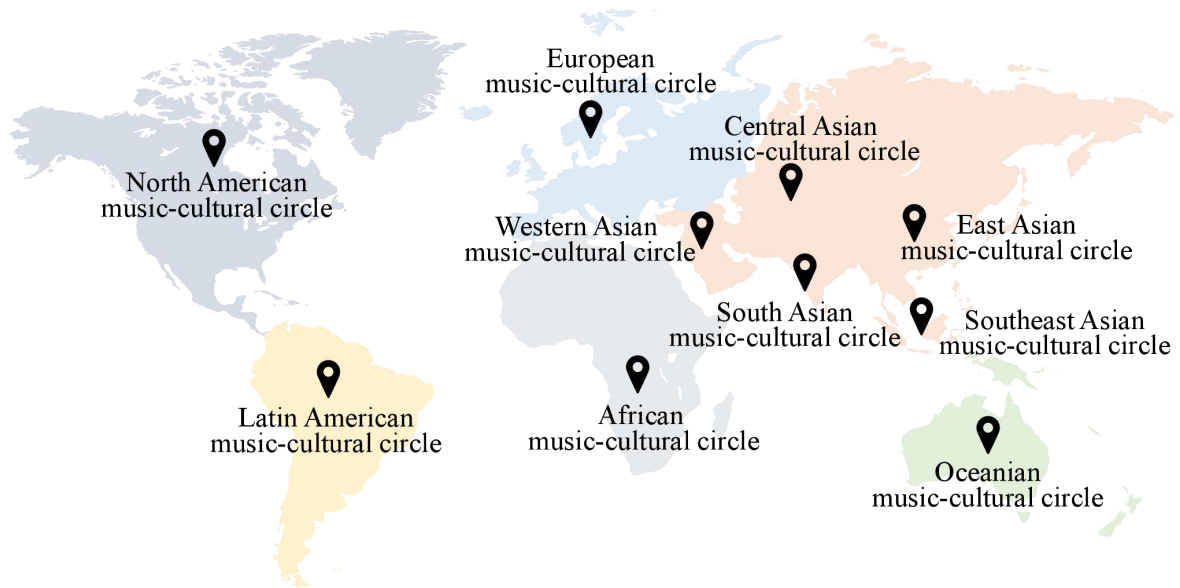
A) African national music form
C) Asian national music form

B) North American national music form
D) European national music form

The world's national music-cultural circles have experienced long historical changes and has formed regional ecological relations with various styles. From the history and cultural perspective, a widespread music-cultural circle is represented by core instruments. Taking primary musical instruments as the identification of establishing a music-cultural circle division can achieve the classification and interpretation of iconic musical instruments (Nie, 2014). By classifying the world's national music-cultural circle based on the musical instrument category, ten major

music-cultural circle can be sorted out, as shown in Figure 5. Among them, in Asia, due to its long history of cultural and historical development, there are relatively many music-cultural circle, with a total of five different music-cultural circle; In addition, there is one music-cultural circle in Europe, North America, Latin America, Africa, and Oceania. Therefore, combined with the distribution of the world music-cultural circle, it can also be seen that the origin and development of music also depend on the continuous precipitation and integration of culture and history.

Figure 5 - Distribution of ten traditional national music-cultural circles in the world



In addition, according to the music types and the sound systems attached to them, different music-cultural circles can further compare the music-cultural phenomena of their local areas or national styles, from which we can also find the geographical route and temporal logic of the cultural and historical evolution of different music circles. In order to further analyze the musical culture and historical development of different music-cultural circles, table 1 shows the types of musical instruments and typical musical instruments used in the world's top ten music-cultural circles. Among the five national music-cultural circles distributed in Asia, although four types of musical instruments are involved, the region is still dominated by stringing instruments and body

singing instruments, and the types of musical instruments in other music-cultural circles are relatively more extensive. From another perspective, it also reflects specific differences in the forms of expression and the use of musical instruments among national music formed by different cultural and historical backgrounds. Therefore, the analysis of the development of national music needs a comprehensive analysis and research combined with the background of its cultural and historical development. At the same time, it needs to consider the impact of integrating multiple cultures and history to lay a foundation for a comprehensive understanding of the origin and development of national music.

Table 1 - Main musical instrument types and typical instruments in the ten major music-cultural circles (Su, F, 2015; Chambers, 2013)

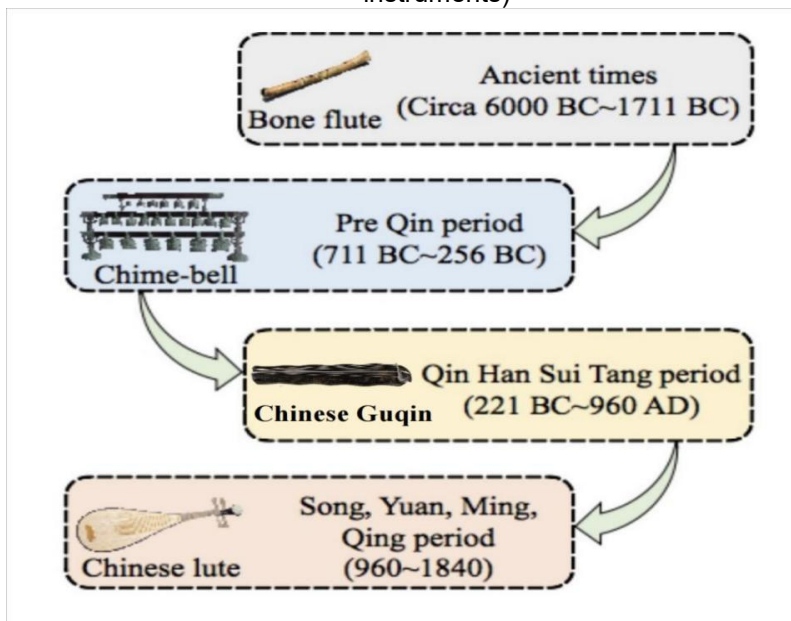
| Music-cultural circles | Main musical instrument types | Typical musical instruments |
|---------------------------------------|---------------------------------------|-----------------------------------|
| East Asian music-cultural circle | chordophones | Instrument, Zither, Dulcimer, etc |
| South Asian music-cultural circle | chordophones | Setar, Veena, Sarod, etc |
| Southeast Asian music-cultural circle | idiophones | Gong, Xylophone, Wei drum, etc |
| Central Asian music-cultural circle | chordophones | Dombra, Setar, etc |
| West Asian music-cultural circle | aerophones、idiophones、membranophones、 | Hurdy gurdy, Oud, etc |

| Music-cultural circles | Main musical instrument types | Typical musical instruments |
|--------------------------------------|---|---|
| | chordophones | |
| Black African music-cultural circle | idiophones membranophones | Xylophone, Array mbira, etc |
| European music-cultural circle | aerophones chordophones | Bayan, Tambur, etc |
| Latin American music-cultural circle | aerophones/ membranophones | Bandoneon, Panpipe, etc |
| North American music-cultural circle | aerophones、idiophones、 membranophones | Clarinet, Indian drum, Inuit drum, etc |
| Oceania music-cultural circle | aerophones、idiophones、 membranophones、 chordophones | nose flute, Jew's harp, Leather drum、Bow, etc |

In addition, through the national music in different periods, we can not only understand the social changes in different periods and the spiritual outlook of people at that time. At the same time, as an indispensable element of people's spiritual sustenance, national music has formed a complete set of music systems with regional characteristics and

appeal after long-term development (Huihua, L., 2016; Yu, C., 2022). Based on the development of Chinese national music history and culture, Figure 6 shows the history of the evolution of musical instruments in the development of Chinese national music.

Figure 6 - Evolution history of Chinese national musical instruments (Representative instruments)



The development of the history of Chinese national music and the development of the world's national music also complement each other. Traditional national music is based on local culture. It has absorbed some other countries' national music characteristics in the development process. After continuous integration, it has become the driving force

for national music's continuous updating and progress (Di, H., 2018). At the same time, it has also formed a unique national musical instrument performance style. As a multinational country, China has a wide range of foundations and sources for developing and spreading national music, especially the integration and development of modern

national music and multiple music, which can absorb more different innovative elements and form more national music with its

characteristics. Table 2 shows traditional musical instruments in some Chinese national music works are given.

Table 2 - Traditional musical instruments in some Chinese national music works

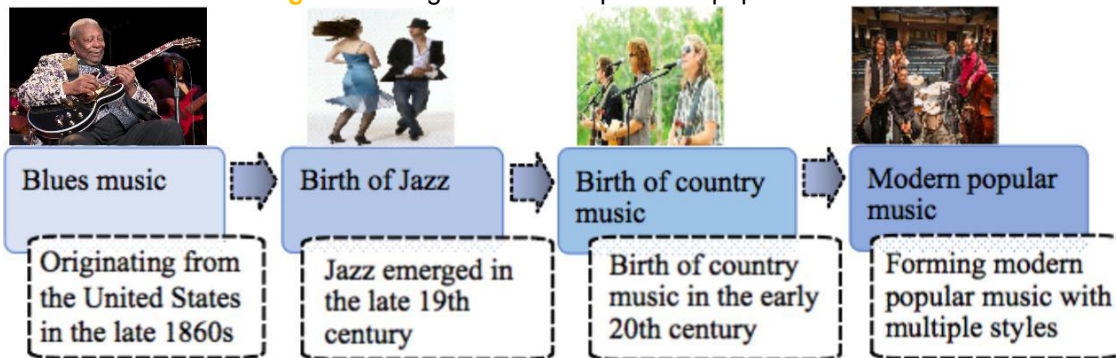
| Singer / Band | Representative area / Ethnic | Representative instruments |
|------------------|------------------------------|--|
| Poetry of Moxizi | Yi nationality | Mabu of Yi, Harmonica, Calabash Sheng, etc |
| Hanggai band | Mongolian | Morin khuur, etc |
| Zhang Gasong | Northwest China | Three-string, etc |
| Ma Ermu | Xinjiang | Dombra, Rawap, etc |
| Traveler | Xinjiang | Dombra, etc |
| SuYang | Northwest China | Suona horn, etc |
| Low Wormwood | Gansu | wooden clapper, Xun (An ancient egg-shaped), etc |

PHASE II—CULTURE AND HISTORY OF POPULAR MUSIC

Popular music initially originated from the American music BLUSE in the late nineteenth Century and then influenced by cultural and historical development, it began to evolve and update gradually. Through continuous integration and development, it has formed modern popular music that is now widely accepted (Hausfeld, Disbergen, Valente, Zatorre, & Formisano, 2021). The original formation of popular music was for

commercial profit. So far, popular music has formed a variety of style characteristics. As an abstract cultural art, some upper-class people can only contact popular music in the initial stage. However, thanks to the advent of industrialization, popular music has also become one of the cultures that ordinary people can enjoy. Therefore, popular music can also be seen as the product of the industrial revolution. Figure 7 summarizes the cultural background and historical evolution of the origin and development of popular music.

Figure 7 - Origin and development of popular music



Source: Baidu Encyclopedia

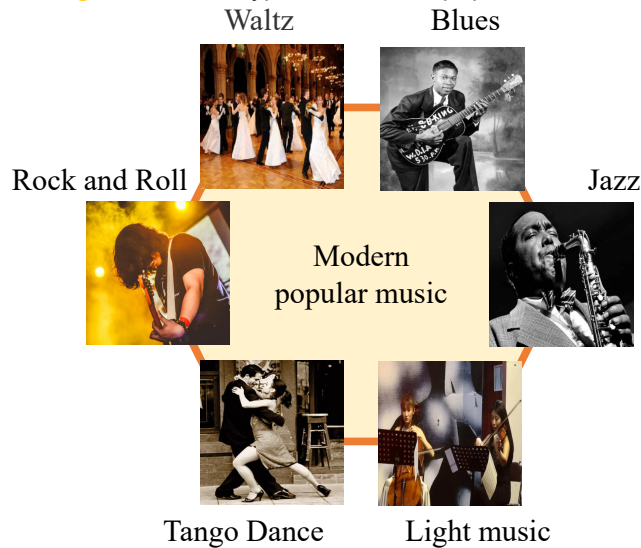
By analyzing the culture and history of the emergence of popular music, it can be found that popular music is a popular and widely circulated form of music. The reason why popular music can continuously develop and innovate is because of its characteristics (Fang, X., 2019). Firstly, popular music has a

certain degree of novelty. The creation of popular music should be in line with the psychological and spiritual needs of the audience, which can better meet people's curiosity and exploration psychology and stimulate more spiritual internal needs; Secondly, popular music has a specific

commercial value, and its creative purpose is to obtain more economic value; Thirdly, compared to other music, popular music has a strong popularity, with more straightforward melodies and a moderate range. The accompaniment and harmony are relatively simple, making it easier to understand and accept. Modern popular music mainly covers

Blues, Jazz, Light music, Tango, Swing, Waltz, Rock and roll, as well as the evolution of certain styles of popular music, such as Latin, rap, New age, and the fusion of various genres of music. As shown in Figure 8, the main manifestations of some modern pop music are presented.

Figure 8 - Main types of modern popular music



The form and content of popular music are closely related to people's history, culture, and life. It is deeply loved by people in a certain period, showing the characteristics of life and entertainment. It can meet the needs of the audience on a spiritual level, so it is also known as "popular music." Various types of popular music also bring more music

enjoyment to the audience. Different types of popular music have different characteristics and musical instruments due to the differences in how they express emotion. Table 3 shows the characteristics of some main types of popular music and typical musical instruments.

Table 3 - Characteristics of some popular music types and typical musical instruments

| Types of popular music | Characteristics of music | Typical musical instruments |
|------------------------|--|---|
| waltz | Bright rhythm and smooth melody | Flute, clarinet, trumpet, tuba |
| Bruce | Low profile, sad and melancholy | Piano, harmonica, saxophone |
| jazz | Strong sense of rhythm | Piano, guitar, bass |
| light music | Melody is relaxed and happy | Piano, guitar, Sax, etc |
| Tango | Strong sense of rhythm, staccato style performance | Piano, accordion, etc |
| rock and roll | Big volume, strong rhythm, big dynamic | Electronic organ, synthesizer, electric guitar, Beth, etc |

The progress of audio processing technology has also promoted the development of

popular music at a higher level, which can achieve the needs of audience diversity. The

emergence of new musical instruments in the electronic synthesizer category has broken the dominance of sound. While playing an alternative role, it can also create extraordinary sound. Highly developed digital audio technology can simulate the voice that breaks through the limitation of human imagination, bringing more abundant potential and more possibilities to creating popular music (Shan, W., 2022; Yue, S. & Qiang, L., 2016). In popular music, rap music in recent years is mainly in rhyme. Compared with traditional popular music, it focuses more on the creators' ability to play on the spot and control the rhythm. In the traditional

3. CULTURAL IDENTITY AND HISTORICAL INTEGRATION BY CROSSING THE BORDER

PHASE I —CULTURAL IDENTITY OF NATIONAL MUSIC AND POPULAR MUSIC

The cultural identity of national and popular music should identify with the historical and cultural characteristics of music works and do not need to be rigid in the inherent form and music concept. Cultural identity needs the simultaneous existence of two kinds of music culture. Through mutual absorption and integration, we can better understand ourselves. For national music, after establishing the ownership of its own music culture, establishing the cultural differences between itself and popular music is also an essential part of music's cultural identity. There are two aspects of the meaning of national music and widespread music culture recognition. One is to confirm cultural subjectivity, a process of seeking common ground. The other is to grasp the differences between national and popular music, which is a process of seeking differences. This is mainly reflected in the cognitive level of national and popular music culture. The culture of national music is a symbol of self-identity based on its differences, which becomes a cultural symbol different from popular music. The essence of nationality is the uniqueness of music culture in the process of multi-cultural comparison. Therefore, in the cultural identity of national music and popular music, national characteristics are an essential foundation for

sense, rap music mainly appears in the form of content containing irony; at the same time, it is a kind of music with offensive language. Later, with the progress of society, it developed melody rap. In the new era, the emergence of electronic voice changers has further raised the upper limit of the development of rap music, making the original flexible rap music form and content more diverse. The application of modern electronic digital technology in popular music enriches the music form and further promotes the faster development and spread of popular music.

discovering historical culture and aesthetic value (Ni, Y., 2021).

Through the analysis of the historical and cultural background of the origin and development of national music and popular music, it can be found that both the form and the connotation of the two in the communication process have appeared in the trend of cross-border and mutual integration. National music is an essential element and means of expressing traditional national art. In order to make traditional national art continue to inherit and develop, the development of national music has also been a concern for music creators. In order to meet the development of the times and the change of aesthetic needs, it is an ongoing situation and an inevitable trend to integrate national music elements into popular music. In continuous reform and innovation, national music has realized its cultural connotation's continuous improvement and innovation through continuous reference and integration of modern popular music creation techniques (Guohui, & Gat-eb, 2021). The integration of traditional national music and popular music makes not only traditional national music loved and accepted by more and more people but also popular music. It will develop more diversified based on absorbing national culture, which is also the internal driving force for identifying and integrating national and popular music across the border. Figure 9 summarizes the importance of cultural identity and the historical integration of national music and popular music to music diversification.

Figure 9 - Integration of popular music and national music



PHASE II—HISTORICAL INTEGRATION OF NATIONAL MUSIC AND POPULAR MUSIC

1. Approaches to integration

Integrating the development history and respective cultures of national music and popular music can create a diversified modern music mode with unique charm based on absorbing the traditional characteristics of national music (Yuqi, B, 2022). In the process of mutual integration, three ways can be used: one is in the creation process of popular music, combining the characteristics of popular music with the traditional cultural characteristics of traditional national music, and enriching the creation form and music connotation of popular music, to broaden the transmission channels of national music; The second is to realize the mutual reference and supplement of traditional national music and popular music instruments. Musical instruments are the most crucial primary carrier of music performance and the specific performance of music culture and historical inheritance. Through the combination of the two instruments, they can have more diverse forms of expression at the musical instrument level, thus enriching the cultural connotation of national music and popular music and achieving the border crossing between the two, Promoting the deep integration of the two at the historical and cultural level; The third is to integrate the performance characteristics of national music and popular music, which can not only increase the rich cultural heritage of popular music but also

more easily gain the recognition of audiences of different ages, to promote the rapid development of popular music and national music.

2. Impacts of integration

Cultural and historical reference and integration can promote the rapid development of national and popular music. In creating modern popular music, adding some elements of national music can enrich the cultural connotation of modern popular music and improve the public recognition of national music. In addition, the integration of popular music and national music can change the inherent form of traditional national music, promote the rapid update and iterative development of national music, change the transmission form of traditional national music with the characteristics of popular music, give full play to the characteristics of their national music. Integrating national music and popular music can also increase the enrichment of popular music content and inject more substantial vitality into popular music. National music is a characteristic music based on the traditional culture of various national groups. Integrating national music and popular music can give popular music full play to its advantages and reflect the different characteristics of different music, laying a more meaningful foundation for the spread of national music and popular music and communication under different historical and cultural backgrounds.

With the rapid development of society, integrating different elements of national

music into popular music is an essential driving force to promote the development of modern popular music, which can make the cultural connotation of popular music more full. Under the background of the rapid development and spread of different types of music, the border crossing of traditional national and popular music has become an inevitable trend of the integration and development of the two. It also promotes the rapid development of popular music and national music itself, providing more ways and means for disseminating traditional culture and history in national music and the popularization of modern culture in popular music.

4. CONCLUSION

By analyzing the origin and development stage of national music and popular music, this paper summarizes the different types and characteristics of the two and the critical role of music in human emotional expression. At the same time, it explores the distribution of different music cultures in the world. Based on this, from the perspective of cultural identity and historical integration, this paper further explores national and popular music's role in promoting.

Strengthening the cultural identity and historical integration of national music and popular music, and realizing the border between the two, can not only achieve the diversification of music forms but also enrich the connotation of popular and national music. From the perspective of cultural identity and historical integration, popular music and national music are integrated, which can not only change the inherent form of national music, promote the rapid update and development of national music, but also provide support for the further enrichment of the cultural connotation of popular music, and further promote the mutual reference between popular music and national music. The integration of national and popular music can give full play to the advantages of the two and show the development of culture and history in a more diversified music form after integration.

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DIGITAL KITAMBO: DECOLONISING NARRATIVES AND BRINGING THE PAST INTO THE FUTURE AT THE NATIONAL MUSEUMS OF KENYA

KITAMBO DIGITAL: DESCOLONIZAR NARRATIVAS E TRAZER O PASSADO PARA O FUTURO NOS

MUSEUS NACIONAIS DO QUÊNIA

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ABSTRACT

The Swahili word ‘*kitambo*’, which refers to occurrences in the past that are understood to be at least indirectly connected to the speaker, can be used to describe experimental museology through digital cultural heritage. There is a need to improve access and enhance conservation goals within African cultural heritage institutions, and the National Museums of Kenya (NMK) has been developing innovative technologies and communication tools with the Kenya Heritage Resource Information System (KEHRIS). This paper will discuss *Digital Kitambo*—a pilot project completed at NMK from 2013 – 2019 to create the spatially integrated database KEHRIS, digitise 10,000 artefacts and specimens from the archaeology and palaeontology collections, and develop digital learning programmes to engage a wider audience. Qualitative research methodology included participant observation, qualitative interviews and focus groups with museum staff as well as focus groups with primary and secondary teachers to develop curricula for local schools. This paper traces the evolution of *Digital Kitambo* from its inception and reflects on both the successes and shortcomings of the initiative with particular attention to its goals of decolonising the museum’s collections and contributing to new national narratives by engaging the public through digital initiatives.

Keywords: Heritage studies, Post-colonial museums, Digitisation, Collections management systems, Experimental museology

RESUMO

A palavra swahili “Kitambo” refere-se a ocorrências passadas, ligadas ao orador, nem que seja de forma indireta; neste sentido, pode ser usada para descrever a museologia experimental através do património cultural digital. Verifica-se a necessidade de melhorar a acessibilidade e os objetivos de conservação nas instituições que conservam o património cultural africano. Nesta perspetiva, os Museus Nacionais do Quênia (NMK) têm vindo a desenvolver tecnologias inovadoras e ferramentas de comunicação com o Kenya Heritage Resource Information System (KEHRIS). O presente texto discute o Kitambo Digital - um projeto piloto, desenvolvido pelos NMK, entre 2013 e 2019, e que visava criar a base de dados espacialmente integrada no KEHRIS, tendo-se procedido à digitalização de 10.000 artefactos e espécimes das coleções de arqueologia e paleontologia, a par do desenvolvimento de programas de aprendizagem digital almejando envolver um público tão vasto quanto possível. A metodologia de investigação qualitativa incluiu a observação dos participantes, entrevistas qualitativas e grupos focais com os funcionários do museu, bem como com docentes do ensino básico e secundário, tendo como objetivo desenvolver currículos para as escolas locais. O texto traça a evolução do Kitambo Digital, desde o seu início, refletindo os seus pontos positivos e as suas vulnerabilidades, tendo particular atenção ao objetivo que diz respeito à descolonização das coleções do museu, contribuindo para o surgimento de novas narrativas nacionais e convocando a participação do público através da promoção e divulgação de iniciativas digitais.

Palavras-chave: Estudos do património, Museus pós-coloniais, Digitalização, Sistemas de gestão de atividades, Museologia experimental

1. INTRODUCTION

Cultural heritage management is recognised as an important element of promoting the tourism sector, fostering national unity in multicultural societies and creating a technocratic economic sector (Dahles, 2001; Dupree, 2002; Keesing, 1989). In Europe, North America and northeastern Asia, digitisation of museum collections forms the foundation of the cultural tourism industry and improves access to large collections of artefacts and objects (Chang; Paskaleva & Azorin, 2010; Ricciardi & Lombardi, 2010; Sigala, 2005). In Africa, digitization of collections is taking place in certain institutions but various technical and financial resource constraints continue to pose significant challenges (Abungu, 2010; Kamatula, Mnkeni-Saurombe, & Mosweu, 2013). As costs for basic equipment needed to digitize becomes more affordable and Internet connectivity across the region improves, many African museums and archives are increasingly able to start the digitization of their collections; nonetheless digital museum collections remain the exception rather than the norm in most African institutions (Balogun & Adjei, 2019; Mutula, 2014).

This essay examines digitisation efforts at the National Museums of Kenya (NMK) using the case study of Digital Kitambo—a pilot project from 2013 – 2019 to create a spatially integrated database, digitise 10,000 artefacts and specimens from the archaeology and palaeontology collections, and develop digital learning programmes to engage a wider audience with an emphasis on augmenting curricula at primary and secondary schools in Kenya. This paper will trace the evolution of Digital Kitambo from its inception and reflect on the challenges, successes and shortcomings of the first phases of the initiative within the context of experimental museology and the use of digital technologies and media to interrogate and revise narratives about history and the nation. Research methods included participant observation, qualitative interviews and focus groups with museum staff as well as focus groups with primary and secondary teachers in the Nairobi school district.

NMK exemplifies the situations at cultural heritage institutions across Africa because its collections are both vast and diverse, and the institution is well established in the national consciousness as the premier repository of cultural patrimony. Furthermore, NMK is actively engaged in curatorial strategies to decolonise the ways it collects, interprets and displays Kenya's heritage whilst attempting to engage diverse audiences. Although NMK curators and other museum staff do not specifically identify their practices as experimental museology per se, this paper analyses institutional goals and endeavours within this context particularly in regards to public engagement.

2. BACKGROUND TO THE STUDY

Digital heritage is an expanding global initiative that promotes increased access to archaeological and ethnographic collections by members of the general public (<http://www.digitalheritage2013.org>). The United Nations Educational, Scientific and Cultural Organisation (UNESCO) has promoted digital heritage to one of the pillar cores of its mission and is investing significant resources into opening up museum archives to the general public (<http://whc.unesco.org>). At the heart of this initiative is the realisation that by conveying the complex interweaving tapestry of the human experience, a more peaceful future is possible based on the recognition of our commonalities rather than an emphasis on our differences. As the Human Evolution, Adaptations, Dispersals and Social Developments (HEADS) spearheaded by UNESCO describes:

the record [of human evolution is] increasingly valuable as our inherited storehouse of knowledge about the foundations and diversity of human life, experience, and social behaviour as well as modes of early human adaption in response to environmental and climatic influences. This precious knowledge rests at the core of understanding human lineage and the origins of our cultural diversity, as well as its continuity today (Anatole-Gabriel, n.d.).

In formerly colonised contexts, cultural heritage also holds great potential for reclaiming indigenous identities and centralising local knowledge (Battiste &

Henderson, 2000; Ferris, Harrison, & Wilcox, 2014; Grey & Kuokkanen, 2020). In *Decolonizing Methodologies*, Linda Tuhiwai Smith (2012) criticises how history has not only heretofore been recorded from a colonial perspective while many other narratives have been disregarded, but that postcolonial research structures and methods continue to have Eurocentric biases. As she explains:

The transplanting of research institutions, including universities, from the imperial centres of Europe enabled local scientific interests to be organised and embedded in the colonial system. Many of the earliest local researchers were not formally “trained” and were hobbyist researchers and adventurers (Smith, 2012, p. 8).

This quotation exactly describes the foundation and development of NMK, which continues to contend with the legacy of its colonial past, especially when engaging local audiences to contribute to decolonised narratives about ‘the nation’. When discussing decolonisation and museums, much of the literature focuses on Western museums as repositories of the cultural patrimony looted by the Empire (Hicks, 2020). Although institutions like the British Museum have become a symbol of the vestiges of colonialism, many museums in former colonies have collections that were originally assembled by the colonisers and developed to represent their perspective through the objects. Critical assessments of some of these collections have taken place such as the Natal Nguni catalogue held by Iziko Museums in South Africa (Gibson, 2019) or NMK’s cultural heritage collections (Lagat, 2017). Decolonisation involves a deliberate and purposeful rupture from past institutional structures that has proven to be empowering and enduring in such contexts (Coombes & Phillips, 2015).

A 2009 MBA thesis from the University of Nairobi collected data through interviews with the NMK’s Director-General, Director of Development, Director of Sites and Monuments, all the heads of departments and the principal curators in order to analyse strategic management goals. Ninety per cent of the interviewees cited the need to develop an African identity for the institution, which had

been established by colonists and continued to perpetuate a European point of view in its collection and display of Kenya’s natural and cultural heritage (Borona, 2009). Digital media in a museum context has been shown to offer new means of engaging audiences in ways that centralise their perspectives and even place them in a position of authorship to refashion new narratives from old collections (Parry, 2007). Digitised collections along with digital technologies for community outreach offer great potential for the decolonisation of museums and the incorporation of indigenous viewpoints.

Digital Kitambo sought to embrace the potential of digitised collections in addressing the problems introduced by colonial narratives. Furthermore, it also aimed to step forward into the realm of ‘experimental museology’ which situates museums as ‘networked nodes’ that incorporate co-design and co-creation as essential components of interacting with and contributing to the social, cultural, economic and political milieu in which they are embedded (Haldrup, Achiam, & Drotner, 2021). Museums around the world are responding to new pressures to redefine and demonstrate their ‘art of relevance’ (Simon, 2016). As many institutions rely on social media and other forms of digital engagement to connect with audiences, particularly since the COVID-19 pandemic restricted visitation to physical premises, curatorial and collections management practices have evolved to include various types of experimentation. In this paper, both the accomplishments and shortcomings of Digital Kitambo are examined in order to reflect on the role of digital collections and virtual outreach media in decolonisation and experimental museology. By the end of the twentieth century, with Kenya becoming increasingly democratic, NMK recognised the need for more inclusive representation of the country’s disparate cultures and began to consider how the museum collections and exhibitions could ‘promote unity in diversity and nationalism’ (Lagat, 2017, p. 29). In 1999, NMK leaders invited museum experts to evaluate the institution’s structure and operations in order to suggest improved practices for decolonising the museum and democratising the preservation and dissemination of cultural

heritage in Kenya (Lagat, 2017, pp. 29-30). Following the recommendations of the 1999 study, NMK committed to moving beyond 'static showcases of the past to a more dynamic contemporary present' through the National Museums of Kenya Support Programme (NMKSP) or 'the museum in change' initiative as it was popularly called (National Museums of Kenya, 2006, p. 1). With €8 million in funding from the European Union to implement NMKSP, the museum's Nairobi location closed to the public in 2005 for extensive renovations to the physical building, reorganisation of the institutional infrastructure and development of new exhibitions and public programmes (National Authorising Officer, 2004).

The NMKSP assessments and restructuring process identified a need to more actively engage the public in developing exhibition themes and related programming. The NMKSP sought to accomplish this goal through workshops and seminars for various constituency groups, visitor surveys and radio programmes during which the general public could call the station to offer suggestions (Lagat, 2017). Through the public engagement forums and internal strategic development initiatives, the three themes of nature, history and culture emerged as the focus for the new museum's exhibitions (Mirara, 2006). One of the marquee permanent exhibitions that NMK developed during the EU-funded expansion and renovations is *Asili ya Bindamu* (Human Origins), which includes some of the most significant early human fossils in the world.

Kenya currently hosts one of the longest records of human technological evolution spanning some 3.3 million years (Harmand et al., 2015; Sahle, 2020) and biological evolution (Willoughby, 2006). As outlined in Clause 3 of the National Museums and Heritage Act, one of the functions of national museums is to 'serve as places where research and dissemination of knowledge in all fields of scientific, cultural, technological and human interest may be undertaken' ("The National Museums Act," 1983). In fulfilling this function, the NMK Directorate of Research and Collections spearheaded an initiative in 2012 to standardise digitisation practices at the

museums, make its collections more accessible, develop new means of reaching both local and international audiences, and create community-based national narratives through digital engagement (Wabuye, 2013).

The Collections Registrar led a task force comprised of curators from NMK's four primary departments (botany, zoology, cultural heritage and earth sciences) along with ICT staff members to survey collections management practices across the institution, including but not limited to software usage and digitisation of collections. Although all four departments had begun to digitise their collections, the taskforce concluded that insufficient training for staff, inadequate equipment and Internet connectivity, and an incomplete data-sharing policy had impeded digitisation efforts at NMK (Wabuye, 2013, p. 3). The taskforce identified dispersed digital collections throughout NMK using different software systems and advised that the stand-alone datasets generated by each department be integrated into one collections management system (CMS) to be used across the institution, and it recommended KE-EMu as the industry standard that would meet all of NMK's needs (Wabuye, 2013, p. 13). However, the costs of such CMS software exceed NMK's capacity, and the Directorate of Research and Collections began to seek external partnerships to generate the necessary funds, which led to the development of Digital Kitambo as explained in the next sections.

3. PILOT PROJECT WITH ARCHAEOLOGY AND PALEONTOLOGY COLLECTIONS

Since the creation of the Standardised African Sites Enumeration System (SASES) (Nelson, 1973), NMK has maintained its archaeological collections in an analogue, relational database (Figure 1). Archaeology is a spatial discipline, so the museum records site locations based on SASES, which situates locations within a grid of the African continent. A SASES accession begins with the grid coordinate represented by four letters followed by an ordinal number according to the site's order of record at NMK. Archaeological materials brought to NMK are housed in wooden storage boxes that are organised according to shelf numbers. Artefacts associated with each archaeological

site are given a Kenya National Museum (KNM) accession number, which relates to project notes and excavation records that are stored in a filing cabinet or on a shelf in a two-ring binder. The notes and KNM card have an associated shelf number corresponding to a physical location in the Archaeology Section where artefacts are curated. All records are maintained on paper sheets, stored on shelves and in cabinets in the Archaeology Section of the Nairobi National Museum.

The archaeology collection's accession system lends itself to digitisation as all of the data are organised relationally in the analogue system. The challenges to digitising this collection, however, are primarily three-fold: (1) converting paper records into a digital format is extremely time consuming, (2) infrastructure upgrades in data storage are needed, and (3) developing a flexible, yet descriptive ontology acceptable to a wide range of users

necessitates the input of stakeholders at all levels of the curation process.

In 2013, the authors initiated a pilot project of digitisation sponsored by the National Research Foundation of Korea with a view to scaling up for an eventual complete digitisation effort at NMK. The pilot focused on a selection of archaeological sites in the Lake Turkana region of Kenya that were excavated in the late 1970s and early 1980s that have not been thoroughly analysed or published. Although archaeological investigations in this area have been continuous since the 1970s and produced significant findings in regards to the technological and biological origins of the human species (Harris, Leakey, & Brown, 2006; Robbins, 2006), there has been no attempt to archive the archaeological collections in an easily accessible format so that comparative research can be done.

Figure 1 - Paper record storage system at the Nairobi National Museum, 2014. Accession numbers are written in notebooks, which direct the user to a specific box on a shelf. There is no direct catalogue for artefacts in the present museum accession system unless individual archaeologists generated them. Image courtesy of David K. Wright



PHASE I—THE LAKE TURKANA PILOT PROJECT

Funding for the pilot project provided the necessary equipment for digitising records and training staff, and NMK staff members were consulted in how to construct a database that would incorporate elements of the existing KNM system into a new digital platform. To develop digitisation protocols and test conversion of the archaeology collection's analogue database, a selection of records was converted into a digital database using

Microsoft Access. By entering KNM data cards into Access, general information about site documentation history and location became searchable using a computer. However, detailed site data are not part of the KNM records. For these data, approximately 40 archaeological sites in the Lake Turkana region were catalogued using digital photography and partial reanalysis of legacy collections. A total of 603 photographs were taken from the archaeological sites, most of which have not been published in previous reports.

Archaeological sites were plotted into a Geographical Information Systems (GIS) database using QGIS 2.0, an open access software program (www.qgis.org). Dozens of sites were spatially plotted based on field notes of archaeologists who have retired from active fieldwork. Conversion of legacy coordinates from the East African Grid into Universal Transverse Mercator (UTM) coordinates was done by means of an algorithm programmed into Microsoft Excel. The elevations of sites were estimated from the Digital Elevation Model (DEM) of the region (<http://earthexplorer.usgs.gov>), and the longitudinal information was combined with archaeological datasets in order to constrain the locations of human occupations. Aggregation of the data was made in Microsoft Access and stored in the central data server of the NMK for the purpose of easy conversion to a custom database at a future date.

An immediate positive outcome of the pilot project was the relocation of unpublished archaeological datasets for which there had been no plans to disseminate findings. Portions of these previously unanalysed collections have now being published (Bloszies, Forman, & Wright, 2015; Forman, Wright, & Bloszies, 2014; Wright, 2019; Wright, Forman, Kiura, Bloszies, & Beyin, 2015; Wright, Grillo, & Soper, 2016). However, the overall outcomes of the pilot project demonstrated the enormity of the task of a full-scale digitisation effort. Translating handwritten field notes from individual archaeologists into a standardised ontology proved exceptionally challenging. Beside issues transcribing near-illegible handwriting into the database, there are no standardised definitions for classes of archaeological artefacts. This led our team to develop impromptu translational ontologies that conformed to other classificatory schemes used by NMK staff to accession artefacts from recent projects, but the reclassifications were, at times, subjective judgement calls and may not have been consistent with the original excavators' determinations.

Furthermore, longitudinal data prior to the use of GPS technology were often insufficient to relocate archaeological sites on a map. We classified archaeological site locations into

three categories depending on the relative degree of confidence in the site location. Precision values ranged from ± 100 to 5000 m. For mapping purposes on a large, countrywide scale, this is sufficient resolution. However, imprecise mapping coordinates complicate future statistical-based analyses in a GIS. Despite these imprecisions, aggregation of sites into a GIS provided a tool for creation of data management and treatment plan associated with the proposed Lamu Port Southern Sudan-Ethiopia Transport (LAPSSET) corridor. NMK Archaeology Section staff members were able to delineate 'highly sensitive' cultural resource zones and recommend locations for archaeological survey and monitoring of construction activities. With the implementation of a new national constitution in 2010, Kenya federalised its constituencies and decentralised the responsibility for heritage management across the country. By providing site-specific information from its significant database and resource-rich collections, NMK has become the facilitator of information and knowledge to local communities rather than the aggregator. LAPSSET provided an immediate opportunity for NMK to exercise its new role and coordinate heritage interventions against potential threats to specific local cultural resources. This immediate impact of the pilot digitisation program was unanticipated, but proved the value of the effort for the purpose of conserving cultural heritage sites against the potential impacts of new infrastructure development.

PHASE II—CREATING A CMS FOR NMK

Despite the challenges inherent to digitising NMK's collections, the pilot project in archaeology yielded sufficient success that the museum's senior leadership as well as curatorial and collections staff members were convinced of the need to scale up these efforts across the institution. However, identifying appropriate and cost-effective CMS software remained a limiting factor. Many different options were considered,

including a partnership with Aluka (www.aluka.org), which is arguably the most

coherent digitisation effort in Africa so far. Aluka partners with JSTOR to accession natural and cultural resources behind a paywall (Limb, 2005; Masinde & Rajan, 2010). However, Aluka has been subject to heavy criticism for promoting a neo-colonial agenda, siphoning information resources from the Global South to the Global North whilst the majority of African educational institutions lack access to the database (Breckenridge, 2014; Garaba & Ngulube, 2010; Lor & Britz, 2012; Pickover, 2014). Thus, there has been a pullback of engagement with Aluka among African heritage repositories that seek to digitize their collections, but insist on maintaining control over how the collections are used.

In 2015, the non-profit organisation, OpenHeritage, joined the project to overcome the obstacle of using proprietary software and external hosting

of heritage data (<https://www.openheritage.org.za/about>). In compliance with the National Heritage Resources Act (NHRA), Act 25 of 1999, the South African Heritage Resources Agency (SAHRA) developed a digitization protocol on open-source, Drupal- and Geoserver-based software platforms in which 21,000 archaeological sites and 4300 objects were curated from across the country (Wiltshire, 2013). The system that developed from this effort is known as the South African Heritage Resource Information System (SAHRIS) and is still in use across the country today. Their heritage inventory has since grown to over 60,000 sites and 62,000 objects. After the system was developed, the lead architects of SAHRIS registered OpenHeritage as a non-profit organisation to design and implement similar systems elsewhere. OpenHeritage's mission remains to customise heritage management systems similar to SAHRIS that are affordable and accessible to Global South heritage institutions.

Following initial discussions of how to execute a common vision, Digital Divide Data (DDD) were formally approached by the project team and NMK to provide scanning resources and pursue funding opportunities. DDD is a hybrid for-/non-profit entity, the latter of which trains

students and professionals in information technologies in Kenya, Cambodia and Laos, the former of which employs successful graduates of the programmes to work in for-profit digitisation ventures (<https://www.digitaldividedata.com/>). The project team and NMK provided DDD with an initial proposal, access to collections and expertise, which enabled DDD to secure funds from a large, private corporation to implement a comprehensive CMS, first using the collections in Archaeology and Palaeontology with a view to ramp up to a comprehensive digitisation of NMK more generally.

In July 2017, work began in earnest on the project with an initial scale of digitising 10,000 archaeological artefacts and palaeontological specimens and building a website with teaching resources suitable for the Kenyan public school system. The first step was to conduct a focus group with senior museum management, the department head of earth sciences, and curators and collections management staff in the archaeology and palaeontology sections. Additional focus groups were also organised with the department heads, curators and collections management staff in botany and zoology to ensure that the CMS would meet their data management needs as well as those of the archaeology and palaeontology collections. The focus groups gathered information about the collections in each of these departments to develop appropriate ontology for the CMS, but also queried the curatorial and research needs that digitisation could help fulfil. Because the sections of contemporary art and cultural heritage are much smaller than archaeology, palaeontology, botany and zoology, we used semi-structured interviews with the curators in contemporary art and cultural heritage to ascertain the ontology that would suit their CMS needs and discuss how digitisation could further research and use of their collections.

In addition to these focus groups and curator interviews, we also had semi-structured interviews with NMK's Registrar, Alfreda Ibui, and Public Programmes Coordinator, George Juma Odeng, the latter of which is discussed in the next section because it pertains more directly to digital engagement of various

audiences. In her interview, NMK's Registrar highlighted the pressing need for a centralised CMS to maintain collection records, support curation of the collections, improve on the museum's holdings, and disseminate data about the collections. She provided quarterly reports that NMK collections managers had submitted to her with data about holdings as well as the status of what had already been digitised and which platforms had been used to assemble the data. According to her records in 2017, NMK held one of the largest and well-curated collections in sub-Saharan Africa with—at that time—9,683,935 items that were documented and a similar number that were yet to be documented (Alfreda Ibui, interview, 13 July 2017).

The focus groups with senior museum management and staff members in archaeology, palaeontology, botany and zoology further underscored the need for digitising collections to facilitate research and curation and increase the museum's capacity to engage in international collaborations. These conversations were largely focused on the development of appropriate ontologies for the CMS, integrating previously compiled databases on different platforms, and sharing digitised data both within NMK's institutional structure that includes regional museums and with external collaborators such as the many researchers whose work contributes to the acquisition of new objects, specimens and data for the collections. Because this initial phase of Digital Kitambo was directed towards digitising portions of the archaeology and palaeontology collections with the creation of a website as a final goal, these focus groups considered digital engagement with the public more than the groups in botany and zoology. However, even in botany and zoology where the discussion was primarily focused on aspects of the CMS, NMK staff members indicated a need for public outreach and ways of using digitised collections to more fully engage both local and international audiences. Within these conversations centred on research and the ontology of terms to encapsulate the scope of the research collections, such recognition of outreach as central to the museum's core mission demonstrates its function as a 'networked node' where community

engagement is intrinsically linked to researching, collecting and interpreting data and artefacts (Haldrup, Achiam, & Drotner, 2021).

Senior NMK managers and archaeology and palaeontology staff members discussed how the public website could appeal to different audiences with varying levels of knowledge. One target audience that was considered especially important were the school groups that routinely visit the museum to fulfil a compulsory component of the national curriculum. Although NMK has an education department to coordinate these visits, their capacity is limited in terms of the materials and support they are able to provide teachers in optimising their students' learning experiences at the museum, and the public website could address this important need.

The emphasis of the technical effort to create a CMS was three-fold: (1) purchase and install equipment; (2) select and digitise marquee objects to explain Kenyan prehistory to a general audience; and (3) train staff in using the CMS, including open-source GIS applications such as QGIS. To that end, computers were purchased for the NMK and installed in a classroom that was connected to broadband Internet. NMK staff and DDD recruits were trained in heritage CMS development as the architecture of a database management system was created by OpenHeritage in Drupal, similar to what was executed for SAHRIS, in consultation with NMK staff. Outreach to research affiliates of the NMK was also made to assemble personal databases into the new system, dubbed the Kenyan Heritage Resource Information System (KEHRIS).

A training manual was written and used as a teaching resource for a period of two weeks based on the outcomes of the pilot project and objectives of the next phase of digitisation (Wright, 2017). A total of 15 staff members from archaeology and palaeontology were trained on basic tenets of GIS, map creation and digitisation, and vector and raster data integration into spatial environments. Once those skills were obtained, the participants were trained to incorporate spatial and object data into KEHRIS. Ontologies were developed

with NMK staff pertaining to the classification of objects, mostly following protocols used in the creation of paper records according to the decades old KNM/SASES systems, but also based on the results of the Phase I pilot project. The new system was designed to allow other departments at NMK to tailor their disciplines' ontologies into the CMS, which would ultimately be linked together into a centralised system managed by the registrar's office.

4. DIGITAL ENGAGEMENT WITH DIVERSE AUDIENCES

After the construction of KEHRIS and staff training was completed, the next phase of Digital Kitambo was to create the public website and develop innovative means of engaging with different audiences through the digitised collection. According to NMK's Public Programmes Coordinator, NMK considers issues of representation in a decolonising way and tries to involve source communities to include their perspective whenever curating or interpreting objects of significance to these communities (George Juma Odeng, interview, 13 February 2018). A digitised collection available online would provide a powerful tool for reaching communities in different parts of Kenya as well as Kenyans in the diaspora. Furthermore, because all permanent exhibitions at NMK are required to have a link to the Kenyan national curriculum and part of the exhibition development process is to consult with teachers to ensure this is happening, digital tools would greatly facilitate that endeavour countrywide (Galgalo Rashid Abdi, NMK Head Curator, interview, 21 February 2018).

Input derived from all the focus groups and semi-structured interviews with NMK staff indicated a general consensus that a website featuring digitised collections should present the information in ways that are accessible for varied audiences ranging from primary school students who have no prior background knowledge to university students conducting research. Digital engagement opportunities to facilitate the outreach efforts of the Public Programmes and Education units at NMK were deemed to be especially important. For example, instead of bringing replicas to classrooms as education officers have been

doing on an ad hoc basis upon request by teachers, virtual exhibitions could accomplish the same goals without the costs of time and transport for physically visiting the schools. Offering digital programmes such as this would enable outreach to schools in even the most remote parts of Kenya as the education department is currently limited to providing support for schools within the greater Nairobi area.

From the outset, one of the main goals of Digital Kitambo was to develop materials for teachers in the Kenyan public school system to support them in providing such scaffolding for their students to visit the museum as a compulsory component of the national curriculum. Primary and secondary students comprise over half of NMK's visitors, and school groups were unanimously identified in all the focus groups and interviews as one of the museum's key audiences to target. Working with NMK education staff, focus groups were conducted in February 2018 with primary and secondary school teachers to obtain input from them on the goals of a digitized national heritage collection and how the museum could develop thematic virtual programmes based on the school curriculum. Research has shown that informal learning in a museum context is facilitated and enhanced when visitors engage in an activity prior to their visit to prepare for what they will experience at the museum and afterwards to reinforce the learning (Eshach, 2007; Griffin, 2004; Lin, Fernandez, & Gregor, 2012).

The focus groups with teachers at NMK were organised on two consecutive days with the first group comprised of ten primary teachers and the second group of seven secondary teachers. Every teacher who participated had brought a group of their students to the museum for at least one visit, but the secondary teachers indicated they have done so more frequently with some saying that they bring their students every year. Ecology and evolution were identified as the two main themes of the national curriculum at both the primary and secondary levels that the teachers focus on when their students visit NMK. Most teachers in both focus groups complained about out-dated textbooks as their primary

resource, the ensuing discussions resulted in numerous ideas for online resources to augment or even replace these textbooks.

One aspect of these discussions that stood out was the need to situate and better contextualise both the specimens and artefacts that demonstrate human evolution as well as the geographic locations where these were discovered. One teacher commented, 'So, when I go to Kariundusi, all I see is rocks. Even as a teacher, I don't know how that shows anything about early man'. Kariundusi is one of the nine satellite NMK facilities, and it has a rich history and prehistory. Originally excavated by Louis Leakey from 1929-1931, it is a nearly 1 million-year-old Early Stone Age site consisting of hundreds of handaxes made from volcanic glass (obsidian), trachyte and basalt (Durkee & Brown, 2014; Shipton, 2011). It is one site in a trifecta from this period (including Isinya and Olorgesailie) that demonstrate complex cooperative hunting behaviours and group mobility in the circumstance of extreme degrees of climate change (Gowlett & Crompton, 1994; Potts, 2013). These behaviours and handaxe technology, more specifically, were exported from eastern Africa in waves of migration leading to the colonisation of the far reaches of Eurasia at this time (Shipton & Petraglia, 2011). However, the context and significance of the Kariundusi site is not obvious to laypeople, and it was generally agreed in the focus groups that the story of the rocks needed to be more clearly articulated in the digital resources on NMK's website.

Similarly, the geographic spatialisation of human evolution is an important but elusive concept that most teachers in the focus groups struggle to explain to their students. As one primary teacher explained, 'For example, when we teach about Hyrax Hill [another of NMK's satellite sites], the children don't know where that is, so we just say near Nakuru'. Many teachers wondered why there are so many prehistoric sites in the Rift Valley. Beginning after 4000 years ago, people herding domesticated animals and their technologies trickled south of the Lake Turkana Basin, mostly within the Rift Valley corridor as a phenomenon known as the 'Pastoral Neolithic'

(Prendergast et al., 2019; Robertshaw, 2021). Excavated by Mary Leakey in the early 1940s (M. D. Leakey, 1945), Hyrax Hill has long been recognised as one of the best-preserved archaeological sites recording this process (Bower, Nelson, Waibel, & Wandibba, 1977). Its status as an NMK satellite museum situates Hyrax Hill as protected from threats of development, although the significance of the site remains opaque to most Kenyans. As a system, KEHRIS was designed to incorporate legacy collections such as Hyrax Hill, as well as ongoing excavations and reanalysis of such sites (Shoemaker & Davies, 2019), which are continuous in Kenya. The strategy with developing a public outreach component from the collections was to connect the scientific understanding of the collections to information that was usable and relevant for a general audience—demystifying the objects of the past by making them more accessible.

The focus groups identified several issues and questions that they would like support from NMK's digital offerings to address. Strategies to navigate the conflicts between religion and evolution, in particular, generated a great deal of discussion in both focus groups. Teaching human evolution in Kenya is controversial due to the strong influence of fundamentalist Christian and Muslim groups who oppose the curriculum in school settings (Njenga & Manthi, 2007). Questions about whether or not humans continue to evolve were also raised. One secondary teacher commented 'I remember learning in primary school that humans evolved from monkeys and I wondered if I would evolve into something else. I'm still not sure how to explain this to my students now'. Related to this issue, several teachers explained that it is not always clear in the primary school curriculum that other animals besides humans have also evolved or why some species have become extinct. NMK staff members in archaeology and palaeontology agreed to collaborate with their colleagues in education and public programmes to develop digital resources to support teachers at both the primary and secondary levels in teaching evolution and augment the standard textbooks issued within the national curriculum. The teachers in both focus groups seemed especially interested in practical activities that

their students could do to help them better understand the abstract concepts of evolution. Suggestions for these included didactic materials like worksheets, but more importantly ways for students to interact with objects and information such as games (both analogue and digital).

In a brainstorming session about participatory activities that teachers could do in the classroom, the suggestions that generated the most excitement were creating replicas of objects with clay or stones and constructing a model of an archaeological site on the school grounds. Despite the fact that the teachers were asked to brainstorm in the context of developing a website with digital forms of engagement, many of their ideas for interaction focused on the materiality of information about evolution. Before each focus group began in a conference room at the museum, curators from palaeontology and archaeology led the teachers on a ‘behind-the-scenes’ tour of the laboratory and storage facilities where artefacts and specimens are kept, conserved and interpreted. It was clear both during these tours and in the subsequent focus group discussions that experiencing the lab and storage facilities made a vivid impression on the teachers and that no form of digital engagement would ever replace the ‘brick and mortar’ experience of a visit to NMK’s galleries. As one teacher remarked, ‘When students see something like a handaxe in the textbook, it is theoretical and even boring. But when you actually come to the museum and see that handaxe in person, you realize this is what early humans were using and it is really exciting’. Recent developments in human-centred design can help bridge such gaps between the primacy of materiality and various forms of digital engagement by shifting the focus in the design process from technological innovations to how a visitor’s experience of a museum’s collection can be enhanced through digital means (Mason & Vavoula, 2021). The focus groups with teachers at NMK were an attempt to involve non-designers/users in the design process in order to create new approaches for engaging with cultural heritage, but as will be discussed shortly, the results fell short of the ideals.

Internet connectivity did not seem to be a problem in classrooms and many teachers conveyed that extensive mobile network coverage around the country has made online engagement possible for most schools in Kenya even those located in remote, rural areas. Both the teachers and NMK education and public programmes staff members indicated that opportunities to continue engaging with teachers would be helpful because the syllabus is always changing, and new challenges will occur. The enthusiasm and excitement were palpable amongst the teachers in both focus groups as well as with NMK staff members in archaeology, palaeontology, education and public programmes, and all the focus groups seemed to generate good momentum for implementing the final phase of the Digital Kitambo experiment to bring the digitised collections to a broader public with new forms of engagement.

5. IMPLEMENTATION AND EVOLUTION OF OUTREACH PROGRAMMING

In December 2018, DDD hired an external web developer to create a website based on the collections and input from the focus groups with teachers, and interviews and focus groups with museum staff. Content was developed in an interactive website entitled ‘The Evolution of Technology from Stone Tools to Smart Phones’ in which users were provided information pertaining to past periods of Kenyan history, coeval environments and the evidence of hominin technologies and fossil records from the NMK collections. The text was tailored to conform to the Kenyan public schools’ learning objectives and designed to facilitate user engagement with the collections at the museum, although specific thematic materials were never created for teachers to use in their classrooms before and after their museum visits. After a public launch and publicity push (Oluoch, 2020), the website was attached to the NMK’s public site at www.nmkearthsciences.org. The website has subsequently been taken down, but archived versions of the site can be accessed via the Wayback Machine at <https://web.archive.org/web/20201128072832/https://nmkearthsciences.org/>.

In May 2020, Google Arts and Culture spearheaded a new initiative—completely separate from the *Digital Kitambo* project—to digitise parts of the NMK collection and host portions of the collections online (<https://artsandculture.google.com/partner/national-museums-of-kenya>). In May 2021, 'The Evolution of Technology from Stone Tools to Smart Phones' website was removed from the NMK server, including the digitised collections and online exhibition. To our knowledge, none of the external stakeholders of the digitisation effort were informed or consulted about the decision. The new online gallery created by Google is not contextualised thematically, although it is searchable by keywords if one knows what terms to enter. Metadata are available for the objects when the user clicks on them, though the location is non-specific (all artefacts are attributed to 'Kenya'), and there is little by way of context provided about any given object's manufacturers, use or provenance in relation to the museum collections. Exhibits created on the Google Arts and Culture site are authored by 'National Museums of Kenya' and are designed to showcase aspects of the collections and communities of Kenya appealing to tourists and local audiences interested in Kenyan culture. Whether the KEHRIS CMS remains operational as an internal resource at the NMK is not known to the authors of this article, but if it remains operational, it has no functional relationship to the public website managed by Google Arts and Culture.

6. CONCLUDING REFLECTIONS

On the one hand, the Digital Kitambo project was successful in securing funding, training staff and digitising portions of NMK's archaeology and palaeontology collections. These accomplishments further the NMKSP's efforts to decolonise the museum and represent 'a more dynamic contemporary present' through its collections (National Museums of Kenya, 2006). On the other hand, overcoming the limitations of old collection techniques and reporting standards, continuing the process beyond the funding life cycle and improving public access to the collections was equivocal. The scope of digitisation to this point and planned transition of analogue cataloguing to digital formats in the Digital Kitambo initiative

is a template for a process that could be undertaken by other national museums across Africa and beyond. The NMK exemplifies the challenges and opportunities many national institutions face in terms of economic circumstances, condition of collections and scientific value of the collections (see also Baro, Oyenan, & Ateboh, 2013; Eke, 2011; Mutula, 2014). Making obvious upgrades to Internet infrastructure, stable power sources and enhancing the technical capacity of staff will not be enough to complete digitisation of natural and cultural heritage collections. Instead, a common purpose for digitisation is needed, which satisfies disparate political and social perspectives on the past and ascribes value to collections by disseminating information that meets present and anticipated future national priorities.

Digitisation of archives alone is a valuable tool for preservation of national collections for future generations, but dissemination of data is a critical element of heritage preservation because it allows the public to understand the value of the objects and feel invested in maintaining them for future generations (Kamatula et al., 2013). Digitisation of museum collections is also important for preventing species loss through conservation efforts and maintaining accurate diachronic records of spatial distributions of biological taxa (Berents, Hamer, & Chavan, 2010; Coetzer, 2012; Meier & Dikow, 2004; Otieno, Njoroge, Agwanda, Gikungu, & Mauremooto, 2014). More tangibly, archaeological and petroglyph sites are continuously threatened by development projects like LAPSSET and other forms of human encroachment. Communities unaware of natural and cultural resources at their doorsteps are unlikely to ascribe economic or social value to them.

Furthermore, ready access to a national museum's collections with opportunities to create one's own stories from the digitised objects can provide a sense of ownership and belonging that is empowering in formerly colonised places. Edward Said (1995), for example, shows the dominant historiography that negated and repressed histories of the colonised can be reclaimed through alternative narratives told by those who were formerly

oppressed. On any given day, the parking lot outside NMK's flagship location in Nairobi is full of buses as thousands of schools around the country visit the museum every year. The importance of telling stories about Kenya's history, present and future from a decolonised perspective cannot be underestimated for this target audience. For children to learn about the history of their country from a decolonised perspective empowers them to shape both its future and their own. As the central repository of the country's natural, cultural and artistic heritage, NMK is telling its own stories about conquest, colonialism and the enduring legacies of these histories on contemporary Kenyan society. The museum's full institutional movement into the digital age remains an ongoing and negotiated process.

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ART AND HISTORY GO HAND IN HAND: THE EVOLUTION OF CHINESE NATIONAL VOCAL MUSIC FROM THE YAN'AN PERIOD TO REFORM AND OPENING UP

Arte e história andam de mãos dadas: a evolução da música vocal nacional chinesa desde o período Yan'an até a reforma e abertura

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ABSTRACT

The Yan'an area was an important base for China's revolution. It was also in Yan'an that the Chinese Communist Party brought a lot of political and theoretical knowledge to the local people and created a lot of artistic forms, one of which was vocal music. Driven by the "Red Gene," the work of the Red Army in the Yan'an area became smoother, and they communicated with the local people on a spiritual level through vocal works. In the past 40 years of reform and opening up, the development of the times and social changes, the public aesthetic concept has also quietly developed and changed, which has had a great impact on the development of national vocal music: the creation of a large number of excellent national vocal works to glorify the new era; the performance of both the traditional singing bright and sweet and Western Bel canto singing transparent and round. In terms of education, a large number of national vocal educators such as Jin Tielin, Zou Wenqin, Ma Qiuhua, etc. They have established a perfect education and training system and complete singing skills. This Paper discusses the development of national vocal music and analyzes the important breakthroughs and achievements in the field of national vocal music in three stages, composes the characteristics of national vocal music development itself, and analyzes and researches the various factors affecting it, so that we can think of danger in peace and create glory again.

Keywords: History; National vocal music; Yan'An period; In the early days of the founding of new china; Reform and opening Up; Development history

RESUMO

A área de Yan'an foi uma base importante para a revolução da China. Foi também em Yan'an que o Partido Comunista Chinês trouxe muito conhecimento político e teórico para a população local e criou muitas formas artísticas, uma das quais foi a música vocal. Impulsionados pelo "Gene Vermelho", o trabalho do Exército Vermelho na área de Yan'an tornou-se mais suave e eles se comunicaram com a população local em um nível espiritual por meio de trabalhos vocais. Nos últimos 40 anos de reforma e abertura, desenvolvimento dos tempos e mudanças sociais, o conceito estético público também se desenvolveu e mudou silenciosamente, o que teve um grande impacto no desenvolvimento da música vocal nacional: a criação de um grande número de excelentes obras vocais nacionais para glorificar a nova era; a performance tanto do canto tradicional brilhante e doce quanto do bel canto ocidental transparente e redondo. Em termos de educação, um grande número de educadores vocais nacionais, como Jin Tielin, Zou Wenqin, Ma Qiuhua, etc. Eles estabeleceram um sistema de educação e treinamento perfeito e habilidades de canto completas. Este Trabalho discute o desenvolvimento da música vocal nacional e analisa os importantes avanços e conquistas no campo da música vocal nacional em três etapas, compõe as características do próprio desenvolvimento da música vocal nacional e analisa e pesquisa os vários fatores que a afetam, para que possamos pensar em perigo em paz e criar glória novamente.

Keywords: História; Música vocal nacional; Período Yan'An; Nos primeiros dias da fundação da Nova China; Reforma e Abertura; História do desenvolvimento

1. INTRODUCTION

The development of the theory of Chinese national vocal music Since the founding of New China still lags behind the singing practice. There are still many problems to be solved in theoretical research. After the reform and opening up, from the ideological awakening of some intellectuals at the beginning to the ideological awakening of all people, we are conscious of our own shortcomings and the direction of future development.

In the new era, Chinese national vocal music has prospered in inheritance and development, exploration, and innovation. While continuously summarizing the development of traditional vocal music, the process of building the theoretical system of national vocal singing has been further promoted. On the basis of paying attention to the promotion of traditional vocal culture, we reasonably draw on the study of Western vocal theory and vocal methods. The development pattern of diversified singing styles of Chinese national vocal music has been formed, and the national characteristics are clear and distinctive in the new era of Chinese national vocal music (Zhou, J, 2004).

Nowadays, with the progress of the times and the speed of economic growth, China's various cultural exchanges with other countries are becoming more and more frequent. China's music culture shows a situation of diversified integration. The diversified development of Chinese national vocal music is also a general trend (Yao, X, 2009). China needs to develop a more systematic and comprehensive theoretical knowledge of national vocal music, not only from the perspective of music and art but also from the perspective of physiology, psychology, social culture, and philosophy, in order to build a more solid theoretical system.

Interpretation of Chinese National Vocal Music

Before the founding of the People's Republic of China, there were two main singing styles in Chinese vocal music: one was the Western

bel canto (commonly known as "a voice trained in the Western style of singing") that originated in Europe; the other was the folk singing that learned from traditional Chinese opera, folk art and folk singing styles (commonly known as "folk-styled singing"). In this period, national singing was the mainstream singing of revolutionary musicians. Due to objective historical reasons, these two singing styles were basically separated from each other and developed in parallel for a long time. After the founding of new China, literary and artistic troupes were adjusted and professional academies were established. A large number of revolutionary musicians and outstanding folk artists have successively become professional singers of professional literary and artistic groups, many as professional teachers of music schools. Accordingly, western and ethnic singing styles sang on the same stage and were taught in the same school. The contradiction between the two singing styles has become increasingly prominent, which has triggered the famous "dispute" in the history of contemporary Chinese vocal music.

Chinese national vocal music is a favorable fruit of the "dispute" in the 1950s and is an independent vocal art form. It has both similarities and differences with Chinese traditional vocal music art, both related, to their own individual features. In recent years, with the continuous deepening of China's reform and opening up, theoretical research on national vocal music has been gradually carried out. The discussion on national vocal music has shown a situation of a hundred schools of thought contending and each going their own way. But generally speaking, there are mainly the following interpretations of Chinese national vocal music.

According to Tang Xuegeng's (1963) *The Development and Improvement of National Vocal Music*: National vocal music in a broad sense includes traditional opera, folk art singing, and folk singing, in various and abundant forms. The national vocal music referred to here is actually national singing. It is an independent art form of vocal music. It

has both similarities and differences with traditional vocal music forms, both related, to their own individual features. Some people have said that "the school of national singing has already existed in our country, why do we need to create it". This is obviously a conflation of the singing traditions of opera and folk art with the new national singing art.

According to Jiang Jiexiang's (1979) *Exploration of National Singing*: The national singing can broadly include opera, folk art, folk songs, and creative singing with these three styles. National singing mentioned here is understood in a narrow sense, mainly referring to the technical styles and some rules used when singing vocal works with strong national styles. They are not only refined and inherited from traditional national singing styles such as opera, folk art, and folk songs, but at the same time, they have drawn on and absorbed the excellent works of Western singing styles.

2. OVERVIEW OF THE DEVELOPMENT HISTORY OF CHINESE NATIONAL VOCAL MUSIC DURING THE YAN'AN PERIOD

The development of revolutionary morality during the Yan'an period was the result of many factors, and the cultural construction during the Yan'an period, especially the Yangge Opera Movement, played a huge role in promoting the spread of revolutionary morality and its role. The Yangge Opera Movement of the Yan'an period was rich in forms, powerful, far-reaching, and with many participants, among which the new opera was a particularly striking art form that drew on traditional art and embodied the style of the times and showed both national and regional characteristics and the expression style of foreign operas, presenting the revolutionary morality of the Yan'an period in a rich and diverse narrative (Yu, L, 2020). Studying the revolutionary moral narratives of the new operas of the Yan'an period not only helps to further understand the history and methods of the ideological and moral construction of the Chinese Communist Party but also has important implications for our understanding of the moral edification function of art. Ferreira da Silva argued that the established policies resulted in a more or

According to Ding Yaxian's (1995) *Selected National Vocal Music Teaching Songs*<Preface>: The national vocal music referred to today does not refer to the general term of various singing arts such as folk songs, raps, traditional operas, new songs, and operas, but a relatively narrow concept. It refers to the unique new national singing art represented by the national vocal music major in the current music academies in our country, which has the characteristics of scientific, national, artistic, and zeitgeist. It is not only different from the singing of folk songs, rap, and opera but also draws on and absorbs the singing theories and advantages of Western bel canto on the basis of inheriting and carrying forward the essence and characteristics of these traditional singing arts.

Therefore, this article starts with a narrow definition of Chinese national vocal music and further explores it.

less profound revision of some works according to the new values and ideas to be disseminated by the Chinese Communist Party (Ferreira, 2023).

The Construction of revolutionary morality during the Yan'an Period

The generation and development of Chinese revolutionary morality is an unprecedented revolution in the field of ethics and morality, marking the end of the feudalist ethical and moral system and creating a new stage in the development of Chinese ethics and morality, which has indelible epoch-making significance (Zhu, 2022). Chinese revolutionary morality refers to the fine morality formed by the Chinese Communists, the people's army, all advanced elements and the people during the New Democratic Revolution and the socialist revolution and construction in China. Chinese revolutionary morality sprouted around the May 4 Movement in 1919 and started from the great workers' and peasants' movements that flourished after the founding of the Chinese Communist Party. After the Long-term development of the Agrarian Revolutionary War, the War of Resistance against Japan, the War of Liberation and the Socialist

Revolution and Construction, it was gradually formed and carried forward (Luo, 2000).

The Yangge Opera Movement in Yan'an Period

The arrival of the Central Red Army in northern Shaanxi after the Long March attracted a large number of young artists and patriots to Yan'an, which became the high ground for leading China's resistance and a dazzling beacon to guide the direction of the Chinese revolution. From 1935 to 1948, under the leadership of the Communist Party

of China, the vast number of literary and artistic workers in Yan'an began to transform and develop traditional folk tunes from content to form in an organized and purposeful manner and set off a literary and art rectification action. A large number of excellent literary and artistic works emerged from this literary and art rectification action, among which the Yangge Opera is a magnificent flower of art in this remote but culturally profound land on the Loess Plateau, such as the Yangge Opera "Brother and Sister Reclaiming Wasteland" shown in Figure 1.

Figure 1 - Yangge Opera Brother and Sister Reclaiming Wasteland



Source: Wang Dahua and Li Bo from Yan'an Lu Xun Academy of Literature and Art performed the Yangge Opera "Brother and Sister Reclaiming Wasteland" for the public at the square.

Released by Xinhua News Agency (photographed by Wu Yinxian)

http://fms.news.cn/swf/2018qmtt/4_14_2018_qm/#zdg

Opera is originally a Western stage art, also known as "singing rather than speaking" vocal music. The theater tune of historic Greece is the beginning of opera, which seemed in Florence, Italy, around the seventeenth century and then unfolded swiftly around the world. Western opera is a fusion of regional and countrywide factors that have led to exclusive genres, such as

German opera, French opera, Russian opera, English opera, Spanish opera, etc. But opera is additionally special in that it is a kind of vocal song that makes use of singing and tune exceptionally or completely to provide an explanation for and specific the plot of the play. When opera used to be born in the early seventeenth century, the authentic intention used to boost an "elegant"

humanistic artwork for the enjoyment of the aristocracy and the excessive society. However, in the process of opera's dissemination, nationalization, and popularization became the important foothold of opera. Western opera was introduced into China during the May Fourth Movement, the art form was faced with the problem of integration with Chinese culture, and the idea of developing a "new opera" with Chinese characteristics was gradually proposed (Man, 2006).

The Revolutionary Moral Narrative of the New Opera

The creation and development of the new opera during the Yan'an period is a product of a special historical period, and its own value and significance go far beyond pure art itself; that is to say, the creation of the new opera is by no means the result of art for art's sake, but essentially it is an important artistic medium for the Chinese Communist Party to construct revolutionary moral identity, and the way it accomplishes revolutionary moral

identity is revolutionary moral narrative or revolutionary moral storytelling story. In layman's terms, narrative means storytelling and moral narrative means telling moral stories, or the stories told contain profound moral evaluation elements, that is, the purpose of promoting good and suppressing evil through storytelling. To construct a revolutionary moral identity in the form of opera is actually to complete the revolutionary moral narrative through opera and to influence the public extensively. The moral narrative of opera is a combination of various elements, such as the content of the moral story told, the narrator, the way of telling, and the effect of telling (Yu, L, 2020). Through the joint operation of these elements, it conveys to people the correct outlook on life, values, and morality and promotes the development of their moral character. The moral narrative of the new opera is more imaginative, vivid, and infectious, and thus more conducive to spreading revolutionary morality, as shown in Figure 2, the classic opera of the Yan'an period, *The White Haired Girl*.

Figure 2 - Opera *The White Haired Girl*



Source: <http://www.cnoddt.com/cont.aspx?newsId=794&TId=9>

3. OVERVIEW OF THE DEVELOPMENT HISTORY OF CHINESE NATIONAL VOCAL MUSIC IN THE EARLY YEARS OF THE FOUNDING OF NEW CHINA

The Collision of the "Dispute"

There are two propositions in the process of the "dispute" in the vocal music circle at the beginning of the founding of New China. As shown in Table 1.

Table 1 - Bel canto-oriented and National singing-oriented have their own opinions

| Bel canto-oriented | National singing-oriented |
|--|---|
| It is believed that Bel canto is a complete and scientific theoretical system, which has a thorough and detailed explanation of the actual knowledge of human physiology, and has a set of practical research on the training of voice function. It is feasible. | It is believed that national singing is built on the basis of traditional Chinese opera and folk songs. It meets the national language requirements, has distinctive national characteristics, and is a powerful inheritance of traditional Chinese culture rooted in the broad masses of the people. |
| It is considered that advocating "national singing" is "pseudo-science", with a narrow range and hoarse timbre. | It is considered that advocating "bel canto" means "being subservient to foreigners", and that the bel canto has unclear pronunciation and pretentious expression. |

In fact, the original intention of the discussion on the two singing styles is to explore the integration and innovation of the national singing style and Bel canto, to speed up the development of Chinese national vocal art and better serve the broad masses of people. However, it eventually turns from the academic contending of "dispute" into a controversy with extreme political slogans. It can be seen that the two singing styles existed in isolation during this period. This is their first collision, sparking greatly but not converging (Zhang, 2009).

The Convergence of "Dispute"

After several years of learning, understanding, and interpenetrating between "folk-styled singing" and "a voice trained in the Western style of singing", musicians have found that if they want to develop Chinese national vocal music, they must learn from Bel canto's advantages. Therefore, some musicians put forward the idea of establishing a "Chinese New Singing Style". In this regard, the "dispute" has gradually eased and moved towards "convergence". In 1957, China's first National Vocal Teaching Conference was held in Beijing. The meeting proposed that the Chinese new singing style should be closely related to the real life of the Chinese, absorb the essence of traditional Chinese folk singing, organically accept the advanced theories and methods of foreigners, create a

new music art that expresses the thoughts and feelings of the people of New China, is full of national style, and is rich in local national characteristics, and serve the goal of realizing the new socialist culture. The majority of musicians agree with this view, and finally determine to realize the unified thinking of "Sinicization of bel canto" and "Scientization of the folk-styled singing" on the basis of "national singing" and "bel canto". They propose to take its essence to remove its dross, learn from each other's strengths and move towards perfection so that this new singing art can be "national, scientific, and popular." The "Chinese New Singing Style" is different from the "bel canto" and "folk-styled singing". While fully absorbing the nutrients of the two singing styles, it must also meet the aesthetic and realistic needs of the Chinese. This conference enables the Chinese vocal music circle to basically reach a consensus on the two singing styles. Then, how to better combine the scientific and national characteristics of national vocal music, and promote the development of national vocal music in the direction of duality has become the focus of the vocal music circle. The convergence of the "dispute" has made everyone aware of the positive effects of Western Bel canto and traditional Chinese vocal art in developing Chinese national vocal music and even the development of Chinese vocal art. Therefore, everyone has ultimately maintained a calm and objective

attitude and has not been one-sided and emotional (Wang, S., 1995).

Looking back on this "dispute", it can be seen that the scope and nature of it have far exceeded the field of vocal music teaching and vocal performance. It has a profound impact on Chinese vocal music education

and has a universal significance on the development of contemporary Chinese music. The hidden historical reasons behind it are also worth pondering. During this period, China also gradually established some professional music colleges, as shown in Table 2.

Table 2 - Overview of the Development of Chinese national Vocal Music in Universities since In the early days of the founding of New China

| | |
|-----------------------|--|
| March 16, 1956 | The National Music Department of Northeast Music College (the former Shenyang Conservatory of Music), including the folk singing major, was established. At that time, the establishment of folk singing classes was called a milestone. |
| 1957 | Led by the Ministry of Culture of the People's Republic of China, vocal music teaching conferences were held nationwide. |
| 1958 | The Folk Singing Major of Shenyang Conservatory of Music was merged into the Department of Vocal Music. The Vocal Music Department of the Middle School, Affiliated with Shenyang Conservatory of Music, created the "National Opera Class", which launched a 9-year or 10-year trial of national opera education from junior high school to university. |
| | Shanghai Conservatory of Music offered a major in national folk singing, mainly for minority students. |
| | Central Conservatory of Music set up a "National Vocal Music Room" in the Vocal Music Department. |
| 1961 | The Ministry of Culture of the People's Republic of China made folk singing a formal major in music academies in its educational work plan and named it the national vocal music major. |
| 1963 | Hubei University of Arts (the former Wuhan Conservatory of Music) officially established the National Vocal Music Major. |
| 1964 | China Conservatory of Music was established. It began to uphold the critical mission of cultivating professional talents in national vocal music. |

4. OVERVIEW OF THE DEVELOPMENT HISTORY OF CHINESE NATIONAL VOCAL MUSIC AFTER THE REFORM AND OPENING UP

By Chinese national vocal music mainly refers to the use of the Chinese language, singing vocal works in line with the aesthetic characteristics of the Chinese nation, it is a vocal art form based on opera, rap, and folk songs. After the founding of New China, under the Party's "blossoming of a hundred flowers", "pushing out new ideas", and "using the ancient for the present", "using the foreign for the Chinese", etc. The Party and the government vigorously supported national vocal music.

The period of vigorous development of national vocal music

After the reform and opening up, along with the historical flood of reform and opening up, China entered a period of rapid development, and China's cultural and artistic undertakings have changed rapidly. Many national vocalists were freed from their previous ideological constraints, and music education began to develop rapidly, resulting in the emergence of many outstanding musicians. During this period, the art of national vocal music took a new leap forward in terms of composition techniques, subject matter, genre singing techniques, voice cadences, character and style of works, artistic expressiveness, etc (Li, 2022). China also established more disciplines and music universities specializing in vocal music during this period, and Chinese vocal music also ushered in the spring of development, as shown in Table 3.

Table 3 - Overview of the Development of National Vocal Music in Chinese Universities after the Reform and Opening up

| | |
|---------------------|---|
| June 8, 1985 | The National Vocal Music Department of the Shenyang Conservatory of Music was established, which was the first department-level organizational system established in the higher music academies nationwide after China's reform and opening up. |
| July 1990 | Peng Liyuan, China's first master's degree student in national vocal music, graduated from the China Conservatory of Music. |
| 2009 | China Conservatory of Music recruited doctoral students in the field of national vocal performance art for the first time. |
| 2019 | China Conservatory of Music officially renamed the "National Singing Direction" recruited by the Department of Vocal Music and Opera as "Chinese Vocal Music" in its admissions guide. |
| 2020 | China Conservatory of Music established the China Academy of Vocal Music Art. |
| 2021 | China Conservatory of Music named the Department of Vocal Music and Opera as the "China Academy of Vocal Music Art" in its admissions guide. |

The rapid development of national vocal music education after the reform and opening up

After the 1980s, many famous foreign singers and vocal educators came to China to exchange or lecture, which enriched Chinese vocal art resources. A number of excellent vocal educators emerged nationwide, such as Jiang Jiexiang and Jin Tielin. They have gained a deeper understanding and insight into the theoretical system of vocal methods and other aspects of Western Bel canto through their studies. They have borrowed the strengths of Western Bel canto education and applied them to Chinese national vocal education, which has brought Chinese national vocal education to a flourishing stage. The author mainly focuses on Professor Jin Tielin as the representative. Jin Tielin is a famous Chinese

vocal educator. He made an indelible contribution to the development of Chinese national vocal music. He has created a scientific system of national vocal theory, trained a large number of excellent national musicians, and written many theoretical teaching materials. He proposed the development direction of "scientific", "artistic", "national," and "contemporary" for the field of Chinese national vocal music. He also created the "Seven Character Criteria" for national vocal music, namely, sound, emotion, enunciation, taste, performance, cultivation, and image, which defined a standard for national vocal music (Yang, 2005). Combined with the Western Bel canto theories and techniques of a beautiful voice, he created a series of scientific theoretical systems and standards for Chinese national vocal music. Figure 3 shows the famous vocal music educator Jin Tielin.

Figure 3 - Famous vocal educator Jin Tielin



Source: https://m.thepaper.cn/baijiahao_20748666

At the same time, he struggled in the front line of national vocal music education, teaching and educating people tirelessly, treating students according to their abilities and training a large number of excellent musicians, such as Li Guyi (Figure 4), Yan Weiwen, Song Zuying and so on. He has published monographs and audio-visual products such as "Jin Tielin's Vocal Music Teaching Method", "Jin Tielin's Art of Vocal Music Teaching" and "Jin Tielin's Selected Vocal Music Teaching Songs", which provide reliable theoretical reference materials for Chinese national vocal music education. At

the same time, he did not forget to conduct various lectures on national vocal music and participate in various national vocal music seminars. At this time, Chinese national vocal education had entered a stage of vigorous development, both in professional music colleges and schools and in teacher training. In 1980, the Ministry of Education issued the "Four-Year Undergraduate Music Teaching Plan for Higher Teacher Training Schools (Draft for Trial Implementation)" (Sun, 1990), which led to the standardization of teacher training and the emergence of various national vocal music events.

Figure 4 - Famous singer Li Guyi



Source: https://www.sohu.com/a/397864489_99895911

After the 1980s, professional music education entered a flourishing stage. Under the leadership of Jin Tielin and others, Chinese national vocal education reasonably borrowed from the Western Bel canto vocal theory system and cultivated a large number of singers with national characteristics and individuality of the times. In the vocal method, the true-false mix of the Western Bel canto

vocal method was borrowed to make the vocal range more harmonious and unified, while the core of the traditional Chinese vocal music method was continued without losing the Chinese traditional charm (Dai, J., 2017). As shown in Figure 5, Song Zuying and Domingo sang the theme song "Flame of Love" of the closing ceremony of the 2008 Beijing Olympic Games.

Figure 5 - Song Zuying and Domingo sang the theme song "Flame of Love" of the closing ceremony of the 2008 Beijing Olympic Games



Source: <http://yule.sohu.com/20080825/n259197042.shtml>

The development of national vocal music has been promoted by the holding of various seminars and musical events

After 1978, musicologists, composers, singers, and music educators from all over the country often held music seminars throughout the country, such as seminars on national vocal music. This not only promoted the perfection of national vocal theory but also created an atmosphere of academic discussion about national vocal music, and it is said that there is progress only when there is a discussion (Li, 2022).

The improvement of people's living standards and the introduction of new media technology

5. CONCLUSION

In conclusion, today, Chinese national vocal music has always been advancing with the background of social changes and political and economic prosperity. The construction of the discipline system of Chinese national vocal music is an evolving process and is closely related to the specific level of understanding of each period. At present,

in this period made music events appear in people's view, such as the first CCTV Young Singers Television Grand Prix, which was founded in May 1984 and was dedicated to promoting the art of national vocal music and popularizing music knowledge, raising people's awareness of national vocal music, and cultivating a number of mainstays of Chinese national vocal music, such as Peng Liyuan, Yan Weiwen, Zhang Ye, Song Zuying, etc (Zhao, 2008). After the reform and opening up, with the holding of various seminars and musical events, the popularity and development of Chinese national vocal music have been greatly promoted.

Chinese national vocal music has made remarkable achievements in creation, performance, and theory. It has formed a sound momentum of unprecedented prosperity and the joint development of various performance styles. No art is immutable. Facing the diversified development trend of world culture, Chinese national vocal music will definitely continue to learn from others' strengths and make

continuous corrections. On the basis of abiding by the characteristics of the national style and color temperament, Chinese national vocal music will actively absorb the essence of other music and art, thereby enriching and strengthening itself, and forging ahead in the direction of diversification. While Chinese national vocal music is booming at present, it should gather more strength to create new brilliance, develop itself with a more open mind, keep up its unique charm, to create our own school of vocal music, so that Chinese vocal art can be unique in the world of music and stand proudly in the world vocal art forest.

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LABORATORY OF CONTEMPORANEITY: THE MARCO OF LA BOCA

LABORATÓRIO DA CONTEMPORANEIDADE: O MARCO DE LA BOCA

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ABSTRACT

This article analyzes the Museo de Arte Contemporáneo (MARCO) of La Boca, Buenos Aires, opened in 2018 as the city's second museum to adopt the category of "contemporary". Among its objectives, it became central to create a space for experimentation, a laboratory where artists could test material and conceptual conditions. At MARCO, the creative processes are shown through open workshops, visits, exhibits, conferences, special events and educational proposals. There's also a residency program for artists from all over the country to create artworks *in situ*, slightly merge the roles of artist and public since visitors affect the work of art by their presence during production, while interaction is encouraged by not isolating or glass-boxing (Wylie, 2020) the "laboratory" or experimental space from the exhibitionary complex, but rather allowing the creation of a space for dialogue and discussion between artists, curators and visitors (Meyer, 2011). Also, the museum encourages innovative formats of production and display, highlighting collaborative work. If for Reinaldo Laddaga (2010) some contemporary productions show fragments of the artists' lives under controlled conditions, fabricating a laboratory-like aesthetic, then MARCO can be defined as a contemporary museum-laboratory, where experiments are performed with a naked eye to provide a more dialogical experience.

Keywords: Museums, MARCO, Contemporary, Laboratory, Latin America

RESUMO

Este artigo analisa o Museu de Arte Contemporânea MARCO de La Boca, Buenos Aires, inaugurado em 2018 como o segundo museu da cidade a adotar a categoria de "contemporâneo". Entre os seus objetivos, tornou-se central a criação de um espaço de experimentação, um laboratório onde os artistas pudessem testar as condições materiais e conceituais. No MARCO, os processos criativos são mostrados através de workshops abertos, visitas, exposições, conferências, eventos especiais e propostas educativas. Existe também um programa de residência para artistas de todo o país para que possam criar obras de arte *in situ*, fundindo ligeiramente os papéis de artista e de público, uma vez que os visitantes afetam a obra de arte pela sua presença durante a produção, enquanto que a interação é encorajada por não estar isolada ou atrás de vidraças (Wylie, 2020), assim, o "laboratório" ou espaço experimental do complexo expositivo, permite antes a criação de um espaço de diálogo e discussão entre artistas, curadores e visitantes (Meyer, 2011). Além disso, o museu incentiva formatos inovadores de produção e exposição, destacando o trabalho colaborativo. Se para Reinaldo Laddaga (2010) algumas produções contemporâneas mostram fragmentos da vida dos artistas em condições controladas, fabricando uma estética de laboratório, então o MARCO pode ser definido como um museu-laboratório contemporâneo, no qual experiências são realizadas à vista de todos proporcionando uma experiência mais dialógica.

Palavras-Chave: Museus, MARCO, Contemporâneo, Laboratório, Latino América

1. INTRODUCTION

In 2014, the Tres Pinos Foundation bought, in the neighborhood of La Boca (Buenos Aires), the former Kalisay cinema to build there the

museum MARCO (Museo de Arte Contemporáneo), a space for contemporary art. The building, a 1913 art nouveau styled construction by French architect Alfred Massüe (Figure 1), is protected by the City's

Monuments Law¹ and had to be reconditioned to create exhibition galleries and host the

Foundation's art collection (owned by the Cardenas family²).

Figure 1 - Façade of the MARCO



Source: Museo MARCO, Fundación Tres Pinos

The MARCO, officially opened in 2018, is Buenos Aires's second art museum to adopt the denomination of "contemporary" (the first is the MACBA – Museo de Arte Contemporáneo de Buenos Aires, owned by Aldo Rubino³ and located in San Telmo, a neighborhood right next to La Boca). The use of the category of contemporary in the name is indicative of the relevance of that segment of the art scene to the Tres Pinos Foundation and can also be explained in relation to the District of the Arts Project, a government program that aimed to gentrify the southern areas of the city of Buenos Aires (mainly, San Telmo and La Boca).

Within its 700 square meters, the MARCO has two big exhibition galleries (Figure 2), spaces for residents, and a shop dedicated to contemporary art publications, designed objects and graphic artworks by famous Argentinian artists. The project imagined by the Tres Pinos Foundation was, fundamentally, to create a space for experimentation, a laboratory where artists could test material and conceptual conditions and, that way, develop the already numerous collections of the Cadenas family, "... around 850 artworks, besides thousands of pieces of graphic art, drawings and reproductions" (Chatruc, 2019).⁴

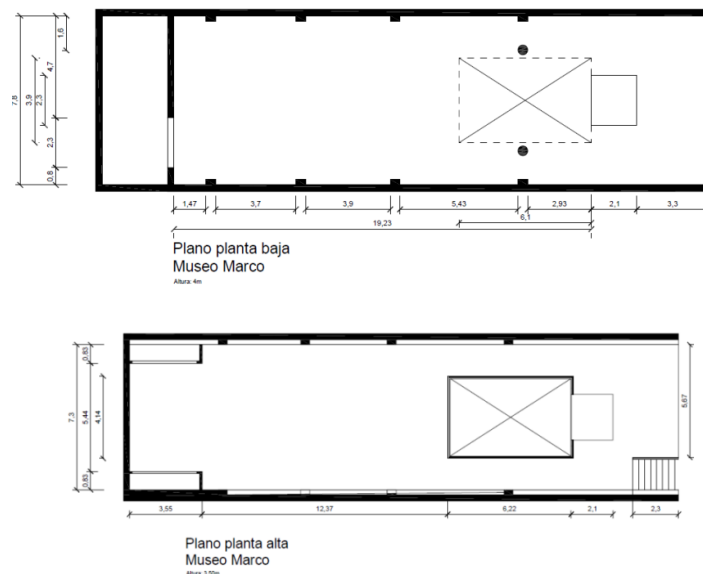
1 The Law #1227/06 determines the protection, preservation, restoration, promotion, transmission and administration of the city's cultural patrimony, understood as a tool for social development and identity formation. The public agency in charge of its application is the Ministry of Culture of the City of Buenos Aires.

2 Ricardo Cadenas, a renowned surgeon, and his wife Alicia started collecting in the 1980s and had acquired, by the time of MARCO's opening, more than 800 works of art.

3 Aldo Rubino is an acclaimed collector and curator of contemporary art (especially, Latin American and Argentine geometric abstraction). He is the Founder and President of MACBA, was the manager director of Wells Fargo Financial Advisors and is currently the managing director of Jeffries NY Financial Services.

4 Traslated from Spanish to English by Jonathan Feldman: "... unas 850 obras, además de miles de piezas de arte gráfico, dibujos y reproducciones" (Chatruc 2019, n/p).

Figure 2 - Floor plan of the MARCO. From top to bottom: main floor and first floor¹



Source: Museo MARCO, Fundación Tres Pinos

For example, the opening exhibition was dedicated to Jorge Caterbetti, a contemporary artist who, although specializes in audiovisual productions, exercises a multidisciplinary practice. His works are conceptual and frequently critique social and political realities through different techniques.² At MARCO, he presented “Errata”³, a series of intervened

books that refer to the random nature of creation.⁴ The materials used include paper, canvas, etched glass, flexi glass, metal, wood, insects and organic residue. As for the techniques, he presents burnt, drawn, knitted and deconstructed books, installations, sculptures and videos (Figure 3).

Figure 3 - Installation views of exhibition “Errata”, with works by Jorge Caterbetti



Source: Museo MARCO, Fundación Tres Pinos

¹ Photos of the exhibition rooms can be found here: https://drive.google.com/drive/folders/1Sb2L3YC-lpxWooip6H969QD7f_fw6MU?usp=sharing (06/13/2022).

² For instance, in “Memoria Escrita” (Written Memory, 2012), Caterbetti compiled and intervened a series of original writings by Jorge Julio López, main witness in the trial of Miguel Etchecolatz (responsible for hundreds of murders and disappearances during the 1976 dictatorship). López was kidnapped and tortured for months in the seventies, and in 2006 he disappeared again on his way to testify at the trial.

³ Follow this link for a back-stage video: <https://www.facebook.com/museomarcoboca/videos/106751850208358> (06/13/2022).

⁴ A video description and tour through the exhibition can be watched at <https://www.facebook.com/museomarcoboca/videos/106751850208358/> (06/07/2022).

The MARCO laboratory would function through a diversity of strategies and actions in several ways. First, “Collection in Dialogue”, a program that invites emerging artists to present or create artworks and exhibit them with pieces of their choice by consolidated names already part of the Cadenas Collection. For example, the second exhibition MARCO produced – “Cosas que ojo no vio” (Things that the Eye did not see) – was dedicated to Tucuman’s artist-in-residence Gabriel Chaile, whose artworks were in dialogue with Antonio Berni and León Ferrari’s.¹ Chaile built “70 veces 7” (Seventy times seven), a cube made from exposed bricks attached to an internal metallic structure

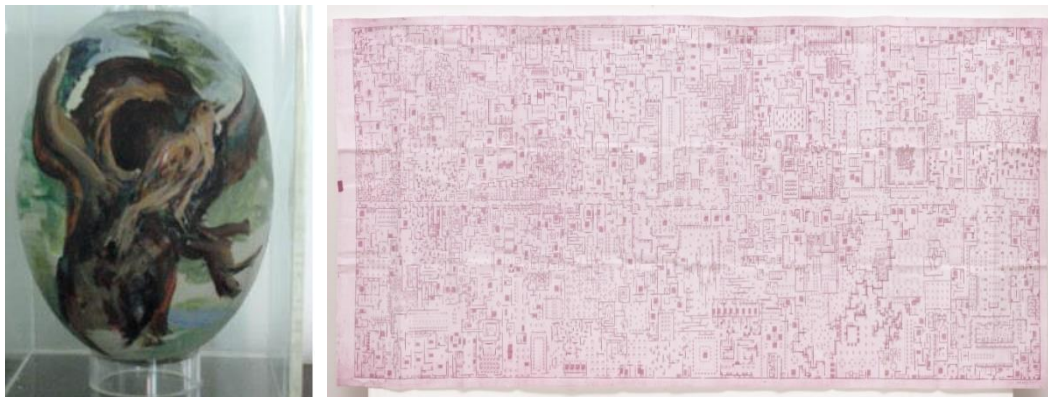
with metal chord (Figure 4). He made 7 holes to each brick (700 in total), forming a sort of language or music score. Inside the cube lays a painted egg, which color is similar to the brick structure, making it difficult to separate one from the other.² As for the other pieces, Chaile chose “Paisano con hornero” (Countryman with baker) by Berni and “Rua 1980” (Street 1980) by Ferrari (Figure 5). The first is a small hand painted egg that shows an image of two birds intertwined with a tree and forest in the background, while the second is a heliographic diazotype on paper from the series “Collection photos and battles” that depicts a map of an imaginary city

Figure 4 - “70 veces 7” (Gabriel Chaile, 2018)



Source: Museo MARCO, Fundación Tres Pinos

Figure 5 - From left to right: “Paisano con hornero” (Antonio Berni, n/d) and “Rua” (León Ferrari, 1980)



Source: Museo MARCO, Fundación Tres Pinos

Secondly, the creation of “MARCO Arte Foco”, a program of workshops and residencies that

invites artists from all over the country to create artworks *in situ*. For this purpose, MARCO built

¹ A video of the exhibition can be found here: <https://www.facebook.com/museomarcoboca/videos/112213036328906/> (06/13/2022).

² The following videos show the production process: <https://www.facebook.com/museomarcoboca/videos/114388912777985/>

and <https://www.facebook.com/museomarcoboca/videos/2104343896483269/> (06/13/2022).

6 window-like-workshops and a 100 square meter exhibition space under the highway of the Paseo de las Artes¹, opposite La Usina del Arte, a public art museum founded in 2011.² Some of the artists that participated in the program are Laura Ojeda Bar, Alfredo Dufour, Mauricio La Chola Poblete, Javier Soria Vázquez, Ramiro Quesada Pons and Bruno Del Giudice.³

Here, the roles of artist and public slightly merge, since visitors can affect the work of art by their presence during production, while interaction is encouraged by not isolating or glass-boxing (Wylie, 2020) the “laboratory” or experimental space from the exhibitionary complex. While the artists were working, passersby could enter the window-like workshops, which are right next to the big exhibition area, talk to the artists, ask questions and even make suggestions. This type of interaction creates a space for dialogue and discussion between artists and audiences (Meyer, 2011), and it was frequent to find curators visiting the workshops, which fosters conversations between them and the public as well.

Also, the variety of materials and disciplines configure a series of heterogeneous productions that connect to each other, since the presence of residents was synchronic and, thus, the artists created their projects together. The resulting exhibitions –individual and collective– sometimes overlapped with one another over a short period of time. For instance, in 2019 Alfredo Dufour’s “*No me digas ‘entiendo’*” (Don’t tell me ‘I understand’) was shown from December 1st to March 31st, while Carlos Cima presented “*Las teorías conspirativas de mi familia*” (My family’s conspiracy theories) from March 1st to June 30th. The purpose of having two residents’

exhibitions coexist for a month relates to MARCO’s objectives of building a collaborative platform for young emerging artists to develop their practice.

It is relevant to point out that “MARCO Arte Foco” featured young emerging artists from all around the country, an action that defies the centrality of the city of Buenos Aires within the local art field, as well as residents from Chile, Italy, Spain and Canada. Therefore, the program helped the de-centering of artistic practices through an exercise of what Claire Bishop (2013) referred as “radical museology”, a curatorial operation that disrupts hegemonic narratives. “MARCO Arte Foco” was suspended in 2020 due to the Covid-19 pandemic, and there are currently no immediate plans to resume the program.⁴

The third strategy to bring this laboratory to life is a public programming that includes guided visits (with education professionals, curators and artists), conferences and special events. Among the most interesting proposals are “Cover” (a cycle of exhibits by participants of the Artists Program of Di Tella University, a contemporary experimental program for emerging artists), “LAV” (a project to create and show an archive of Mexican activists Mónica Meyer and Lorena Wolffer, and Argentine artist Diana Schufer), “*Dupla*” (an invitation for curators, critics and artists to read writings of others or themselves with a live audience), “*Taller Libro Bomba*” (a workshop for children ages 8 to 15 to create books), “*Fantasmas en La Boca*” (Ghosts in La Boca) (walking tours themed with ghost stories and urban legends of the neighborhood) and the open calls for video artists to produce content related to different themes, such as the environment or gender violence.

1A description and visit to the workshops can be seen in the following video: <https://www.facebook.com/watch/?v=10199093068445006/07/2022>.

2 The Usina del Arte is located in a former power station from 1916, a building made by Italian architect Giovanni Chiogna. Its 15,000 square meters include music halls (with a symphonic room for 12,000 people), a movie theatre and several exhibition galleries.

3 In 2018, the residents were Laura Ojeda Bar (Buenos Aires), Carlos Cima (Buenos Aires), Alfredo Dufour (San Juan), Matías Ercole (Buenos Aires), Cecilia Azniv Lutufyan (Salta), Carolina Martínez Pedemonte (Buenos Aires), Mauricio Poblete (Mendoza) and María Sábato (Buenos Aires). The following year, the list includes Gaspar

Acebo (Buenos Aires), Guillaume Brisson-Darveau/NES Artists Residency (Canada), Martín Fernández (San Juan), Samantha Ferro (Córdoba), Alfredo Frías (Tucumán), Bruno Del Giudice (Chaco), Agustín González Goytía (Tucumán), Andrés Lima (Chile), Ramiro Quesada Pons (Mendoza), Stefano Serretta (Italia), Javier Soria Vazquez (Tucumán), Candela Soto (España) and Melisa Zuberti (Tandil).

4 In 2022, the Tres Pinos Foundation, which owns and manages the MARCO, opened a gallery named “Arte Foco” within the Museo Campo Cañuelas (also owned by Tres Pinos and located on the outskirts of Buenos Aires), dedicated to temporary exhibitions. Although the name remains, the residencies are not part of the program.

These actions are complementary to the exhibition programming and the collection of MARCO, but at the same time they stimulate conversations between different audiences and expand the museum's scope of action by going beyond its walls towards its surroundings. In this sense, these projects attract publics that would normally not visit a museum but are interested in the neighborhood's history, thus having direct social effects.

If considered together, these strategies serve the purpose of creating an image of contemporary art and contemporaneity under specific terms and objectives. As Mary Anne Staniszewski (2001) points out: "Exhibitions, like the artworks themselves, represent what can be described as conscious and unconscious subjects, issues, and ideological agendas" (p. xxii). When considered as medium, exhibits also act as an interface between spectators' bodies and the artworks on display, as well as with the architecture of the space itself, under a specific political and ideological frame of thought (Ferguson, 2005; O'Neill, 2012). At a more general level, institutional programs like MARCO's –not only exhibitions, but also public programs like guided visits, artists workshops or the "Taller de Libro Bomba", as well as social-engaged projects like "Fantasmas en La Boca" – have the power to build identities, representations, to show –and hide– aspects of social culture and historical memory.

This article will analyze how memories, representations and identities are forged, and how MARCO –part of a larger cultural network expands in the south of the City of Buenos Aires– partially permeates an otherwise hegemonic, centered, perspective creating an effective laboratory of contemporaneity.

2. EXHIBITIONS, REPRESENTATION AND CONTEMPORANEITY

Exhibitions and public programs have been a privileged vehicle for art productions. Institutions carry on their mission and objectives through shows, workshops, conferences and visits, among other strategies. In doing so, they put forth a cultural construct aimed to build an image of themselves and of what they represent. In this

sense, Mary Anne Staniszewski studied the history of exhibitions at MoMA, and found installation display to be one of the most effective tools for representing ideological perspectives, projecting an institutional image to the public and building memory (or, more accurately, memories) (2001). The author mentions an experimental phase of installation display between the 1920s and 1960s, with intense activity during the 1950s. She identifies elements such as lighting, color of the walls and display structures (for instance, Frederick Kiesler's L and T types, the experiments of the art vanguards or even Bayer's architecture and furniture gallery) as main players in creating an institutional presentation card (pp. 4-10).

Another author that considers exhibitions as a way of creating identities and representations is Bruce Ferguson:

Exhibitions are publicly sanctioned representations of identity, principally, but not exclusively, of the institutions which present them. They are narratives which use art objects as elements in institutionalized stories that are promoted to an audience (...) The "voices" heard within exhibitions—the number and kind of dead artists, the number and kind of women, the kind and number of media, etc.—constitute a highly observable politics, with representations as their currency and their measure of equality in a democratic process (2005, p. 126)

Ferguson considers exhibitions from a critical yet semiotic point of view, equating them to rhetoric, related to strategic systems of representation. The author refers to the semiotic turn in the arts field as a partial point of view, since treating art as a semiotic object did not restructure the artwork's status as a special and autonomous experience. In this sense, the role of museums (and exhibitions in general) has come into inquiry as these institutions have the power to build public narratives and, thus, whoever controls their agendas will have an upper hand in shaping social identities. Ferguson explains that, for these purposes, every resource available to and at an exhibition (such as architecture, colors, lighting, labels, security structure, curatorial mediation, brochures and

catalogues, etc.) comes together to build a hierarchical system of significances, in other words, follows a specific plan to create a particular imaginary. At the same time, he considers them in terms of economy of culture, as products that circulate within a capitalist structure. From this perspective, a program of exhibits can provide clues to an institution's view on certain social issues and problematics, but also of their place within the field, within the tension of public-private relations.

At MARCO, the exhibition program is primarily focused on contemporary art, and its intersection with the Tres Pinos's collection. The shows are organized mainly in three types: artists of the residency program, dialogues between emerging (sometimes, artists in residence) and consolidated firms from the collection; and emerging non-resident artists invited by the institution.

The first group is formed by participants in the residency programs of 2018 and 2019. The first of these exhibits was Alfredo Dufour's "*No me*

digas 'entiendo'" (from 12/01/2018 to 03/31/2019), who built an installation that occupied the entire gallery through drawings on the walls (originally made in a computer using Paint) completed with objects from daily life and precarious materials he collected from the streets. He also created frame by frame animations to add a ludic element to the show. The drawn walls play with some of art's most established ideas, such as Da Vinci's concept of perspective, or the idea of art as an open window to the world¹ (with drawings of actual windows).

Following Dufour's exhibition, during 2019, there were solo shows by Carlos Cima, Ramiro Quesada Pons and Laura Ojeda Bar. Cima worked with big format paintings, referencing family moments and spaces the artist knows. He based his visuality in family photos and portrayed not only his parents, siblings, etc., but also objects from his day-to-day life, especially those involved in rituals such as parties and anniversaries (flowers, center pieces, birthday cakes, etc.) (Figure 6).²

Figure 6 - Installation view of exhibition "Las teorías conspirativas de mi familia", with works by Carlos Cima



Source: Image courtesy of Paseo de las Artes Pedro Mendoza

1 According to Erwin Panofsky (2003), Da Vinci and the Renaissance artists invented the notion of perspective – which was later technically perfected and simplified– as a way of negating the material surface of the painting, to make the artwork a "window to the world", a transparent artifact of vision to "reality". Specifically, the concept of perspective can be defined, for Panofsky, as a geometrical construction produced by considering a visual center of point, from which all figures and forms follow "visual rays" to determine their relative position and size/volume. Once

sketched, the structural "map" can be transferred to another drawing to obtain the projected perspective (pp. 11-12). In other words, it is a system to create an illusory plastic space: an intellectual and cultural construction, corresponding to a specific representation of the world at a certain time in history (Francastel, 1998, p. 154).

2 Please follow the link for a short video of the creative process:
<https://www.youtube.com/watch?v=MTHZVAAs7Q4>
 (06/13/2022)

Quesada Pons's exhibit, called "*La imagen definitiva*" (The definite image) is a site-specific installation conceived as the last part of a trilogy of exhibitions began in 2017.¹ The installation includes a few metallic sculptures

made to look like spiders, with the head made with stone and the metallic legs nailing photos or digital paintings to the floor and walls, thus providing a connection to art history while updating its genres and styles (Figure 7).

Figure 7 - Installation view of exhibition "*La imagen definitiva*", with works by Ramiro Quesada Pons

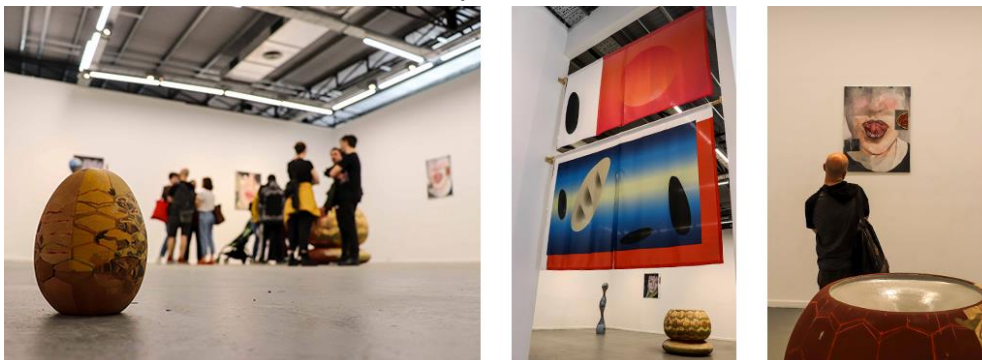


Source: Museo MARCO, Fundación Tres Pinos

Finally, Ojeda Bar's exhibit was called "*Una es la medida del mundo*" (One [self] is the measure of the world)² and it included pieces the artists had made in the previous 10 years, experimenting with media as well as materials. The result was a heterogeneous aesthetic and

a multidisciplinary series of works that subvert certain categories of art (Figure 8). None of the other residents had solo shows, but some of them did participate in group shows and the "Collection in dialogue" program.

Figure 8 - Installation view of exhibition "*Una es la medida del mundo*", with works by Laura Ojeda Bar



Source: Museo MARCO, Fundación Tres Pinos

¹ A video of the work in progress can be found here: <https://www.youtube.com/watch?v=MICKbrdFCpC> (06/13/2022). The other two shows part of this trilogy are "*La imagen real*" (The real image) at the Bienal de Arte Joven in 2017, and "*La imagen accidental*" (The accidental image) at Miranda Bosch Gallery in 2018. For more information about the trilogy, visit

https://www.youtube.com/watch?v=1Tm0Rrj_BRM (06/13/2022).

² A short video of the creative process can be watched here:

<https://www.facebook.com/museomarcolaboca/videos/107500923466784> (06/13/2022).

These three exhibitions share their multidisciplinary nature in terms of materials used, artistic languages presented and/or incorporating elements from other fields of knowledge and even daily life. The references to the art world and to the extra-artistic intertwine and are transversal to the four shows. On the other hand, the program itself is aesthetically heterogeneous, with no hegemonic narrative or style. In this sense, the exhibitions and the artworks exemplify some of the characteristics of contemporary art as understood by authors like Arthur Danto (2009), Terry Smith (2006) or Andrea Giunta (2014).

Danto concentrates on the lack of “dominant narratives” and of a teleological perspective after the Age of Manifestos –that is, modern art– as characteristics of contemporary art. In his view, the heterogeneity of styles is accompanied by a different use of the past and the future: contemporary art, which appearance he locates in the 1960s, doesn’t negate the past but reconfigures it, and doesn’t project the future as a lineal evolution. Terry Smith (2006) shares Danto’s view of contemporary art but adds the idea of the presence of a multiplicity of times with an emphasis on the present. He uses some examples to illustrate the idea of several times coexisting in one same artwork and then

defines contemporary art as “...that which emerges from within the conditions of contemporaneity (...) but which projects itself through and around these, as an art of that which actually *is* in the world, of what it is to *be* in the world, and of that which is to come” (p.692). This view incorporates the idea of using time differently, of a constant present. Giunta (2014), a scholar who researches contemporary art from a South American perspective, locates its first symptoms in some experiences of the sixties, and, like Danto, speaks of a multiplicity of styles and times. The author affirms the modern regime is in crisis and the drive of the present, of the immediate, is hegemonic in current times. She also sustains the model of center and periphery has become obsolete and invalid (p. 6).

The program of exhibitions at MARCO is of a heterogeneous nature. As mentioned, all shows by initial residents have experimented with a multiplicity of materials, media and disciplines. The second group, which presented emerging artists in dialogue with consolidated names, was no different. Gabriel Chaile’s show with Berni and Ferrari can be considered the first of the “Collections in Dialogue” series. It was followed by an exhibit of Bruno Del Giudice, Agustín González Goytía and Lucrecia Lioni (Figure 9).¹

¹ A video of the opening is available at the following link: <https://www.facebook.com/museomarcoboca/videos/397204174299105> (06/13/2022).

Figure 9 - Installation view of exhibition “Colección en diálogo”, with works by Bruno Del Giudice, Agustín González Goytía and Lucrecia Lionti



Source: Fundación Tres Pinos

Del Giudice built “Río’tsunami” (River’tsunami), an installation composed by two paintings made with acrylic and spray paint on a canvas created with graphic ad paper, on a structure built from recycled gas pipes from the area of La Salada¹, the market the artist depicts in his paintings (Figure 10). The work references

social inequity, since people that work at La Salada are under precarious employment conditions.² His work was displayed together with Antonio Berni’s “Monte santiagueño” (Santiago mountain), a quiet landscape that acts as a counterpart to the noise in Del Giudice’s installation.

Figure 10 - “Río’tsunami” (Bruno del Giudice, 2019) and “Monte Santiagueño” (Antonio Berni, n/d)



Source: Fundación Tres Pinos

¹ La Salada is a market built in 1991 on the outskirts of the city of Buenos Aires, in Ingeniero Budge (Lomas de Zamora), by Bolivian immigrants. With a total surface of 20 hectares and around 6,600 shops, originally illegal, the fair’s main products are apocryphal copies of main brands of clothing. Throughout the years, most shop owners started paying taxes and the market’s management made arrangements with the local governments to implement specific socio-economic politics for the area. La Salada added two more properties to the main venue, and it is estimated that more than 20,000 people visit the market

every day, yet its legal status is currently in a grey area, since laws have been adapted to allow certain activities, but most products are still apocryphal. (Benecia & Canevaro, 2017, pp. 176-178). Also, employment laws and regulations are not followed, and complaints over labor exploitation were filled (“Rescatamos a 36 víctimas...”, 2018).

² Visit the following link to watch a video of the artist’s working process: <https://www.youtube.com/watch?v=7SEPvZ0jq0g> (06/13/2022).

González Goytía produced “Variaciones sobre ‘Álamo’ de Alfredo Gramajo Gutiérrez” (Variations on ‘Poplar Tree’ by Alfredo Gramajo Gutiérrez, which is a series of two canvases exhibited on a mirror that depict a daytime and a nighttime version of Gramajo Gutiérrez’s work (Figure 11).¹ In this

installation, the original painting is displayed next to González Goytía’s variations. The simultaneous presence of the original piece and the updated version creates an intergenerational nexus and incorporates González Goytía to a historiography of local art.

Figure 11 - “Variaciones sobre ‘Álamo’ de Alfredo Gramajo Gutiérrez” (Agustín González Goytía, 2019) and “Álamo” (Alfredo Gramajo Gutiérrez, n/d)



Source: Arsómnibus. Courtesy of Pablo Jantus

Lionti presented “Muertes con abstracciones” (Deaths with abstractions), a group of six figures made with leather from different animals, thread, wood, metal, acrylic and gouache that hang from a clothesline and are in dialogue with pieces by Carlos Alonso (an ink drawing), Miguel Ángel Vidal, Gyula Kosice and Enio Iomi (sculptures), artists that

represent the geometrical abstraction movement in Argentina (Figure 12). The reference to a local history of art is expressed in a similar way than with González Goytía’s piece. Here, as proposed by Danto and Smith, the past is reconfigured to create contemporary artworks that speak not only of art history, but also, about the present.

Figure 12 - “Muerte con abstracciones” (Lucrecia Lionti, 2019) and works by Carlos Alonso, Miguel Ángel Vidal, Gyula Kosice and Enio Iomi



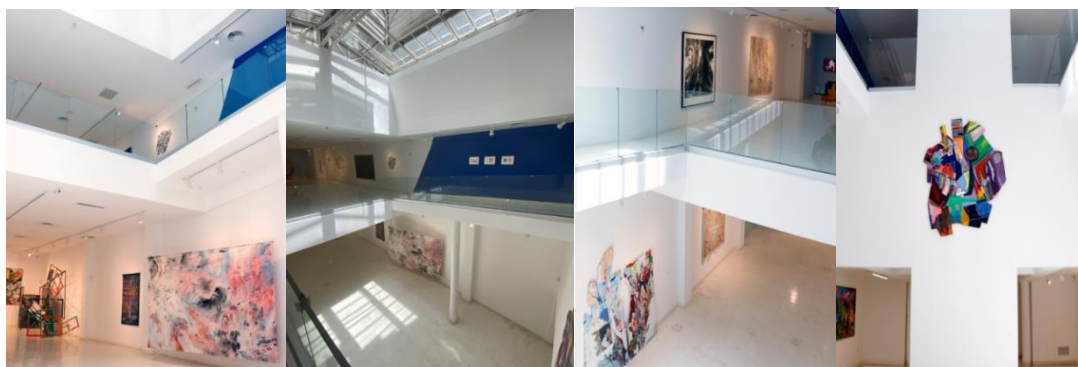
Source: Arsómnibus. Courtesy of Pablo Jantus

¹ A video can be found here: <https://www.youtube.com/watch?v=oQivNkau9KM> (06/13/2022).

It is relevant to point out that these shows (Chaile's and the group show) present the works of artists that participated in the residency program or received fellowships/aid from the Tres Pinos Foundation (that is Lionti's case). In contrast, "Trama Sinfónica" (Symphonic Weft) (Figure 13) confronts works by Luis Felipe Noé, one of the biggest names in Argentine art since the 1960s with pieces made by Marina De Caro, Matías Ercole, Agustín González Goytía, Mauro Koliva, Catalina León, Lucrecia Lionti, Julia Masvernat, Mónica Millán, Alexis Minkiewicz,

Mauricio "La Chola" Poblete y Cristina Schiavi. The list of artists includes Tres Pinos Foundation's residents and fellows, and also artists that have had a relevant place in contemporary art since the nineties (De Caro, Masvernat, Millán and Schiavi) and are present at MARCO's collection. The exhibition proposes a polyphonic web of visualities that converge and diverge through a variety of materials and poetics. The starting point was Noé's "Sin-fonía", a painting stated in the 1980s and resumed during the Covid-19 pandemic.

Figure 13 - Installation view of exhibition "Trama Sinfónica"



Source: Museo MARCO, Fundación Tres Pinos

The experimental nature of the MARCO – expressed, for instance, through the creation of these workshops and residencies– is used as a part of a positioning strategy. In other words, the laboratory of contemporaneity, that is MARCO legitimizes its own productions, artists and collection through their programs. In this case, the residents are included in a canonical history of art and the institution positions itself as an important player in the contemporary art field.

At the same time, the artworks displayed at these exhibitions describe experiments made for MARCO: they are site **and** time specific, and the artists produced as though they were at a laboratory, with a try and failure logic: they experiment with materials, themes, traditions,

perception. In this sense, it is relevant to remember Reinaldo Laddaga's definition of current (contemporary) art:

*Artists expose themselves but don't pretend to exhibit their definite nudity. They know we all suspect that's not possible. Also, they don't expose themselves in just any trance of their lives: an artist exhibits himself in the course of operating on himself. What he shows is not so much 'life as it is' but a phase of life (of his life) under controlled conditions (Laddaga, 2010, p. 11)*¹

Laddaga continues to describe this "laboratory-like aesthetic" as a way of producing contemporary art: the artists conceive their work within a network of relations; they

1 Traslated from Spanish to English by Jonathan Feldman: "Un artista se expone, pero no pretende que lo que exhibe sea su definitiva desnudez. Sabe que todos sospechamos que eso no es posible. Tampoco se expone en un trance cualquiera de su vida: un artista se expone

en el curso de realizar una operación sobre sí mismo. Lo que nos muestra no es tanto "la vida (o su vida) como es", sino una fase de la vida (o de su vida) que se despliega en condiciones controladas" (Laddaga 2010, p.11).

experiment with materials (usually incorporating extra-artistic textures and objects) and themes. They turn to remote and recent art history and form collections of images, texts, sounds to update tradition. Contemporary art, for Laddaga, recognizes its own contingent and collaborative nature, the relevance of experience and of considering art's bond with science and other fields of knowledge (p.19-22).

In the exhibits mentioned above, these characteristics are easily identified: the artists in residence work simultaneously and produce *in situ* at the workshops¹, they experiment with the use of materials and media, with the retelling/re-versioning of tradition and history (not just of art, but also national and world history) and even with their own relation to other artists –mainly, from the Tres Pinos's collection. Most of the shows are conceived as collaborations (either with other artists and institutions or with curators, for instance) and emerge from presenting parts of their lives but also taking the public into consideration.

The third type of shows at MARCO is dedicated to artists –mostly, emerging– invited to

participate with commissioned work. These include the inaugural “Errata” by Jorge Caterbetti (mentioned above), “Enlightening/Iluminarse” by María Bouquet, Kenny Lemes’s “Venus Perversa” (Wicked Venus), “Rep(úb)lica” (Rep[ub]lic) by Alexis Minkiewicz, Ana Clara Soler’s “Futuras Cavernas” (Future Caverns), “Bomba de brillo/Espectacular” (Glitter Bomb/Spectacular) by Cynthia Cohen, an anthology called “From Paris to Buenos Aires” with works by Juan Stoppani and Jean Yves Legavre; and “El Atajo” (The Shortcut) by José Luis Landet.

Bouquet produced a series of light sculptures made with 15-color and 5-sequence led lights on wood, each with different shapes (mostly geometrical) and colors, and displayed hanging from the walls or on the floor, with black painted walls and darkness inside the gallery (Figure 14). The project was sponsored by Fundación Melián² and the Ministry of Culture of the City of Buenos Aires. The artist references some cultures that have studied geometrical shapes constantly present in nature and builds mathematical configurations that result in different light usage.³

Figure 14 - Installation view of exhibition “Enlightening”, with works by María Bouquet



Source: Museo MARCO, Fundación Tres Pinos

¹ Laddaga mentions that contemporary art is an experience more similar to visiting an artist's studio than to going to a modern museum (p. 11). At MARCO, the workshops combine both instances, since visits while in production were allowed but the exhibitions opened at a separate space, a gallery close to the workshops/studios.

² Fundación Melián de Arte y Cultura Latinoamericana (Melián Foundation of Latin American Art and Culture) was born in 2011 in the city of Córdoba, Argentina (the second largest city in the country, after Buenos Aires), and it is a non-governmental non-profit private venture. With

presence in Brasil as well as Argentina, it promotes and supports art projects and emerging artists from South America. Since its creation, Fundación Melián has organized exhibitions, has contributed to the realization of artists' projects, and has funded the participation of galleries and artists in international events such as fairs (Context art Miami, Shganghai Art Fair, among others) and biennials.

³ A video is available at: <https://www.facebook.com/paseopedrodemendoza/videos/362888810953631/> (06/13/2022).

Lemes presented a series of photographs where that deconstruct the notions of beauty, love and gender through transforming the image of Venus (Figure 15). All photos were

taken in private homes, thus reflecting intimate spaces and situations while recovering a certain performative element.

Figure 15 - Installation view of exhibition “Venus perversa”, with works by Kenny Lemes



Source: Image courtesy of Paseo de las Artes Mendoza

Minkiewicz reverts and deconstructs the statute of the triumphant Republic that lays on top of the Congress building in Buenos Aires to symbolically move “The Republic” to La Boca.¹ The figure of the Lady Republic is inverted: it hangs unstably from the ceiling, in order to point at the country’s present

reality and it lost its laurels, cart and reins (Figure 16).² The artist also highlights the colonial nature of the original monument, built at the ends of the 19th century when Argentina’s political program was to re-appropriate European culture and symbols as its own.

Figure 16 - Installation view of exhibition “Rep(úb)lica, “, with works by Alexis Minkiewicz



Source: Museo MARCO, Fundación Tres Pinos

¹ It is relevant to point out that the inhabitants of the neighborhood of La Boca refer to it as “The Republic of La Boca”. In a way, it describes the endogenic nature of the neighborhood, where new residents are often not received in a welcoming manner.

² The production process can be watched in the following video: <https://www.youtube.com/watch?v=GnFzsMK2Rjs> (06/13/2022).

Soler's exhibition functions as a curated installation: it's formed by paintings, sculptures and pieces of clothing, as well as a notebook with the artist's writings, and it

creates a scene that refers to contemporary life and pays tribute to cave paintings, with images that reference animals and natural phenomena (Figure 17).¹

Figure 17 - Installation view of exhibition "Futuras cavernas", with works by Ana Clara Soler

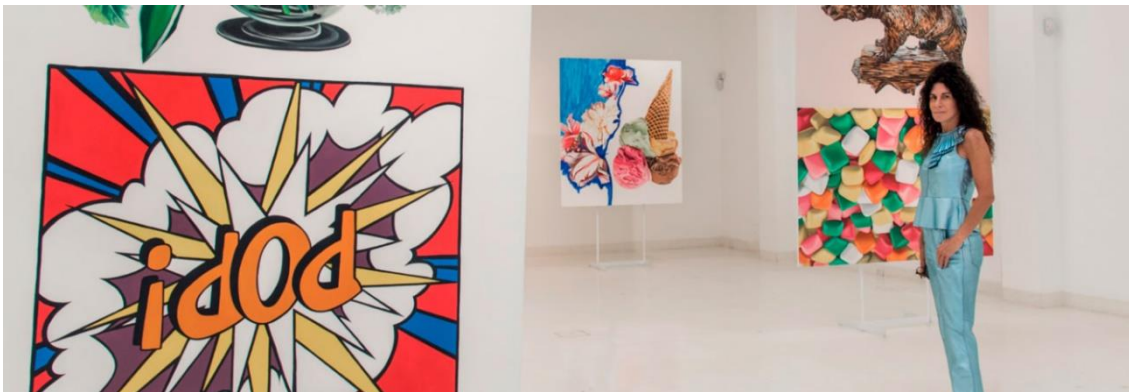


Source: Museo MARCO, Fundación Tres Pinos

Cohen made seven swivel paintings, allowing spectators to rotate the view of the artworks. The artist produced both pop and traditional pieces, with themes that range

from bubble gum and ice cream to still life and landscapes, and highlights how consumerism affects goods but also images (Figure 18).²

Figure 18 - Installation view of exhibition "Bomba de Brillo/Espectacular", with works by Cynthia Cohen



Source: Museo MARCO, Fundación Tres Pinos

Stoppani and Legavre's show is an anthology of these representatives of geometrical and pop art that includes some works conceived by Stoppani during the

sixties (when he was still part of the pop generation gathered at the Di Tella Institute) and materialized especially for "From Paris to Buenos Aires" (Figure 19).³

¹ Follow this link for a video of the exhibition: <https://www.youtube.com/watch?v=NtTT1wBKSSI> (06/13/2022).

² A video of the show is available here: <https://www.facebook.com/museomarcoboca/videos/611262256468075/> (06/13/2022).

³ The creative process can be watched in the following video:

<https://www.facebook.com/museomarcoboca/videos/611262256468075/> (06/13/2022).

Figure 19 - Installation view of exhibition “Stoppani-Lagavre: From Paris to Buenos Aires”



Source: Museo MARCO, Fundación Tres Pinos

Lastly, Landet intervenes the entire gallery with installations created after a long process of research and resignification of images, words and even sounds. Paintings, drawings and collages were placed not just on the walls, but also in wooden structures made by the artist, including a desk, counters and a big open-building-like installation with ramps and halls that publics could wander around.¹

3. CONTEMPORARY EXPERIMENTS: EXPANDING A DE-CENTERED VIEW

Unlike the productions made by artists in residence at the workshops offered by MARCO, the pieces for the third type of shows are made in the artists' studios. In this sense, the museum “black boxes” the experimental character of the artworks by not allowing audiences to see the laboratory, the creative process. This disconnection between experiments and display was pointed out by Caitlin Donahue Wylie (2020) when referring to certain museums, the author mentions Latour, who affirms “Black boxes contain unknown, unquestioned processes that transform inputs into outputs” (Latour, cit. in Wylie, 2020, p. 619). For Wylie, museums perpetuate this behavior by not showing the processes and workers that lead to the objects/facts/works they display (p. 621). In contrast, she analyzes examples of institutions that “glass box” their experimental practices, thus permitting the public to watch the people, materials, processes that make research possible.

Some strategies she found include incorporating laboratories with glass walls, staging demonstrations of experiments, offering academic or expert-led talks and visits and making storage rooms visible. Although an improvement from black-boxing, Wylie believes these strategies still include a performance of sorts, since there's still some separation between the lab workers and museum visitors and, in some cases, little understanding of the actual processes:

Scientific practice is glass-boxed in two ways in glass-walled labs. First, the lab's work is rarely effectively explained (...) Lab workers put up text panels and homemade signs around the lab to describe the lab's work, but making sense of these signs is left to the visitors. Second, the lab's work is performed, meaning that it is edited, selected, and otherwise changed from how the same tasks would be done behind the scenes. Fishbowl lab workers do not act out scientific work purely for the public; they conduct legitimate, authentic contributions to knowledge construction. But this work is intended for public witnessing (p. 623)

At MARCO, the second and third types of exhibitions mentioned above are examples of black-boxing, although the objectives and experiences at art museums are different than that of science museums. In other words, art exhibitions –and art museums in

¹ For a video of a guided visit to the show, offered by the artist, please visit

<https://www.youtube.com/watch?v=jvRNOc4b1aA> (06/13/2022).

general— don't always have the need to explain artworks, but do share with science museums the desire to create a pleasant experience for visitors, to make them feel welcome, to make their programs accessible and understandable for large audiences. Wylie also mentions museums, even when they display experiments in glass-boxes "... practice the art of omission (...) Glass-boxing, therefore, presents a view of science that differs from backstage science: it is selective and self-conscious" (pp. 629-630). Art museums plan their display strategies, select artworks (therefore, leave aside other productions) and edit information. They are, in fact, selective and self-conscious.

Contrary to this definition, the workshops at MARCO function as artist studios: visitors can interact with the artists; they can affect their production by asking questions, making observations or simply being there. There are no separations or glasses inside these spaces (although the studios themselves have glass windows that overlook the street and allow passersby to see the work just like a glass-boxed gallery). In this sense, it is similar to what Morgan Meyer (2011) identifies at museums like the Deutsches Museum, where they built the open research laboratory, that "... carries out and shows 'live' research in the field of nanotechnology. The aim of this laboratory is fivefold: the presentation, explanation, display and discussion of nanotechnology, as well as carrying out research activities" (p. 262). Meyer explains how the museum shows research in the making and, that way, involves the public in the conversation. Also, since the lab belongs to a university research institute, there's also an education program where students and researchers can interact, ask questions and even change the work being done. The open laboratory, for Meyer, is an instance of dialogue and experience, where processes are more important than results. In this sense, MARCO's workshops and residencies allow conversations between the artists, the public, curators and other museum professionals such as educators, conservators, historians and display designers. Just like the Deutsches Museum,

MARCO is populated by objects that "... perform work (like a microscope), objects that display and explain work (like models used for demonstrations), and objects that focus and frame attention on the performance and explanation of work (posters and information boards, signs)" (p. 266). The exhibits shown at MARCO have transformative potential because they foster these dialogues, these exchanges, these experiences.

Furthermore, the MARCO museum opens up to its community through various actions: first, visits, conferences and education programs. Second, through special projects like the "*Taller de Libro Bomba*", where kids are invited to produce their own books, or organizing visits to the neighborhood (like with the program "Fantasmas en La Boca"). This openness, this needs to go beyond the walls of the museum and reach out to the community changes the traditional role of museums as temples, as places of rituality, of contemplation, spaces that exist outside of daily —mundane— life. In this line, it is also relevant to consider the architecture of MARCO as part of its project. In this sense, Carol Duncan (2007 [1995]) and Michaela Giebelhausen (2006) have pointed out the relevance of architecture in museums. Duncan considers museums to be places where certain rituals are performed, and the purpose is to mold human behavior. In her view, museums are like temples because they require the same type of liminal attention (to differentiate artworks from other type of productions and contemplate them as such) and the same kind of performativity (bodies moving and acting in a specific way —for instance, no eating is allowed—, different from how they normally move and act). In her view, architecture can affect the way that ritual is performed because it creates meaning (for instance, if the building looks like a Greek temple, its contents will have an aura of sacredness). Giebelhausen, on her part, considers museum architecture as a determinant factor in terms of viewing conditions, thus affecting visitor experience and identity representations (p. 42). The author believes architecture can change the way artworks are experienced, the way the

performance is played, because it is as significant –in semiotic terms– as any other element or resource. This view is shared by Bruce Ferguson (2005), who assures:

The system of an exhibition organizes its representations to best utilize everything, from its architecture which is always political, to its wall colorings which are always psychologically meaningful, to its labels which are always didactic (even, or especially, in their silences), to its artistic exclusions which are always powerfully ideological and structural in their limited admissions, to its lighting which is always dramatic (p. 128)

When considering the museum as a whole (including its exhibition programs), its architecture has the same relevance as the exhibit design, the lighting, the labeling, etc. At MARCO, the architecture defines certain possibilities and conditions for public spectatorship (especially because the building used to be a cinema and its style and former use affect both meaning and experience). However, there is flexibility in terms of design and production development. For example, the space –even within the limits of the traditional “white cube” (O’Doherty, 2011) – was transformed to host shows like “Rep(úb)lica”, “Río’tsunami”, “Trama Sinfónica” and “Bomba de Brillo/Espectacular”, where it is used in a variety of different ways and reconditioned to display different types of artworks, media and formats. This plasticity of the architecture, which does not define the museum or its contents like traditional

museums used to (Carol Duncan mentions the temple or palace-like buildings like the Louvre or the British Museum) is combined with projects that expand its scope of action, like the programs aimed to connect with the neighborhood, with the community. In this sense, the walls itself change their meaning, since the MARCO affects its context both inside and outside their architectural limits.¹

Additionally, even though the image of contemporaneity created by this experimental museum is aligned with some global currents –some of the artists have developed relevant careers, especially in Argentina but also internationally– there’s a de-centered, counter-hegemonic component both in the selection of artists and in the exhibition displays.

In terms of selection, the artists that participated in MARCO’s exhibits are emerging young creators that live and work in some of the 23 provinces of Argentina. In the country, the Autonomous City of Buenos Aires (which I practice acts as a province that is also the country’s capital) has, historically, concentrated most of Argentina’s artistic production: it contains the majority of galleries, museums and workshops, and most artists from the provinces travel to the city to make a name for themselves.² The city is, in fact, a mandatory stop for argentine artists who want to be relevant in the local circuit. Therefore, choosing and showing artists from other provinces implies permeating, partially, the hegemonic circuit. This inclusion of “provincial” art is often accompanied by a dialogue between them

1 Since the Covid-19 pandemic, MARCO has expanded its digital presence to reach out to audiences and has implemented other programs to interact with the local community. In this respect, some of the strategies created by the museum are: artists’ talks known as “MARCO en casa” (“Marco at home”) –presented as online video formats–, a weekly podcast with guests (artists, gallerists and curators) from the local art scene, “Tramas del arte” (“Art Webs”) –a series of short audios where a critic, curator or art historian presents a specific topic (for example, “electronic arts”, “pop art”, etc.)–; and “Diccionario contemporáneo” (“Contemporary Dictionary”), a program of Facebook stories that define specific formats, disciplines or aspects of contemporary art (some of the definitions included “installation art”, “land art”, “performance”). Also, the museum has been included in guided visits to cultural spaces of La Boca provided by Meridiano, an association of contemporary

art galleries, and has produced video content regarding the neighborhood, its buildings, attractions and history. In terms of social interactions, the program “After” provides audiences with the possibility of combining drinks in the café with a guided visit through the museum, during the evening of each Friday. Finally, MARCO has developed “Ensayo para una obra futura” (“Rehearsal for a future play”), an online series of theatrical experiments based on improvisation and coordinated by the theatre company La Bomba de Humo (The Smoke Bomb). Some videos of these experiences can be found in the following link: https://www.facebook.com/museomarcoboca/videos/?ref=page_internal (06/13/2022).

2 An indicator of the relevance of the City of Buenos Aires in terms of art scene, finances, production, employment, etc. is that the rest of the provinces are referred to as “the interior of the country”.

and established artists, an agency that aims to incorporate the younger creators to a certain historiography, making their productions relevant within the field, adding value and importance to them.

In reference to the exhibition displays, although the gallery is mostly organized around the white cube –that is, the aseptic homogeneous display of most modern museums– it also adapts to a variety of projects and changes its organization to meet contemporary needs. Some of the shows included technological devices that require specific conditions (for instance, videos need a dark space) and others were site-specific (artworks thought and executed for a specific space that often need certain spatial conditions from the gallery as well). There were also experiences in which the gallery space wasn't imperative for the development of the show (like the *in situ* walkthroughs at the residents' workshops), and others were the museum left its walls for projects that involved the community (such as "Fantasmas en La Boca").

Finally, it is relevant to highlight that MARCO was created in the context of the "District of the Arts" project, a government-built plan to gentrify the southern areas of the city. La Boca is a neighborhood next to the Río de la Plata (the Silver River) characterized by its port and industrial activities and its proletarian –working– class: "Its precariousness and public services and infrastructure deficiencies (pavement, lighting, gas and water networks) and the abundance of rent homes made of corrugated sheet of metal, wood and iron known as *conventillos* are some distinctive features of the place"¹ (Thomasz, 2016, p. 153). The project of the "District of the Arts", developed in 2012, was thought to urbanize and improve these areas by providing tax exemptions and benefits to persons, foundations, business and companies that wanted to build cultural and artistic spaces. In a short amount of years, many commercial galleries moved or opened at

the district (for instance, P.O.P.A, Munar, Barro, Quadro, Constitución, Isla Flotante) to complement museums and foundations like PROA and Benito Quinquela Martín. Also, the city government built, in 2011, the "Usina del Arte" a few meters away from MARCO.

The inclusion of the contemporary art museum within the cultural scene of southern Buenos Aires can be seen as a strategy to elevate the city's image to that of global capitals of the world, where art and culture are seen as indicators of a country's development. However, this territorial insertion –including MARCO's expansive actions towards its surroundings and the La Boca community– can also be viewed as a relative rupture of hegemonic narratives, since it is a way to incorporate marginal, alternate, de-centered stories and representations to a contemporary art museum. In this sense, it complements the exhibition program, especially those projects where emerging art and its context of production (mainly, the residents' workshops and the dialogues with the collection). These are two actions that promote a different type of museum, that produce counter-hegemonic agencies and disrupt, that can create a "... more experimental, less architecturally determined..." museum that offers "a more politicized engagement with our historical moment" (Bishop, 2013, p.6). Even though MARCO projects an image of contemporaneity somewhat global, it also provides exists, pores, where another kind of representation shyly appears: a space where, like Claire Bishop mentions, there's a dialectical contemporaneity, a methodological, political approach to art and its circuits. As such, through its experiments and expansion, MARCO positions itself as a true laboratory of contemporaneity.

4. CONCLUSIONS

The Museum of Contemporary Art of La Boca (MARCO), founded by Tres Pinos and opened in 2018, offers a program of

¹ Translated from Spanish to English by Jonathan Feldman: "La precariedad y deficiencia de sus servicios públicos e infraestructura (pavimentación, iluminación, redes de gas, agua, y otras) y la abundancia de casas

de inquilinato de chapa acanalada, madera y hierro conocidas como conventillos, son algunos rasgos distintivos del lugar" (Thomasz 2016, p.153).

exhibitions, residencies and actions that can be defined as a laboratory of contemporaneity. Through various agencies, the museum –like all art institutions– builds images and representations that follow certain ideological agendas and frame identities (Staniszewski, 2001). In the specific case of MARCO, that image of contemporaneity is based on accepted characteristics of contemporary art, such as its heterogeneity and multidisciplinary nature (Smith, 2006; Danto, 2009; Giunta, 2014), and yet there is also some permeability towards de-centered narratives.

The exhibition program defines a clear strategy with three types of shows: artists that participated in MARCO's residency program ("Arte Foco") showing their productions (made *in situ* at the workshops), emerging artists –most of whom received funding or where residents at Tres Pinos Foundation– in dialogue with established creators that belong to the collection; and mid-career and emerging artists invited to experiment with materials, ideas, ways of producing, etc. These strategies have the purpose of establishing an experimental institution and position it as a relevant agent within the local art scene.

In the case of artists in residence, MARCO provides a working space as well as a window to show their productions: the artworks are made on site and audiences can not only see what artists do, but also be a part of its making, affecting their production. In this sense, the strategy is not to glass-box creation, but rather to make it accessible, visible, for the public, to show the processes and the workers (Wylie, 2020). Thus, the experience is similar to a studio visit, where passersby can get involved in artistic production and build a conversation with artists, curators, museum professionals (such as educators), etc.; in other words, to function as an open laboratory (Meyer, 2011).

As part of the efforts to expand the museum, MARCO organized activities such as the "Taller de Libro Bomba", a workshop for kids to manufacture their own books, and the

cycle "Fantasmas en La Boca", which proposed visits to different sites of the neighborhood to discuss urban legends. These two actions open up the walls of the institution to connect with the local community. They complement MARCO's place within the art scene of southern Buenos Aires and its bonds with other institutions, commercial galleries and cultural projects opened as part of the "District of the Arts" program. These actions describe an agency that aims to integrate a centered definition of contemporary art and its link to urban development with non-hegemonic narratives to make the museum a politicized space that looks at social issues and attempts to have effects in their community.

To complement this objective, the artists selected to show at MARCO come from a variety of provinces and their artwork, their experiments, are heterogeneous in terms of materials, disciplines, concepts, ways of producing and, especially, narratives. The representations they build, the stories they tell have a de-centering effect on local art history and, at the same time, make the newer, more emerging artists part of that historiography. The dialogues between emerging and established creators are a way to shift narratives, to methodologically test the limits of the accepted and attempt a contemporaneity that's dialogical (Bishop, 2013), that contests hegemonic representation.

To this respect, it is also relevant to mention display techniques at MARCO: even though, as mentioned before, the museum galleries are generally organized as "white cubes" (O'Doherty, 2011), the displays and curatorial formats adapt to different projects and artworks, permeating the aseptic, ideologically modern space. Moreover, the workshops –much like studios– are spaces where meaning is contested because of the audience's presence and the interaction between them and artists, curators, etc. In other words, the synchronicity of all these actors (and the passersby that can see the production process from the streets through the windows of the workshops) enhance the contingent nature of the space.

All of these strategies, programs and actions make MARCO a true laboratory of contemporaneity, where art meets community to experiment with the representations, the images, of today and tomorrow.

The museums of the future will have a strong digital and social presence and will meet the publics' demands of experimental, collaborative and inclusive art. Thus, they will contribute to expand accessibility, as well as promote new interdisciplinary formats and concepts, in the arts field. Institutions that aim to incorporate experimental and emerging art can offer alternative narratives and visualities by shifting the context/situation in which they present certain artworks. Some recommended actions include: 1- fostering intergenerational dialogues between artists; 2- facilitating exchanges with their publics by exhibiting the creative process and not glass-boxing or separating production instances or organizing visits to studios, workshops, conferences and talks to integrate art professionals with audiences; 3- re-organizing their digital presence to allow live and offline interaction as well as formative trajectories; 4- enabling artistic exploration of materials, disciplines, etc. by providing space and resources; 5- including creators from the so-called "peripheries" (understood in terms of global and local center-periphery relations); and, 6- expanding their scope of action by creating projects specifically designed for a given community. Also, changing or updating exhibition designs will allow museums and other institutions to incorporate contemporary, interdisciplinary and dynamic art formats. Moreover, it will help build varied and diverse connections between artworks, artists and their contexts, and even modifying the understanding of social and historical phenomena.

As for our research, museum and curatorial studies are still fecund fields to explore, especially in Latin America. In the case of MARCO, there are still strategies to be found and implemented, some of them already in progress, which will be relevant and pertinent to analyze in the future. At a larger

scale, we are interested in institutions, scenes, exhibitions and other curatorial *dispositifs* such as publications, festivals, fairs, digital projects, etc. that enable transformations in their production and circulation methods and formats. We aim to study the emerging and experimental art productions of the present and future from an interdisciplinary perspective, focusing on their ability to build imaginaries, representations and identities and – especially– on those experiences that make the creative processes visible, palpable, to publics and which include audiences in the behind-the-scenes.

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THE INFLUENCE OF THE "SIX PRECEPTS OF LEARNING SONGS" OF "GU MISRECORDED" ON HISTORY, ART AND CULTURAL EDUCATION

Arte e história andam de mãos dadas: a evolução da música vocal nacional chinesa desde o período Yan'an até a reforma e abertura

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ABSTRACT

"Gu misrecorded" by Wang Dehui and Xu Yuancheng of the Qing Dynasty is a historical and art collection, which discusses the singing methods and theoretical knowledge of Qing dynasty opera art. Among them, "Six Precepts of Learning Qu" is the main content of "Gu Misrecord", which expounds the six precepts in learning music to restrain the learning behavior of opera art learners and help learners better learn the knowledge of qu art. This paper takes "Gu Misrecord" as the research object, deeply analyzes the characteristics of the "Six Precepts of Learning Songs", and studies its influence and value on history, art, culture and education.

Keywords: Gu misrecorded; Learn the Six Precepts of Qu; Historical Art; Education; Effect

RESUMO

"Gu misrecorded" de Wang Dehui e Xu Yuancheng da Dinastia Qing é uma coleção histórica e de arte, que discute os métodos de canto e o conhecimento teórico da arte da ópera da dinastia Qing. Entre eles, "Seis Preceitos de Aprendizagem Qu" é o conteúdo principal de "Gu Misrecord", que expõe os seis preceitos no aprendizado de música para restringir o comportamento de aprendizado dos alunos de arte lírica e ajudar os alunos a aprender melhor o conhecimento da arte qu. Este artigo toma "Gu Misrecord" como objeto de pesquisa, analisa profundamente as características dos "Seis Preceitos das Canções de Aprendizagem" e estuda sua influência e valor na história, arte, cultura e educação.

Keywords: Gu registrou incorretamente; Aprenda os Seis Preceitos de Qu; Arte Histórica; Educação; Efeito

1. INTRODUCTION

China's instrumental music art and music score mature early, and there are many records of ancient music art classics, which have promoted the development of music in the world (Algieri, 2022). The fuzzy recording form adopted by traditional music scores cannot guide beginners to recreate works, and belongs to the ambiguous recording form of inaccuracy (Barbosa & Derntl, 2022). However, traditional music scores have a certain impact on the development of modern history and culture, and great attention should be paid to the active inheritance of traditional music scores (Chai, Na, Ma, & Tang, 2022). Traditional sheet music has

long been popular with beginners as a musical classic for sound art. In the past, there was no phonogram equipment, and in order to record the beautiful sound of music, the ancients would use words, conform to the recording of music, and rely on oral and written methods to pass on the art of music (Cheng, 2023). There are many books on music performance methods in ancient China, and "Gu misrecorded" is one of them. Among them, the "Six Precepts of Learning Qu" in "Gu misrecorded" is a representative record of music performance. From the perspective of "Learning the Six Precepts of Ququ", this paper studies the influence and value of Gu

Misrecord on history, art and cultural education.

2. AN OVERVIEW OF "GU MISRECORD"

The content of the "Six Precepts of Learning Songs" in "Gu Misrecord"

Although the language used in "Gu misrecorded" describes the situation very simply and the record is small, it records rich performance and singing experience. If the singer wants to really understand the content (Coulangeon & Fougère, 2022), he needs to think deeply and understand (Guachalla, 2023). For most music beginners, the great principles that can be expounded by the "Six Precepts of Learning Songs" in "Gu misrecorded" are rich. Some scholars are expounding on the different and valuable contents of "Gu misrecorded" and analyzing the problems in it, but few people use the truth in combination with reality, that is, when singing songs. The "Six Precepts of Learning Songs" in "Gu misrecorded" says "not to be good at what you are good at, not to be hand-spoken, greedy for more and impurity, to read yourself according to the score, not to seek perfection, and to be pretentious" (Hartmann, 2022).

"Not on the basis of strengths" means that the player should choose a piece that matches his or her voice for learning. If a beginner has a thin voice, you cannot learn the wide-mouthed brand. If a beginner's voice is rough, you cannot learn Shengdan opera. "Don't say what you are good at" is to give and give and highlight your own advantages (Hui-Yao, 2022).

"Hand and mouth should not be" means that when you are just getting started, you can use the method of patting to follow the rhythm of the music, and you cannot think that the clapping is dishonorable. Beginners should sing songs while clapping their beats, otherwise they will delay the performance (Moris, Casellato, Nascimento, Agostini, & Massi, 2022).

"Greedy for more" means that you should not learn other songs until you fully understand the song. In learning, if you lack the attitude of perseverance, beginners are likely to give

up the second set of tunes, or even the third set. Finally, there will be a situation where one set cannot be learned (Raviola, 2022).

"Self-reading according to the score" is based on self-reading of the song, and without hiring a master, it is considered that the score can be learned without a teacher without oral teaching. "Self-reading by score" can eventually achieve a co-production effect, but the breath, rhythm, pronunciation, and expression of beginners are not in place (Sanahuja Ribes, Borri-Anadon, & Angelis, 2022). For example, beginners who are unable to interpret the four tones when singing folk songs will continue to make mistakes without correcting them.

"Pretentious" means that beginners think that their voice is vivid enough to care about the feelings of others and cannot discover their own shortcomings. When performing, beginners like to show off their skills, unable to hide, affecting the performance of folk songs.

"Do not seek perfection." Chinese opera is very complex, and if the rhythm, breath, expression, and emotional expression of beginners are not in place, they cannot accurately perform the content of the opera art, nor can they achieve a superb performance level. The "Six Precepts of Learning Ququ" is a summary of the art of qu by the ancients, recording a small number of people mastering its methods and laws, which is a hidden performance resource. Therefore, the "Six Precepts of Learning Qu" is a performer who has been testing the experience and experience summed up in junior high school for many years. Because the advantage of the Six Precepts of Learning Opera is non-intuitive, when learning opera, it is necessary to use oral transmission. The teacher takes beginners to practice and understands the content of the "Six Precepts of Learning Songs" through practical operations. When learning the "Six Precepts of Learning Qu", you can use contemporary digital and electronic materials.

The guiding role of the "Six Precepts of Learning Songs" in "Gu Misrecord"

In ancient times, when recording musical scores, the way was relatively single, and rough, far inferior to the modern recording method. The "technique" and "form" in music performance cannot be expressed in words, but can only rely on one's own perception and transmission by others. Many beginners in music performance can only perform tentatively, and it is difficult to understand the essence. At present, the music performance in "Gu Misrecord" adopts the same single, and the recording accuracy is high, which can be self-learning. Since modern times, music records have been passed down in the form of people and books, and beginners can read by themselves according to the score, and have made obvious progress and growth. After the founding of the People's Republic of China, many of the music in "Gu misrecorded" were recorded by artists in the form of modern musical scores, and gradually improved through self-reading according to the score, so as to understand the content and essence, especially the knowledge of national music. Many music lovers and researchers learn some different opera knowledge in the process of learning the "Six Precepts of Ququ". However, in the process of learning, it is difficult to truly understand national music, and it is not possible to grasp its style and skills well. The reason for the above problems is that the current recording form of many musical scores is not ideal, the accuracy is limited, and even seems simple and sketchy, "loss" and "leakage" are the norm, and the rhyme and accompaniment are not recorded, so it is necessary to learn with the help of the knowledge of "learning the six precepts of music". Although some of the scores are accurately and meticulously recorded, it is not possible to record the style and characteristics of the music one by one, and it is also necessary to refer to the "Six Precepts of Learning Songs" for recovery. If some singers do not learn the content of the "Six Precepts of Learning Songs", they will not be able to sing the rhyme of the song itself. After some folk song singers learn the "Six Precepts of Learning Songs", they will learn without a teacher, and they rarely learn from a teacher, and can easily understand the content of ancient musical instrument

books. At present, the trend of Westernization of folk songs in China is serious, and many singers are simply unable to sing the taste of folk songs, and the reason is the lack of learning of the "Six Precepts of Learning Songs". If the singer can understand the content of the "Six Precepts of Learning Songs" when learning songs, and carefully study the music knowledge in ancient books, he will understand the essence of Qing Dynasty songs, otherwise it is difficult to understand the relevant content. Some folk artists are very familiar with the knowledge of "learning the six precepts of songs", and they have more charm for the singing of folk songs. From the perspective of practical experience, the "Six Precepts of Learning Qu" is a summary of the experience of Qing Dynasty performers, which can help singers understand the charm of the song itself.

The characteristics of the "Six Precepts of Learning Songs" in "Gu Misrecord"

The sound is recorded into a score, and the tone is fixed by the instrument

The "Six Precepts of Learning Songs" of "Gu Misrecord" records the performance method and the phoneme of the song, but does not record the rhythmic content. The music commentary in the "Six Precepts of Learning Songs" is written in lines and accompanied by corresponding symbols to record the corresponding music and form an opera score. There are many methods and theories involved in the "Six Precepts of Learning Songs", and the content of this record is called notation. Musical instruments are the bearers and producers of sound, so the "Six Precepts of Learning Songs" is based on the rhythm of musical instruments and as the basis for notation. China's instrumental music culture was formed very early, and a mature musical score has been formed very early, and the sound is determined by the instrument and the sound is recorded into a score to facilitate the writing of the musical score. Although different ethnic music appears in different regions and different eras, different musical scores will be recorded by notation method. According to the rules and content of notation methods, it can be divided into three types.

Music score.

Use symbols and words to describe the pitch, such as the cavity potential spectrum, the law spectrum and the palace quotient spectrum in the "Six Precepts of Xuequ". Among them,

the famous one in the Numbered Musical Notation (NMN) is the Gong Shang Jiao Zhi Yu, and its Numbered Musical Notation is shown in Figure 1.

Figure 1 - The numbered musical notation of Gong Shang Jiao Zhi Yu

1 = C $\frac{2}{4}$

宫商角徵羽

(1 2 3 5 6 5 3 2 | 1 2 3 5 6 5 3 2 | 1 2 3 5 6 5 3 2 | 1 2 3 5 6 | 1 2 3 5 6 5 3 2 |

1 2 3 5 6 5 3 2 | 1 2 3 5 6 5 3 2 | 1 2 3 5 6) | 1 2 3 5 6 6 5 | 6 5 6 6 | 5 6 5 5 6 5 3

那米咪梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭

5 6 6 | 1 2 3 5 6 6 5 | 6 5 6 6 | 5 6 5 5 6 5 3 | 6 1 6 6 | 1 2 3 5 6 6 5 | 6 1 6 5 6

为谁笑，那米咪梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭

5 6 5 5 6 5 3 | 6 1 6 6 1 6 | 6 0 5 3 | 5 3 5 6 | 5 3 5 5 3 5 3 | 5 6 6 | 0 0

梭梭梭 不能忘谁 传统 的符 号，老祖 宗的结 习，吟唱着 五音六律 中国 调，

0 3 3 2 2 1 | 2 1 2 3 0 2 2 1 | 2 1 2 3 0 2 2 1 | 2 1 2 1 2 1 | 0 3 3 2 2 1 | 2 3 5 3 0 2 2 1 |

金戈 铁马 失散败局，唐人 所 说的 话 语，依然 还 压 头 晃 脑 念 经， 丹 青 泼 墨 挥 毫 可 意， 谁 记 得

2 1 2 3 2 1 6 1 | 1 6 - | 0 3 3 2 2 1 | 2 1 2 3 0 2 2 1 | 2 3 5 3 0 2 2 1 | 2 5 5

笔 锋 偏 走 尽 情 书 画 你， 落 花 诉 语 年 少 不 语， 听 七 朵 碧 燕 古 曲 化 蝶 翩 翩 飞 去

0 3 5 6 | 1 6 5 3 | 2 3 5 3 2 1 6 1 | 1 6 - | 0 0 | 0 3 3 2 3 2 3 2 | 3 -

指 写 哪 转 转 难 念， 五 千 年 的 宫 商 角 徵 羽， 她 奏 起 春 江 花 月 夜，

3 - | 6 5 | 0 6 5 |

0 3 3 2 3 2 3 2 | 0 0 | 0 0 3 5 | 6 6 6 6 0 6 6 | 6 6 0 | 1 2 3 5 6 6 5 | 6 5 6 6

笑 看 你 眉 梢 如 雪， 含 羞 扎 根 千 年 扎 根 千 年， 那 米 咪 梭 那 梭梭 那 梭梭 那 梭梭

5 6 5 5 6 5 3 | 5 6 6 | 1 2 3 5 6 6 5 | 6 5 6 6 | 5 6 5 5 6 5 3 | 6 1 6 6 | 1 2 3 5 6 6 5

古 寂 道 十 里 红 妆 为 谁 笑， 那 米 咪 梭 那 梭梭 那 梭梭 那 梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭

6 1 6 5 6 | 5 6 5 5 6 5 3 | 6 1 6 6 1 6 | 6 0 5 3 | 5 3 5 6 | 5 3 5 5 3 5 3 | 5 6 6

那 梭梭 那 梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭

(1 1 1 1 | 7 7 7 7 | 0 6 3 2 | 3 5 5 7 | 7 6 6 | 6 5 | 7 1 | 1 -) | 1 1 1 1 1

还 记 得 那 琴

1 1 6 1 0 1 1 1 | 1 3 1 1 1 | 1 1 1 1 0 1 1 1 | 1 3 1 1 1 1 | 1 3 0 1 1 1 | 1 1 1 1 1 1 1 1

奏 出 的 鼓， 还 在 全 路 笑 示 着 深 邃 的 路， 千 百 年 口 中 自 喻 的 是 箫 忠， 在 真 清 水 无 人 续 入 化 身 为 龙

6 3 | 0 6 3 |

1 1 1 1 1 1 1 1 | 1 6 | 0 1 6 | 0 2 3 5 3 2 3 | 2 3 2 3 3 5 5 3 | 0 1 1 6 | 1 6 6

延 续 着 我 们 中 国 风， 唉 唉 唉 唉， 花 旦 青 衣 唱 句 妙 妙 好 好 成 曲， 唉 唉 唉 唉 唉 唉

2 3 5 3 2 1 6 1 | 1 6 - | 5 6 6 | 0 0 | 0 0 | 6 1 6 5 3 2 1 6 | 6 1 6 5 3 2 3

偷 偷 化 作 琴 弦 弹 奏 你， 中 国 调， 那 梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭

6 1 6 5 3 2 1 6 | 3 5 3 3 5 3 | 6 1 6 5 3 2 1 6 | 6 1 6 5 3 2 3 | 2 1 6 1 6 1 6 5 | 6 -

那 梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭 那梭梭

Phonemic score.

Use different symbols in place of instrument phonemes. Phonemic music notation needs to first determine the string instrument fixing,

string fixing method, but also understand the wind instrument blowing, by hole and hole opening standards, so as to determine the phonemic pitch. Therefore, phonemic spectroscopy is usually closely related to

uterine pranayama. Playing the same piece in different tunes will have different musical effects. Among the five dynasties music scores found in the Dunhuang Zangjing Cave at the end of the 20th century, there are 20 symbols that record the phonemes of the pipa which is the most representative score at present. Among them, phonemic music

score, ruler notation, and common character score are the most famous, indicating that this score is used in instrumental music and opera performances, which are given different pitches and are representatives of national music. Among them, the ruler spectrum is shown in Figure 2.

Figure 2 - Ruler spectrum



Musical score.

Record different forms of instrument playing with symbols. Among them, the guqin score is the most representative, using Chinese characters to record fingering, movements, and using different words and symbols to represent the musical score percussion.

Oral teaching and understanding of music

The music scores of the Qing Dynasty are poorly recorded and need to be passed on by means of activation. Among them, the

recording of musical scores is closely related to the method of music creation and the form of inheritance. When passing on music, the ancients used the method of ear lifting and oral teaching, and beginners referred to the sheet music and used the sheet music as a memorandum to record the phonemes and pitches of the fingers, or the recording of some performance movements. Beginners often have their own form of understanding of different compositions. The "Six Precepts of Learning Songs" in the "Gu Misrecord" takes self-reading according to the score as a very

important content and lists it as different precepts. If beginners are not taught and just play according to their own understanding,

they will not be able to express the essence of the content.

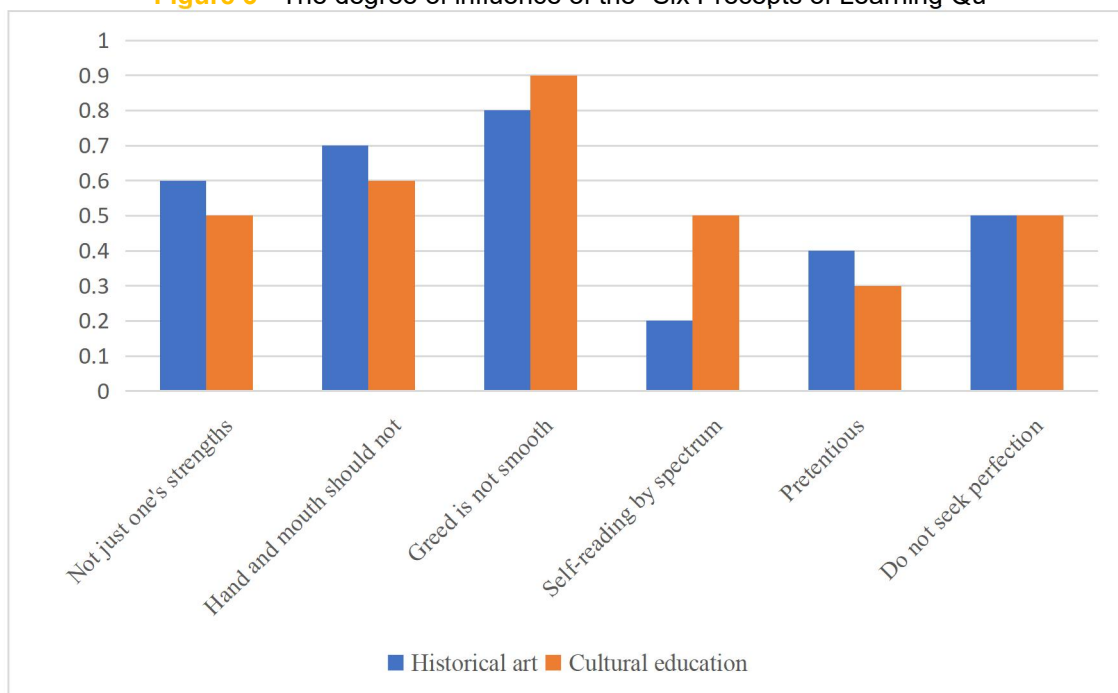
3. THE INFLUENCE OF THE "SIX PRECEPTS OF LEARNING QU" ON HISTORY, ART, AND CULTURAL EDUCATION

The overall impact of the "Six Precepts of Learning Qu"

For history, art and cultural education, the influence of Chinese opera art education is

incomparable. As the most representative part of the "Gu Misrecord", the "Six Precepts of Learning Qu Art" clearly puts forward the precautions for the study of qu art, which has a far-reaching impact on the learning of qu art, especially the history, art and cultural education. Through social surveys, the influence of "Gu Misrecord" on historical awareness and cultural education is shown in Figure 3.

Figure 3 - The degree of influence of the "Six Precepts of Learning Qu"



In Carry forward opera culture

Throughout history, ancient opera was caused by the fusion of different cultural elements, and national music was also recorded. From the perspective of modern education, the study and development of ancient opera culture can enable beginners to have an in-depth understanding of Qing Dynasty opera music, master the characteristics and knowledge of opera, and make beginners have a strong enthusiasm for learning. As an important part of history and culture, opera art has rich knowledge and diversified content. However, in the process of appreciating and learning the art of opera, beginners lack a deep

understanding of the required knowledge and need to learn with the help of the "Six Precepts of Learning Ququ". The "Six Precepts of Learning Qu" can strengthen the understanding of Qing Dynasty opera for beginners and help beginners master the methods of learning opera. At present, many teachers only consider how to lead beginners to sing music when teaching opera, and ignore the problems of "how to do it" and "how to do it". Through the implementation of "not doing what you are good at", "not being good at what you should do", "greedy for more and not impure", "self-reading according to the score", "not seeking perfection", and "pretentious", beginners can understand the history of music in China,

study music masters, master musical skills, and correct opera learning methods. Among them, the "Six Precepts of Learning Qu" can help beginners better master the singing tone and lyrics of "Four Great Students", "Four Famous Dans" and "Hui Ban Entering Beijing", and promote the development of opera literature and art education in China.

From the results of practice, it can be seen that China's opera art has a unique charm of Chinese culture, emphasizing truth, goodness and beauty, and pursuing positive spiritual thinking. Of course, due to the different content of opera, the pursuit and form results are completely different, teachers comprehensively consider the content of the "Six Precepts of Learning Qu" when choosing the entry point, and use the Chinese opera teaching process to enable beginners to understand China's history and culture and better inherit cultural heritage through the "Six Precepts of Learning Qu". Through the study of the "Six Precepts of Learning Qu", we can complete historical education and achieve the purpose of cultural education. The "Six Precepts of Learning Qu" allows beginners to understand the background of opera and appreciate the unique features of Chinese opera, including singing voice, tone, and role-playing. Through the "Six Precepts of Learning Qu", beginners have a strong interest in learning opera culture and build up their self-confidence in the learning of opera in the Qing Dynasty. The promotion of Qing Dynasty opera culture and the inheritance of Qing Dynasty opera content are the key to China's current opera education work, and the "Six Precepts of Learning Qu" is the foundation of this work.

Improve the level of singing and appreciation of beginners

The study of Qing dynasty opera content plays a very important role in improving and cultivating beginners' art appreciation. Qing Dynasty opera integrates many elements such as acrobatics, art, singing, dance, performance, costumes, etc., and its aesthetic value is very high. Qing dynasty opera covers a wide range of art forms, and the opera education system for beginners puts the art of opera in place. Organizing beginners to learn the "Six Precepts of

Learning Songs" can enhance beginners' art appreciation, master different classic singing passages and tunes, and improve the thinking realm of beginners. Under the guidance of teachers, improve and enrich the level of beginners' art appreciation. The purpose of the "Six Precepts of Learning Qu" is to effectively cultivate talents, so that beginners can understand how to "learn opera" and "sing opera". Therefore, the "Six Precepts of Learning Songs" is of great significance to the improvement of beginners' singing ability and appreciation level. In Chinese opera education, you can analyze different classic characters and artistic images with the knowledge of "Learning the Six Precepts of Ququ", and complete the improvement of beginners' comprehensive appreciation ability in the learning process. In addition, the role of the "Six Precepts of Learning Qu" in moral education is also very important, and many patriotic generals and heroes in opera can be passed on to establish a correct patriotic spirit.

Cultivate the historical and cultural literacy of beginners

The study of opera is very educational for beginners, which is conducive to allowing beginners to understand history, master history, and better carry out cultural education. At the same time, Chinese opera education is very helpful for the expansion of beginners' cultural thinking. Historical understanding can draw lessons and better store knowledge. Through the study of opera, feel the connotation of Qing dynasty opera, and fully understand the dynamic value of opera. In the study of opera, beginners gradually discover and recognize historical knowledge, clarify the purpose of learning, and acquire and research historical knowledge by themselves. It can be seen that the value of opera in the Qing Dynasty is manifested in enriching the historical knowledge of beginners, establishing correct values and educational views, and giving full play to the initiative and autonomy of opera learning. From the perspective of "learning the six precepts of opera", "not according to one's strengths", "not to be in hand and mouth", "greedy for more and impurity", "self-reading according to the score", "not seeking perfection", and "pretentious" can guide the

study of opera and help teachers carry out cultural education. The integration of "Six Precepts of Learning Songs" and modern art education can expand the way of thinking of beginners and allow them to burst into unlimited creativity. Through the study of opera and the experience of history, beginners can think about problems with their own unique methods, and gradually establish their own opera learning system for new things in exploration and research. In active

4. THE ENLIGHTENMENT OF THE "SIX PRECEPTS OF LEARNING QU" TO HISTORY, ART AND CULTURAL EDUCATION

The "Six Precepts of Learning Qu" has an enlightening effect on the development of history, art and cultural education, mainly the cultivation of interest, the creation of cultural environment, the excavation of the value of opera, and the determination of development goals.

Pay attention to the cultivation of interest in learning opera

When beginners become interested in opera and understand a certain understanding of opera, comprehensively carry out the "Six Precepts of Learning Qu" education to help beginners lay a good foundation of opera knowledge. Teachers should correct beginners and prevent them from violating the "Six Precepts of Learning Songs" in their studies. Teachers need to focus on the details of the "Six Precepts of Learning Qu" to help them learn to understand the characters of opera and complete the penetration of opera knowledge. At the same time, teachers let beginners strengthen their confidence, trust themselves, improve their love for positive characters in opera, master "how to sing" and "how to appreciate", and correct the bad habits of beginners. Teachers can organize beginners to practice excellent singing, rehearse different styles of repertoire, and exercise the comprehensive ability of beginners in opera. If conditions permit, the school can even organize a quyi performance, so that beginners can further deepen their understanding of the art of opera and understand the positive significance of the

and conscious exploration, the "Six Precepts of Learning Qu" allows beginners to achieve self-judgment and self-regulation, and change from passive learning to active learning. Modern art and culture education emphasizes the cultivation of different aesthetic abilities of beginners, such as opera singing ability, opera appreciation ability, opera knowledge and culture, and ancient ideology and morality.

"Six Precepts of Learning Qu" for the learning of opera.

Influence a good environment for opera culture and education

In the face of the general environment of quality education in China, for beginners in different art categories, art culture education needs to let beginners understand aesthetic ideas and artistic concepts. At present, the content of art and culture education is mostly theoretical knowledge, and beginners need to combine knowledge and practice, constantly expand their knowledge, and enhance their aesthetic literacy and aesthetic taste. At present, the Chinese opera education in art and culture education has not received enough attention, and the lack of domestic art and cultural education cannot play the role of art education. However, the role and significance of Chinese opera art and cultural education are very important, and it is necessary to create a good trading environment in all aspects. The edifying effect in traditional opera is very obvious, and beginners cannot enjoy the beauty, audio-visual and audiovisual in the performance, and unconsciously accept the sentiments, morality and culture conveyed by the opera. Under the guidance of the subtle and deeds of opera, the "Six Precepts of Learning Qu" allows beginners to understand the cultural knowledge in opera. From some point of view, beginners can use the "Six Precepts of Learning Qu" to understand the moral education content of opera in the appreciation of opera art, so as to achieve the effect of edutainment. Therefore, the "Six Precepts of Learning Qu" can create a good artistic and cultural education environment and play the educational role of opera. When appreciating the art of opera, the "Six Precepts of Learning Qu" can help beginners establish sentiment and morality, and also

make them feel the corresponding beauty. In the process of appreciating art, the aesthetic feelings obtained by beginners and the realm of art culture and education reached are the role of "learning the six precepts of songs". Among them, the "Six Precepts of Learning Qu" is of great significance for improving beginners' artistic taste and personal quality, and establishing a world outlook and outlook on life.

Excavate the positive value of Qing dynasty opera

Qing dynasty opera contains a lot of positive values, such as the family, the nation, the monarch, etc., so it is necessary to better learn opera through the content of the "Six Precepts of Learning Qu", and tap the artistic and cultural educational value in the art of opera. The existing art and cultural education lacks the excavation of the positive value of opera, resulting in the feasibility of inheriting the art of opera, and the "Six Precepts of Learning Qu" can enable beginners to master the knowledge of opera in a short time. Because beginners lack experience in opera singing and lack of knowledge, beginners only understand the knowledge in books, and their artistic accomplishment, artistic quality, and limited knowledge reserves of historical and cultural education make the study of "learning the six precepts of opera" a necessity. Many beginners do not know traditional opera, do not know "how to learn" and "how to sing", which indirectly explains the problems of domestic opera education, and the "Six Precepts of Learning Qu" can provide guidance in terms of learning content and methods, so as to optimize the existing structure of opera education. Many people say that now there are fewer moviegoers, and even fewer opera audiences. However, it is not difficult to find from the situation of literary and artistic activities in many schools in China, and many beginners can still say some popular plays and content. This reflects the development potential of opera and its cultural and educational significance. However, Chinese opera educators must not ignore this problem, that is, "the development of future opera depends on the younger generation, and it is necessary to improve the opera to cater to the aesthetic psychology and aesthetic taste of the younger

generation". From the perspective of the characteristics of opera art, opera itself has the factors that teenagers like, and the "Six Precepts of Learning Qu" can enable students to master the singing method of opera faster, and then improve their interest in learning. As we all know, opera integrates dance, singing, performance and other aspects, with corresponding costumes, makeup and stage scenes, to show a comprehensive artistic content, so the requirements for performers are high, so there is confusion in learning in performance. The "Six Precepts of Learning Qu" can reduce the corresponding confusion in the early stage of school, dig deep into the national value of opera, and optimize the educational content. Compared with Western drama, Chinese opera has great regional and national characteristics, and is a regional art form. As the promoters of society, young people have curiosity and closeness to the art of opera, and they are also the promoters of the popularity of opera. As long as we meet the needs of the times, combine the interests of young people in opera, and give play to the charm of traditional opera, we can promote the development of opera culture and education. For example, schools can use the lunch break radio time to broadcast the content of "Six Precepts of Learning Songs", or display opera costumes and faces, and attract the attention of beginners with a variety of content. In addition, the "Six Precepts of Learning Qu" can interpret the art of face painting and costume art in opera, increase the interest of beginners, and cultivate their artistic sentiments.

Establish individualized development goals

Under the guidance of the "Six Precepts of Learning Qu", schools need to promote the reform of opera art education according to their own training goals and characteristics, carry out situational teaching and family love teaching for the contents of "hands and mouths", "greed for more and impurity", and structure cultural courses and professional art courses to enhance beginners' understanding of relevant content. For example, the "Six Precepts of Learning Qu" is combined with history lessons and opera performances, so that beginners can understand the history of the development of

opera through opera. In addition, teachers can arrange beginners to make props for their own performances, just like playing COS, to bring the boring "Six Precepts of Learning Songs" to life and expand the content of "Six Precepts of Learning Songs". Teachers adopt the method from shallow to deep, gradually improve the teaching difficulty of "Learning the Six Precepts of Qu", integrate with the content of large-scale opera performances, let beginners feel the charm of large-scale opera performances, effectively stimulate the enthusiasm and interest of beginners in learning, and also subtly improve their artistic literacy, and increase the knowledge reserve of "Six Precepts of Learning Qu" and opera. In addition, it is necessary to change the teaching form of teachers, not continue to use traditional teaching methods, start from both hands, and take into account the cultivation of teachers' concepts and professional abilities to lead teachers' growth. In order to better understand the content of the "Six Precepts of Learning Qu" and complete the historical and cultural education and historical and artistic education for beginners, schools can carry out "not on the strengths" happy learning and "not on the strengths" harmonious campus activities, and set up a special "hand and mouth should not be" music art club for beginners. In the "Six Precepts of Learning Qu", we should enhance the interest of beginners, establish a positive and enterprising consciousness, clarify the goal of inheriting traditional opera art, improve the comprehensive quality of beginners, promote the development of cultural education, history education and art education, ensure the balanced development of educational work, and guide the healthy growth of beginners.

5. CONCLUSION

As an important part of traditional art, opera is a synthesis of national spirit, educational concepts and characteristics of the times. At present, there are problems such as insufficient understanding of the essence of Chinese opera art education in China and lack of corresponding cultural literacy, which restrict the development of Chinese opera tradition and culture. There is a correlation

between the education of Chinese opera literature and art and the history of opera, so it is necessary to study it in combination with the historical characteristics of opera. This article takes the "Six Precepts of Learning Opera" in "Gu Misrecord" as the content, deeply analyzes the diversified pattern of opera, excavates the historical value of opera, and the national cultural content and ethnic style of opera. The study found that the "Six Precepts of Learning Qu" can help beginners better understand the background of opera art and culture, systematically explain the process of opera learning, and clarify the theory of opera learning, such as, "what can't be done" and "what can be done", so as to improve the learning efficiency of beginners. At the same time, the "Six Precepts of Learning Qu" also provides support and guidance for the development of opera art in China, promotes the appreciation of music art, optimizes the system of skill training, and provides enlightenment for historical and artistic research and cultural and educational development.

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CONTEXTUALISING THE CONTESTED: XR AS EXPERIMENTAL MUSEOLOGY

CONTEXTUALIZAÇÃO DOS CONCURSOS: XR COMO MUSEOLOGIA EXPERIMENTAL

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ABSTRACT

Museums are becoming increasingly multimedial experiences and with the emergence of the metaverse (Coates, 2021), immersive technologies (XR) are projected to form an important part of future museum experiences. With options to provide a multiplicity of non-hierarchical information, support individualised paths through exhibitions, and experiential visits, XR has the potential to help keep visitors engaged around complex and nuanced information (Mulcahy, 2017). Working on devices that most museum visitors already own, XR technologies present a promising move towards more inclusivity, accessibility, and active audience engagement. Contributing to research on the multiple uses of XR in UK museums, this paper focuses on how XR can be operationalised to address contested displays in Western museums. Using an external app for the British Museum as an example, this paper discusses the challenges arising from this intersection, including the entrenchment of immersive technologies in colonial power dichotomies, the risks of performative virtual interventions, and the conflicting agencies museums, companies, and individuals must navigate in this context. The author suggests, as a possible experimental approach, wiki-based XR interactions which engage with non-Eurocentric epistemologies and are co-created by communities commonly disenfranchised in Western museum spaces.

Keywords: XR, Immersive Technologies, Critical Museology, British Museum, Repatriation

RESUMO

Os museus estão a tornar-se, cada vez mais, experiências que empregam múltiplos media e, com a emergência do metaverso (Coates, 2021), as tecnologias imersivas (XR) são projetadas para formar uma parte importante das futuras experiências museológicas. Com opções para fornecer uma multiplicidade de informação não necessariamente hierarquizada, apoiar caminhos individualizados através de exposições, e experiências de visitas, as tecnologias imersivas XR têm o potencial de ajudar a manter os visitantes envolvidos em torno de informação complexa e matizada (Mulcahy, 2017). Trabalhando com dispositivos que a maioria dos visitantes de museus já possui, as tecnologias XR apresentam um passo promissor no sentido de uma maior inclusão, acessibilidade, e envolvimento ativo do público. Contribuindo para a investigação sobre as múltiplas utilizações da XR nos museus do Reino Unido, este documento centra-se na forma como a XR pode ser operacionalizada para abordar as exposições constatadas nos museus ocidentais. Utilizando uma aplicação externa para o Museu Britânico como exemplo, este documento discute os desafios decorrentes deste cruzamento, incluindo a consolidação de tecnologias imersivas em dicotomias de poder colonial, os riscos de intervenções virtuais performativas, e os agentes, em conflito museus, empresas e indivíduos, devem navegar neste contexto. O autor sugere, como uma possível abordagem experimental, interações XR baseadas em ambientes wiki que se envolvem com epistemologias não-Eurocêtricas e são cocriadas por comunidades comumente marginalizadas em espaços museológicos ocidentais.

Palavras-Chave: XR, Tecnologias Imersivas, Museologia Crítica, Museu Britânico, Repatriamento

1. INTRODUCTION

Contemporary UK museums inhabit a dual role of being both a representative space of colonial exploitation and preservation, and subject to a larger narrative of knowledge reproduction and national identity-building. Historical narratives of British nationhood drive the narratives set out by governmentally funded institutions like UK museums, universities, and heritage trusts. This became particularly apparent in the wake of 2020's Black Lives Matters protests, when UK Culture Minister Oliver Dowden threatened museums and heritage institutions with funding cuts, were the institutions to respond to protesters' demands by removing or critically contextualising problematic displays (Syal, 2021). While calls like this have ample historical precedent (Wintle, 2013), the predicament institutions found themselves in exemplified the multifarious positions they navigate between interests of the public, parliament, investors, donors, and foreign stakeholders.

Immersive technologies (XR)¹ offer some possible solutions to this predicament: they provide a broad spectrum of possibilities in addressing contested displays within Western museums at relatively low cost. XR technologies are less unobtrusive to potentially fragile material set ups, they are easy to adapt to new information or curatorial circumstances, their inclusiveness in terms of multiple language access and reader-friendly text-size adjustments, and their use of well-established information languages within museum spaces make them an attractive option for museum curators, commercial enterprises, and activists alike. Joris Weijdom (2022) describes XR as a *hypermedium* which can, much like theatre, incorporate any other medium. Thus, XR offers an experimental range to critical museology which is unparalleled – or at least, it could be. As I will discuss in this text, there is a noticeable gap between the expectation and

media-promoted build-up of what XR could be and what current XR experiences deliver. Irani et al. (2010) formulate their agenda for postcolonial computing as including an “attentiveness to the emergence of hybrid practices in information technology design, coupled with sensitivity to how uneven power relations are enacted in design practice” (p. 9). Within these parameters, XR technologies present an array of possible challenges, but also potential for emancipatory practices. Sarah Kenderdine (2021), borrowing from Johanna Drucker (2013), describes this interactive interface as a “locus of interpretive activity, [...] distributed reality, performative acts, enunciative dimensions and systemic ecologies” (Kenderdine, 2021, p. 19). Accordingly, XR interfaces can be an interactive space for exchange between users and content creators, the institution, and the individual, presenting a site of experimentation and exploration in the museum.

The challenges arising in this hybrid space are two-fold: there is a virtual dimension which is constituted by its language, information architecture, and networked digital context (such as websites, applications, platforms); and there is a material dimension which needs to mediate between existing museum structures, bodily co-presence, and user agencies. Both share several concerns in terms of their hierarchies of power and access (Ali, 2014) which place inherent limitations on the potential of immersive technologies in relation to decolonial interventions in museums spaces.

In addition, immersive technologies face strong opposition within activist and researcher communities which seek more tangible change in Western institutions. Accordingly, XR carries the risk of engaging with politically divisive content in a purely performative manner which reaffirms rather than undermines existing power dichotomies. Despite their experimental

¹ XR (Extended Reality) is an umbrella term which encompasses Virtual Reality (VR), Augmented Reality (AR) and Mixed Reality (MR) (Doolani et al., 2020). VR is, in this context, a virtual space which alters a user's perceptive experiences across multiple sensory modalities (audio-visual, haptic, somatosensory, etc.) whilst entirely obscuring their material environment (Lanier, 2017), whereas Augmented Reality (AR) overlays physical environments with a virtual layer of information (Furht,

2011). Mixed Reality (MR) denotes a seamless blending of virtual and physical elements in a user's perception (Benford & Giannachi, 2011), which most AR practitioners aim for, but that is currently not fully implementable. Even though my examples in this text are predominantly AR projects, I use the term XR to consider future or alternative versions of immersive technologies as well.

potential, current immersive technologies tend to imitate established communication languages, thereby asserting the expectations, ramifications, and limitations of established museum spaces. In this text, I use a 2021 initiative by VICE Media, called *The Unfiltered History Tour*, as a starting point to discuss how XR might be operationalised as an experimental medium in the context of criticising coloniality in UK museums.

Given the political nature of the topics centralised in this paper, I wish to address my positionality in relation to the discussed issues: I am a White, European researcher at a Russell Group UK university, and most of my research draws on decolonial and postcolonial theory in relation to digital technologies. Even though this text does not cite many decolonial/postcolonial writers or anti-racism activists, this is the political, ethical, and epistemic position which underpins my arguments. I view my work as accountable to the communities whose marginalisation decolonial activism seeks to challenge. I explicitly engage with decolonial discourse from a perspective of Critical Whiteness (Applebaum, 2016) and do not speak for any community of which I am not myself a part.

2. UK MUSEUMS X COLONIALITY

While Modern museums have a long history of entanglement with various iterations of colonial violence and have been appropriated as tools of justifying Enlightenment notions of Eurocentric superiority (Findlen, 1994), their role in narrating material culture long pre-dates Western colonialism. The first documented museum, presumably founded in 530 BCE by Neo-Babylonian princess Ennigaldi-Nanna (Casey, 2009), functioned as a promotional space for an imperial identity. Mesopotamian

artefacts from the third century BCE visually narrated the link between Neo-Babylonian culture and its Sumero-Akkadian roots, labelled with clay cylinders in three official languages. In the context of Neo-Babylonia introducing an official scripture to assert its ancientness to neighbouring empires (Wilkins, 2011), this can be understood as part of a political agenda which sought create an imperial collective identity. This sense of politicised knowledge production was imitated through the following centuries' private collections, eventually being claimed by Enlightenment writing.

While museum culture is not historically European, Enlightenment authors proselytised its local European practice as part of their ideological framework. In this institutionalised function, museums are representative for Enlightenment thought: they provide predominantly visual displays of knowledge which claim to be accessible to all, but reproduce very specific hierarchies of education, class, gender, race, space and time. Thereby, they validate Western¹ understandings of chronology and order, and position them as superior to other ways of knowing (Findlen, 1994). This was operationalised by proponents of Imperialist ideologies in Europe, forging a strong link between Modern museums and colonial narratives. As Sathnam Sanghera (2021, p. 54) phrases it in relation to British museum culture: "Public museums grew as the empire grew."

Beyond continental Europe, museums were used as a means of authoritative knowledge reproduction, "a powerful tool to aid loyalty and good government" (Hendley, 1914, p. 58), whereas in the United Kingdom, they functioned to "provide information about 'exotic' societies" (Carrington, 2003, p. 82) to a

¹ Western, in this context, is a descriptor for originating from the 'West', conceptualised by Stuart Hall (1997) as a set of ideas, historical events, and social relationships which privilege Eurocentric ways of knowing. However, within decolonial and postcolonial discourse, there are well-established challenges to the notion of 'just one Europe or just one Western modernity' (de Sousa Santos, 2016, p. 17). Accordingly, Southern Europe, the early pioneers of Modern colonialism, became a 'periphery, subordinated in economic, political, and cultural terms to Northern Europe and the core that produced the Enlightenment' (ibid.). When positioning Southern Europe as part of an inner-European constellation of oppression (Bernal, 1987; Dietze, 2014; Baker, 2016), scholars

commonly distinguish between the South (Portugal, Spain, southern France, Italy) and two Northern Europes (Eastern: Poland, Russia; and Western: Germany, France, England, Scandinavia) (Dussel 1993, p. 71). 'Eurocentric' viewpoints are predominantly rooted in the latter category, and specifically favour privileged, White, male, heteronormative perspectives which claim universal applicability. The term is not representative of the diversity of European thought and cultures but describes a specific local ideological practice which underpins many Modern cultural institutions, including museums (Chakrabarty, 2000).

European public. This led to a close connection between museum culture and British national identity (Hicks, 2022), which, in concordance with a “pervasive presence” (Nabulsi in Packer, 2017, para. 2) of colonial power paradigms in Britain and its former colonies, complicates critical engagement with the country’s colonial past and present. In comparison to its European neighbours, the UK seems to struggle particularly against the “unbearable searchlight of complicity” (Tuck & Yang, 2012, p. 9) which calls its imperial glory into question (Gildea, 2019). The resulting prevalence of “nostalgia and amnesia” (Goodfellow, 2019, para. 11) articulates “the formative experience of empire as less profound and less potent in shaping the life of colonizing powers than it actually was” (Gilroy, 2005, p. 2). In UK public museums, this history cannot be ignored or belittled: it builds the very foundation of the structures which constitute these spaces. However, the debate on *how* these issues might be addressed is still raging, its intricate entanglements with the conflicting interests of different actors presenting a complex puzzle of political negotiations to museums and cultural institutions. Immersive technologies have been cast in the role of one of the possible puzzle pieces: a way of connecting virtual and material information languages, of engaging younger audiences, of introducing an experimental and dialogical element to the discussion of some of the most complex issues Modern museums face.

3. XR x UK MUSEUMS x COLONIALITY

Over the last two decades, emerging technologies have been commonly positioned either as a means of neo-colonialism (Simmons, 2015) or as tools of emancipation (Bijker & Bijsterveld, 2000) in relation to social justice issues. It has been less contested, however, that colonial image reproduction in what Arjun Appadurai (2008) labels “mediascapes” – which includes museums as both material and virtual loci – is inherently intertwined with historiography, visual representation, and architecture (De Sousa Santos, 2016; Fanon, 1961; Hall, 1997; Mignolo, 2002). Accordingly, museums participate in a culture of ideological enactment, where the museum space provides

“an interface between the imaginary forces it embodies and the real form that it takes” (Jacob, 2012, p.32), thereby both legitimising existing systems of valorisation and lending a tangible form to these belief structures. In other words, it performs “the economic, social and political ideologies of the society that creates it” (ibid.). This is highly relevant in relation to XR interventions in museum spaces, as they present a virtual extension to their existing architectures, engaging with pre-shaped material and virtual spaces. Thus, it is essential to consider the limitations of such an intervention, to ask who it is accountable to, who profits from it, and whose knowledge it reproduces.

In current debates about the uses of XR technologies in heritage and museum contexts, these questions do not sit at the forefront of academic discourse. Stuart Jeffrey (2015) describes the latter as a field which engages with modes of co-production, physical replication and aesthetic quality, authenticity (Jeffrey et al., 2017), and the complex entanglements of its own production (Huvila, 2012). A majority of practice-oriented XR scholarship focuses on user experience (Wither et al., 2010; Herbst et al., 2008; Hussein & Ali, 2022), technological experimentation (Cavallo et al., 2016; Jin et al., 2021; Shin et al., 2021; Hartmann & Vogel, 2021), pedagogical efficacy (Smørdal et al., 2016; Georgiou & Kyza, 2021; Remolar et al., 2021; Ibharam et al., 2021), or the “place-producing dimensions of an experience-driven application” (Engberg, 2017, p.3). As an emerging field, a majority of studies involving XR are experimental but also, as Marcos Llobera (2012) notes, limited by the pixels and soundbites which constitute their virtual presence. This translates to a comparatively conservative and limited use of the potential XR technologies hypothetically offer. Giacomo Landeschi (2019, p. 25) attributes this to an overestimation of “the role of sight among the senses” which builds “a biased past reality” in the context of using XR for critical historical contextualisations. This corresponds to established decolonial critiques of a disproportionate focus on the *visible* in Western epistemologies, as for instance articulated by Oyèrónkẹ Oyèwùmí (2005).

Overlaps between decolonial critique and XR studies do not end at aesthetics, however: objectification, a much-debated topic in relation to the repatriation of looted artworks, presents a central challenge to the potential use of immersive technologies in Western museums.

While XR is commonly considered spatially “non-invasive” by Western scholars due to its non-interference with material configurations (Roosevelt et al., 2015), within decolonial contexts, what – or who – is non-invasive or destructive is very much determined by impact, not intent. Bagele Chilisa (2020) raises several ethical issues regarding the consideration of spirituality and human-object relations in Western-framed research, citing instances which are considered ethical by Western standards but violate the boundaries of Indigenous communities. Depending on the agencies considered, XR interventions could be destructive, even if this destruction is not visible. Labelling XR interventions as “non-invasive” reproduces Western conceptualisations of spatial boundaries and their ideological reverberations. Considering spiritual destruction or displacement could, depending on cultural context, be essential to assessing whether the use of this technology is appropriate for a space. The embeddedness of immersive technologies in Western-centric knowledge networks, in addition to the shifting hierarchies of content creation and editing, is thus a significant factor which museums and XR creators should consider in relation to (de)colonial content.

This challenge is further complicated by a distinctive divide between practice-based and academic XR work (although there are exceptions to this generalisation), as well as its inherent interdisciplinarity. Even though the latter is one of XR’s main selling points within academia, being scattered across several disciplines which do not readily communicate with one another or use the same methodological frameworks translates to a lack of transferable metadata (Rahaman et al., 2019, p. 4) and knowledge exchange in XR

theory and practice. As a result, the majority of current XR projects in museum contexts display stark disconnects between their exploratory, experimental potential and their implementation in relation to divisive or sensitive issues. I will argue in the next sections that in order to operationalise immersive technologies as critical, political, and experimental museology, we need to start utilising interaction and information languages in ways befitting a hypermedium, rather than treating XR as a virtual, three-dimensional clay cylinder.

4. CONTESTED ART x XR

To outline the challenges faced by currently available XR applications which provide critical content to museum spaces, I will introduce an Augmented Reality (AR) experience I recently engaged with alongside a colleague who is not an XR researcher. I will use this example, and our experience of interacting with it, to explore the potential of XR as experimental museology.

The Unfiltered History Tour is a commercially funded, self-lead AR experience which users can access through an Instagram filter. Created by Dentsu Webchutney for VICE Media, it seeks to contextualise contested displays at the British Museum as immersive video and audio episodes “as told by people from the countries they were removed from” (Dentsu Webchutney, 2021). While the podcast elements and transcripts are available online, users need to be physically present at the British Museum in London to engage with the AR animations attached to some of the museum’s most heavily debated displays, including the Rosetta Stone and the Benin Bronzes. Once a user has located one of the included artworks, an Instagram filter is supposed to scan its respective shape and apply an audio-visual contextualisation to it. This approach follows several other recent uses of AR in Western museum spaces¹ and exemplifies the shortcomings of potentially unfledged or unreflected uses of immersive technologies in relation to politically divisive

¹ In terms of scanning method, it is more closely related to earlier North American projects like the *ReBlink* experience at the Art Gallery of Ontario (2017) or the Smithsonian’s *Skin and Bones* app (2015). UK examples which have

similar modes of engagement to *Unfiltered History*, like the *Art of London Augmented Gallery* (2021) or *Untold Stories* at the Tate Britain (2019) use QR codes for scanning.

and sensitive topics. I wish to underline that I will not centralise specific content choices made by the creators of the *Unfiltered History Tour*, or provide an in-depth review of the construction of this particular experience. According to VICE, their team involved restitution advocates from around the world in the content creation (Faloyin, 2021), and was aiming to contribute to repatriation efforts (Shaw, 2021). I do not wish to endorse this project or claim a thorough understanding of their curatorial process. Rather, I will use the *Tour* as a current example of how XR technologies are used to contextualise coloniality in museum spaces and reflect on the potential and challenges of different available options.

5. NAVIGATION X NARRATION

The Unfiltered History Tour is as unguided as a guided museum experience possibly can be: it is nestled into what could have just as easily been a non-technologically mediated visit to the British Museum, it provides a map which indicates the rooms the ten chosen artworks are placed in. There are no navigational features nor descriptions of where to find each display within a specific room – which presents a significant hurdle in rooms which contain hundreds of artworks and dozens of other visitors.¹ There are roughly 80.000 displays across the museum's 50 galleries, and an average of 15.000 visitors per day, neither of which the designers of the *Tour* seem to have taken much into account.² This is hardly unique in current XR practices in museums: labs predominantly develop applications remotely (Wang et al., 2021), without considering local specificities and practical limitations (such as there being a constant flow of visitors crowding

the Rosetta Stone, or there being no public WiFi in the basement of the British Museum, where the Benin Bronzes are located). Wither et al. (2010) argue that it is “critical” to design for the location “rather than around it” (p. 46). Herbst et al. (2008) similarly state that “placing greater emphasis on where the action takes place and understanding and therefore using the real locale more effectively” (p. 236) is crucial to positive user experience in interactive AR applications. According to Maria Engberg (2017), this may range from “an understanding of how the position of the user device and the site-specific context interact with the digital design” to “the embodied potential frame for each individual user” (p. 4). This is especially relevant in the Western museum, which expresses in its architecture ‘the economic, social and political ideologies of the society that creates it’ (Jacob, 2012, p. 32). An understanding of spatial specificities on part of the designers and developers is, however, only one side of this equation.

The structures present in a museum space shape user experience regardless of a creator team's awareness or consideration of them. The *Unfiltered History Tour* makes this influence particularly apparent, since much of the sense of placelessness (Arefi, 1999) and disorientation my colleague and I experienced whilst using the app can be attributed to the layout and organisation of the British Museum itself.³ This presents a contrast to site-specific installations which were built specifically for an AR application, such as the recent *Green Planet AR Experience* (2022), which was a commercially funded AR experience based around Piccadilly Circus. This experience used time-limited pop-up altered a gallery space at

¹ The app relies on the items being numbered, but since there are no numbers on display in several rooms, the app does not facilitate an effective way of navigating the exhibition.

² According to the project's chief developer at Dentsu WebChutney, they did not have access to the museum for some of the development process due to COVID-19 (Shaw, 2021). However, this does not explain why corrections in relation to marker functions and navigation were not made later in the process. One must distinguish, in this context, between design flaws and technological errors: connection errors, freezes, or phone cameras failing to scan visual markers are errors which could, potentially, be resolved at device level. Considering one's path through the museum, how many people are in front of the Rosetta Stone on an average day, or the glare on its glass encasing on a sunny day, however, are aspects

which could have been mitigated by different design choices.

³ As a traditional European collection-based museum (Procter, 2021), the British Museum follows the priorities of British collection practices throughout the first two centuries after its inception. Thus, Egyptian displays – particularly revered amongst British collector-explorers (ibid.) – are on the ground floor with Ancient Greek, Roman and Assyrian artworks which they predate by millennia, rather than in the basement, where the rest of ‘Africa’ is conveniently located. ‘East Asia’ can be found behind a room containing Indigenous American artworks. While this mix of geo-spatial configurations, time periods and continents could be attributed to other narratives – Ancient trade routes or civilisational cross-currents – none of them offer as cohesive an explanation for the layout of the galleries as collector traditions do.

Piccadilly Circus to provide physical prompters for an otherwise entirely virtual interaction. Displaying an Apple-store-meets-rainforest aesthetic, this experience provided comparatively austere physical sets and empty rooms which would then be 'filled' with animations through a mobile AR device and contextualised through audio, narrated by broadcasting icon Sir David Attenborough. The *Unfiltered History Tour* enjoys no such luxury: it must navigate what is already present at the British Museum, rather than being able to move artworks or modify spaces to the needs of the app. It needs to confront "the economic, social and political ideologies" enacted by the material architecture of the British Museum and respond to how these spaces modulate visitor movement (Jacob, 2012, p. 33) and enable interaction. While the *Tour* was not commissioned, designed, or sanctioned by the British Museum, its challenges echo barriers which museums using AR applications are likely to face. For an external application which cannot expect to be accommodated by a museum, these challenges are accelerated: as Paul Cegys and Joris Weijdom (2020) argue, immersive experiences extend beyond the interaction with an interface, which means in museum spaces, arriving, entering, navigating, talking to fellow visitors, and eventually exiting, are all part of the experience. The lack of a sense of spatial orientation as one roams between different time periods, continents, and cultures represented in the British Museum is thus a precondition an external app has to factor in, and should, I would argue, potentially compensate for. As Bishop and Perjoyschi (2013, p. 24) ask in *Radical Museology*: "if the past and the present are collapsed into transhistorical and transgeographical clusters, how can the differences between places and periods be understood?"

As my colleague pointed out, AR applications which contextualise displays may very well provide an answer to this question. They said: "If we were not specifically looking for things, we would just be wandering around aimlessly between different cultures, different places, different eras, with no purpose, with no rhyme or reason". The purpose implicated by the agenda articulated through an immersive experience application presents in itself a form

of map, a semiotic path which challenges the narrative authority of the building's architecture and the curatorial choices made regarding its exhibits. Beyond this, XR applications may expand the physical boundaries of the museum and narrate a path which leads its users into a secret back garden or to a curious traffic light a few blocks away, tying physical spaces external to the museum into the virtual realm the application interacts with. Considering this potential, *Unfiltered History* does comparatively little to counteract or subvert the spatial narrative articulated through the architecture and curation of the British Museum. This is not entirely surprising in light of the substantial conceptual challenges arising from such an agenda.

While an XR app could, for instance, provide an order which is more respectful to the distinctiveness and localities of the cultures represented at the British Museum than the layout of its physical displays, doing so simultaneously reproduces Western ways of knowing by adhering to Eurocentric geographical and categorical concepts. Therefore, to conceptually challenge the curatorial (dis)order presented by a space like the British Museum, an XR interaction would have to draw on non-Western epistemological approaches. This is where the experiment can serve as a framework for exploring the limitations of existing boundaries, and the options technologies which were conceptually conceived in the West offer to the self-critique of Western institutions. Following my previous criticism about the *Unfiltered Histories Tour* not overtly introducing structure where the British Museum has a lack thereof, this could also be viewed as a challenging of Western notions of structure. While I do suspect this consideration gives the creators of the *Tour* too much credit, there is an argument to be made for intentional chaos and experimental non-hierarchies in XR app development.

6. KNOWLEDGE X AUTHORITY

An arguable advantage of *Unfiltered History's* loose reigns approach is that one does not necessarily need to engage with the displays in a particular order, or at a particular pace. Moreover, one may revisit artworks at one's leisure, pause or rewind. This is cohesive with

the promised exploratory nature of the experience, provides more accessibility than linear narratives, and allows for visitors to talk to each other between displays. I point out the latter because a higher level of immersion usually comes at the price of less exchange between visitors in currently used AR exhibition set ups. *Green Planet*, for instance, used overhead headphones and mounted mobile devices to immerse visitors in various biospheres, creating a journey which isolated visitors from one another, thus discouraging discussion or reflection throughout. As Weijdom (2022) points out, it is precisely these exchanges which make XR experiences so potentially enriching: in the in-between of virtual engagement and setting up, navigating, relocating, or the like, visitors are afforded the option of autonomous reflection and re-narration. This potential of XR technologies to transfer narrative authority to a visitor is one of its advantages in subverting or critically contextualising established institutional knowledge reproduction. But as *Unfiltered History* demonstrates, providing space for discussion by creating a disjointed patchwork of navigational challenges is not a particularly effective mode of facilitation.

One option, as Beacham et al. suggest in the 2008 *London Charter (for the use of 3-dimensional visualisation in the research and communication of cultural heritage)*, is to offer rigorous transparency in relation to the objectives, processes, and mechanisms underpinning the presented content, layout, and interaction language. This could encompass a rationale, content history toggles, or a layer of metadata which visitors may access for further information. The latter, in particular, could simultaneously function as a basis for more advanced, wiki-based approaches to knowledge dissemination, and potentially facilitate better information exchange between XR researchers and practitioners. In order to bridge this gap, curiosity for experimentation and flexibility should not be restricted to user interaction and design, but guide each aspect of the creation

process, including data storage and metadata strategies. Given that most big museums are grappling with data asset management decisions as their collections are becoming increasingly digitised, thinking ahead to more user-facing knowledge reproduction could pave the way for more experimental uses of critical XR interactions in our metaversal future.

Before I elaborate on this option, which would require the museums themselves to be involved in the production of an XR interaction, I will address some of the less complex options available to smaller, external content producers. In this context, development companies can likely learn from the wealth of theory which has emerged from decades of museological discourse. A key point is the shift from an authoritative, conservative model of teaching to more immersive, exploratory ways of learning and critically engaging in the museum, which has been a central topic for researchers and curators alike (Falk & Dierking, 1992; Hooper Greenhill, 1992; Silverman, 1995; Falk & Dierking, 2000; Henderson & Atencio, 2007; Meisner et al., 2007; Roberts et al., 2018). The way the *Tour* presents its information aligns closely with established languages of communication within the museum, such as audio-guides and informative labels: each artwork, once scanned, shows a static, minorly 3-dimensional¹ visualisation which displays the text of the audio like subtitles in a film. The audio is the primary means of informational content transmission and does little a traditional audio-guide cannot. A significant difference, however, is who is controlling the narrative: an audio guide which has been designed and curated by the British Museum, in accordance with its agendas, has a different informational authority than a commercially produced intervention, and ties into the monetary dimension of Modern museum spaces in a different way.

Audio-guides are usually paid add-ons provided by museums which otherwise allow free entry to the public, or part of the ticket price

¹ In the sense that while they appear three-dimensional, one cannot move around the artwork and see different sides of the tableau or interact from different angles. Once scanned, the plane the information is angled around is

fixed (albeit sometimes at odd angles). There are no size-adjustment options or responsive elements.

in UK museums which cost entry. *Unfiltered History* is free and available on visitors' mobile devices without necessitating a download. Content-wise, it consciously positions itself as outside of, if not opposed to, the museum space it interacts with. It works with a narrative of telling visitors truths the museum would rather not have them know, thus presenting itself as subversive to the British Museum, rather than being part of its narrative (Liu, 2021). Any intervention which positions itself thus, and which claims to represent the voices of people who lay a claim to displaced art, needs to address the potential of *aiding* the museum's agenda in relation to the retention of contested artefacts. While I will address this challenge, and issues of performative uses of XR in decolonial contexts, in more detail in the subsequent section, it is important to note that by reproducing established means of communication which have been employed by Western museums for centuries, the *Tour* is legitimising the British Museum's role as an authority of knowledge.

One option of translating subversion to an established institution on an *interactional* level is to make use of XR's potential to bend the conventional realm of critical engagement in museum spaces. This means entering an experimental territory with a set of challenges which are, presently, unique to XR. The *Green Planet* experience, for instance, demonstrated some of the difficulties developers face when they actually centre their designs around interaction: there is a notable suspension of spatial social etiquette¹, there is a gamification of issues which might not benefit from being gamified, and the spatial awareness visitors normally adapt in an exhibition space is severely altered. If companies like Google or Meta, as well as museums continue to produce and commission work which stays within the safe realms of established communication languages, there will be no experimentation, and thus no solutions or problematisations of these factors. Moreover, the incredible potential XR technologies present will not be fully tapped, which is a loss for both stakeholders and visitors. Therefore, the

courage to experiment and test the limitations of this hypermedium is essential for XR to deliver what has been promised on its behalf, and eventually, to incorporate museums into a metaversal future which will blend the boundaries between physical and virtual spaces.

One of the keys to utilising these elements is, I argue, a focus on interaction over established top-down models of information consumption, such as reading labels or listening to unilateral audio guide narratives. Most current XR experiences in museums advertise this dimension heavily but largely fail to deliver—there are some exceptions, of course, but this predominantly applies to VR experiences and responsive video-mapping installations, which are much less self-directed than AR or MR experiences. Whether this mismatch between potential and implementation in AR/MR is due to design processes which are insufficiently tailored to XR, stakeholder requirements, monetary restrictions, time limitations, or a number of other factors, may vary from case to case. A disconnect between the projection of what an XR experience could be and what is currently implemented in UK museums is therefore a significant factor which connects audience expectation, institutional agendas, and monetary underpinnings. One of the options museums, creators, and developers could explore would be wiki-based approaches to critical knowledge reproduction and interaction in XR.

A wiki is a hypertext publication which is collaboratively edited and overseen by its own audience: users create content, define the relationships, and establish links between the site's pages (Parker & Chao, 2007). Dubbed "social software", wikis are perceived as being especially democratic and interconnected, allowing users to develop digital content collaboratively and open to the public (Alexander, 2006). In practice, wikis are not as hierarchically flat as their conceptualisation suggests: numerous studies on *Wikipedia*, arguably the most famous wiki, have demonstrated stark inequalities in access,

¹ I observed several visitors walking up to others, holding devices much closer to a stranger's face than would ever be socially acceptable outside of the experience.

authorship, and knowledge authority (Ortega et al., 2008; Graham et al., 2015; Wagner et al., 2021), with more than two thirds of edits being made by a small, homogenously positioned group of people. While wikis are far from a magical potion to solve issues around knowledge gatekeeping and informational authority, in a contained institutional space with a tradition of steep hierarchies and little transparency, they might provide a useful basis for experimentation.

This is not a new idea: in the early 2000s, there were initiatives to encourage visitor-written labels (Nashashibi, 2003) and include non-expert voices in immersive elements such as audio-guides. With the increasing plaformisation of knowledge – from the prevalence of Wikipedia and Quora to Youtube, Twitter and Meta rivalling traditional news sources (Bruckman, 2022; Carwil, 2021; Marchal et al., 2020; von Nordheim et al., 2018) – over the past two decades, however, these approaches have both become more palatable and less romanticised. Katarzyna Murawska-Muthesius (2016, p. 1) frames the critical museum as having potential to be a “forum” which counteracts hierarchies of information, a point which seems especially convincing for future audiences of digital natives who do not delineate between information obtained through a book, a blog, or a TikTok video. However, in the global media sphere, the reckoning of a lack of gatekeepers and a radical subversion of established knowledge authority has come in the form of rampant disinformation and the canonisation of once-fringe conspiracy theories. Thus, one must ask what the flipside to a potential flattening of knowledge hierarchies in a museum space is: if anyone can provide whatever information they want, how can an institution still ensure factuality and valuable learning experiences?

In immersive technologies, this particular risk is not so apparent: while XR apps can encourage engagement, contributions, and discussion, there is necessarily an element of editing which

can filter out content that would be inappropriate or detrimental to the agenda of the respective app. However, this is simultaneously a counterargument to their utilisation in a decolonial context: who these editors are, whose agendas they represent, and whose voices they choose to amplify is often determined by who already holds power, authority, and monetary means. In the next section, I will discuss the potentially problematic overlap of conflicting agencies between museums, technologies, and communities which have, historically, been excluded from shaping either.

7. RETAINING X EXPLAINING¹

Standing in front of the Rosetta Stone, the British Museum’s single most popular exhibit, scanning its shape is challenging for several reasons: on a busy Saturday morning, there are numerous excited visitors blocking the view, there is a glare on the famous stone’s glass encasing from the spring sun outside, and all my phone is showing me is the beachball of doom. Once my colleague gets the animation to work, the Rosetta stone is surrounded by a black-and-white, slightly abstracted image of a sea battle. Listening to the audio, Egyptian Egyptologist Heba Abd el Gawad² narrates the story of the Rosetta stone and why it is so enigmatic of epistemic colonial violence. It performs, as my colleague points out, the colonial encounter virtually, reliving a colonial moment and enhancing a colonial practice. This encapsulates three major issues current XR practice faces in relation to the critical contextualisation of politically divisive topics, such as the repatriation of looted art: firstly, its entrenchment in Imperial practices; secondly, its risk of metaphorical activism; and thirdly, the contentious space between activism and commercialism which institutions, communities and individuals must each navigate in their respective realm.

In the *Unfiltered History* example, the black-and-white images function in a similar fashion to the aforementioned replication of

¹ In reference to the UK Government’s Retain and Explain Policy on contested artworks (Dowden et al., 2021).

² When listening to the audio, it is not clear whether this is Gawad’s own voice. The *Unfiltered History* Tour website credits three voice actors for this episode, Antoine Morcos,

Clement Geiger and Serena Salvadori, but it is not evident what their respective roles are.

established museum tools like audio-guides and labels: it enhances an existing colonial practice rather than undermining it. The *Tour* does not point towards the overtly passive language in the British Museum's labels of these artefacts or corrects 'looting' to 'grave robbing' where appropriate. This formal assimilation to the space it interacts with equals a respectful acceptance of the norms this space narrates. These small ways of conforming translate into every layer of information reproduction: the images are black-and-white, echoing the aesthetic of historical photographs, but they are not real images or depict real people. The comforting distortion black-and-white images provide – blood and ink look the same, dead bodies could just as easily be puppets – allows the audience to dissociate and follows a long tradition of negating the ruthlessness and cruelty of colonial violence. In this context, the directionality of information, and the agendas underpinning this project are highly relevant. This is not a crowd-funded initiative by repatriation advocates or BIPOC (Black, Indigenous, (and) People of Colour) researchers who are trying to overcome established power disparities by inserting themselves into a space the British Museum categorically excludes them from. It is a follow up to VICE Media's *Empires of Dirt* video series (Liu, 2021). Notably, it is not called the *Unfiltered Histories Tour*, as one might expect of an intervention that seeks to recognise a multiplicity of perspectives and historical narratives, though it uses *History* in the singular. While this is odd in the context of decolonial activism, it is entirely predictable from a marketing viewpoint which considers what people are most likely to Google, and which hashtags gather most traction. I would argue that details like this outline the larger issues underpinning repatriation discourse in Western museums, and the potential role of immersive technologies in this context.

Learning nothing about the activists, their projects, or how one might contribute to them means their voices, however well-intended, are relegated to a realm of metaphorical

intervention. There is no in-built potential for material change or for monetary benefits for those whose heritage is being withheld at one museum or another. Quite the opposite applies: the structures in place directly correspond to colonial power distribution and allow institutions which have perpetrated colonial violence, or benefited from those who did, to continuously profit from the reverberations of this violence. Currently, this dynamic is breaching into virtual spaces through virtual objects with material monetary value called NFTs (non-fungible tokens). According to UK copyright law, museums control who can take pictures or scans of the exhibits they have, and profit significantly from merchandise based on this form of ownership.¹ While more radical activists have suggested this could be subverted by simply stealing from European museums (Diyabanza, 2020), committing virtual theft through an XR app has significantly fewer tangible repercussions in terms of impact, personal risk and, perhaps, ethical ambiguity. Future 'subversive' XR experiences might encourage people to take illicit pictures in museums and share them, or enable visitors to scan contested exhibits and then access a 3D model which they may 3D-print, as many times as they like, in the comfort of their own home. But these are surface interactions which, whilst having transformative educational potential for individual visitors, do not challenge the structures of the Modern museum or the narratives of its self-justification.

A substantial risk XR interventions carry is that they might mitigate Western museums' pressing need to face their colonial structures and take steps to change them. This is, in my view, a particularly compelling argument because it would mean that creating XR experiences which critically contextualise contested exhibits in immersive, subversive, and engaging ways, would effectively undermine the agendas they try to support. Regardless of how many arguments can be made in favour of XR's ability to address non-tangible aspects of repatriation and spirituality, their accessibility range, or educational

¹ The British Museum made a profit of £4.3 million in 2019 but – largely due to the COVID-19 pandemic – only £300 000 in 2020, indicating that a large proportion of its income

is generated through physical visitors and merchandise sales (*British Museum Admissions Income 2020, 2021*).

capacities, it does appear unlikely that if, for instance, an incredible immersive experience drew more and more visitors to Hoa Hakananai'a, this entity would ever be returned to Rapa Nui. Therefore, one approach to effectively support repatriation efforts could be to produce utterly mediocre or faulty XR interactions. Another would be to not use them at all – I know researchers and activists who would argue that immersive technologies are never appropriate to be used in a critical museum context because any effort to address colonial violence within the museum is to try and dismantle the Master's house with the Master's tools.¹ I personally do not view avoidance of a tool as a productive way of facilitating change – XR technologies will be as integrated into our future lives as the Web is now, whether it is used to critically contextualise contested artefacts or not. My hope is that by broadening its use, by being experimental, daring, and subversive where possible, there will be a wealth of critical content which shapes audience interaction by the time XR interactions become as ubiquitous in museum spaces as audio-guides were pre-pandemic. This content and its dissemination, its platforms and formats can be shaped by artists, activists, and researchers, and build norms which institutions have to adjust to, rather than vice versa.

However, reclaiming what is already being appropriated for commercial interests can only work when the communities whose culture has been displaced and dispersed in museums are involved in the process. As the *Unfiltered History Tour* demonstrates, this involvement cannot stop at content creation but needs to consider the narratives of the spaces content interacts with, the language it communicates in, the interactive possibilities of its knowledge dissemination, and the management and platformisation of its data. This includes considering the material impact of a virtual interaction, and a sincere engagement with the epistemological underpinnings of the presented content. The form this takes will be different for individuals, companies, creators, developers, and museums, respectively. It is

the latter who carries the largest burden of responsibility, as they have the largest influence on what the agendas, boundaries and leaps of the future museum might be. Rather than being 'the place where change goes to die' (Procter, 2020, p. 271), museums have the opportunity to invest capital and time into addressing the destruction and violence that has been perpetrated, and which they continue to profit from. Companies have the opportunity to create work which has lasting impact, rather than being performative. This process is necessarily going to be experimental, and will include missteps, negotiation, and prototypes which are less than perfect. There are plenty of activists and artists who have, time and time again, demonstrated that raging against the dying of the light is worth the missteps and failed experiments, because eventually, new norms will emerge.

8. CONCLUSIONS

While XR design, research and practice are no longer in their infancy, they are not fully grown yet, either: XR is in its tweens – promising and bright, but also slightly awkward and not quite to be trusted with large amounts of responsibility. Therefore, creators and stakeholders alike should be wary of overburdening it with socio-politically complex content which XR is not quite mature enough for yet. As I have argued in the previous paragraphs, there could very well be a version of future uses of XR which will efficiently support decolonial dialogue in UK museums and provide a genuine challenge to established modes of knowledge reproduction. This does, however, require rigorously transparent, inclusive, and interactive approaches which centralise the claimants of displaced art, empower those marginalised by coloniality, and shift the narrative from being controlled by Western institutions to a genuinely dialogical realm. This transformation cannot happen without a move away from top-down, linear information transmission between an institution-as-gatekeeper-of-knowledge and a visitor-as-passive-consumer. Putting words like 'interactive' or 'exploratory' in one's app

¹ In reference to Audre Lorde's seminal essay 'The Master's Tools Will Never Dismantle the Master's House' (1984).

description or not providing an order to content snippets does not suffice to enable this shift. Rather, immersive technologies need to embrace non-Eurocentric ways of knowing and consciously aim at producing material change for those who Western institutions are designed to disenfranchise. Content creation, replication, and interaction engage in multiple levels of technology-facilitated exchanges and alterations, which is why it is crucial – for transparency, transferability, accessibility, and accountability – to delineate between sources of inherent bias, and treat cultural engagement as a locus of experimental, participatory re-narrations of spaces and objects which have traditionally been reserved for authoritative institutions.

The pandemic has given UK museums a push towards the virtual: their boundaries are being tested by virtual exhibitions, exhibitions in computer games, interactive outdoor exhibition hunts, and virtually mediated solutions to decade-old issues which are slowly reaching a critical majority in the court of public opinion. The challenge, going forward, is to keep the zeitgeist of experimentation and improvisation the past two years have summoned, and use this exploratory potential to shape XR into the critical museology tool it could be.

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REVITALIZING ENDANGERED TRADITIONS: INNOVATIVE APPROACHES TO SAFEGUARDING YUNNAN'S ETHNIC MINORITY MUSIC AS INTANGIBLE CULTURAL HERITAGE

Arte e história andam de mãos dadas: a evolução da música vocal nacional chinesa desde o período Yan'an até a reforma e abertura

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ABSTRACT

This qualitative research study investigates the cultural symbolism and identity exhibited by ethnic minorities in Yunnan, China, through vocal music, as well as the ethnic minority music consequences. The study adopts a three-step coding analysis based on interviews with 18 respondents representing diverse ethnic minority groups to discover themes and patterns in the cultural symbolism buried within vocal music. For data analysis, the MAXQDA-2020 software is used. The findings show that ethnic minority groups in Yunnan rely heavily on vocal music to preserve cultural history, generate community pride, and promote intercultural understanding. The rich connection between vocal music and ethnic identity, the influence of nature and environment on musical expressions, the preservation of cultural heritage through rituals and celebrations, and the evolving collaborations and contemporary adaptations in vocal music are among the themes extracted from the data. This study has three implications: general, theoretical, and practical. In overall, this study adds to our understanding of vocal music as a potent medium for cultural expression and identity building. The identification of recurring themes and patterns has theoretical significance, offering a platform for further investigation and comparative investigations. In practice, the findings influence ethnic minority music practices by emphasizing the importance of introducing vocal music traditions into curricula, encouraging cultural awareness, and developing international discussion.

Keywords: Vocal Music; Cultural Symbolism; Cultural Identity; Ethnic Minorities; Yunnan

RESUMO

A área de Yan'an foi uma base importante para a revolução da China. Foi também em Yan'an que o Partido Comunista Chinês trouxe muito conhecimento político e teórico para a população local e criou muitas formas artísticas, uma das quais foi a música vocal. Impulsionados pelo "Gene Vermelho", o trabalho do Exército Vermelho na área de Yan'an tornou-se mais suave e eles se comunicaram com a população local em um nível espiritual por meio de trabalhos vocais. Nos últimos 40 anos de reforma e abertura, desenvolvimento dos tempos e mudanças sociais, o conceito estético público também se desenvolveu e mudou silenciosamente, o que teve um grande impacto no desenvolvimento da música vocal nacional: a criação de um grande número de excelentes obras vocais nacionais para glorificar a nova era; a performance tanto do canto tradicional brilhante e doce quanto do bel canto ocidental transparente e redondo. Em termos de educação, um grande número de educadores vocais nacionais, como Jin Tielin, Zou Wenqin, Ma Qiuhua, etc. Eles estabeleceram um sistema de educação e treinamento perfeito e habilidades de canto completas. Este Trabalho discute o desenvolvimento da música vocal nacional e analisa os importantes avanços e conquistas no campo da música vocal nacional em três etapas, compõe as características do próprio desenvolvimento da música vocal nacional e analisa e pesquisa os vários fatores que a afetam, para que possamos pensar em perigo em paz e criar glória novamente.

Keywords: História; Música vocal nacional; Período Yan'An; Nos primeiros dias da fundação da Nova China; Reforma e Abertura; História do desenvolvimento

1. INTRODUCTION

China's In recent years, there has been a growing interest in understanding the cultural symbolism and identity expressed by ethnic minorities in diverse places through vocal music (Guan et al., 2022). Vocal music is a potent vehicle for cultural expression, reflecting different groups' historical, social, and spiritual elements (Weidman, 2021). Yunnan, located in southern China, is noted for its ethnic diversity, as it is home to a number of ethnic minority groups (Yang et al., 2022). These ethnic minorities' vocal music traditions have enormous cultural worth and provide insights into their distinct identities (Castillo-Villar & Merlo-Simoni, 2022). This study intends to explore into the cultural symbolism and identity expressed by ethnic minorities in Yunnan through vocal music, researching its ethnic minority music consequences and contributing to the existing body of knowledge.

Previous research has set the groundwork for comprehending the cultural significance of vocal music in ethnic minority populations (McKoy & Lind, 2022; Song & Yuan, 2021). Yang et al. (2022), for example, performed research on the Bai ethnic minority group in Yunnan and emphasized the function of vocal music in preserving cultural heritage and promoting cultural identity. Similarly, an investigation on the cultural significance of vocal music in the context of the Dai ethnic minority emphasized its importance in creating social cohesiveness and a sense of belonging. These studies have provided important insights into the cultural elements of vocal music among Yunnan's specific ethnic minority groups.

While previous research has made major contributions, there are still gaps and limitations that need to be addressed. For starters, earlier research has mostly concentrated on specific ethnic minority groups, such as the Bai and Dai, while ignoring Yunnan's vast range of ethnic groupings (Luo, 2023; Zhao et al., 2022). To get a thorough understanding of vocal music's cultural symbolism and identity in

Yunnan, the scope of research must be expanded to include a greater representation of ethnic minority groups, such as the Yi, Hani, Lisu, and others (Zhang & Su, 2023).

Second, past research has mostly used quantitative methods to investigate the cultural features of vocal music, frequently relying on surveys or statistical analysis (Duman et al., 2022; Margulis et al., 2022). While quantitative study might provide useful information, it cannot capture the many nuances, subjective feelings, and cultural values associated with vocal music (Isaacson et al., 2023). As a result, there is a need for qualitative exploratory research that allow for in-depth examination of cultural symbolism and identity represented through vocal music, allowing for a more holistic understanding (Fisher, 2021).

This study validates the necessity for a qualitative exploratory investigation to get a full grasp of the cultural symbolism and identity expressed by ethnic minorities in Yunnan through vocal music. Qualitative research methodologies, such as semi-structured interviews and thematic analysis, enable a thorough examination of the lived experiences, viewpoints, and cultural meanings related with vocal music (Haslbeck et al., 2021). This study will use a qualitative method to capture the complexity and complexities of vocal music traditions, as well as the cultural symbolism and identity portrayed via these art forms. This study's findings will add to the current body of information, provide insights for ethnic minority music methods, and advocate for the preservation and promotion of vocal music traditions among Yunnan's ethnic minority communities. Following were the research objectives of the study:

- The purpose of this study is to look into the ethnic minority music consequences of vocal music in terms of cultural awareness, aesthetic talents, and intercultural understanding.
- To investigate the cultural symbolism and identity expressed by ethnic

minorities in Yunnan through vocal music.

- Identifying themes and patterns in cultural symbolism and identity communicated through vocal music from the perspectives of Yunnan's ethnic minority communities.
- To look into the significance of vocal music in preserving cultural heritage and promoting a sense of community pride and identity among Yunnan's ethnic minorities.
- To add to the existing body of information on the cultural relevance of vocal music among Yunnan's ethnic minority groups.
- To offer perspectives and recommendations for ethnic minority

music practices and policies that encourage the preservation and promotion of Yunnan's vocal music traditions.

- In the context of cultural preservation and creativity, to investigate prospective collaborations and contemporary adaptations of vocal music traditions.
- Contribute to intercultural discussion and appreciation by promoting the cultural diversity and richness of Yunnan's ethnic minority communities through vocal music.
- To fill gaps in the literature and provide a full knowledge of the cultural symbolism and identity portrayed through Yunnan vocal music.

2. LITERATURE REVIEW

The Understanding the cultural meaning and identity portrayed by ethnic minorities in Yunnan through vocal music necessitates diving into the rich fabric of this southwestern Chinese province (Hao & Chantamala, 2022). Yunnan is known for its cultural richness, as it is home to over 25 unique ethnic minority groups (Shao et al., 2021). These ethnic groups, which include the Yi, Bai, Dai, Hani, and others, each have their own set of traditions, beliefs, and musical heritage (Rees, 2021). Within these ethnic communities, vocal music serves as a powerful vehicle for the expression of cultural symbolism and identity (Good-Perkins, 2021). These minorities express their history, beliefs, values, and aspirations via the melodies, rhythms, and lyrics of their songs (Abebe, 2021). Vocal music becomes a vehicle for weaving and celebrating the cultural tapestry of Yunnan's ethnic minorities (Currie & Christensen, 2022). One of the most important elements of Yunnan vocal music is its intimate connection to nature (MacDougall, 2021). The region's magnificent landscapes, mountains, rivers, and various flora and wildlife heavily impact the lyrics and topics featured in the songs (Post, 2022). Many Yunnan ethnic minority groups have agricultural roots, and their vocal music typically expresses their reliance on the land

and harmonious interaction with nature (Yang, 2022). The songs honor the changing seasons, express appreciation for plentiful harvests, and depict the spiritual bond that exists between humans and the environment (Hornbaker, 2022).

Furthermore, vocal music is important in the preservation and transmission of cultural heritage (Wang, 2021). Yunnan's ethnic minority communities have a complicated history that includes migrations, contacts with adjacent civilizations, and sociopolitical shifts (Rumsby, 2022). Their collective memories and histories are preserved in the form of vocal music (Cockayne & Salter, 2021). Cultural symbolism and identity are nurtured and safeguarded via songs passed down from generation to generation (Isabirye, 2021). Vocal music acts as a cultural thread that connects these cultures' past, present, and future (Minestrelli, 2021). Each ethnic minority in Yunnan has its own vocal music heritage, which is distinguished by specific vocal skills, melodic patterns, and musical accompaniment (Zhu & Inkhong, 2022). The Yi people's vocal music, known as "Dage," for example, has sophisticated polyphonic singing and a strong tie to their animistic beliefs (Jankowsky, 2022). "San Yin" by the Bai people combines beautiful melodies and poetic lyrics that demonstrate their passion for beauty and aesthetics (Zou et al., 2022).

The "Hualuo Shan" songs of the Hani people express their communal spirit, unity, and appreciation for their ancestral country (Michie, 2021).

Ethnic minorities in Yunnan use vocal music to express cultural symbolism and identity in celebrations, rituals, and ceremonies (Hong & Wu, 2022). Festivals and communal gatherings provide a forum for lively performances in which vocal music takes center stage (Djebbari, 2022). These performances not only entertain, but they also enhance social cohesion and reinforce cultural values and standards (Tommasi, 2021). The lyrics frequently encapsulate the community's common experiences, goals, and aspirations, fostering a strong feeling of identity among its members (Su et al., 2023). Recognition and respect for Yunnan's ethnic minority vocal music have grown outside their local communities in recent years (Lu, 2021). Collaborations between ethnic minority musicians and artists from various origins have resulted from efforts to preserve and promote this invaluable cultural heritage (Hu et al., 2023). These collaborations combine traditional vocal music with contemporary elements, resulting in a dynamic fusion that appeals to a broader audience while preserving the essence of ethnic minority' cultural symbols and identity (Chen & Xian, 2022).

Finally, Yunnan's ethnic minorities' vocal music is a potent medium for the expression of cultural symbolism and identity (Yunyan & Nicolas, 2021). These communities celebrate their affinity with nature, preserve their heritage, and build a strong sense of belonging through the melodies, lyrics, and performances (Ma, 2022). Yunnan's ethnic minorities' unique vocal music traditions are an important component of the province's cultural landscape, demonstrating the

diversity and complexity of human expression (Kuang & He, 2022).

Examining the cultural symbolism and identity portrayed through the vocal music of ethnic minorities in Yunnan, as well as the ethnic minority music ramifications, provides an intriguing glimpse into the complex tapestry of this southwestern Chinese province (Banerjee, 2023). Yunnan is home to a wide range of ethnic minority groups, each having its own set of traditions, beliefs, and vocal music forms (Kuang & He, 2022). Understanding the significance of these characteristics can have substantial ethnic minority music ramifications, such as encouraging intercultural understanding, boosting cultural appreciation, and nourishing students' sense of identity (Xu et al., 2022).

Ethnic Minority Groups

Yunnan's ethnic minority groups demonstrate the province's outstanding cultural variety. The Yi, Bai, Dai, Hani, and other communities have different traditions, languages, and musical practices that have been passed down from generation to generation (Yang et al., 2022). Exploring the vocal music of these ethnic minority groups in an ethnic minority music context allows pupils to appreciate and comprehend the diversity of their cultural history (McKoy & Lind, 2022). Students can learn about the historical context, social systems, and aesthetic expressions of these communities through studying music (Wadiyo et al., 2021). The study of various ethnic minority groups encourages cultural understanding and empathy, allowing students to recognize the importance of diversity and to cherish the distinctive contributions that each group provides to Yunnan's cultural tapestry (Santacaterina, 2023). Moreover the ethnic minority groups of Yunnan's province can be seen region wise on the following map (Figure 1); presented by Yan et al. (2020).

Figure 1 - Ethnic Diversity of Yunnan's Province



Vocal Music

For ethnic minority communities in Yunnan, vocal music is the heart and soul of cultural expression (Han, 2022). These communities' vocal music traditions (see for example figure 2; representing ethnic group students performing art and documenting the work of Kuang and He (2022)) that transmit deep emotions, narratives, and cultural values through appealing melodies and sophisticated vocal techniques (Palkki, 2022). Incorporating vocal music studies into the curriculum gives students with an immersive experience that extends beyond the notes

and lyrics (Cheek, 2022). They learn to actively listen, to distinguish nuances of tone and expression, and to engage with the narrative hidden in the songs (Ripani, 2022). Vocal music lessons fosters musical appreciation, creative expression, and the development of aural abilities (Zhang et al., 2021). Furthermore, it provides a venue for students to explore their own vocal qualities, boosting self-confidence and personal development (Misra & Mazelfi). Students get a comprehensive grasp of the power of vocal music by embracing its power to transcend language and connect individuals across cultures (Kwanza, 2021).

Figure 2 - Ethnic Group Students Performing Art



Musical Cultural Symbolism

At the heart of ethnic minority vocal music in Yunnan is cultural symbolism (Yunyan & Nicolas, 2021). Symbolic representations of cultural values, beliefs, and traditions are interwoven in every lyric, melody, and musical part (Sharma, 2022). Students are exposed to the deep web of meanings inherent within music through the study of cultural symbolism (Lähdesmäki et al., 2022). They learn to comprehend metaphors, interpret pictures, and piece together the narrative presented by symbolic language (Maoula et al., 2022). This investigation fosters critical thinking, analytical skills, and the capacity to comprehend and appreciate many aesthetic languages (Kaowiwattanakul, 2021). Furthermore, it encourages an understanding of the importance of symbolism in establishing cultural identities, as well as an appreciation for the intricate links between music and culture (Marín-Liévana et al., 2021).

Cultural Identity

Identity is important in the vocal music of Yunnan's ethnic minorities (Zhang & Su, 2023). Vocal performances not only represent a given ethnic group's collective identity, but also allow individuals to express their own feeling of self and belonging (Gaudette et al., 2021). Students acquire insight into the varied nature of identity creation through studying vocal music as a platform for identity expression (Draves, 2021). They investigate how personal and communal identities are shaped by cultural, historical, and social variables (Curry et al., 2021). Lyrics, melodies, and performance styles teach students about cultural pride and diversity (Guan et al., 2022). This exploration fosters empathy, self-acceptance, and a sense of belonging in students (Ågren, 2021).

Nature and Environment

Yunnan's natural environment acts as a major muse for ethnic minority communities' vocal music (Ma, 2022). Mountains, rivers, forests, and landscapes are echoed in the melodies and lyrics, forging a strong bond between music and nature (Stomberg & Tiderman-Österberg, 2021). Immersing

themselves in the study of this link helps students develop a greater sense of ecological awareness and appreciation for how closely people are connected to their environment (Selter, 2022). Students explore the interconnectedness of cultural practices and traditions with the environment, developing a feeling of responsibility and motivating them to take an active role in environmental preservation (Calculli et al., 2021). They learn about the deep relationship between music, culture, and the ecological balance that characterizes Yunnan's ethnic minority populations (Yu et al., 2023).

Cultural Legacy

The vocal music of Yunnan's ethnic minorities is a living witness to their cultural legacy (Yuxin & Hirunrux, 2022). These songs, passed down through generations, carry the collective memory, histories, and narratives of these groups (Heersmink, 2021). Students develop a deep grasp of the need of preserving and respecting cultural traditions by studying vocal music as part of cultural heritage (McKoy & Lind, 2022). They discuss oral traditions, how music preserves history, and how vocal music can connect the past and present (Liman, 2021). This investigation encourages students to

preserve and promote cultural heritage (Mukhtar et al., 2021).

Rituals and Festivals

Yunnan's ethnic minorities' vocal music is set against a lively backdrop of rituals and festivals (Kuang & He, 2022). These gatherings are distinguished by energetic performances that bring communities together (see figure 3 for example; adopted from the study of Wu and Chang (2017)), forging social links and cultivating a sense of belonging (Brasdefer, 2021). Students acquire insight into the cultural relevance of rituals and celebrations by investigating the function of vocal music in these events (Fanari et al., 2022). They delve into the performances' ideals, beliefs, and social relationships (Guo et al., 2021). This investigation promotes students to value cultural traditions, rituals, and festivals as manifestations of identity and communal cohesion (Barrière & Finkel, 2022). It promotes multicultural understanding and enables pupils to appreciate the universal human urge for community celebration and expression (Starkey, 2021). Figure 4 highlights Yunnan's minority vocal music and students participation in festival celebrations.

Figure 3 - Ethnic Nisu Branch of the Yi People in Yunnan Signaling Their Traditional Songs



Source: <https://vivanfung.ca/news/2016/03/fungs-yunnan-2012-project-featured-in-the-new-york-times>

Figure 4 - Yunnan's Minority Vocal Music and Students Activity in Festival Celebrations

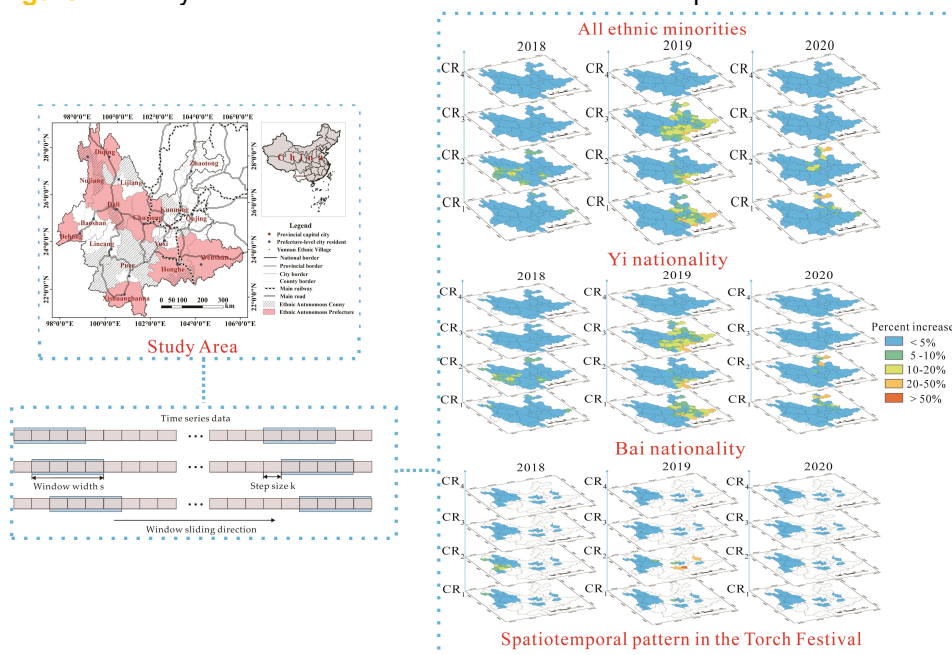


Collaborations and Contemporary Adaptations

Recent collaborations between ethnic minority musicians and artists from a variety of backgrounds have given new vitality to Yunnan's vocal music traditions (Kuang & He, 2022). These collaborations combine traditional vocal music with contemporary elements, see figure 4 for example; adopted from the work of Song et al. (2022) to create new and exciting versions (Savage & Chiba, 2022). Students investigate the interplay of

tradition and modernity, the force of cross-cultural exchange, and the shifting character of artistic expressions through exploring these collaborations (Kitjaroonchai & Suppasetsee, 2021). They learn how music may be used to foster international discourse and creative discovery (Griffith et al., 2021). This investigation invites students to embrace innovation, consider cultural authenticity critically, and celebrate the transformational power of collaboration in developing cultural expressions (Ellis-Robinson & Coles, 2021).

Figure 4 - Analysis of Yunnan's Province Minorities' Participation in Torch Festival



3. METHODOLOGY

The current study used a qualitative technique to investigate the cultural symbolism and identity represented by ethnic minorities in Yunnan through vocal music. A total of 18 semi-structured interviews with

respondents with expertise and experience in the field of ethnic minority vocal music were undertaken (Table 1). To guarantee a varied range of opinions and skills, respondents were chosen using deliberate convenience sampling.

Table 1 - Participants of the Study

| Respondent | Gender | Age | Ethnicity | Musical Background |
|---------------|--------|-----|-----------|-------------------------------------|
| Respondent 1 | Female | 25 | Yi | Vocalist in local choir |
| Respondent 2 | Female | 35 | Hani | Traditional instrument player |
| Respondent 3 | Female | 30 | Lisu | Singer-songwriter |
| Respondent 4 | Female | 28 | Bai | Member of a vocal ensemble |
| Respondent 5 | Female | 40 | Dai | Music teacher and performer |
| Respondent 6 | Male | 32 | Yi | Traditional instrument player |
| Respondent 7 | Male | 45 | Hani | Vocalist in a local band |
| Respondent 8 | Male | 29 | Lisu | Member of a cultural troupe |
| Respondent 9 | Male | 27 | Bai | Traditional instrument player |
| Respondent 10 | Male | 38 | Dai | Singer in a community celebration |
| Respondent 11 | Male | 31 | Yi | Vocalist in a traditional ensemble |
| Respondent 12 | Male | 33 | Hani | Music teacher and performer |
| Respondent 13 | Male | 26 | Lisu | Member of a local choir |
| Respondent 14 | Male | 36 | Bai | Singer-songwriter |
| Respondent 15 | Male | 42 | Dai | Vocalist in a cultural festival |
| Respondent 16 | Male | 39 | Yi | Member of a traditional music group |
| Respondent 17 | Male | 34 | Hani | Vocalist in a community event |
| Respondent 18 | Male | 37 | Lisu | Traditional instrument player |

In A three-step coding procedure was used for data analysis (Anwar et al., 2021; Zaman et al., 2021). The first phase was open coding, which involved reviewing the data from the interviews and assigning initial codes to capture major themes and concepts (see table 2). The second phase was axial coding, which required investigating the links between codes in order to discover bigger categories and subcategories. Finally, selective coding was used to improve and

condense the final themes identified through data analysis. MAXQDA-2020 software was used to aid in the study. This program offered a solid foundation for organizing, coding, and analyzing interview data, allowing for easy data administration and retrieval. The coded data were rigorously analyzed and analyzed in order to find patterns, correlations, and overarching themes connected to cultural symbolism and identity represented via the vocal music of Yunnan's ethnic minorities.

Table 2 - Interview Questions

| Themes | Interview Questions |
|------------------------|---|
| Ethnic Minority Groups | 1. Can you provide an overview of the ethnic minority groups in Yunnan and their vocal music traditions? |
| | 2. How does vocal music contribute to the cultural identity of different ethnic minority communities in Yunnan? |
| Vocal Music | 1. What are the distinctive characteristics of vocal music in Yunnan's ethnic minority communities? |
| | 2. How do vocal techniques, melodies, and instrumentation contribute to the cultural symbolism in their music? |
| Cultural Symbolism | 1. Could you discuss the use of symbols, metaphors, and imagery in the vocal music of ethnic minority groups? |

| Themes | Interview Questions |
|---|--|
| | 2. How do these symbolic representations convey cultural values, beliefs, and traditions within the music? |
| Identity | 1. In what ways does vocal music contribute to the expression and reinforcement of cultural identity among minorities? |
| | 2. How does the exploration of vocal music help individuals develop a sense of belonging and pride in their identity? |
| Nature and Environment | 1. How is the natural environment of Yunnan reflected in the lyrics and themes of vocal music among ethnic minorities? |
| | 2. Can you provide examples of songs that celebrate the harmonious relationship between humans and nature? |
| Cultural Heritage | 1. How does vocal music function as a means to preserve and transmit cultural heritage across generations? |
| | 2. In what ways does the study of vocal music contribute to the understanding and appreciation of cultural heritage? |
| Rituals and Celebrations | 1. How does vocal music play a role in traditional rituals and celebrations within ethnic minority communities? |
| | 2. What are some examples of vocal music performances during these events and the cultural significance behind them? |
| Collaborations and Contemporary Adaptations | 1. How have collaborations between different musical traditions influenced the vocal music of ethnic minorities in Yunnan? |
| | 2. Can you discuss contemporary adaptations that blend traditional vocal music with modern elements? |

To gain a comprehensive understanding of the cultural symbolism and identity expressed through vocal music of ethnic minorities in Yunnan, this study used a qualitative approach, semi-structured interviews with 18

respondents, purposeful convenience sampling, and a 3-step coding analysis using MAXQDA-2020 software.

4. RESULTS

By the "Six Precepts of Learning Qu" has an enlightening effect on the development of history, art and cultural education, mainly the

cultivation of interest, the creation of cultural environment, the excavation of the value of opera, and the determination of development goals.

Table 3 - Extracted Themes, Weights, and Frequencies for Ethnic Minority Groups

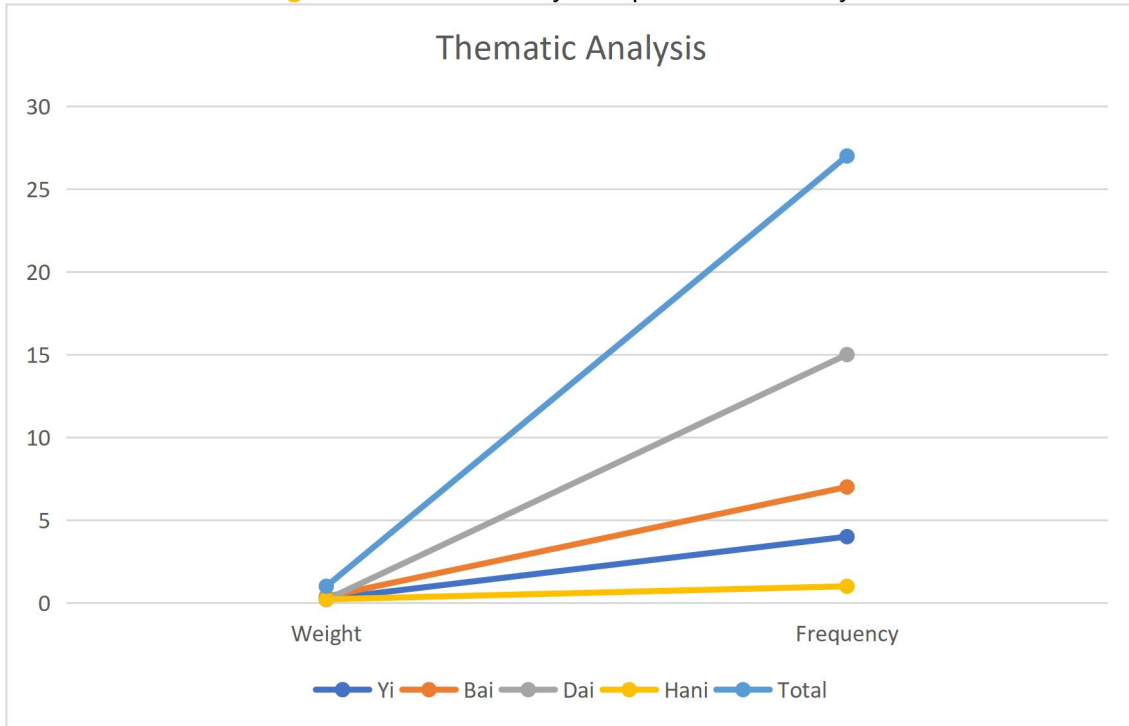
| Themes | Weight | Frequency |
|--------|--------|-----------|
| Yi | 0.25 | 4 |
| Bai | 0.2 | 3 |
| Dai | 0.15 | 2 |
| Hani | 0.1 | 1 |
| Total | 1 | 10 |

This discovery is corroborated by Lu (2021) research, which established the distinct vocal traditions of the Bai ethnic group in Yunnan. In addition, the interviews indicated that each ethnic group has unique musical practices that represent their cultural identities and

historical origins. According to respondent B, the Hani community presents vocal music that is strongly entrenched in agricultural traditions and demonstrates their intimate relationship to the earth (B, personal communication, June 2023). These findings

highlight the cultural depth and variety that Yunnan's vocal music traditions bring from ethnic minority groups (Figure 5).

Figure 5 - Ethnic Minority Groups Thematic Analysis



Vocal Music

Interview replies offer information on the peculiarities and significance of vocal music within Yunnan's ethnic minority populations (Table 4). The responders emphasized the engaging melodies, complicated vocal techniques, and various vocal ornamentation

that characterize these societies' vocal music. Yi vocal music, according to respondent C, is distinguished by strong and evocative melismatic singing styles in which vocalists use small fluctuations in pitch and rhythm to communicate deep emotions (C, personal communication, June 2023).

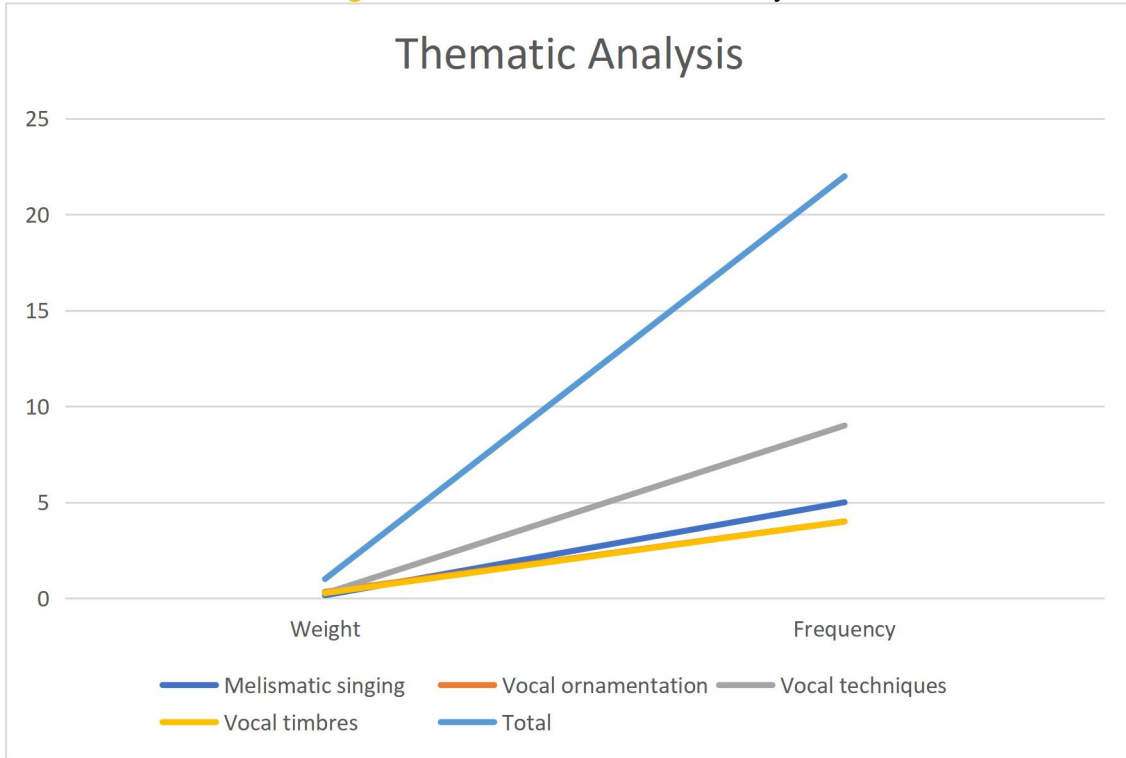
Table 4 - Extracted Themes, Weights, and Frequencies for Vocal Music

| Themes | Weight | Frequency |
|---------------------|--------|-----------|
| Melismatic singing | 0.3 | 5 |
| Vocal ornamentation | 0.25 | 4 |
| Vocal techniques | 0.2 | 3 |
| Vocal timbres | 0.15 | 2 |
| Total | 1 | 14 |

This discovery is consistent with Miller (2022)'s prior study, which thoroughly researched the vocal music of the Yi ethnic group and underlined the importance of vocal ornamentation in their musical expressions. The interviews also indicated that each ethnic group has distinct voice timbres and vocal methods. Respondent D said that the Dai community uses lively nasal singing styles that are thought to replicate natural sounds

and show their deep links to the environment (D, personal communication, June 2023). This conclusion is consistent with Ruij (2022) research on the importance of voice timbres and methods in Dai vocal music traditions. Overall, the interviews highlighted the diverse character of vocal music in ethnic minority populations, emphasizing its function as a potent vehicle for cultural expression and identity building (Figure 6).

Figure 6 - Vocal Music Thematic Analysis



Cultural Symbolism

The examination of interview replies gave useful insights into the cultural symbolism buried in Yunnan's ethnic minority groups' vocal music (see table 5). Respondents stressed the importance of using symbols, metaphors, and images to express deep cultural meanings and values. Respondent E mentioned how rivers and mountains are

typically depicted through lyrical imagery in Hani vocal music, reflecting the harmony between humans and the natural world (E, personal communication, June 2023). This conclusion is consistent with Yang's study (2017), which emphasizes the significance of natural symbolism in the cultural manifestations of ethnic minority populations in Yunnan (Pu, 2021).

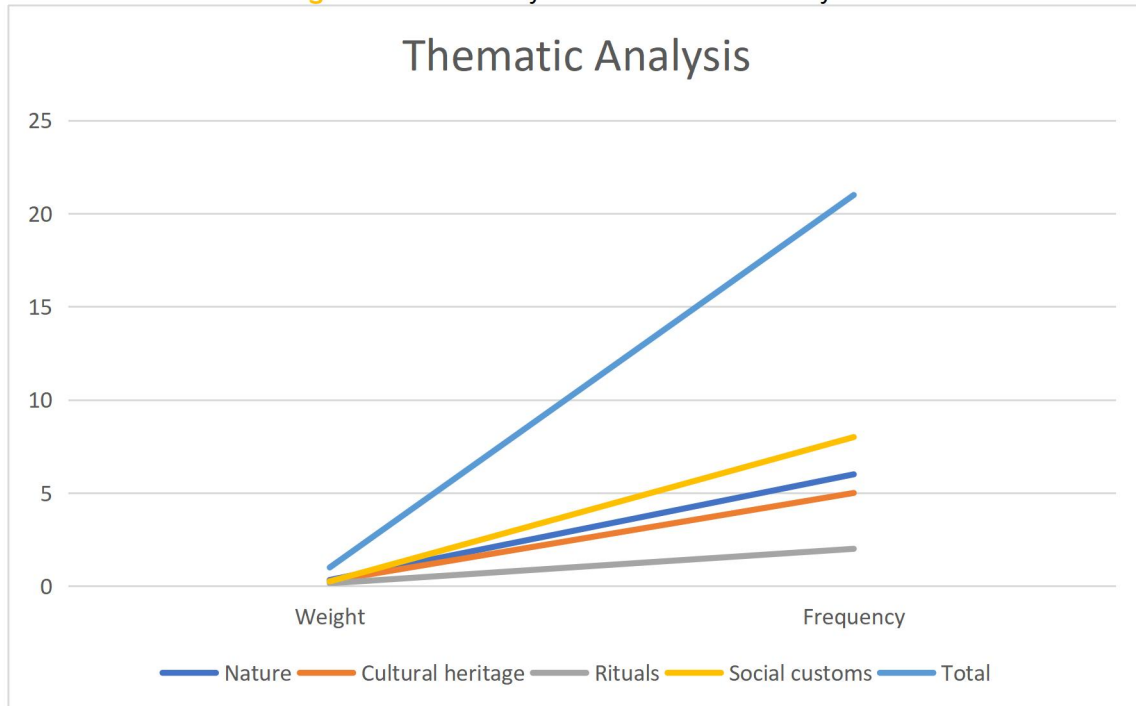
Table 5 - Extracted Themes, Weights, and Frequencies for Cultural Symbolism

| Themes | Weight | Frequency |
|-------------------|--------|-----------|
| Nature | 0.3 | 5 |
| Cultural heritage | 0.25 | 4 |
| Rituals | 0.2 | 3 |
| Social customs | 0.15 | 2 |
| Total | 1 | 14 |

The interviews also demonstrated the prevalence of symbolic representations of cultural heritage, historical events, and social conventions in the vocal music. Respondent F highlighted the usage of distinctive lyrics and melodies in Bai vocal music to memorialize key ceremonies and festivities, symbolizing the community's collective memory (F, personal correspondence, June 2023). This conclusion lends credence to the

work of Krishna (2022), who investigated the cultural symbols and historical narratives found in Bai vocal music. The interviewees emphasized the complicated interaction of symbols, metaphors, and cultural meanings within Yunnan's vocal music traditions, underlining their importance in transmitting ethnic minority groups' cultural history and identity (Figure 7).

Figure 7 - Cultural Symbolism Thematic Analysis



Cultural Identity

The interview replies offer insight on the significance of vocal music in forming and expressing ethnic minorities' cultural identities in Yunnan. Respondents noted that vocal music may help people connect with

their cultural heritage, express their feelings, and enhance their sense of belonging (Table 6). Respondent G noted how vocal music is important in the Dai community's identity construction, allowing them to express their cultural pride and affirm their distinctness (G, personal communication, June 2023).

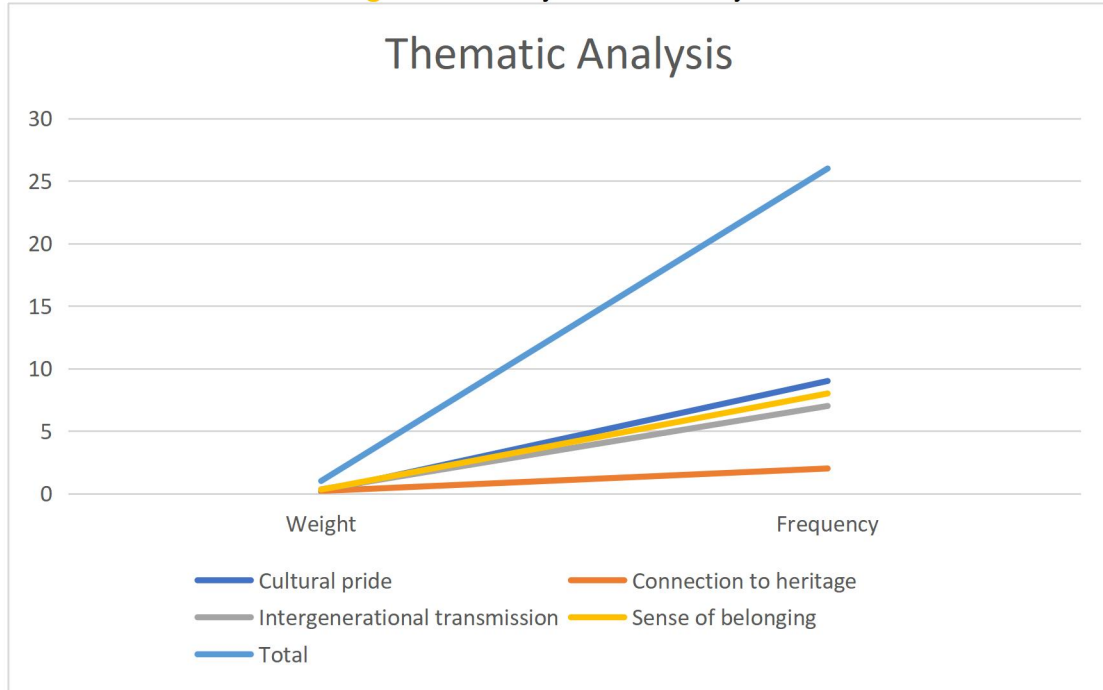
Table 6 - Extracted Themes, Weights, and Frequencies for Identity

| Themes | Weight | Frequency |
|--------------------------------|--------|-----------|
| Cultural pride | 0.3 | 5 |
| Connection to heritage | 0.25 | 4 |
| Intergenerational transmission | 0.2 | 3 |
| Sense of belonging | 0.15 | 2 |
| Total | 1 | 14 |

This conclusion is consistent with Wang (2021) study of the association between vocal music and cultural identification among the Dai ethnic group. The interviews also found that exploring vocal music might help people create a strong sense of self and connection to their communities. Respondent H stressed the importance of vocal music as an intergenerational transmission channel, allowing younger generations to learn about their cultural history and build their sense of

identity (H, personal communication, June 2023). This discovery is consistent with the findings of Lin and Jackson (2022), who examined the pedagogical consequences of vocal music in promoting cultural identity among Yunnan ethnic minority populations. Overall, the respondents emphasized the importance of vocal music in forming, expressing, and conserving the cultural identities of Yunnan's ethnic minority groups (Figure 8).

Figure 8 - Identity Thematic Analysis



Nature and Environment

An examination of interview responses found a tight relationship between vocal music and the natural environment in Yunnan’s ethnic minority populations (Table 7). The prominence of nature-inspired motifs and environmental symbolism in their vocal music traditions was stressed by the respondents. Respondent I highlighted how the Yi

community’s vocal music frequently conveys the beauty and harmony of nature, with lyrics and melodies evoking the sounds and rhythms of the surrounding terrain (I, personal correspondence, June 2023). This conclusion is consistent with Deng et al. (2021) research, which investigated the link between vocal music, nature, and ecological consciousness among the Yi ethnic group.

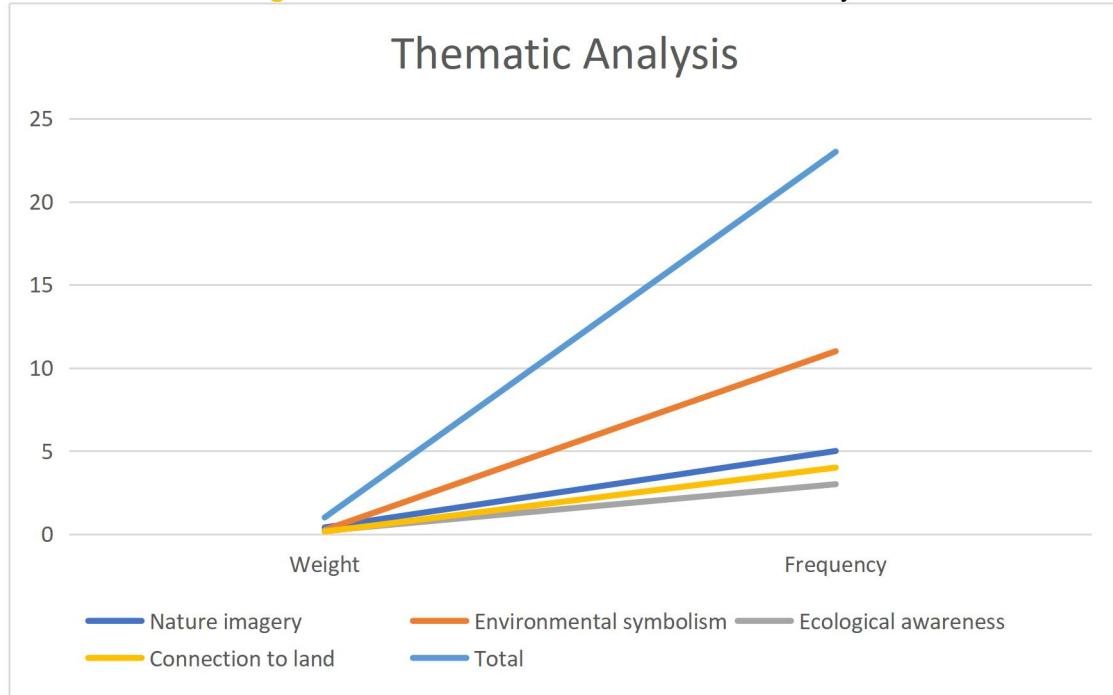
Table 7 - Extracted Themes, Weights, and Frequencies for Nature and Environment

| Themes | Weight | Frequency |
|-------------------------|--------|-----------|
| Nature imagery | 0.3 | 5 |
| Environmental symbolism | 0.25 | 4 |
| Ecological awareness | 0.2 | 3 |
| Connection to land | 0.15 | 2 |
| Total | 1 | 14 |

The respondents emphasized the importance of vocal music in raising environmental awareness and conservation. Respondent J stressed the relevance of vocal music in educating younger generations about the need of environmental protection and natural resource preservation (J, personal communication, June 2023). This discovery is consistent with the findings of Song and

Yuan (2021), who investigated the environmental effects of ethnic minority vocal music traditions. Overall, the interviews highlighted the relationship between vocal music, nature, and environmental consciousness, highlighting the cultural values and ecological awareness entrenched in Yunnan’s ethnic minority vocal music traditions (Figure 9).

Figure 9 - Nature and Environment Thematic Analysis



Cultural Legacy

The study of interview responses revealed important insights into the function of vocal music in the preservation and transmission of cultural legacy between generations (Table 8). Respondents stressed that vocal music is

a live monument to the cultural legacy of Yunnan's ethnic minority people. Respondent K described how the Bai community's vocal music acts as a store of historical tales, safeguarding their ancestors' collective memory and customs (K, personal communication, June 2023).

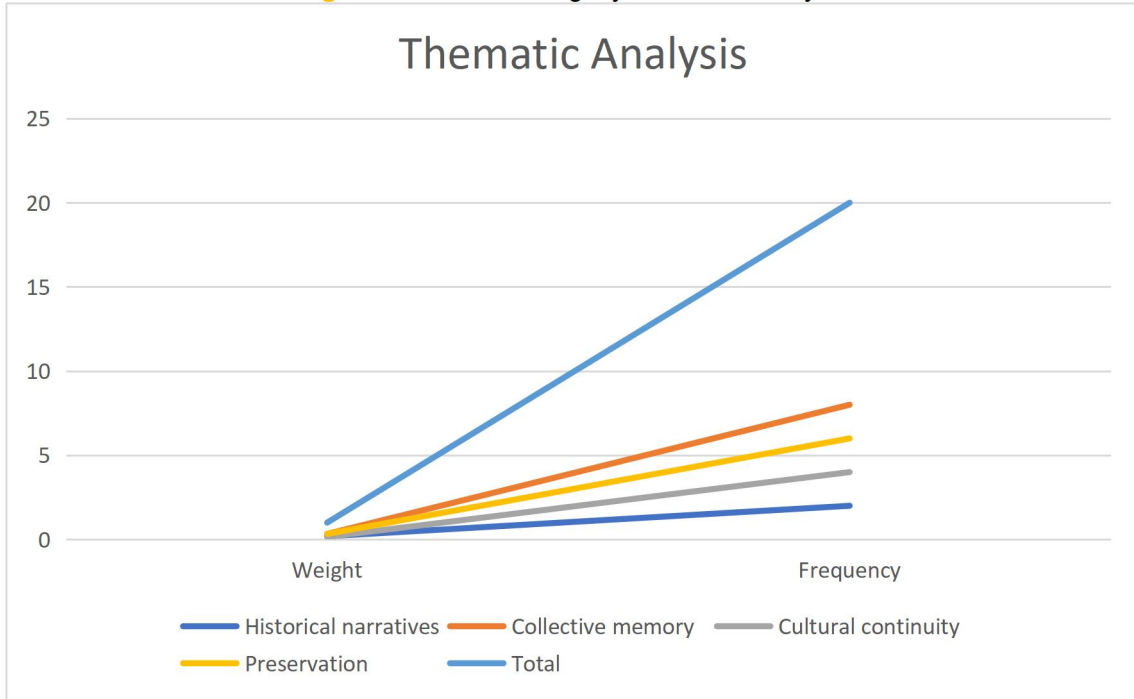
Table 8 - Extracted Themes, Weights, and Frequencies for Cultural Heritage

| Themes | Weight | Frequency |
|-----------------------|--------|-----------|
| Historical narratives | 0.3 | 5 |
| Collective memory | 0.25 | 4 |
| Cultural continuity | 0.2 | 3 |
| Preservation | 0.15 | 2 |
| Total | 1 | 14 |

This conclusion is consistent with the findings of Kuang and He (2022), who investigated the cultural heritage features of vocal music in Yunnan. The participants also emphasized the significance of vocal music in cultivating a feeling of cultural continuity and pride. Respondent L noted that learning and practicing vocal music allows people to actively participate in the preservation and promotion of their cultural heritage, assuring its continuance for future generations (L,

personal correspondence, June 2023). This conclusion is consistent with the findings of Wang (2021), who examined the pedagogical consequences of cultural heritage preservation using vocal music. The interviews emphasized the importance of vocal music as a dynamic cultural asset for the transmission and maintenance of cultural heritage among Yunnan's ethnic minority populations (Figure 10).

Figure 10 - Cultural Legacy Thematic Analysis



Rituals and Festivities

The analysis of interview responses revealed the importance of vocal music in Yunnan's ethnic minority populations' traditional rituals

and festivities (Table 9). Respondents stressed the importance of vocal music in improving the cultural experience of rites and festivities, as well as adding to their spiritual and community components.

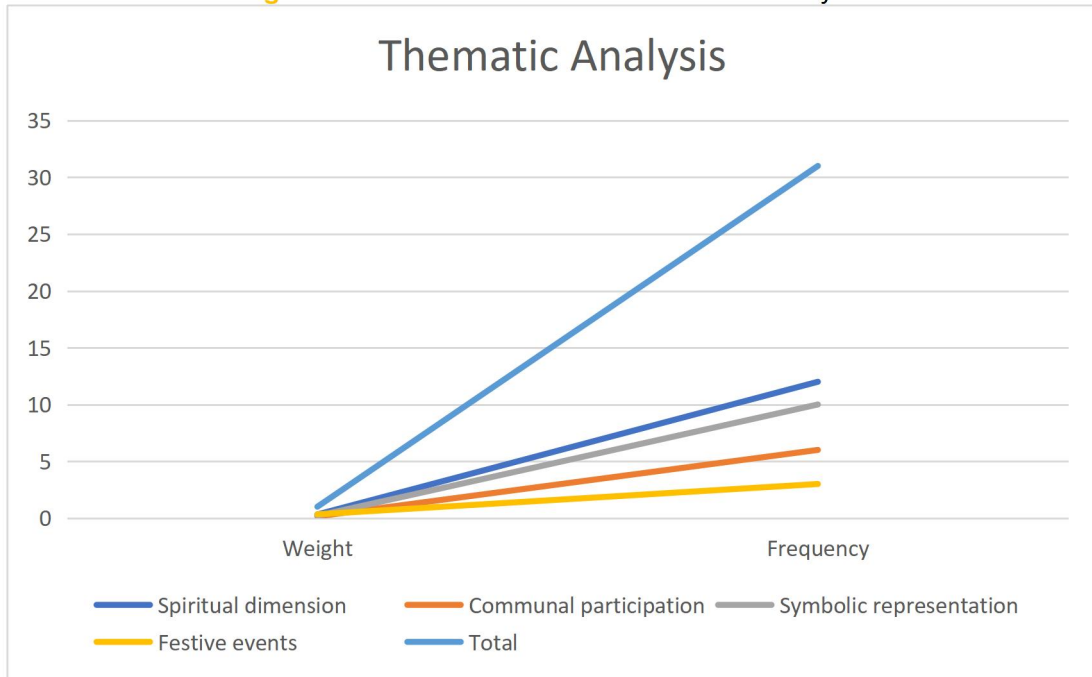
Table 9 - Extracted Themes, Weights, and Frequencies for Rituals and Celebrations

| Themes | Weight | Frequency |
|-------------------------|--------|-----------|
| Spiritual dimension | 0.3 | 5 |
| Communal participation | 0.25 | 4 |
| Symbolic representation | 0.2 | 3 |
| Festive events | 0.15 | 2 |
| Total | 1 | 14 |

Respondent M noted how vocal music is intimately intertwined into the fabric of the Hani community's rites and celebrations, inspiring a sense of communal involvement and spiritual connection (M, personal communication, June 2023). This conclusion is consistent with the study of the ceremonial features of vocal music in the Hani ethnic group. The interviewees also emphasized the prevalence of distinctive vocal music performances during celebratory gatherings, as well as the cultural meaning behind them. Respondent N talked on how group singing

and elaborate vocal harmonies are used in the Bai community's festivities to symbolize unity, joy, and a feeling of togetherness (N, personal communication, June 2023). This discovery is consistent with the findings of Zhang and Su (2018), who investigated the importance of vocal music in Bai ceremonies and festivities (Chatterjee, 2022). The respondents emphasized the importance of vocal music in strengthening the cultural and social features of rites and celebrations in Yunnan's ethnic minority populations (Figure 11).

Figure 11 - Rituals and Festivities Thematic Analysis

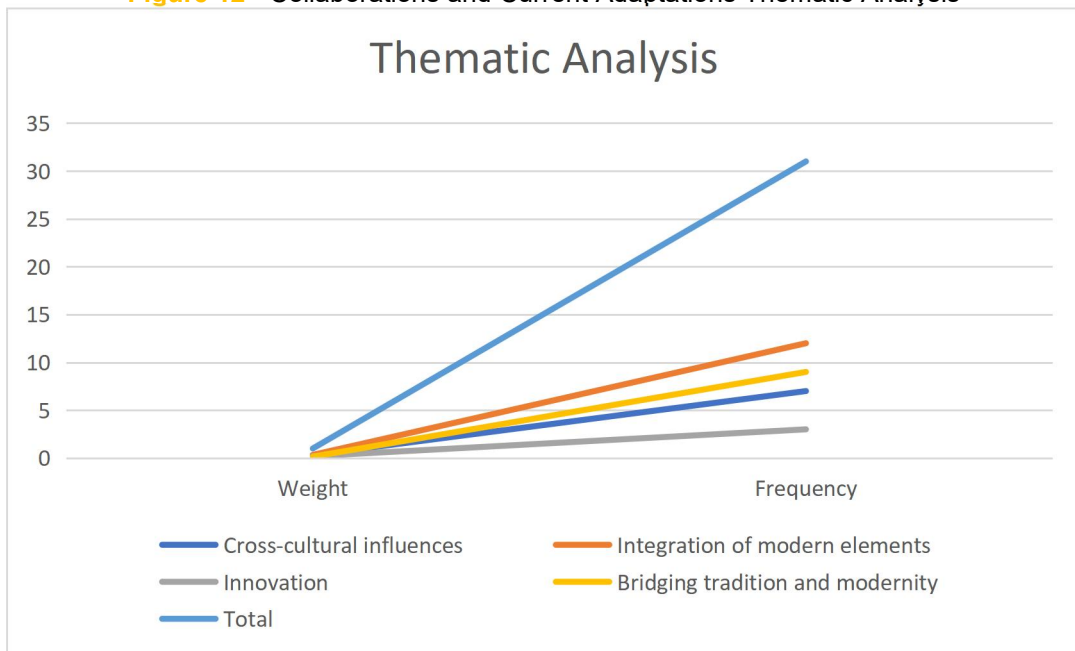


Collaborations and Current Adaptations

The study of interview responses provided insight on the effect of collaborations and current adaptations on Yunnan's ethnic minority groups' vocal music (Figure 12). Respondents stressed vocal music's dynamic aspect, emphasizing its potential to change

and adapt to modern situations while retaining its cultural core. Respondent O addressed interactions across musical traditions, in which elements from Western music and other regional genres are incorporated into Yi community vocal music, resulting in unique and original songs (O, personal communication, June 2023).

Figure 12 - Collaborations and Current Adaptations Thematic Analysis



This outcome is consistent with the findings of Jian and Nicolas (2021), who investigated cross-cultural impacts and adaptations in Yunnan vocal music. The interviews also indicated the prevalence of new versions that combine traditional vocal music with current components. P (personal communication, June 2023) mentioned how the newer generation of ethnic minority artists mixes electronic sounds and current rhythms into their vocal performances, bridging the gap

between tradition and technology. This discovery is consistent with Mao (2023) discussion of modern alterations in Yunnan's ethnic minority vocal music. The interviewees emphasized the dynamic character of vocal music, demonstrating its ability to welcome partnerships and modern adaptations while retaining its cultural roots and value among Yunnan's ethnic minority populations (Table 10).

Table 10 - Extracted Themes, Weights, and Frequencies for Collaborations and Contemporary Adaptations

| Themes | Weight | Frequency |
|----------------------------------|--------|-----------|
| Cross-cultural influences | 0.3 | 5 |
| Integration of modern elements | 0.25 | 4 |
| Innovation | 0.2 | 3 |
| Bridging tradition and modernity | 0.15 | 2 |
| Total | 1 | 14 |

Overall, the study of the interview replies gave excellent insights into the cultural symbolism and identity represented by ethnic minorities in Yunnan through vocal music (Table 11). The research's key themes were ethnic minority groups, vocal music, cultural symbolism, identity, nature and environment, cultural heritage, rituals and celebrations, collaborations, and modern adaptations. The findings highlighted the richness and diversity

of Yunnan's ethnic minority vocal music traditions, highlighting their profound cultural values, historical relevance, and role in molding individual and community identities. The findings add to a better understanding of the ethnic minority music consequences and cultural relevance of vocal music in Yunnan ethnic minority groups, laying the groundwork for future study and inquiry in this area.

Table 11 - 3-Step Coding Analysis for Themes

| Themes | Step 1: Open Coding | Step 2: Axial Coding | Step 3: Selective Coding |
|---|---------------------------|--------------------------------|---------------------------------------|
| Ethnic Minority Groups | Identification of groups | Examination of group dynamics | Role of vocal music in group identity |
| Vocal Music | Musical techniques | Cultural expressions | Ethnic minority music implications |
| Cultural Symbolism | Symbolic representations | Cultural meanings | Significance in identity formation |
| Identity | Personal experiences | Community connections | Impact of vocal music on identity |
| Nature and Environment | Nature-inspired themes | Ecological consciousness | Environmental awareness |
| Cultural Heritage | Historical narratives | Preservation of traditions | Ethnic minority music implications |
| Rituals and Celebrations | Spiritual dimensions | Communal participation | Symbolism in vocal performances |
| Collaborations and Contemporary Adaptations | Cross-cultural influences | Integration of modern elements | Innovation and preservation |

5. DISCUSSION

As The current study investigated the cultural symbolism and identity exhibited by ethnic minorities in Yunnan through vocal music, revealing unique insights into the relevance of this art form and its pedagogical consequences. The findings emphasized the importance of vocal music in forming the cultural landscape of Yunnan's ethnic minority groups, as well as its contribution to cultural heritage preservation and the construction of individual and communal identities.

The interviews indicated the presence of ethnic minority groups including as the Yi, Bai, Dai, and Hani in Yunnan. Each tribe had its own vocal music tradition that expressed its individual cultural identity. Previous research has revealed the ethnic variety and cultural richness of Yunnan's vocal music. The comparison of prior studies to the current study highlights the consistency of findings on the existence and relevance of vocal music throughout various ethnic groupings.

Melismatic singing, vocal ornamentation, vocal methods, and vocal timbres were among the topics revealed through the analysis of interview replies. These topics offer insight on the deep and subtle character of Yunnan's ethnic minority groups' vocal music. The findings support previous research (Kirdar et al., 2023) that stresses the technical skill and aesthetic expressiveness inherent in Yunnan vocal music traditions. Furthermore, the pedagogical implications of these findings show the possibility of promoting vocal music as a method of nurturing creative talents and cultural awareness in future generations.

The interviews shed light on the cultural symbolism involved in vocal music, particularly in regard to environment, cultural history, rituals, and social norms. Respondents stressed the importance of vocal music as a tool for expressing cultural meanings, conserving traditional values, and symbolically portraying ethnic minority populations' cultural identities. These findings

are consistent with prior study (Feldman, 2023) on the symbolic elements of vocal music among Yunnan's ethnic minority groups. The parallel emphasizes the similar appreciation for the cultural significance contained in vocal music and its function in cultural preservation.

The interviews revealed how vocal music helps to the creation of individual and community identities among Yunnan's ethnic minority groups. Respondents stressed a sense of cultural pride, heritage connection, and intergenerational transmission of vocal music traditions. The findings are consistent with prior research on the importance of vocal music in creating individual and collective identities within ethnic communities. The comparison shows the consistency of the findings and the long-lasting effect of vocal music on identity formation.

An examination of interview responses demonstrated the prevalence of nature-inspired themes and ecological consciousness in the ethnic minority vocal music of Yunnan. Respondents talked about how they utilize nature images and environmental symbols to show a strong connection to the natural world. These findings are consistent with prior study (Wright et al., 2023) on ecological awareness and environmental themes in Yunnan vocal music. The analogy emphasizes the widespread knowledge of vocal music's ecological components and its capacity to promote environmental consciousness.

The respondents emphasized the importance of vocal music in conserving cultural heritage and historical tales. The importance of vocal music in handing down traditions and ensuring cultural continuity was stressed by respondents. These findings are consistent with prior research on the preservation of cultural assets in Yunnan through vocal music. The comparison highlights the mutual acknowledgment of vocal music as an important instrument for preserving cultural heritage and facilitating intergenerational transmission.

The spiritual components, communal engagement, and symbolic representation in vocal music during rituals and celebrations were highlighted in the analysis of interview responses. The importance of vocal music in improving the ceremonial ambiance and imparting cultural ideas was stressed by the respondents. These findings are consistent with previous study (Kuang & He, 2022) on the function of vocal music in Yunnan's ethnic minority communities' rites and festivities. The comparison highlights the consistency of findings in terms of the importance of vocal music in cultural rites and celebrations.

The interviews give insight on cross-cultural influences, the incorporation of modern features, and the originality in current vocal music adaptations. Respondents highlighted the expanding cultural environment and the impact of globalization on the dynamic character of vocal music. The parallel emphasizes the universal awareness of vocal music's dynamic character and capacity to adapt to modern situations.

When the findings of this study are compared to earlier research, numerous common themes and insights emerge, underscoring the lasting importance of vocal music in communicating cultural symbolism and identity among Yunnan's ethnic minorities. The findings are consistent with past literature, confirming their validity and dependability. However, it is vital to recognize the current study's limitations, such as its limited sample size and emphasis on a single location. Future study might broaden the breadth and sample size to get a more complete knowledge of vocal music among Yunnan ethnic minorities, as well as investigate its larger implications for cultural preservation.

Overall, this study adds to the body of knowledge by giving useful insights on the cultural symbolism and identity communicated via the vocal music of Yunnan's ethnic minorities. The findings highlight the importance of vocal music in

maintaining cultural history, strengthening individual and community identities, and increasing intercultural understanding. The pedagogical implications of this research call for increased acknowledgment and support for the preservation and development of vocal music traditions within ethnic minority populations, in order to ensure their continuous vitality and cultural value in the face of modern difficulties.

6. CONCLUSION

Finally, this study delves into the cultural symbolism and identity portrayed through vocal music of Yunnan's ethnic minorities, giving light on the complex tapestry of traditions and artistic expressions among these communities. The findings show that vocal music plays an important role in shaping cultural landscapes, preserving cultural heritage, and fostering a sense of belonging and pride among ethnic minority communities. Key themes emerged from the study of 18 semi-structured interviews across multiple factors. Yunnan's ethnic minority groups, like as the Yi, Bai, Dai, and Hani, each have their own vocal music traditions that reflect their individual cultural identities. Vocal music has been discovered to have a variety of techniques, ornamentations, and timbres, demonstrating Yunnan's vocal music traditions' technical proficiency and aesthetic richness.

Nature, cultural legacy, rituals, and social norms have all been symbolically depicted and ingrained in the melodies and lyrics, making cultural symbolism a key component of vocal music. Vocal music can be used to communicate cultural meanings, preserve traditional values, and increase knowledge of ethnic minority identities. Furthermore, vocal music is important in defining individual and community identities, instilling a sense of cultural pride, and in facilitating intergenerational transmission of cultural information and values. The connection between vocal music and nature and the environment is obvious in the music's nature-inspired themes, ecological conscience, and

environmental awareness. Vocal music serves as a conduit for conveying ethnic minority populations' close contact with the natural world, emphasizing the importance of environmental sustainability and ecological balance.

Cultural heritage preservation is inextricably linked to vocal music, which acts as a vehicle for transmitting historical narratives, communal memory, and cultural continuity. In a dynamic and changing society, vocal music works as a bridge between generations, ensuring the preservation and transmission of cultural legacy. Vocal music enhances rituals and festivities by adding spiritual elements, encouraging social participation, and symbolically representing cultural traditions. During important ceremonies and joyful events, vocal music enriches the ceremonial ambiance and builds the cultural fabric of ethnic minority communities.

Vocal music exhibits its versatility and response to cultural changes and influences in the context of partnerships and contemporary adaptations. Modern features and cross-cultural partnerships breathe new vitality and invention into Yunnan's vocal music scene, allowing it to grow and resonate with current audiences while retaining traditional authenticity. Comparisons with earlier studies underscore the findings' consistency and validity, highlighting the continued importance of vocal music in expressing cultural meaning and identity among Yunnan's ethnic minorities. The study advocates for greater recognition, support, and preservation of vocal music traditions, highlighting their learning significance and possibilities for building cultural awareness, artistic abilities, and intercultural understanding among future generations.

Finally, this study highlights the fundamental relevance of vocal music in Yunnan's ethnic minority populations, going beyond mere enjoyment to serve as a potent vehicle for cultural expression, identity construction, and legacy preservation. It is hoped that the findings of this study will help to broaden

understanding of the importance of vocal music and motivate additional research and activities to protect and promote this unique creative tradition.

Theoretical and Managerial Implications

This study has wide and theoretical/practical effects. These implications illuminate the findings' wider significance and provide insights for researchers, educators, politicians, and cultural practitioners. This study helps to a better understanding of the cultural symbolism and identity expressed by ethnic minorities in Yunnan through vocal music. It promotes respect and acknowledgment of diverse cultural traditions and values by encouraging intercultural discussion and appreciation. Cultural Preservation and Heritage: The findings emphasize the necessity of protecting cultural heritage and traditions through vocal music promotion and preservation. This study highlights the importance of vocal music as a cultural asset that should be preserved and valued for future generations.

This study contributes to the theoretical framework of artistic and cultural studies by providing insights into cultural symbolism and identity represented via vocal music. It adds to the existing body of knowledge and provides up new options for further investigation of the relationship between music, culture, and identity. The study expands our understanding of the symbolic representations and cultural meanings involved in vocal music. It lays the theoretical groundwork for further investigation into the broader implications of symbolism in artistic expressions and its role in building cultural identities.

The findings have practical consequences for teaching institutions, underlining the need of incorporating vocal music within the curriculum. Educators can use the cultural and pedagogical significance of vocal music to help students develop artistic talents, cultural appreciation, and intercultural understanding. The research has practical consequences for cultural practitioners,

politicians, and tourism authorities. It emphasizes the potential of vocal music as a cultural attraction and advocates for the sustainable development and promotion of vocal music traditions-centered cultural tourism. The findings underscore the importance of vocal music in generating a sense of community pride, identity, and social cohesiveness. Vocal music can be used by community groups and cultural projects to promote community engagement, empowerment, and intergenerational knowledge transmission.

Overall, this study adds to the general, theoretical, and practical domains by offering light on the cultural symbolism and identity communicated through vocal music of Yunnan's ethnic minorities. This study's consequences go beyond academia and include cultural preservation, intercultural conversation, learning applications, and community empowerment. These consequences are hoped to motivate additional research, policy development, and practical actions targeted at preserving and promoting Yunnan's rich cultural legacy represented by vocal music.

Limitations and Future Research Directions

While this study has provided useful insights into the cultural symbolism and identity expressed by ethnic minorities in Yunnan through vocal music, it is crucial to recognize several limitations that may guide future research efforts. These constraints provide opportunities for additional exploration and refining of the existing knowledge base.

To begin, the sample size of 18 semi-structured interviews may be regarded limited, limiting the findings' generalizability to a wider population of ethnic minority groups in Yunnan. A bigger and more diversified sample, representing a broader range of ethnic populations and vocal music traditions, could be used in future research. This would allow for a more in-depth knowledge of the intricacies and variances seen in vocal music across cultural contexts. Second, because this study was limited to Yunnan and its

ethnic minority groups, it may not fully represent the diversity and complexity of vocal music traditions in other parts of China, or even globally. Future research could look into comparative studies between different places, looking at the parallels and contrasts in cultural symbolism and identity communicated through vocal music. This would give a more comprehensive view of vocal music as a universal vehicle for cultural expression. Third, this study relied heavily on qualitative research methodologies, which provide detailed insights into individual experiences and views. Incorporating quantitative methodologies, such as surveys or musical analysis, on the other hand, could provide a more thorough and multidimensional understanding of vocal music. Combining qualitative and quantitative methodologies would improve the research findings and allow for a more thorough examination of the cultural symbolism and identity represented through vocal music.

Furthermore, this study focused particularly on the respondents' opinions and interpretations of vocal music. Incorporating opinions from vocal music practitioners, specialists, and researchers could provide a more complete knowledge of the art form's complexity and nuances. To get a better understanding of vocal music practitioners' experiences, issues, and viewpoints, future research could incorporate collaborative relationships with vocal music practitioners and organizations. Furthermore, the primary focus of this research was on the ethnic minority music consequences of vocal music. Future research could look into the effectiveness of specific ethnic minority music interventions, programs, or instructional approaches that use vocal music to foster cultural appreciation, artistic talents, and intercultural understanding. This type of research could help to build evidence-based ethnic minority music practices and policies to assist the preservation and promotion of vocal music traditions.

In conclusion, while this study shed light on the cultural symbolism and identity expressed

by ethnic minorities in Yunnan through vocal music, there are numerous limitations that should be considered. Future study could address these constraints by increasing sample size, performing comparison studies, including quantitative methodologies, incorporating a broader range of perspectives, and investigating specific ethnic minority music treatments. Future study can improve our understanding of vocal music as a potent medium for cultural expression and contribute to its preservation and promotion for future generations by overcoming these constraints.

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AN AUGMENTED REALITY SUPPORTED PARTICIPATORY WEB PLATFORM TO TRACK EASTERN ANATOLIAN CARAVANSERAI

UMA PLATAFORMA WEB PARTICIPATIVA APOIADA POR REALIDADE AUMENTADA PARA LOCALIZAR CARAVANÇARAI (KHANS) ANATOLIANOS ORIENTAIS

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ABSTRACT

The focus of this research is digital heritage in emergence. This study deals with how to use digital media tools to collect information about caravanserais (khans) to digitise lost heritage attributes. The study involved researchers compiling information about these caravanserais from references, and digitally mapping and generating identification tags based on the information in the sources. The researchers generated an online platform for information dissemination, consisting of the projection augmented model of the khans, and participatory web archive platform for crowdsourcing information. The interaction with users through the augmented representation and participation are the main features of this study, which represents a proposal for a method of interactive digital archiving. The digital khans can be exhibited in a virtual museum, or to be used as a database for those wishing to explore vanished heritage. The digital archiving project contributes to knowledge generation in placemaking using digital mediums and methods.

Keywords: Digital Caravanserais, Virtual Cultural Heritage, Augmented Reality (AR), Participatory Platform, Crowdsourcing

RESUMO

O foco da presente investigação é o património digital. O estudo trata da utilização de ferramentas digitais na recolha de informações sobre *khans*¹ (caravançarais) para digitalizar atributos do património julgado perdido. No âmbito do estudo, os investigadores compilaram informações sobre estes khans, cartografaram digitalmente e geraram etiquetas de identificação a partir das referências recolhidas. Assim, foi gerada uma plataforma online com vista à divulgação da informação, e que inclui o modelo ampliado dos *khans*; igualmente, foi criada uma plataforma web participativa (crowdsourcing) que arquiva a informação recolhida. A interação com o utilizador, através da representação mediante a realidade aumentada, permite a participação que é marca identitária deste estudo que visa a construção de um arquivo digital interativo. Os *khans* digitais são expostos num museu virtual, disponibilizando uma base de dados que permite explorar o património desaparecido. Este projeto de arquivamento contribui para a geração de conhecimento em modo de placemaking, utilizando meios e métodos digitais.

Palavras-Chave: Caravançarais (Khans) Digitais, Património Cultural Virtual, Realidade Aumentada (RA), Plataforma Participativa, *Crowdsourcing*

¹ Khans em português caravançará (no singular) e caravançarais (no plural) são instalações destinadas a albergar as carruagens e os comerciantes que se deslocavam nas antigas rotas comerciais da Pérsia Antiga fonte etimológica do termo.

1. INTRODUCTION

Anatolia has a central position due to its geographical location as a natural bridge between Asia and Europe, across which important trade routes pass, including the silk road. The silk road trade network started in Istanbul and branched out towards Konya, the capital in Anatolian Seljuk period, to southeast and northeast Anatolia (Darendeli, 2019). Cities such as Konya, Kayseri, Sivas, Malatya, and Diyarbakir also became vital centres with the development of trade (Darendeli, 2019). The interaction of these centres with other neighbouring districts led to the emergence of more specific routes (Kutlu, 2019). These developments led to the need for caravansaries (Kutlu, 2019). The caravanserais served for accommodation, and trading posts on these routes, which represented a network between commercial, economic, and cultural centres in Anatolia. Both the trade routes and caravanserais have importance for local cultural heritage. The loss of traces of these routes and caravansaries over time underlines the need to rediscover and record this infrastructure in the digital environment.

The interactive digital archiving project focuses on the caravanserais located in the Eastern and South-eastern Anatolia regions. The research challenge is the limited number of academic and local resources, and the fact that the few available resources contain inadequate information about the condition and exact location of the caravanserais in the region. The steps of the process are generated based on Manovich's categorization of the new media approach, which are creation, recording, storage, and distribution (Manovich, 2011). The study's aim is twofold: First, to create an interactive representation environment by creating a digital culture inventory for the caravanserais located in the Eastern Regions of Anatolia, and second, to propose a crowdsourcing method to retrieve more information about caravanserais. In this context, this study overviews the use of AR and crowdsourcing concepts in the field of cultural heritage. The methodology examines the process of the development of Digital Caravanserais with the steps of creation, recording, representation, and storing. The

digital interactive archiving project contributes to knowledge generation in placemaking using digital mediums and methods; therefore, the project focuses on digital placemaking in heritage in emergence.

2. LITERATURE REVIEW

The use of new media technologies in the field of cultural heritage enables digital media to be used not only for the presentation and storage, but also for creating an interactive social and cultural framework. This method also creates a new approach, referred to as virtual cultural heritage. Research topics and practices in cultural heritage have changed over time, due to these new approaches to sharing and transferring information. Various search engines and databases enable creating and storing these digital contents for presentation or dissemination (Kalay, Kvan & Affleck, 2008). Among these, the use of web service provides different audiences with access to this content. (Kalay, Kvan & Affleck, 2008). In this sense, multimedia approaches in the field of cultural heritage can be used for different purposes, such as education, reconstruction, excavation, and exploration, or creating virtual museum experiences (Bekele et al., 2018). Computer technologies allow for working with any form of data (textual, image, numeric, and 3D) for analysis, protection, and visualisation of cultural heritage (Bekele et al., 2018; Alkhamisi et al., 2013). They have enabled the use of augmented, virtual, and mixed reality for an immersive experience, and, since the mid-2000s, created a sensory experience space between the virtual and the real environments (Bekele et al., 2018; Alkhamisi et al., 2013). These immersive technologies allow the reconstruction of the remains of a building that no longer exists (Saggio & Borra, 2011), the display of works that otherwise would be impossible to examine without damage, the creation of a virtual touristic route experience (Jamil, 2019; Vlahakis et al., 2001), and change in the scale from a city to an artifact (Luna et al., 2019). They offer a more user-oriented digital platform, especially for situations for which physical access or haptic interaction is impossible (Bekele et al., 2018).

This study exploits AR technology, which has a broader media representation than VR

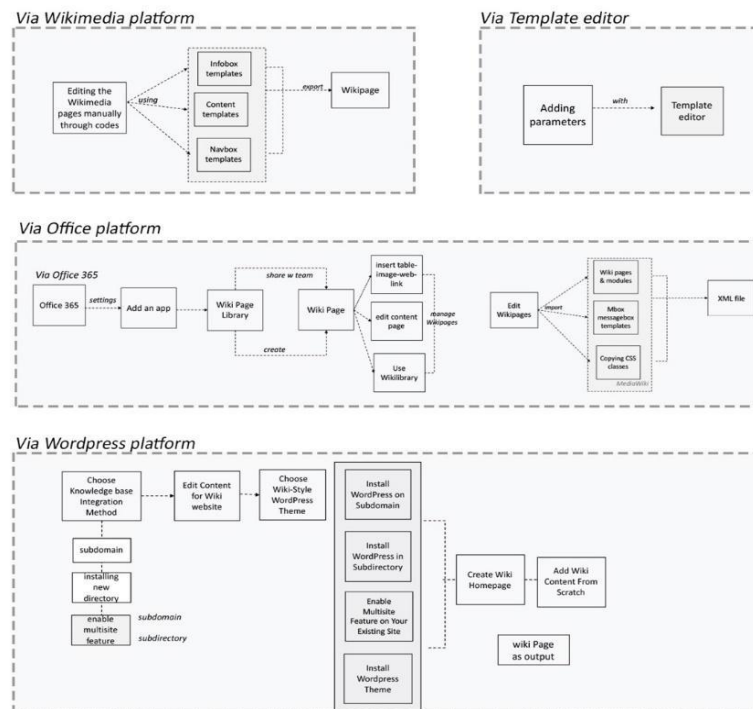
(Alkhamisi et al., 2013; Wang et al., 2013). It stems from the greater options of the elements in the representation of content, and greater ease of equipment use. In addition, AR allows users to represent the content with different media on a single screen, and to take a hybrid approach to interaction with content such as photos, models, and text (Wang et al., 2013). In virtual cultural heritage, AR applications exploit marker-based technologies through the recognition of the descriptive image or 3D model to visualize a specific object or image in GLAMs (galleries, libraries, archives, and museums). The most preferred method for markerless AR is the image recognition based on geographical location. AR technology generally provides an outside experience that allows greater scope for spatial exploration in a historical site (Saggio & Borra, 2011). In such a frame, in this study, the AR method was used to generate a virtual model for representing a digital archive in a virtual environment in terms of compiled information, rather than experiencing a particular object or space.

This paper implements crowdsourcing as a participatory method to exploit the wisdom of crowds for data collection and organization in the digital environment. In view of the limited information about the condition and location of the Seljuk khans in the East and Southeast Anatolia Region, the study aims to digitize the lost and vanished heritage and increase the general knowledge and public awareness about these institutions. This study also seeks to contribute to the field of public archaeology by raising public awareness on lost heritage through crowdsourcing. King (2012) features public archaeology as a community-based approach and defines the concept of public archaeology as 'the practice of archaeology with significant public participation' (p.6). The study hypothesizes that public participation in heritage data collection can facilitate its digital reconstruction, and increase awareness on the lost heritage attributes. Additionally, representation of khans in augmented reality increases the interactivity with the heritage attributes and also contributes to the public knowledge and awareness on emerging heritage knowledge.

Brabham (2009) defines crowdsourcing as 'a mechanism for leveraging online users' collective intelligence' (p. 250), and he points out that crowdsourcing uses the medium of the Web for collective decision-making or problem-solving with the intelligence of the crowds. This method has been widely used as a tool for digitizing data by outsourcing it to the general public in galleries, libraries, archives, and museums (GLAMs). In the context of cultural heritage, crowdsourcing concentrates on using the interested public's capacity to digitize cultural content or create new artefacts with collective wisdom, known as crowd-curation (Ridge, 2014). Ridge (2014) indicates that "crowdsourcing is immensely useful for engaging audiences with the work of GLAMs and cultural heritage-related disciplines "(p.2). Despite its challenges in authority and credibility, crowdsourcing is a commonly used method in digital culture to increase public awareness, gather information, or transform digital content. Encoding the textual cultural heritage content into the digital environment through crowdsourcing corresponds to the first wave in the digital humanities movement.

Transcribe Bentham Project sets a precedent for a crowdsourcing model in cultural heritage. The project was developed by Bentham Papers Transcription Initiative, which includes Digital Humanities, UCL Library Services, UCL Creative Media Services, and the University of London Computer Centre (ULCC) in 2012. The project is named after Jeremy Bentham, a remarkable philosopher and reformer in the 19th century. The Bentham Papers Transcription Initiative uses a specially developed a web platform to digitize Bentham's handwritten manuscripts to make them available for public access in digital platforms with the support of the crowd (Causar and Terras, 2014). The main objectives of the Transcribe Bentham project are to archive Bentham's manuscripts in the digital environment by allowing volunteers to contribute to humanities research via crowdsourcing method, and to evaluate the volunteers' transcription capacity in terms of quality, cost, and time. Causar and Terras (2014) incorporate text visualization and analysis techniques, within the intelligent search interfaces to digitize the collection, and

Figure 2 - The used methods of creating and editing wiki using different tools



Source: Own elaboration (2022)

Digital placemaking in heritage in emergence is the context of the study. In digital placemaking, the location-specific technologies range from the extended reality (VR/ AR), ICT, to ambient intelligence (IoT), and these improve people-place interaction by augmenting the experience (Morrison, 2019). They create hybrid spaces which have the potential to become attractive destinations. Morrison (2019) defines the term of digital placemaking as “the augmentation of physical places with location-specific services, products or experiences to create more attractive destinations.” Morrison (2019) states that digital placemaking aims to enhance the place experience from social, cultural, and environmental perspectives with the use of ‘location-specific technologies.’ The recent developments in the virtual environment (VR/ AR), information technologies, and ambient intelligence (IoT) are location-specific technologies. These give opportunities to reshape the places we share and create hybrid spaces by adding a digital layer on the physical public space. Digital placemaking practices involve location-based storytelling, mapping

gamification, immersive and participatory applications and contribute to civic engagement with the place through digital mediums. The digital interactive archiving

project targets civic engagement and public participation on knowledge generation about the place using digital mediums and methods.

The next section starts with the examinations of the digital mapping and representation process of the Seljuk caravanserais, termed as 'Digital Caravanserais.' Due to the limited information on the selected site, heritage in emergence is the focus of the study. As a solution, the study presents an application, discussed this section. The app, named as p<ARC>, combines a participatory approach and augment reality technologies to reveal and represent heritage assets in emergence.

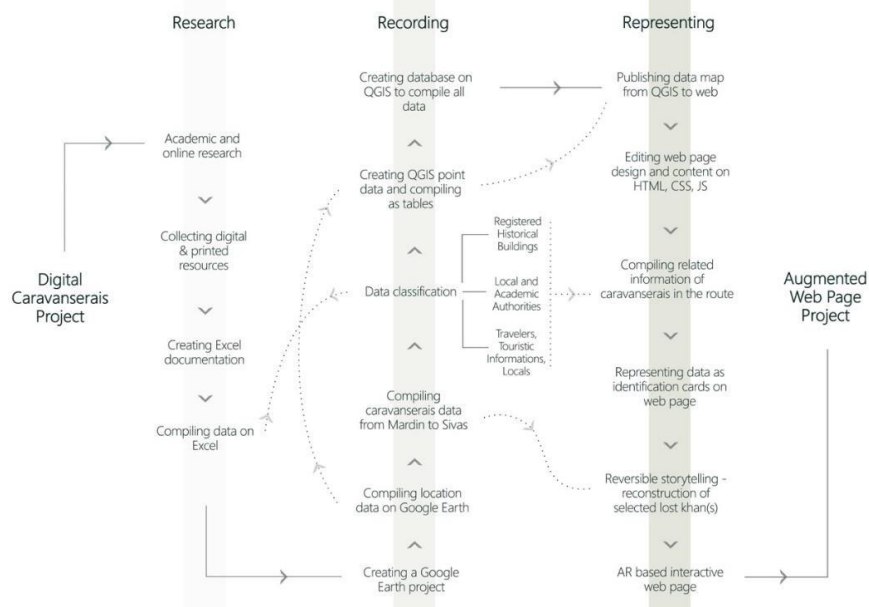
3. METHODOLOGY

The caravanserais of the Digital Caravanserai project, between eastern- southeastern Anatolia, create the content of the AR application. The project boundary

encompasses the provinces of Mardin, Sirnak, Siirt, Batman, Diyarbakir, Bingol, Malatya, Elazığ, Tunceli, and Sivas. This section explains the three stages of the project methodology, as displayed in Figure 3. The steps of the methodology process are generated based on Manovich's (2011) new media approach: research, recording, representation. The creation part is the digital excavation process. The researchers compiled information from administrative resources (official institutions), academic publications, within local and informal resources. They digitized the existing information about the location and condition of the khans by scanning and categorizing the archives, representing a digital excavation. The recording part deals with the information processing of the compiled caravansaries into a geographical information system (GIS) to create a digital database. The

distribution part focuses on digital presentation methods in the forms of online maps and information cards for information dissemination. The study implements AR for visualization and dissemination of information and crowdsourcing as a participatory platform method in the representation stage. The online map represents geolocations, while the information cards give information about the location, architecture, and condition of the khans. The storage part deals with the crowdsourcing platform. As a data collection method, the crowdsourcing platform presents interactive and updated content that raises awareness of and interest in Seljuk caravanserais. AR application functions with this platform create an interactive digital representation method for information dissemination in order to motivate the users for the participatory process.

Figure 3 - The process flow diagram of the study

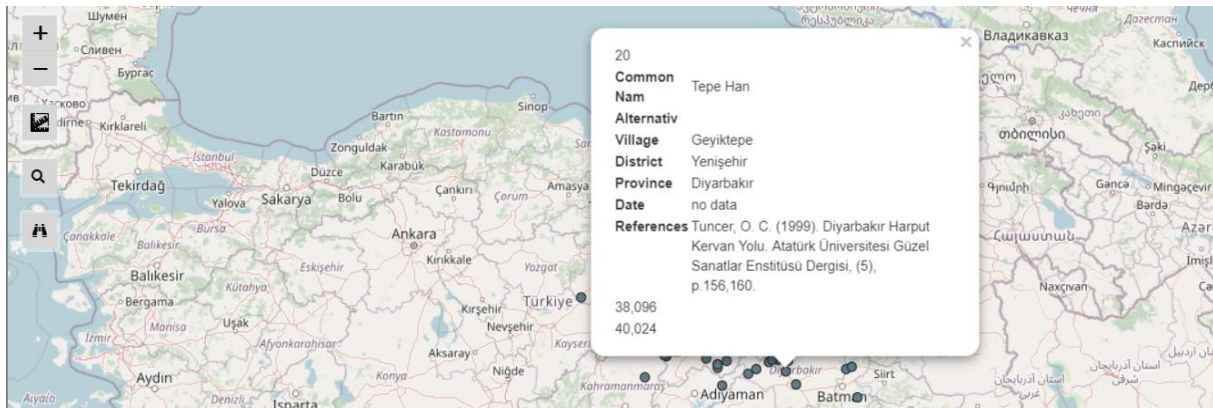


Source: Own elaboration (2022)

3.1. CREATION

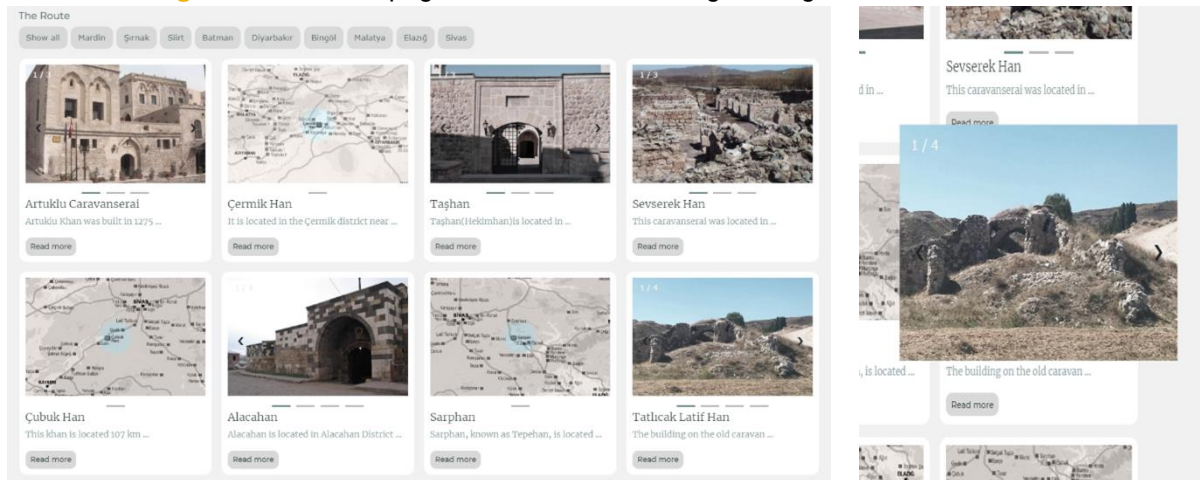
The creation part starts with the collecting and scanning of academic and non-academic printed and digital resources on the Anatolian Seljuk Period Caravanserais. The research and recording parts are the collaborative efforts of a research team, in the scope of Digital Heritage course at ITU. At this phase, the researchers gather information from different sources. The stage aims to form the

background of the study. The researchers compile references coming from different sources, categorized as different levels, based on data source type: Level 1 sources are registered caravanserais in the project area, derived from administrative sources such as the web pages of local municipalities and official institutions. These provide the most accurate and reliable data. References at Level 2 are academically prepared articles, publications, and research theses. Level 3



Source: Own elaboration (2022)

Figure 6 - The web page content and the enlarged image that works with AR



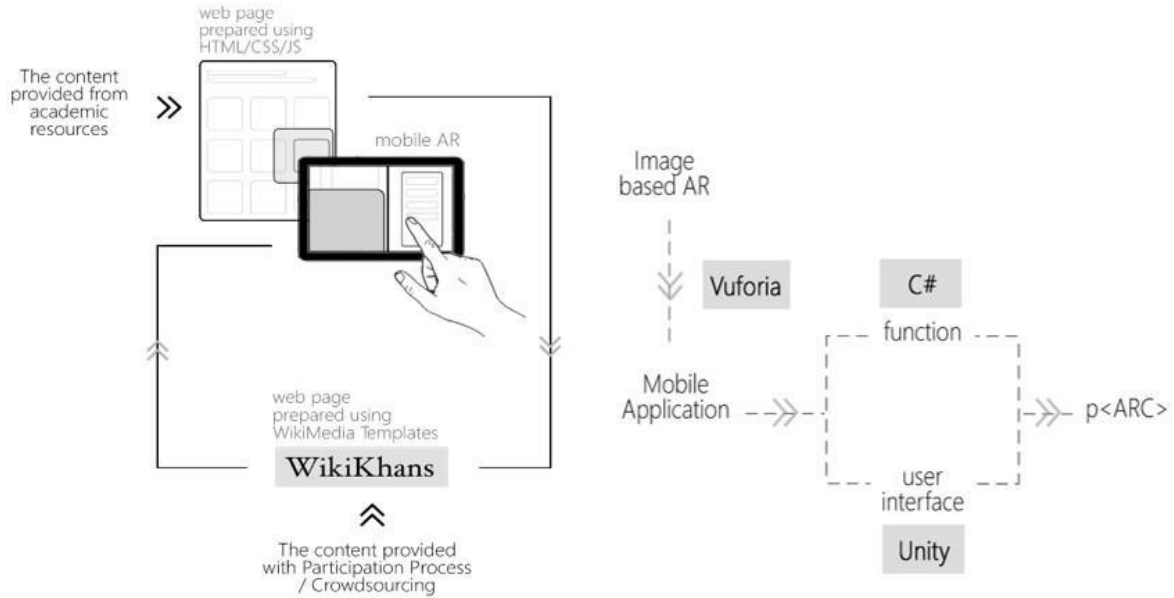
Source: Own elaboration (2022)

4. P<ARC> PROJECT FOR INTERACTIVE DIGITAL ARCHIVING

The challenge in this research is the limited information about the majority of the khans on the selected route. This paper concentrates on the different alternatives for creating archives using digital heritage technologies and aims to employ mixed media -merging virtual and web- to enhance the communication between the user and information. The researchers develop an application, p<ARC>, that stands for the Participatory Augmented Reality of Caravanserais. The p<ARC> app is a web-based application that integrates AR with participatory digital archiving. The app creates a virtual journey between the representative

caravanseraı models, and also a participatory platform that will encourage new researchers to enter data into this digital archive (Figure 7). The researchers will develop a conceptual framework for the participatory platform and its integration into AR-based web content; however, the execution of these stages is not within the scope of this paper. Researchers will develop the further steps of this research. In the AR section, they will develop a mobile application, built on a tablet. The researchers will employ the Unity platform for the interface of the application and generate image-based recognition with Vuforia extension. Figure 7 illustrates the process and flow of the application development.

Figure 7 - The proposed use scenario and application development process



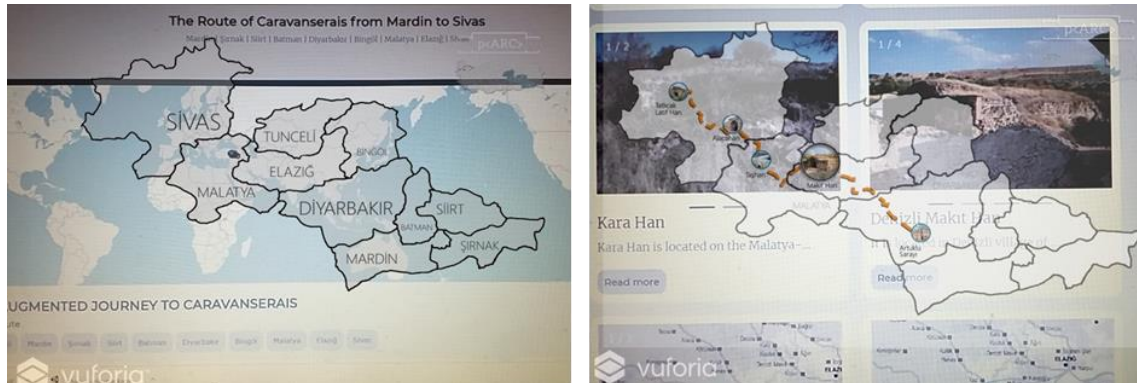
Source: Own elaboration (2022)

4.1. INFORMATION DISSEMINATION WITH AR

The immersive representation of Caravanserais with Augmented Reality has three stages in its current situation. The first stage focuses on the location of the khans on the map to create a virtual route. The second stage focuses on the digital enrichment of a particular virtual khan using academic resources, and the third aims to use crowdsourcing in AR as a virtual information. The first two stages of AR are discussed in this section, as they are implemented within the scope of the p<ARC> application; the virtual information phase, which is still underway with the scenario and design process, is considered as a participation platform in the next section.

The web page does not show the route between the caravanserais based on the distance between them. This route map is not available on the web page, despite the online map provided by QGIS. The information about the khans is fragmented; so, it is difficult to associate the khans with a specific trade route. Therefore, the first part of the application deals with the recognition of the photos in the AR camera's web content and the generation of a route network represented in the AR environment (Figure 8). The application aims to illustrate the virtual route between the khans as part of the process of creating a digital library of the caravanserais. This study attributes the visualization process of the trade route and khans within the information as an augmented journey

Figure 8 - The virtual route between the caravanserais that scanned by AR

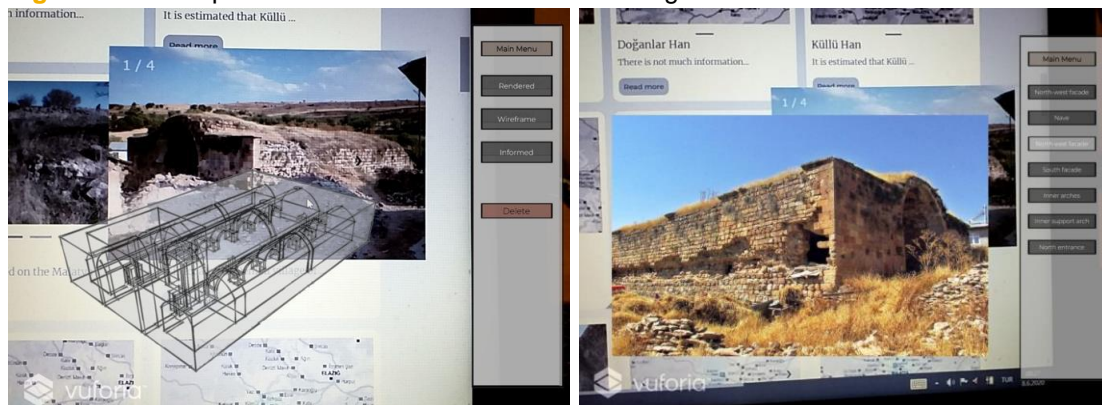


Source: Own elaboration (2022)

The second step of the application concentrates on visual representation of the particular caravanserais in an AR environment based on limited information. Makit Khan is an example of this visual representation. This process is based on information from Şen's research article (2015) about Makit Khan titled 'Keban-Denizli Village Caravanserai (Makit Han).' Based on the descriptions in the article, the researchers generate a simple 3D model. In addition to the representation of this model

in the AR environment, the web page provides an informative text and photo album describing the khan's basic features. At this stage, the researchers develop the application only for Makit Khan, but later this application will be available for each caravanserai. The representation of the model is as a solid model, currently. The options representative models will be enhanced by including Wireframe, X-Ray, or textured models (Figure 9).

Figure 9 - The representative wireframe model and images of Makit Han



Source: Own elaboration (2022)

4.2. PARTICIPATORY PLATFORM FOR DIGITAL ARCHIVING

The researchers establish a wiki site via the Wordpress platform as a basis for a crowdsourcing platform. An information table (infobox) is generated for khans according to Council of Europe Natural and Cultural Heritage Protection Inventory Form guidelines. The template includes general (location, commissioned by), architectural (structure, building elements), and observational information. The actors are the system, users - who voluntarily share information- and the expert -who are responsible for data accuracy. The target group is researchers interested in heritage, within the experts and the institutions responsible for the preservation and registration of the heritage.

The actors of this participatory process are the system, user (participant), and the expert. The user is the participant who volunteers to share information. The expert is responsible for the accuracy and quality of the shared data, the evaluation of the participants' effort, and the

control of the participatory system. The system is the participatory website interface that connects the expert and user as a communicator. The study's target group is the researchers interested in heritage, the experts in reconstruction, and the institutions responsible for the preservation and registration of the buildings. Table 1 presents the use case scenario of the participatory system. Authority and ambiguity are the main challenges of crowdsourcing. The study makes reference obligatory and develops a labelling system to show the credibility level of the sources. The experts will assess the accuracy of the reference and share information. There are three types of references represented by different colours. Level 1 is the formal textual information with academic/ scientific or institutional reference and corresponds to the green label. Level 2 is informal information from the observations; this is non-scientific and corresponds to the yellow label, and level 3 is informal visual information such as images or videos about the khans and corresponds to the red label.

Table 1 - The case scenario of the participatory system

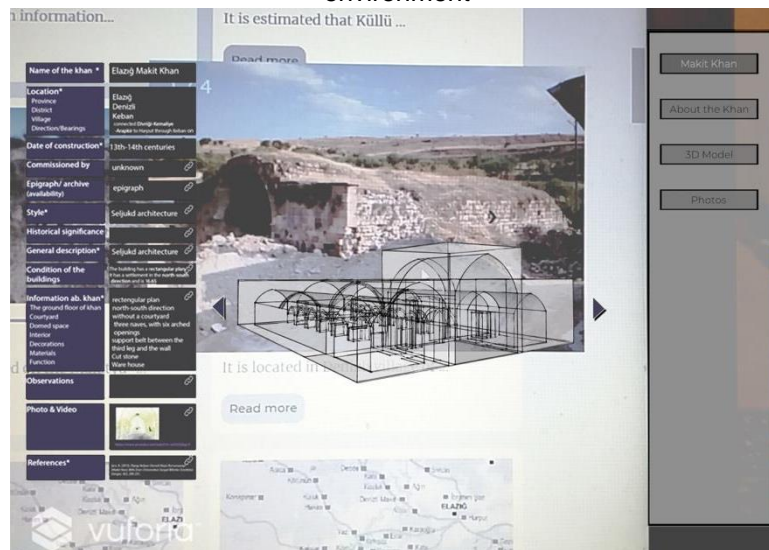
| Steps | Actor | Action Description |
|--------------|--------------|--|
| 1 | User | Check the available information about the selected khans from the website Decide to participate to information sharing |
| 2 | User | Log in to the system as registered participants |
| 3 | System | Open an infobox of Mediawiki template allow user to enter information |
| 4 | User | Add information about the khans into the infobox template |
| 5 | User | Classify the reference level of information according to the information type; Level 1 ; formal textual information with academic/ scientific or institutional reference, Level 2 ; informal textual information from the observations and/or non-scientific reference, Level 3 ; informal visual information such as images or videos about the khans |
| 6 | User | Include any sketches, architectural drawings, or documents about the khans as a file into the system |
| 7 | User | Participate to transcribe the inscription of the khans if it is available |
| 8 | System | Label the levels of references with different colors to inform users about them Level 1 <input type="checkbox"/> green / Level 2 <input type="checkbox"/> yellow / Level 3 <input type="checkbox"/> red label |
| 9 | Expert | Evaluate the accuracy of the information and references, within the architectural drawings and documents |
| 10 | System | Publish the infobox table on the website Reflect the related information onto the augmented image |
| 11 | Expert | Evaluate the participants according to the accuracy and quality of input information and give points to to them as a reward for motivation Publish the ranking of the participants' points (optional to participants) |

Source: Own elaboration (2022)

In the further stages, the study connects the witable to digital caravanserais website via hyperlink. The three ways of generating a witable are the use of Office program, Wikimedia software, or Wordpress interface. As another alternative, the table generator tools can help to generate a table. The witable can also be included in a website via coding manually. The table generators (Url 2) have a quick markup summary for the Wiki table. Once the user enters the information, this tool transforms it into a Wiki table. The generated witable can be directly inserted into the interface of the HTML code resource of the website. First, the user can get information about the khans from the digital caravanserai's website. Then, the users will be directed to a MediaWiki interface via the hyperlink connection, or display the witable to enter

information, if they want to participate. After the experts have completed the evaluation process, the information will be reflected in the augmented image as an information model. The researcher will utilize structured query language (SQL) to create a database and SQL Lite integration into the Unity 3D program to integrate the labelled information into the virtual model. In this way, the researchers aim to generate a virtual information model in the AR environment using the database system's connection. The researchers will design the content and interface of the participatory system; however, the scope of the study does not include the database design and the inclusion of the interactive infobox templates. Figure 10 gives information about the design of the AR environment's information model in the case of Elazig Makit Khan.

Figure 10 - The representative integration of Makit Han model with infobox on the virtual environment



Source: Own elaboration (2022)

5. CONCLUSION

In this study, an information model was proposed for research, recording, and representing caravanserais, which were of great importance for trade routes and cultural flow in the past, but whose structural and social traces disappeared over time. The discussion focused on new media approaches to these caravanserais, located in the eastern and south-eastern regions of Anatolia, were discussed. The previous studies in the literature are about compiling and digitizing data. However, the p<ARC> application differs from these studies because its information model is generated via a participatory process and visualized in an AR environment. Currently, this AR application is based on the routes between caravanserais and representation of the information content for each one. The extension of this study aims to integrate AR application with georeferencing modelling. In the future, the user will be able to navigate the indoor or outdoor space of the khan models through the advanced 3D modelling and user interaction techniques. It is also possible to transfer the modelling to the database created in the study's QGIS phase.

The most promising part of the project is developing a digital archive content with a participatory platform in further stages. This project has the potential to evolve into a crowdsourcing Wiki project in which many

users can enter data. The participatory approach allows opportunities to create an information pool targeting academicians and local people. As a next step, this information model can be integrated into the existing AR application with new data entries. Thus, the representation of this information model could shift from the web content to an interactive virtual environment. In this way, the study sets a precedent for a user interactive virtual archive. Last but not least, this study contributes to digital archiving in the field of digital heritage. The study presents unique approaches to data organization, visualization, and information dissemination in the field of digital archiving. It shows how the current new media technologies can protect heritage values in the emergence, and how to make the process attractive for the public to raise awareness about a particular place. The impact of the study will be towards an increase in place attachment, place identity and place memory. It also has an impact on knowledge generation about the lost heritage attributes. In this regard, this study contributes to the field of placemaking in historical places, creating an increase in awareness for places whose heritage attributes are disappearing or lost.

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THE RELATIONSHIP BETWEEN THE HISTORICAL DEVELOPMENT OF MUSTARD GARDEN SHAN SHUI AND CHINESE TRADITIONAL CULTURE

A RELAÇÃO ENTRE O DESENVOLVIMENTO HISTÓRICO DO JARDIM DE MOSTARDA SHAN SHUI E A CULTURA TRADICIONAL CHINESA

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ABSTRACT

Landscape holds an important position in the entire history of Chinese painting. Since the Wei and Jin Dynasties, there have been many unique Shan shui. Although the characteristics of landscape styles vary in different periods and genres are diverse, the freehand brushwork spirit and artistic conception of traditional Chinese landscapes have always permeated through them. Chinese traditional landscape is a kind of art form with national characteristics and Zeitgeist connotation gradually formed through historical evolution in the process of social development and progress. This paper will start with the development process of mustard landscape and the inheritance of traditional culture, study the impact of mustard landscape on traditional culture, Zeitgeist, industry and self personality, and explore the innovative development path and significance of Chinese contemporary landscape. Relevant studies not only analyzed the reasons why landscape was widely spread in China, but also profoundly revealed the relationship between mustard garden landscape and Chinese traditional culture, and concluded that mustard garden Shan shui not only inherits Chinese culture, but also has a profound impact on Chinese culture and Chinese people's spirit, with solid theoretical research value and historical research value.

Keywords: Chinese Painting; Shan shui; Mustard Garden; Traditional Culture; Inherit

RESUMO

A paisagem ocupa uma posição importante em toda a história da pintura chinesa. Desde as dinastias Wei e Jin, houve muitos Shan shui exclusivos. Embora as características dos estilos paisagísticos variem em diferentes períodos e os gêneros sejam diversos, o espírito da pincelada à mão livre e a concepção artística das paisagens tradicionais chinesas sempre os permearam. A paisagem tradicional chinesa é uma espécie de forma de arte com características nacionais e conotação Zeitgeist formada gradualmente através da evolução histórica no processo de desenvolvimento e progresso social. Este artigo começará com o processo de desenvolvimento da paisagem da mostarda e a herança da cultura tradicional, estudará o impacto da paisagem da mostarda na cultura tradicional, no Zeitgeist, na indústria e na personalidade, e explorará o caminho de desenvolvimento inovador e o significado da paisagem contemporânea chinesa. Estudos relevantes não apenas analisaram as razões pelas quais a paisagem foi amplamente difundida na China, mas também revelaram profundamente a relação entre a paisagem do jardim de mostarda e a cultura tradicional chinesa, e concluíram que o Shan shui do jardim de mostarda não apenas herda a cultura chinesa, mas também tem um profundo impacto sobre Cultura chinesa e espírito do povo chinês, com sólido valor de pesquisa teórica e valor de pesquisa histórica.

Keywords: Pintura Chinesa; Shan Shui; Jardim de Mostarda; Cultura tradicional; Herdar

1. INTRODUCTION

China's Shan shui occupies a significant position in the history of Chinese painting. In

the process of development, Chinese Shan Shui has summed up a wealth of painting theories and various French styles. It reflects

the keen observation, understanding and creation of the landscape painters of past dynasties for "nature." Many painting theories, painting theories and French styles are the correct methods and achievements that have been tested by history and are still the compulsory road for beginners of Shan shui up to now (Hu C L, 1994) because of the mature French style. Make Chinese Shan Shui one of the most accessible paintings in the world.

As a mature form of painting, Chinese traditional Shan Shui naturally formed a very mature technical system in the long-term development process. The formation of this system is a long-term accumulation of many conventional landscape painters and critics (Zhao Y. H., 2020; Bolewski C., 2008). Taking "Biography of Mustard Garden Painting" (Episode 1: Landscape) as an example, this includes some beautiful

landscape and pastoral scenery. They are not only the pursuit of beautiful things but also an expression of beautiful things, as well as the depiction and teaching of landscapes (Lagoe R.,1995). Figure 1 shows several representative Shan shui of the landscape in the first episode of the mustard garden painting biography. The left picture in Figure 1 is the mountain in the landscape painting, which specifically describes how the mountain in the landscape painting is outlined. The right image in Figure 1 shows Qi Baishi's understanding of the trees in the landscape painting and outlines the way the trees in the landscape painting are outlined. In the middle of Figure 1 is the outline of the pastoral landscape scenery by later generations according to the left and right pictures; many of them can see the painters' understanding of Shan Shui and also express the painters' inheritance of Chinese traditional culture (Han X.,2014).

Figure 1 - Shan shui of Mustard Garden



Source: https://graph.baidu.com/s?card_key=&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&f=all&isLogoShow=1&session_id=8162772615283248426&sign=1267b5eff5b2e7f56f84e01691395656&tpl_from=pc

The overall study of tree and stone painting in Chinese traditional landscape painting is conducive to a deeper understanding of the aesthetic concept of Chinese traditional art and better expression of the inheritance concept of Chinese traditional culture (Bennett S., 2011). Due to the fact that this study can be conducted from multiple perspectives, it has considerable extensibility. As far as tree and stone painting itself is concerned, the changes in techniques and expressions during its development can be extended to the history of the development of Chinese painting techniques and the history of changes in the aesthetic interest of Chinese painting (Xiao L., 2010). It can also study the Abstraction process of tree and

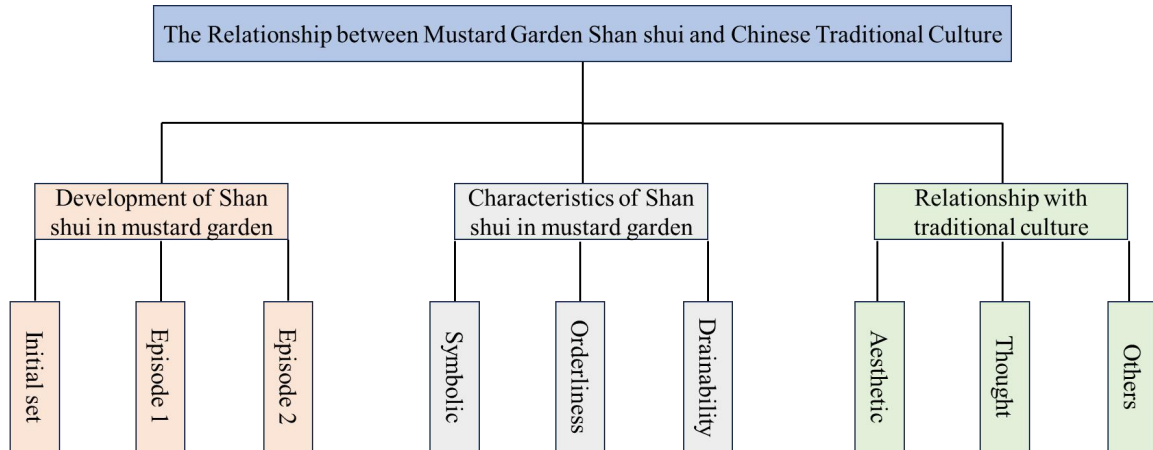
stone in Chinese traditional landscape painting, analyze the unique "Abstraction" law of Chinese traditional painting using western art theory, and specifically explore the similarities and differences between Chinese and western painting concepts (Yani D., 2011).

Overall, research on this topic is currently relatively scarce, and most studies remain in a single literature. The research on the interaction between Chinese traditional mustard garden Shan shui and traditional culture is insufficient. Therefore, the research prospect of the current topic has some room for expansion. Therefore, this paper will carry out the research on this topic according to

the framework shown in Figure 2. First, it will briefly introduce the development process of mustard garden, then analyze its characteristics, and finally combine its process with the impact of Chinese traditional culture. Based on this research path, with

sufficient research work, good research results can be achieved, with considerable potential for deepening, and there is a certain degree of complementarity with previous research.

Figure 2 - Research Path of the Relationship between the Historical Development of Mustard Garden Shan shui and Chinese Traditional Culture



2. DEVELOPMENT COURSE AND CHARACTERISTICS OF SHAN SHUI IN MUSTARD GARDEN

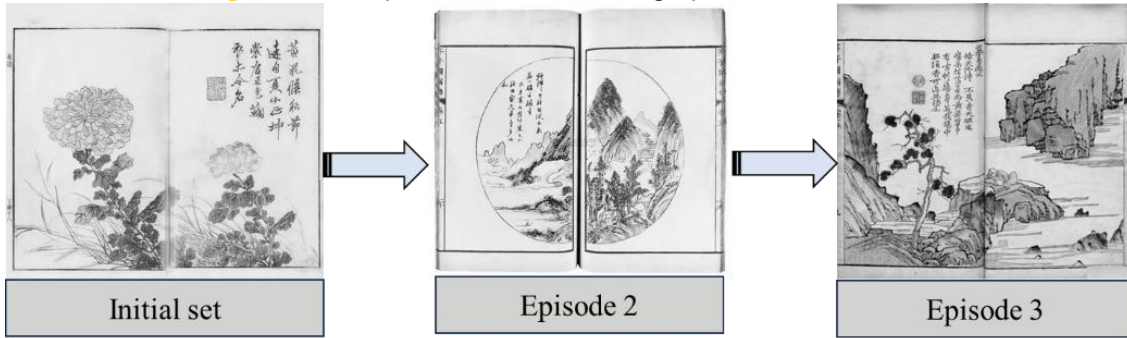
The Development history of mustard garden Shan shui

The first collection of "Biography of Mustard Garden Painting" is the pinnacle of ancient Chinese painting. Among them, Shan shui was added by Wang Gai of the Qing Dynasty according to Li Changheng's apprentice paintings of the Ming Dynasty. The book contains theoretical articles on painting and coloring. This article lists and explains the painting techniques of ancient masters on different tree species in nature and the different shapes of mountains and stones, and selects dozens of works imitated by masters as illustrations. It is a necessary

textbook for beginners to learn Chinese painting techniques, such as pen, shape and composition.

The "Biography of Mustard Garden Painting" is divided into three episodes as shown in Figure 2, namely "The First Collection", "The Second Collection", and "The Third Collection". Among them, "The First Collection" consists of five volumes and is edited by Wang Gai. "The First Collection" not only has rich content, but also includes many contents such as a brief introduction to painting, tree genealogy, and stone genealogy, which is very original. The content and influence of the Plum Orchid, Bamboo Chrysanthemum and Flower Feather Genealogy in "Second Episode" and "Third Episode" are slightly inferior to those in "First Episode".

Figure 3 - Complete Collection of "Biographies of Mustard Garden"



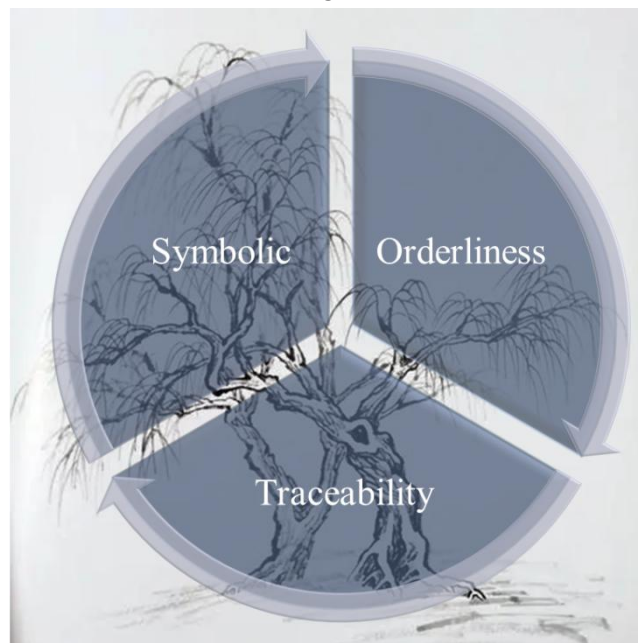
Source: https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms1.baidu.com%2Fit%2Fu%3D3329956780,797367855%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D551%26h%3D500&index=2&inspire=general_pc&next=2&originSign=12699be6eec04f369c11201691395859&page=1&render_type=carousel&session_id=10404217496715923053&shituToken=1e50ec&sign=12699be6eec04f369c11201691395859&srcp=crs_pc_similar&tpl_from=pc

Characteristics of Mustard Garden Shan shui

Seen from the schema of the three stages of development of the "Biography of Mustard Garden Painting", the most intuitive feeling of the Mustard Garden Shan shui is that, whether it is the "First Collection", "Second Collection" or "Third Collection", almost all of Almost all images are depicted in the form of lines. These lines can not only represent the

structural relationship of objects, but also an important part of Shan shui(Hu C L, 1994). Their combination is regular and concise. In these solidified images, their features can be roughly summarized into three categories: symbolism, orderliness, and traceability. Different characteristics not only represent different characteristics of Shan shui, but also show great commonness and relevance, as shown in Figure 4.

Figure 4 - Correlation between Different Characteristics of Shan shui in Mustard Garden



Mustard Garden Shan shui is Very Symbolic
In the mustard garden landscape paintings, their pictures are very symbolic. Different

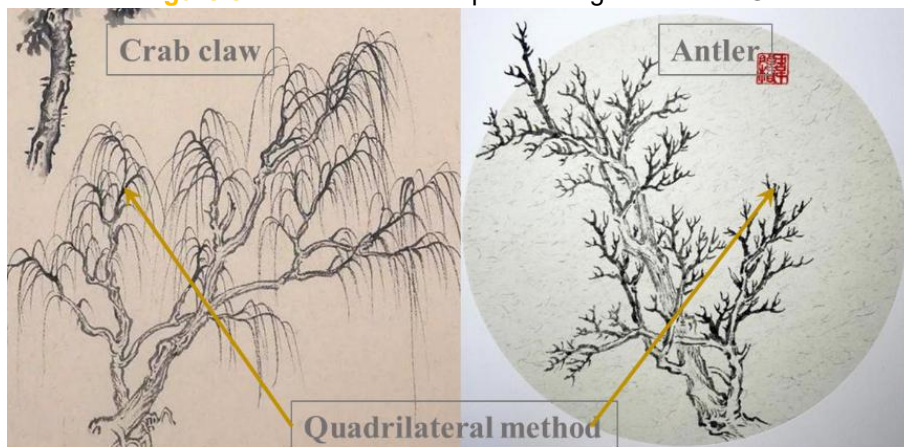
symbols often represent different species and have specific representativeness. For example, the lines of trees in the mustard garden landscape paintings are often

different from the lines of water and mountains in the landscape paintings. They are often unique in both creation and sketching.

Take the tree in the landscape painting of Mustard Garden in Figure 5 as an example. The trees in the landscape painting can be divided into near and far, and also have different categories. From the "Four Branches Method of Drawing Trees" to the "Cloud Forest Tree Method" in the "Tree Manual", almost all of them are based on the practice of mid range and close range trees. It is a near tree and requires relatively rich representation. There are two descriptions of branching: "deer antlers" and "crab claws". The former represents an upward growing branch, while the latter represents the opposite. There are also many types of leaves, mainly divided into two categories: point leaves and clip leaves, used to represent various types of leaves (Novak B, 2023). The categories of "Jie Zi Dian", "Ge Zi Dian", and "Cunninghamia lanceolata Dian" can represent tree species with medium-

sized leaves and downward growth, such as camphor trees. The "Rat Feet", "Plum Blossom", "Chrysanthemum", "Zansan" and their variants "Zansanwu" belong to the same category, which can represent tree species with smaller leaves and upward growth. The visual appearances of the two types of "hanging vine" (front), "pointed", "broken pen", "hanging leaf" and "hanging head", "flat head", and "raised head" are exactly opposite in one vertical and one horizontal direction. The former can represent tree species with relatively slender and hanging leaves; The latter can replace tree species with more transverse branches and lush leaves. It can be seen that in the mustard garden landscape painting, the lines have full characteristics. The lines drawn in different ways often have their unique characteristics, and the corresponding characteristics in landscape painting are often different. It can also be seen from Figure 5 that the above methods are commonly used for Shan shui, and the methods are also commonly used for depicting different trees.

Figure 5 - Trees in Landscape Painting of Mustard Garden



Source: https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms2.baidu.com%2Fit%2Fu%3D2095723912,1265727942%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D486%26h%3D500&index=4&inspire=general_pc&next=2&originSign=126af31148c447574e69801691395920&page=2&render_type=carousel&session_id=3449150020424157131&shituToken=d13060&sign=126af31148c447574e69801691395920&srcp=crs_pc_similar&tpl_from=pc

The Order of Shan shui in Mustard Garden is Very Strong

The first is the internal order of the pattern, which starts from the perspective of "form". Its order and rules are based on the standard of conforming to natural laws. Furthermore, it is the order of emotional expression, which belongs to the category of "gods". Emotions have no order to speak of, but when they are expressed through a fixed channel, they are constrained by that channel and thus have order.

This order can be mainly analyzed from two perspectives: first, the order within the pattern, which is from the perspective of

"shape". For example, in Figure 6, between different trees, although the tree varieties in the landscape painting are different, the two pictures are from different painters, but after the painter has sketched out, both pictures can vividly describe the meaning he wants to express, and their figures also show the style and features of trees. This is the order expressed in the landscape paintings of the mustard garden. Its order and rules are based on the standard of conforming to natural laws. Furthermore, it is the order of emotional expression, which belongs to the category of "gods". Emotions have no order to speak of, but when they are expressed through a fixed channel, they are constrained by that channel and thus have order.

Figure 6 - Tree of Shan shui in Mustard Garden



Source: https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms0.baidu.com%2Fit%2Fu%3D2377180815,1024235596%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D353%26h%3D500&index=3&inspire=general_pc&next=2&originSign=126b1512e51af895f8c8301691395960&page=1&render_type=carousel&session_id=18413572128456678465&shituToken=912c94&sign=126b1512e51af895f8c8301691395960&srcp=crs_pc_similar&tpl_from=pc

High Paintability of Mustard Garden Shan shui

Order represents rules, while drawing reflects individuality. Observing rules and showcasing personality seem to be two contradictory things. But as discussed in the previous chapter, the program is a harmonious presentation of "form and spirit". It unifies the "form" with relatively strict rules and the "god" that reflects one's own feelings. In addition to the Dwifungsi of the line itself, we can see the unity of rules and personality in the specific application. On the contrary, in fact,

this is to give more space for pen and ink to play, that is to say, the paintability here - the characteristics of the image of mustard garden Shan shui when it is painted on paper through pen and ink.

The use of a pen can lead to changes in dryness, wetness, density, and lightness, in which the lines present different textures. For example, in the left figure of Figure 7, the lines drawn by the dry brush are often rough, appearing old and vigorous. The wetter pen in the right image of Figure 7 is relatively easier to draw smooth lines, showing a

delicate and delicate appearance. Lines with

different textures are suitable for different objects.

Figure 7 - Mountain of Shan shui in Mustard Garden



Source: https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms2.baidu.com%2Fit%2Fu%3D142691205,2613607498%26fm%3D253%26app%3D138%26f%3DJPEG%3Fw%3D505%26h%3D500&index=1&inspire=general_pc&next=2&originSign=126292f9bcb56161bd1be01691396070&page=1&render_type=carousel&session_id=6381664969622197713&shituToken=08f124&sign=126292f9bcb56161bd1be01691396070&srpc=crs_pc_similar&tpl_from=pc

The use of a pen can also have changes in speed and side to side, which present the painter's temperament. Painters choose matching lines based on their own understanding of nature, but their selection range depends on their own painting skills and usage habits of tools. This means that the final presentation of the lines is a comprehensive presentation of the artist's own personality. The difference between Ni Zan and Wu Zhen, who often use side forwards in stone and mountain paintings, immediately became apparent. The so-called pen and ink temperament refers to the

"temperament" within the "pen and ink". That is, the "meaning" of the "writer" of the painting (De-Dong Z, 2010).

The "Biography of Mustard Garden" provides a very specific paradigm for the first form, but there are relatively few textual prompts for the second form used for specific presentation. It can be said that the completeness of the first form leaves great space for the second form. That is to say, the completeness of "form" leaves great space for the expression of "god". The paintability of mustard garden Shan shui is reflected here.

3. THE RELATIONSHIP BETWEEN MUSTARD GARDEN SHAN SHUI AND CHINESE TRADITIONAL CULTURE

The In different historical stages, the requirements of Chinese traditional painting for realism have changed many times, including the requirements for mustard garden Shan shui. At different historical stages, the Shan shui of Mustard Garden also has a profound impact on Chinese traditional culture, which is mainly reflected in the following aspects.

Interaction between Shan shui in Mustard Garden and Aesthetic Taste of Chinese Traditional Culture

The aesthetic taste of traditional Chinese painting reflected in "Biography of Mustard Garden Painting" is a "beauty" beyond painting techniques (Yani D, 2011). Its

essence is the exploration of the painter's own spirit. Pen and ink are a way to showcase an artist's personality. The formation of this aesthetic consciousness is deeply related to the way the Chinese cultural system perceives the world and itself. This mutual influence of aesthetics began in the Qin Dynasty, and China entered a period of unified power ruled by emperors. This kind of unified political ideology was reflected in landscape painting, which was greatly reflected by later painters when they painted. The first collection of Mustard Garden described the paintings with this unified ideology, and the paintings depicting the unified ideology were fed back to the people watching the paintings again, so this kind of interactive ideology was consolidated and deeply reflected in all dynasties.

The Influence of Chinese Traditional Culture on the Creation of Mustard Garden Shan shui

In China's painting, the artistic theory and aesthetic charm of Shan shui determine that Chinese Shan shui itself is not a simple form of painting. The cultural heritage and aesthetic orientation contained in landscape painting, and the influence of the thoughts of "Confucianism, Buddhism, and Taoism" on Chinese Shan shui all have this distinctive

trace. With the passage of time, the changes of painters' aesthetic tastes and the enrichment of techniques, the creation of Chinese Shan shui shows a meaningful and traceable inheritance track; The influence of "Confucianism, Buddhism and Taoism" on it is also in different fields and categories. Because of this, Chinese Shan shui shows a strong possibility of life and continued development (Figure 8).

Figure 8 - The Relationship between Chinese Traditional Culture and Shan shui



Source: https://graph.baidu.com/pcpage/similar?carousel=503&entrance=GENERAL&extUiData%5BisLogoShow%5D=1&image=http%3A%2F%2Fmms0.baidu.com%2Fit%2Fu%3D2088399908,1141027709%26fm%3D253%26app%3D120%26f%3DJPEG%3Fw%3D500%26h%3D879&index=4&inspire=general_pc&next=2&originSign=126bc7a8511ad80dded4201691403026&page=3&render_type=carousel&session_id=6125820351004335857&shituToken=5a44af&sign=126bc7a8511ad80dded4201691403026&srpc=crs_pc_similar&tpl_from=pc

The Influence of Confucianism on Shan shui in Mustard Garden

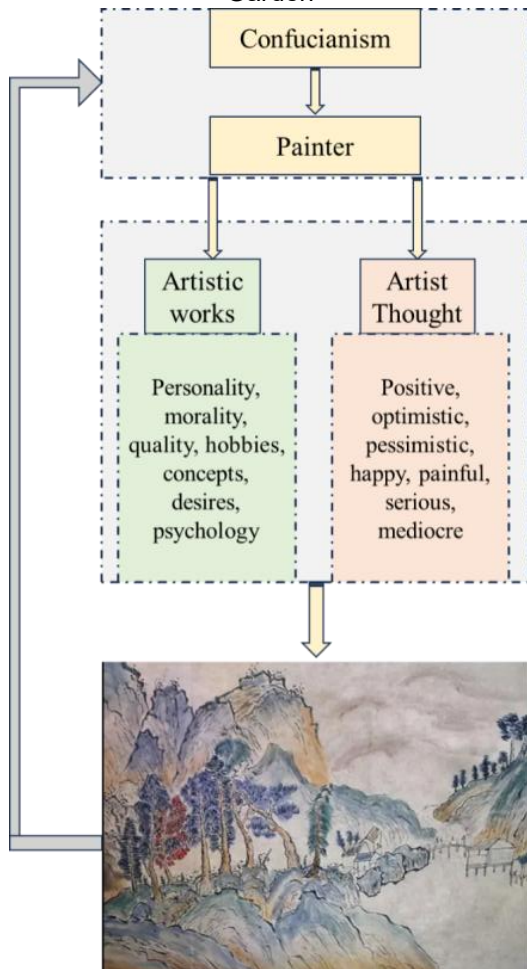
In China's traditional culture, Confucianism has the most serious impact on the mustard garden Shan shui (Neville, 2003; Bol, 2008; Stalnaker, 2010; Yum, 1988; Bai, 2021). Its impact is mainly reflected in two aspects, the first is the impact of Confucianism on the character of the painter, the second is the impact on the objects depicted by the painter. The specific impact path is shown in Figure 9.

Confucianism's preference for natural landscapes places greater emphasis on the connection between the beauty of landscapes and people's personality cultivation and moral psychology. Things in

nature exhibit similar internal qualities, which is why there are different selection criteria for preferences for natural landscapes. Under the influence of this traditional concept, Chinese Shan shui was influenced by the Confucian thought of "knowing that pine and cypress wither after cold". Painters used trees to set off the main scenery of mountains and rocks, but there are also many painters who use trees as the theme scenery of the screen. In the Tang Dynasty, landscape painters such as Bi Rong and Wang Mo took pine trees as the theme of their paintings. Under the influence of Confucianism, many painters have further elevated their life horizons and set their artistic horizons on the heavens, earth,

mountains, and rivers, without unrealistic feats of immortality, but with a consistent aspiration to pay attention to the real society.

Figure. 9 - The Influence of Confucianism on Shan shui in Mustard Garden



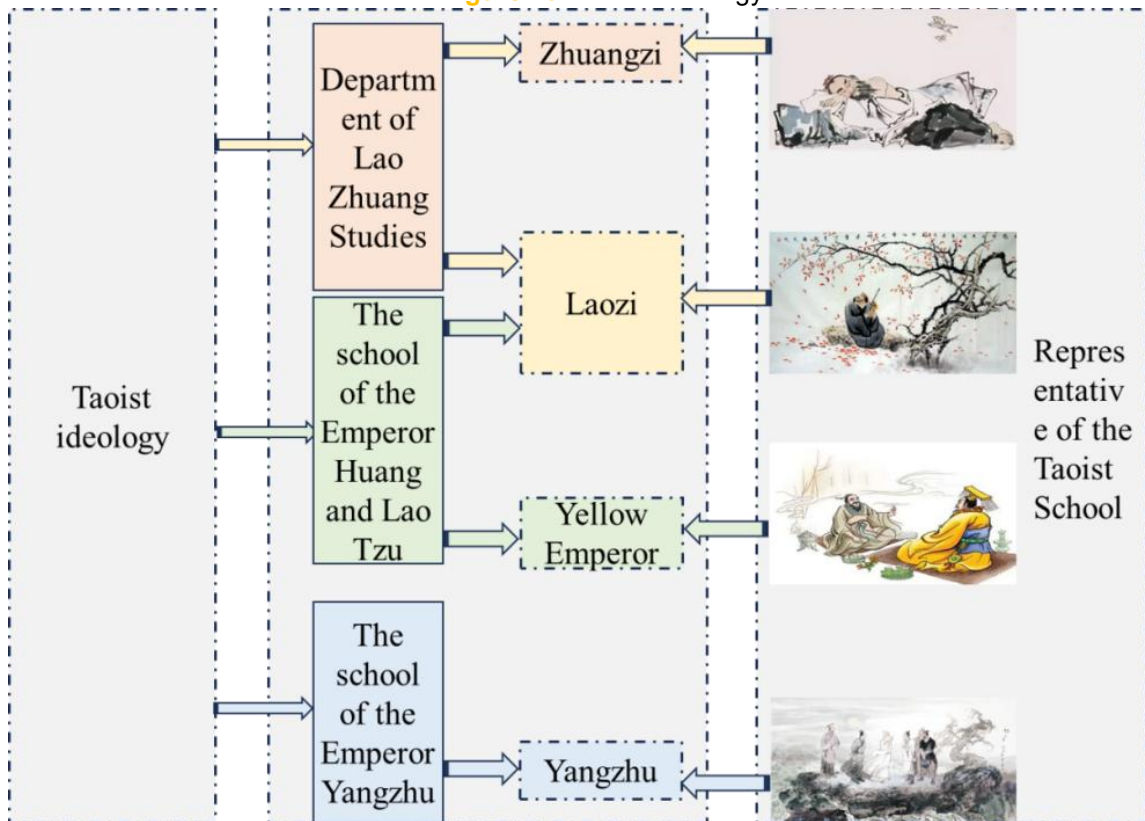
The Confucian philosophy of life is proactive, which determines that the views of nature and society also serve the rational realization of life and the attainment of the realm of life. Therefore, the aesthetic concept of Confucianism is a form of thought that places more emphasis on social beauty and disdains natural beauty. In the concept of Confucianism, "beauty" and "goodness" are not completely separated. If people follow this view to appreciate Shan shui, it will be the best, because in this way it can carry out

all the artistic standards and aesthetic practices of Confucianism according to the principle of the combination of beauty and goodness, ethics first. Often, the yearning and pursuit of nature of Chinese Shan shui can not be separated from the personality cultivation of painters. What they pursue is a quiet and peaceful artistic interest. Their own inner desire is to get close to nature, return to nature, and show in the aesthetic taste, they pursue the artistic realm of nature without modification, which is the same as their life realm and artistic realm.

The influence of Taoism on the Shan shui of mustard garden

Taoism has gone through several generations of development, and has gone through several main stages as shown in Figure 10, represented by Laozi and Zhuangzi, respectively; The Yellow Emperor and Laozi as representatives of the Huang Lao Thought; As well as the Yang Zhu ideology represented by Yang Zhu, there are not only similarities but also differences among the representatives (Lach, D, 1993). Among them, under the influence of Laozi's Taoism, Chinese Shan shui shows individuality from the beginning. Taoist ideology is also an important component of traditional Chinese culture, mainly represented by the ideas of Laozi and Zhuangzi. The core of Laozi's thought is "Dao", which means "Dao generates one, one generates two, two generates three, and three generates all things". The aesthetic expression of Laozi's "Tao" is a kind of implicit, remote and hazy beauty, which is reflected in the infinite vitality of Shan shui. Everything is based on "one", so there is also the view of Qing Dynasty painter Shi Tao that "one painting" is essential. In fact, Taoism is a speculative relationship between existence and non existence, reality and emptiness, and traditional Chinese painting also exists in such a speculative state. The aesthetic images embodied in landscape paintings have permeated Taoism.

Figure 10 - Taoist Ideology



As the successor of Laozi's thought, Zhuangzi's attitude towards life and aesthetic feelings affect the trend of Chinese traditional Shan shui. In Chuang Tzu's world, the integration of life and death, Unity of Heaven and humanity, the standard of right and wrong is no longer absolute, the boundary between beauty and ugliness is not so clear, people pursue nature, simplicity, and only spiritual freedom is eternal. In the author's opinion, the highest realm of Chinese traditional literature and art is nothing more than Unity of Heaven and humanity, which is also the center of Zhuangzi's aesthetic thought (Sullivan, M , 2012).

In fact, the development of Chinese Shan shui is mainly based on the context of one or two days. One is exquisite and elegant green landscape, the other is simple and indifferent ink landscape. For example, Gu Kaizhi, Tang Dynasty painters Li Sixun, Li Zhaodao, etc. are all representatives of green landscape. The ink and wash landscape gradually began to emerge, becoming the style of painting pursued by literati. After five dynasties, two Song Dynasty and Yuan Dynasty, it has formed a fairly complete system of painting

and theory, so ink and wash painting has become the main line of landscape painting, which also fully shows that Shan shui is inseparable from Taoism.

The Influence of Buddhism on Shan shui in Mustard Garden

We can also call it Buddhist thought. As an external sect, Buddhism has entered China and gained widespread fluency and people's faith, which is inseparable from its inherent ideological essence. In Buddhist culture, Zen thought has promoted the development of Shan shui. The feeling and experience of Zen Buddhism towards all things in the universe and life is called "epiphany". The essence of Zen can be called a life experience. It comes from life and is an "epiphany" of long-term life. It is not constrained by knowledge and is a special way of transforming the mysterious and abstract universe into a simple spiritual understanding. Zen is not bound by secular constraints, symbolizing the freedom of the soul, which precisely provides an infinite space for painters to fully unleash their subjective creativity.

The essence of Buddhism has formed an inextricable mystery with the relationship between mountains and rivers in China. As early as in our ancient temples, many monks are the ancestors of China's famous landscape painters, and have also opened up a new style of Shan shui with different styles and characteristics. Like the four monks, the characteristics of landscape painting can not be surpassed by modern people. As the literati ecological environment of Shan shui, monks also provide them with a pure land of dust shielding, calm and enlightenment; The unique cultural quality and aesthetic perspective of monks also have an impact on the development of landscape culture. In the early days of the formation of Shan shui, whether literati painters or ordinary street painters, the aesthetic outlook of Buddhism has an impact. In terms of the development trend of Shan shui in China, it is inextricably linked with the spirit of Buddhism.

In a word, no matter what ideology, as a spiritual need and cultural symbol, Chinese Shan shui, which represents Chinese traditional culture, should be inherited and developed to a greater extent in a deeper sense. From the perspective of improving public cultural literacy, special attention should be paid to the role of school education, strengthening the inheritance and development of traditional calligraphy and painting culture, and more comprehensively improving the cultural literacy of the nation. On the other hand, inheritance and development are social needs, and it is the responsibility of all of us to attach importance to development, accumulate a strong cultural awareness, strengthen cultural confidence, and create the comprehensive glory of the Chinese nation.

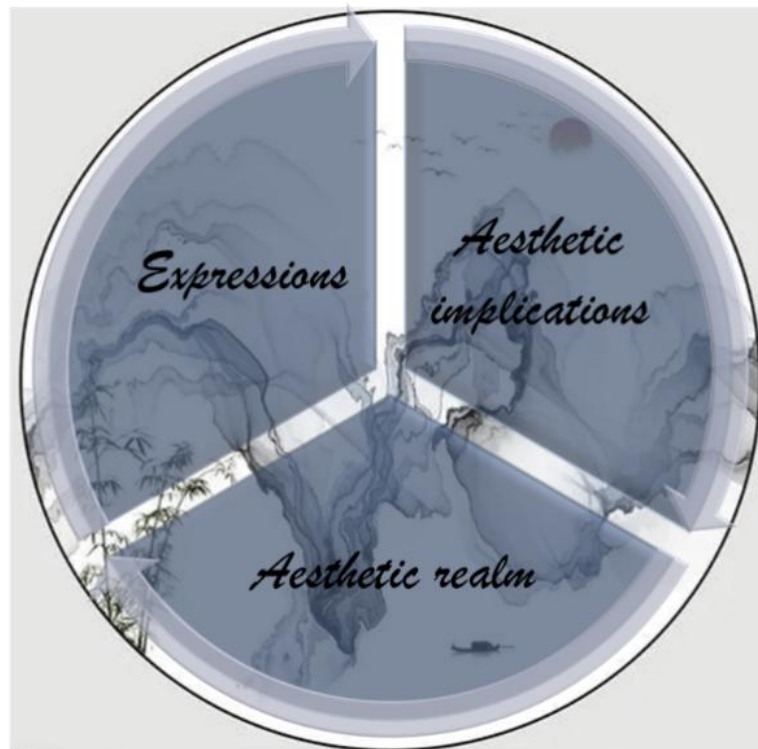
The Influence of Mustard Garden Shan shui on Calligraphy

When the ancients created Shan shui, most of the creation tools used brush, which was also an important tool for writing. Therefore, there was often a big difference between the

style of Shan shui painters and the style of traditional calligraphers, which was reflected in the style of writing. As a result, the homology between Chinese Shan shui and calligraphy is consistent with the argument of using calligraphy as painting. In the long historical process, calligraphy and Shan shui have gradually evolved into an art form with national style, and become an art category with unique Chinese national characteristics. Shan shui is one of the important types of painting in our country, which is closely related to calligraphy. The lines in calligraphy provide a reference for the artistic technique of line modeling of Shan shui. At the same time, the spirit and lyric features contained in calligraphy also provide inspiration for the aesthetic ideas in landscape painting. But ultimately, the forms of these two art categories are different. After the concept of bone technique and pen use was put forward, China's Shan shui began to pay attention to the application of pen strength. Modern calligraphers and painters directly applied calligraphy to the creation of Shan shui, which fully proved the homogeneity and symbiosis between the two art forms. The characteristics of this symbiosis mainly stem from the pursuit of the realm in calligraphy and painting art, as well as the particularity in tool use.

The combination of the pursuit of artistic conception and the particularity of tool use is the brushwork of ancient calligraphers and painters, which is a key element of traditional Chinese painting. The importance of brushwork depends on the nature of the brush itself. Exploring and summarizing the methods of using brushes is a long-term and slow process. In this long-term interaction, the influence of Chinese mustard garden Shan shui on Chinese traditional culture and the influence of traditional culture on mustard garden Shan shui are becoming deeper and deeper, which are mainly reflected in their respective forms of expression, aesthetic realm and aesthetic implication. The interaction relationship is shown in Figure 11

Figure 11 - Interaction between Shan shui and Calligraphy in Mustard Garden

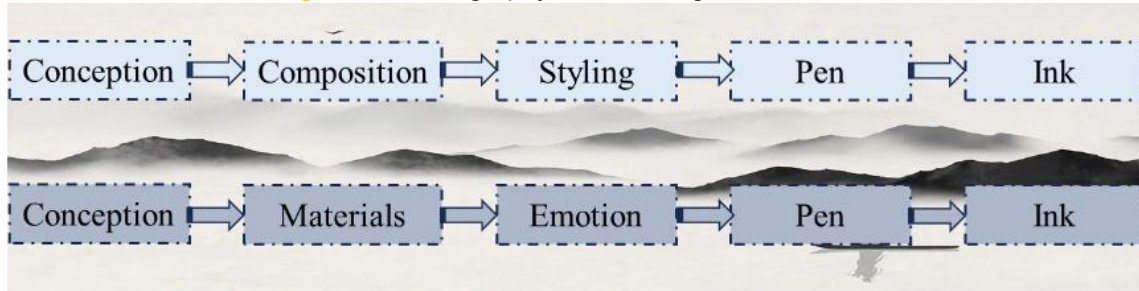


Inheritance and Development of Chinese Traditional Culture by Mustard Garden Shan shui

From the perspective of the development of Shan shui in China, whether it is the change of dynasties or the passage of time, the development of culture and art will not stop. From the formation of Chinese Shan shui in the Wei, Jin, Northern and Southern dynasties to the modern opium war in China, China ended the feudal social system of more than 2000 years. The development of Shan shui is also moving forward in the long twists and turns, as is the case of Shan shui in the mustard garden. Due to the turmoil of war and social changes, landscape painting has also gone into silence. As far as Shan shui in the Ming Dynasty is concerned, the content of painting includes conception, composition, modeling, brush and ink as shown in Figure 12. And modeling can be divided into pictographic, texturing, rendering and many other means, so if you want to become a landscape painter with certain attainments, you must skillfully master various painting techniques, which is also a

very difficult thing. As literati painters, they must also possess the above conditions and possess various expressive techniques in the painting process, which are not commonly known as graffiti techniques. For literati, they not only possess the necessary means of expression for painters, but also possess their cultural heritage. Therefore, literati's paintings are not like the works of ordinary painters, but rather have the flavor of literati and the inherent cultural heritage of literati, which is known as "literati paintings". In the landscape painting at the end of the Ming Dynasty, under the influence of the so-called literati painting, the painting world also became a place to hide evil and incriminate. With the change of dynasties, the establishment of the Qing Dynasty, when the Later Jin Dynasty came to dominate the Central Plains, literati painting also began a new turn in the new era. Emperor Kangxi and Emperor Qianlong of the Qing Dynasty not only loved Shan shui, but also were good at painting Shan shui. Therefore, with the support of the two emperors, Shan shui in the early Qing Dynasty slowly began to rise.

Figure 12 - Calligraphy and Painting Creation Process



It can be seen that China's mustard garden Shan shui can become a thick ink in the history of Chinese painting, not only because of its exquisite paintings, but also an indispensable part of the landscape Theory of painting in the history of China's Theory of painting. In a nutshell, painting theory means that the ancestors were able to make a systematic and true summary of a series of ideological practices in Shan shui creation through their own continuous practice and ideological changes. Painting theory also enables future generations to have a reference to theoretical written knowledge in the creation of Shan shui, which can enable

4. CONCLUSION

Today, the development of Shan shui in mustard garden is still closely centered on the concern and exploration of nature. The highest aesthetic ideal built in the system of mustard garden Shan shui is also the dialogue, exchange and integration between the creative subject and the natural object. Even today, this spiritual detachment has always affected the aesthetic orientation of modern Chinese people, and the philosophical discussion around the relationship between man and nature will also affect the creation and development of Shan shui in the future.

In the development process of Shan shui in mustard garden, the unique ink flavor and image expression of landscape, as well as the expression of Chinese traditional culture between inside and outside the painting, make it always in a unique position in the forest of Chinese painting in the development of Chinese painting. Today, the economic prosperity and cultural prosperity are the new era of Shan shui represented by mustard garden Shan shui, Many of these painters integrate the Chinese and Western cultures,

future generations to learn less about mistakes and shortcomings that were ignored by previous generations, At the same time, the mustard garden Shan shui, by absorbing modern thinking and modern culture, is also making progress in inheritance and carrying forward Chinese culture in inheritance. Therefore, he not only carries painting, but also carries our traditional culture. It is the so-called poetry in painting and painting in poetry that describes the inheritance and development of our traditional culture by paintings like Shan shui in the mustard garden.

learn from both the past and the future, and lead the development of Shan shui into the trend of the development of the times, making China's Shan shui enter a new era.

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FROM “EXHIBITION” TO “LABORATORY”: RETHINKING CURATORIAL PRACTICES THROUGH A DIGITAL EXPERIMENTAL PROJECT. THE CASE STUDY OF #DOLOMITESMUSEUM - LABORATORY OF STORIES

DE "EXPOSIÇÃO" A "LABORATÓRIO": REPENSAR AS PRÁTICAS CURATORIAIS ATRAVÉS DE UM PROJETO EXPERIMENTAL DIGITAL. O ESTUDO DE CASO DE #DOLOMITESMUSEUM - LABORATÓRIO DE HISTÓRIAS

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ABSTRACT

Digital curation is one of the most experimental areas of museum practice introduced by the digital revolution. A whole new generation of cultural experiences are emerging from the interaction with online spaces and social media platforms, encouraging museums to explore new curatorial approaches. In this paper, we will show how a digital experimental project led to the rethinking of the exhibition format into a more collaborative, interdisciplinary and laboratory approach to museum curation. The case study analysed is Laboratory of Stories, a dynamic participatory archive which was co-designed with a vibrant community of heritage professionals, local communities, and lovers of the Dolomites during a three-year project. An evaluation study combining different qualitative and quantitative methods was implemented to explore the nature of this curatorial practice. A series of key findings emerged from the study: the introduction of new narrative styles and interdisciplinary perspectives; the involvement of different communities in the curatorial process; the shift from a tangible, object-based, to a more intangible, open, and dialogic interpretation of heritage and of knowledge making. The findings show how the 'laboratory' metaphor can help museums to embrace the challenges of a participatory, post-digital society, suggesting a novel approach where the co-creation of narratives is at the heart of the curatorial practice.

Keywords: Digital Curation, Digital Storytelling, Collaborative Design, Digital Heritage, Community Stories

RESUMO

A curadoria digital é uma das áreas mais experimentais da prática museológica introduzida pela revolução digital. Toda uma nova geração de experiências culturais está a emergir da interação com espaços em linha e plataformas de comunicação social, encorajando os museus a explorar novas abordagens curatoriais. Neste artigo, mostraremos como um projeto experimental digital levou a repensar o formato da exposição numa abordagem mais colaborativa, interdisciplinar e laboratorial da curadoria de museus. O estudo de caso analisado é Laboratory of Stories, um arquivo participativo dinâmico que foi co-desenhado com uma comunidade vibrante de profissionais do património, comunidades locais e amantes das Dolomitas durante um projeto de três anos. Foi implementado um estudo de avaliação que combina diferentes métodos qualitativos e quantitativos para explorar a natureza desta prática curatorial. Do estudo surgiu uma série de conclusões-chave: a introdução de novos estilos narrativos e perspectivas interdisciplinares; o envolvimento de diferentes comunidades no processo curatorial; a mudança de uma interpretação do património e da criação de conhecimento mais intangível, aberta e dialógica, baseada em objectos. Os resultados mostram como a metáfora "laboratório" pode ajudar os museus a abraçar os desafios de uma sociedade participativa, pós-digital, sugerindo uma nova abordagem onde a co-criação de narrativas está no centro da prática curatorial.

Palavras-Chave: Curadoria digital, Narrativa digital, Desenho colaborativo, Património digital, Histórias comunitárias

1. INTRODUCTION

Museums are in the midst of an epochal change, which is leading them to rethink their spaces as well as their practices of collection, curation, and audience engagement (Parry, 2010; Bautista, 2013). The digital revolution is having a key role in this transformation: the advent of new online spaces and collaborative platforms has offered museums new possibilities to share their heritage, connect different collections, engage audiences in more active and collaborative ways (Simon, 2010; Giaccardi, 2012; Zardini Lacedelli, 2018). The Covid-19 emergency further accelerated this shift, encouraging museums to conceive new activities on digital platforms to make people interact with the collections (Zardini Lacedelli et al., 2021). Online exhibitions, digital mapping, social media campaigns, crowdsourcing projects, participatory archives are only some of the new emerging practices of the post-digital museum (Parry, 2013).¹ These emerging practices are challenging consolidated tasks, roles, and previous assumptions in museums, fostering a rethinking of traditional curatorial forms, such as the exhibition. In this evolving context, experimental digital projects have become pivotal to identify the challenges and opportunities of these new forms of curation and engagement (Haldrup et al., 2021; Zardini Lacedelli, forthcoming), showing what could be the future directions of key areas of the museum practice.

In this paper, we will explore how a digital experimental project led to rethinking the exhibition format into a more collaborative, interdisciplinary and laboratory approach to museum curation. The case study presented in the paper is *Laboratory of Stories*, a dynamic participatory archive of the heritage of the Dolomites co-designed by a vibrant community of cultural professionals and Dolomites enthusiasts. Throughout the project, an evaluation study combining different qualitative and quantitative methods was implemented to explore four key elements of the experimental practice: the types of narratives and

interpretative categories developed, the participants involved in the creation of the stories, the type of heritage created and collected in the archive and the process by which knowledge is produced.

The article will start with a literature review focused on the emerging practices in digital curation and digital storytelling and the role of design research and experimental approaches in the museum context. Next, a detailed description of the design of *Laboratory of Stories* and the project from which it originated will be provided. The paper will then present the research methodology and the key findings from the study. Finally, the conclusions will highlight how the 'laboratory' metaphor can inspire a new curatorial approach where the creation of narratives, and not their display, is at the heart of the process.

2. LITERATURE REVIEW

2.1. DIGITAL CURATION: NEW HORIZONS AND KEY CHALLENGES

Digital curation is one of the most experimental areas of museum practice introduced by the digital revolution (Cameron, 2021). Extending a consolidated practice outside the realm of materiality and physical dimension has been not without its implications. From the first sections of museum websites displaying online collections and the early virtual museums, the 2010s has seen the rise of interactive, learning, and participatory cultural platforms where diverse types of audiences can interact with different collections, discover learning resources, enrich their records, and upload new sources (Milligan et al., 2017). Within this context, a new concept of 'Digital heritage' has emerged (Parry, 2007; Zuanni, 2021), and new cultural practices such as online exhibitions, multimedia tours, sound walks, digital mapping, crowdsourcing have become an integral part of the cultural life (Giaccardi, 2012; Ridge, 2017; Zardini Lacedelli et al., 2021). This evolution is reflected in the increased number of content management software specifically dedicated to organising, displaying,

¹ The concept 'post-digital' (Parry, 2013) indicates a moment when digitality is becoming increasingly

assimilated as an integral part of museum organizational structures and development.

and making people interact with cultural resources at multiple levels (Asselin & Maisonneuve, 2012), a thriving area of experimentation where museums meet other types of cultural institutions. The free and open nature of these tools allow an increasing number of libraries, button-up archives, and small heritage organisations to experiment with digital curation (Hardesty, 2014; Gill et al., 2019). In most cases, these platforms foster the creation of entirely new digital born resources, emerging from the digitization of existing collections but, most often, as a result of the involvement of different communities (Radovac, 2018). Co-curation and co-creation of digital resources with citizens, amateurs, volunteers are, today, a consolidated trend which is leading museums to interact with non-institutional types of heritage and forms of popular culture and 'history from below'¹ (Moore, 1994; Flinn, 2007), and new practices of collecting public-generated and social media content (Galani and Moschovi, 2015; Boogh et al., 2020). One of the key challenges of co-creation is bringing and managing a plurality of voices, stories, and level of interpretations, which challenge the traditional museum authority (Proctor, 2010; Adair et al., 2011). Digital curatorial practices are accompanied by the emergence of a new type of authority which Phillips (2013) defines as 'Open Authority': 'a mixing of institutional expertise with the discussion, experiences, and insights of broad audiences' (Phillips, 2013). Transferring this principle into practice has been one of the key challenges in digital curation in museums, giving rise to new experimentations in narrative development.

2.2. NEW NARRATIVES, NEW VOICES THROUGH DIGITAL STORYTELLING TOOLS

The involvement of new voices in the museum narrative has been sustained by the development of a whole generation of digital storytelling platforms. The use of these tools in the museum context has favoured the

involvement of subject groups who were not traditionally involved in museum curation. The museum closure during the COVID-19 emergency has further stimulated museums to experiment with these tools in order to find new ways to make people interact with their collections (Agostino et al., 2020; Samaroudi et al., 2020).

Digital storytelling, as the practice by which people use digital technologies to tell stories (Alexander, 2017; Robin, 2008), may encompass different tools and be used in diverse ways to foster cultural engagement and participation, strengthening relationships between museums and their audiences and promoting inclusion and citizens' awareness (Falchetti et al., 2020).

One of such tools is izi.TRAVEL, a smartphone app for the collaborative creation of multimedia guides and audio tours. This platform was conceived to allow museums, local communities, and travellers to share stories about cities, local heritage, and cultural sites. Thanks to its participatory nature, izi.TRAVEL was employed in a growing number of participatory cultural projects which brought a diversity of voices in the narration of local heritage (Bonacini, 2019), including migrants and foreign language learners (Fazzi, forthcoming).

Another digital tool widely adopted by heritage organisations for its ability to bring together the archival and curatorial dimension with digital storytelling is Omeka.org.² Born as a free, open-source content management software for museums, libraries and archives, this platform has been widely adopted to involve communities in the creation of digital archives and online exhibitions. The versatility and openness of Omeka has stimulated heritage

¹ 'History from below' is a type of people's history emerged in the 1960s which focuses on the lived experience of ordinary people and individuals not included in the traditional mainstream historiography, which tended to concentrate on the lives of great statesmen.

² Originally designed by the Roy Rosenzweig Center for History and New Media at George Mason University in 2008, Omeka

can be downloaded and installed on a server or, alternatively, used in its hosting version Omeka.net. Its core functionality can be extended with existing plugins that allow users to create maps and timelines, enrich records with tags and collect user contributions.

institutions to experiment with the creation of dynamic participatory archives (Gill et al., 2019; Radovac, 2018). Key elements in these projects have been the rethinking of languages and vocabulary to describe cultural resources, a growing attention towards digital born content and multimedia elements, and the involvement of a growing number of contributors in the creation of stories. A critical analysis of the benefits and limitations of this platform has been recently developed within the 'Congruence Engine' project, with the aim to explore its adoption in connecting different collections (Zardini Lacedelli & Winters, 2022).

Finally, social media have increasingly been used in the museum context to involve online communities in new forms of participatory heritage narration. Dedicated campaigns, such as the Museum Week¹, were conceived to share stories around museum collections and connect heritage professionals worldwide (Zuanni, 2017). Museums have started to conceive dedicated social media campaigns to invite online audiences to share personal memories and stories around objects and themes of their collections (Zardini Lacedelli et al., 2021). These types of narratives on social media foster a diffused, collaborative, fragmented, crowd-curated form of digital storytelling, which raise intriguing new questions on the future of the collecting and curatorial practices and more in general on the role of museums as catalysts of social innovation (Zanetti et al. 2019).

2.3. COLLABORATIVE DESIGN METHODS IN MUSEUMS

Any institution who wants to experiment with new forms of digital curation and digital storytelling finds itself dealing with a series of key design challenges. What aims should the digital project have? Who should be involved? What digital tool should be chosen?

Recent studies have recognised the key role of design practices in the development of digital cultural heritage tools and the value of interdisciplinary museum teams coming together (Vavoula & Mason, 2017; Mason &

Vavoula, 2021). Design research approaches such as Research Through Design have been compared to Action Research in social sciences, with more emphasis on the creation of an artefact, which could be a product, a service or an activity (Swann, 2002, Zimmermann, 2010). Like Action Research, design research follows iterative cycles of 'planning, action, observation and reflection' and relies on the collaboration between the researchers and the insiders of an organisation. In Research Through Design, the researcher is explicitly involved as a designer and the creation of an experimental 'product' is also considered a tangible output of the research. Another key element of design practice is the employment of design strategies and tools such as prototyping, which allows the exchange of knowledge between participants and the internalisation of new knowledge in the organisation (Lim & Tenenber, 2008; Mason, 2015).

In this thriving area, the collaboration between citizens and institutions have emerged as a key element of the co-design practices both inside and outside the cultural heritage context (Crooke, 2011; Bason 2017). In the Pararchive project, the co-design involved a range of communities – citizens, amateurs, curators, academics, technologies developers – together with two world class institutions – the Science Museum Group and the BBC – for the creation of a new storytelling platform (Popple, 2016). The use of collaborative methods in the creation of digital tools that are trusted and adopted by communities reflects a shift from an object-based to a processual and dialogic interpretation of heritage (Zardini Lacedelli, forthcoming). The Faro Convention for the Value of Cultural Heritage for Society highlighted the centrality of people in the definition of what heritage is. As a result, digital tools in museums are not finished products to be delivered to an audience, but facilitators of processes where participants are involved in the creation of meanings and interpretation. This perspective reflects the constructive conception of knowledge making (Hein, 1998),

1 The Museum Week (<https://museum-week.org>) is a global online event launched in 2014 on Twitter, which allows museums to share their collections online inspired by seven hashtags. The campaign became a trending

global event on social media, involving over 60.000 participants from 100 countries and bringing together a community of cultural professionals, artists, and digital creators.

that can support the fragmented, interactive, and polyphonic nature of the digital domain (Cameron, 2021).

3. THE MUSEUMS OF THE DOLOMITES PROJECT

The case study analysed in this paper is *Laboratory of Stories* (www.museodolom.it/exhibitions): a digital, collaborative space co-designed with a community of museums, heritage professionals, independent researchers, citizens and lovers of the Dolomites within the 'Museums of the Dolomites' project (2019-2021). This three-year project was funded by the UNESCO Dolomites Foundation and coordinated by a digital-born organisation, the platform-museum Dolom.it. In this project, the development of an experimental digital space was aimed at connecting different collections of the Dolomites area and at stimulating a more active involvement of the communities in the discovery and promotion of the heritage of the Dolomites.

3.1. A LIVING HERITAGE: DOLOMITES UNESCO

The Dolomites are a mountain area in East-Northern Italy which extends within the boundaries of five Italian provinces and three Regions¹ of institutional, administrative, cultural, and linguistic diversity. Starting from their scientific discovery in the 18th century,² the Dolomites have frequented by geologists, explorers, and curious travellers, and by the mid-20th century it became the area of a heterogeneous development of tourism and sport activities mostly in the winter and in the summer. Nowadays, the area is rich in museums and heritage institutions in a diverse range of categories, sizes, typology, and number of visitors (Zardini Lacedell & Pompanin, 2020). These museums have strong relationships with the landscape, history, and culture of the populations of the Dolomites. In 2009, this territory was included in the World Heritage List of Natural Heritage

for the aesthetic value of its landscape and for the scientific importance of its geology and geomorphology, offering these museums the opportunity to become active centres of discovery and interpretation of the Dolomites UNESCO World Heritage. In February 2019, the website visitdolomites.com listed thirty-three museums, but this list represented only a small section of the heritage institutions present in the area.

At the beginning of the project, the research team developed a thematic mapping of museums and cultural institutions of the Dolomites to identify the principal areas represented by the museum collections. Three main categories emerged from this study: 'geological landscape', represented by institutions dedicated to the geological and naturalistic importance of the Dolomites (i.e. paleontological and science museums, natural parks); 'living landscape', which included institutions dedicated to the human life in the mountains (including anthropological and ethnographic museums, ecomuseums, museums of history and archaeology, but also to more recent phenomena such as the advent of tourism and sport); and 'interpretative landscape', represented by museums and institutions whose collections focused on Art, Photography, literature, music and other cultural aspects of the Dolomites.

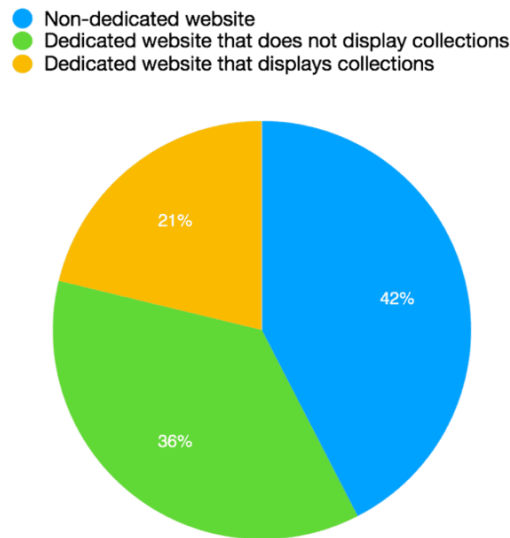
From preliminary online research developed in February 2019 on the visitdolomites.com website, only 21% of these museums offered the opportunity to explore their collections online. Of the nineteen museums with a dedicated online website, 12 used it as a promotional tool, to communicate the location, the opening times and cultural offer and only 7 had also an online collection section. Social media were more present but used predominantly with the same promotional aim (Zardini Lacedelli & Pompanin, 2020).

1 The Dolomites provinces are Bolzano and Trento in Trentino - Alto Adige Region; Belluno in Veneto; and finally Pordenone, Udine e in Friuli Venezia Giulia.

2 The Dolomite rock was named after French scientist Deodat de Dolomieu (1750–1801) who discovered and described it. Since then, nobody has heard of the

Dolomites as a group of mountains in a specific region for a hundred years or so until after the Grand Tour period and the publication of severable books on the subject, such as *The Dolomites Mountains* by Josiah Gilbert and George Cheetham Churchill, and *Untrodden Peaks and Unfrequented Valleys* by Amelia Edwards.

Figure 1 - Analysis of the online presence of the 33 museums listed in the visitdolomites.com website



Source: Own elaboration

At the beginning of the project, there were sporadic collaborations among these museums, mostly on a scientific level. Thus, while potentially vast, the opportunity for collaboration was still unexpressed. The digital domain was identified by the research team as the key dimension of experimentation for its ability to address two interrelated aims: on the one hand, to increase the visibility and awareness of these collections and their key role in the promotion of the World Heritage Site; on the other hand, to benefit from the participatory nature of the digital tools to create a community of practice around the heritage of the Dolomites.

The research applied an iterative process of planning, action, observation, and reflection which involved a group of heritage professionals in the co-design of digital initiatives. In the first year of the project (2020), the research team involved a group of heritage professionals of the Dolomites area in a series of co-design workshops to identify similarities and patterns across the museums, create a community of practice, and develop a common digital strategy to promote their collections in a network-like dimension.

Table 1 - The project activities in each year

| | 2019 | 2020 | 2021 |
|-----------------------|--------------------|---|---|
| PARTICIPATORY PROCESS | 3 Design workshops | 12 Design workshops 4 Focus Group | 7 Design workshops 2 Focus Groups |
| DIGITAL INITIATIVES | | First edition of the #DolomitesMuseum campaign First 7 galleries of <i>Laboratory of Stories</i> | Second edition of the #DolomitesMuseum campaign 5 new galleries of <i>Laboratory of Stories</i> Redesign of the website |

The output of these first workshops led to the design of a social media campaign dedicated to shared themes transversal to the museum collections (see section 3.2.). In the second

year (2021), the contributions collected in the social media campaign formed the basis for the first seven galleries of *Laboratory of Stories*, a shared digital space co-created by the

#DolomitesMuseum community on the Museodolom.it platform (see section 3.3.). In the third year (2022), the two initiatives – the social media campaign and the creation of the new galleries on *Laboratory of Stories* – were repeated, extending the communities involved, and a new web interface was developed to facilitate users' access and interaction with the shared heritage.

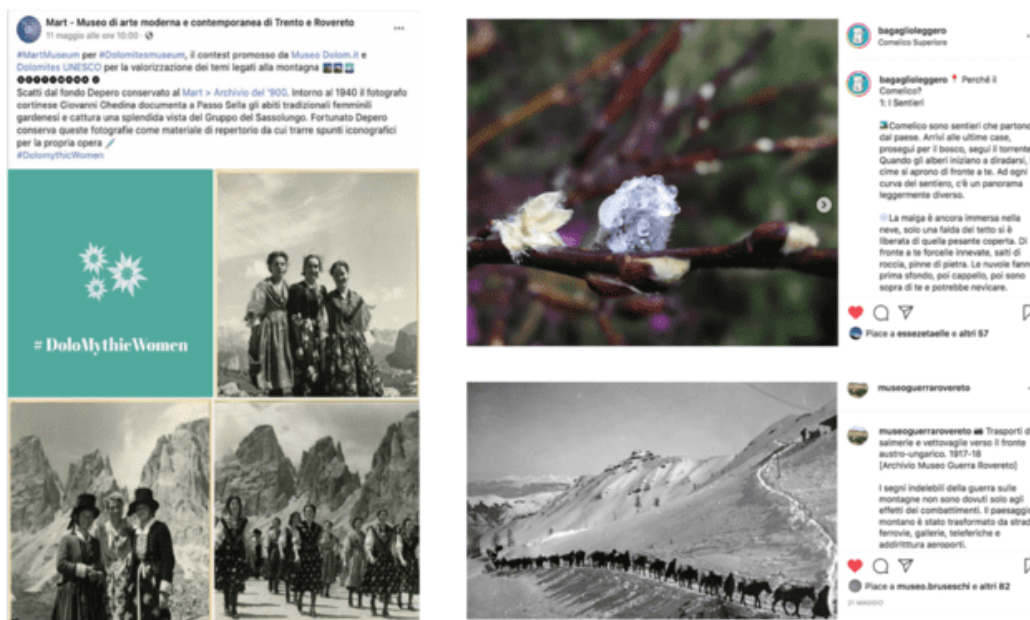
3.2. #DOLOMITESMUSEUM: THE SOCIAL MEDIA CAMPAIGN

The #DolomitesMuseum campaign was conducted a first time in March 2020 and a second time in May 2021 with the aim of creating a collective narrative of the heritage of the Dolomites on social media. The campaign was inspired by similar international events, as the #MuseumWeek and #Museum30, which every year invite museums to share stories about their collection and work in relation to a series of hashtags. In the case of our campaign, hashtags were chosen by the project participants during the design workshops conducted in 2020 and 2021 (see

Table 1). The aim of these workshops was to discuss and identify a series of themes that were transversal to the different museum collections. Another characteristic of the campaign was its participatory nature: apart from museums and museum professionals, also other users contributed with their own collections, stories, reflections, testimonies, and memories.

The museums that participated in the design workshops were also the first to share stories and testimonies on their Facebook or Instagram pages. However, the campaign also drew the attention of other institutions both within and outside the museum context, such as other museums, visitor centres, libraries, touristic organizations, local community groups. Heritage institutions represented the biggest percentage of those who took part in the campaign, but there were also Dolomites aficionados, local residents, and entrepreneurs that shared their memories and experiences on their personal profile.

Figure 2 - Three social media contributions for the #DolomitesMuseum campaign

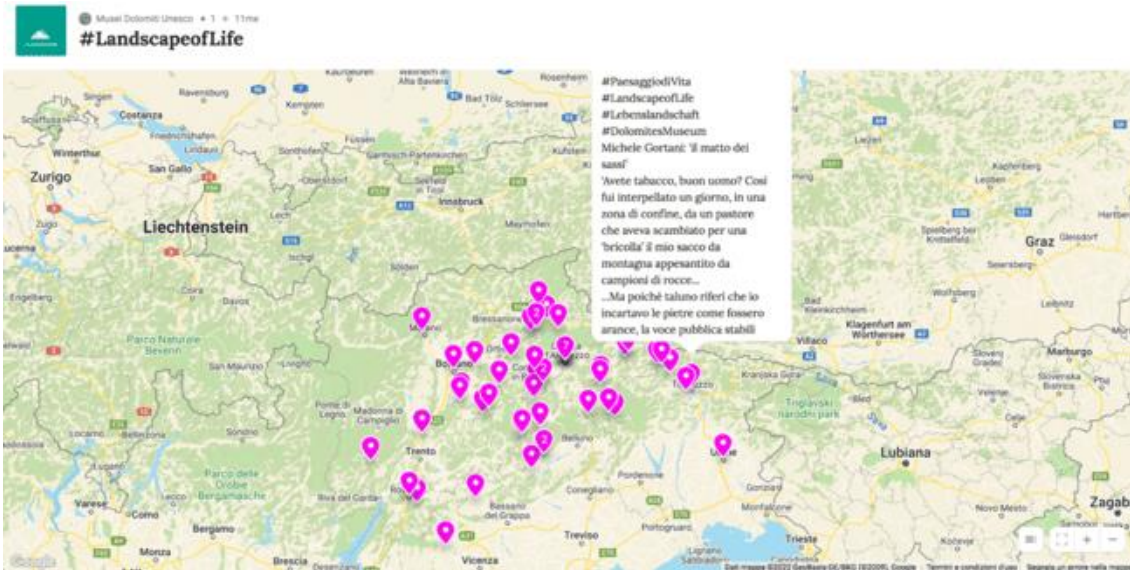


Source: Instagram

The two-year campaign produced about five hundred stories and 2000 digital resources, showing the strong, affective relationship with the Dolomites area and the willingness to

participate in its promotion. All the contributions were initially presented through a series of digital maps that also showed their geographical distribution.

Figure 3 - The digital map of the contributions created for the hashtag #LandscapeofLife in the second edition of #DolomitesMuseum (2021)



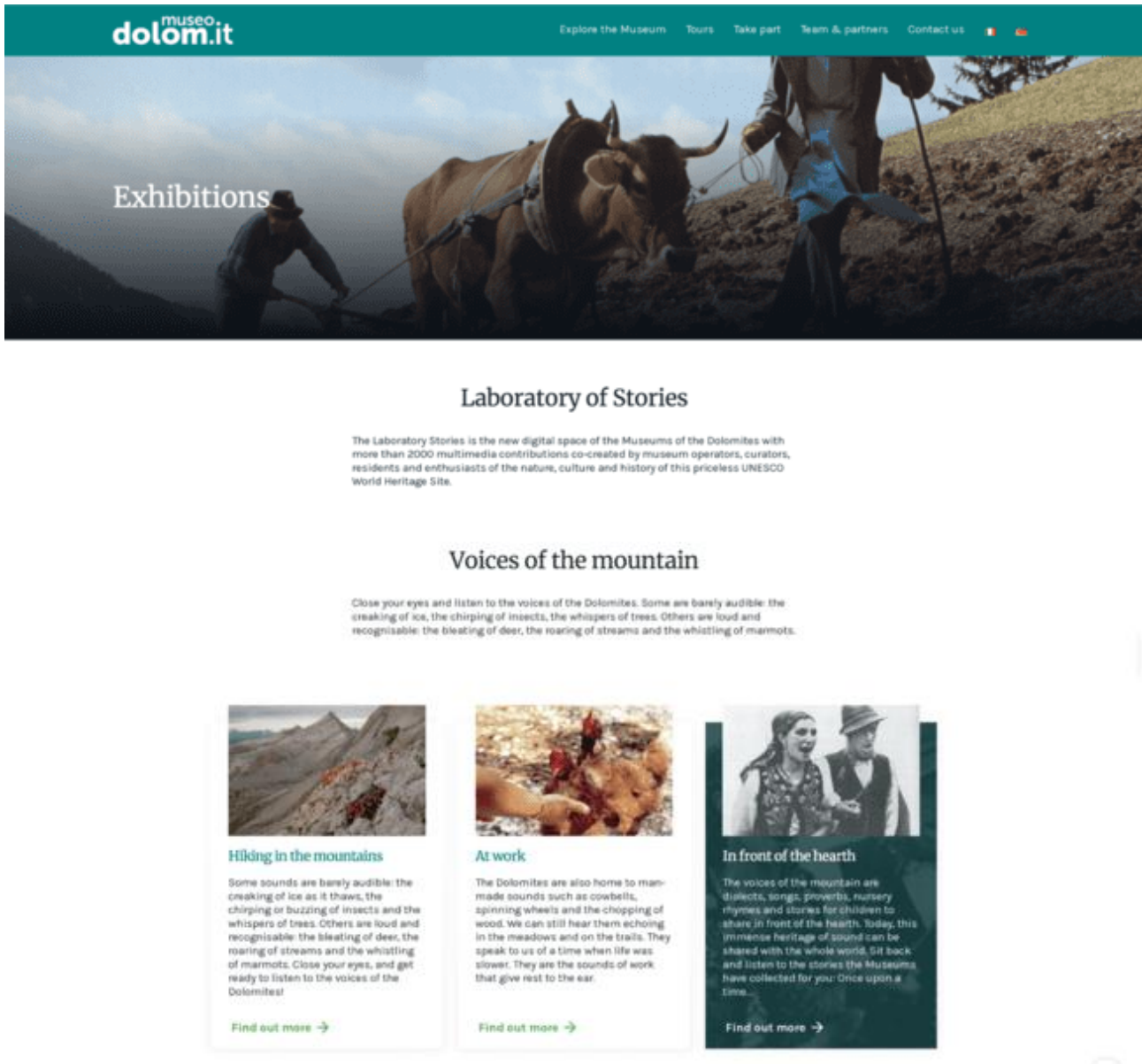
Source: Padlet.com

3.3. LABORATORY OF STORIES

Laboratory of stories is a collaborative digital space hosted by the Museodolom.it platform where cultural professionals, researchers, Dolomites citizens and lovers can share digital resources, stories and memories related to the Dolomites. At the end of May 2022, *Laboratory of Stories* hosted 1520 items and 1656 multimedia resources organised within twelve

thematic sections which correspond to the hashtags used during the #DolomitesMuseum campaign (see section 3.2.). This space was designed by the project participants during a series of design workshops (see Table 1), conducted after the first social campaign in 2020, aimed at finding a way to collect the contributions shared on social media in one single collaborative place.

Figure 4 - The homepage of Laboratory of Stories on the MuseoDolom.it platform



Source: Museodolom.it

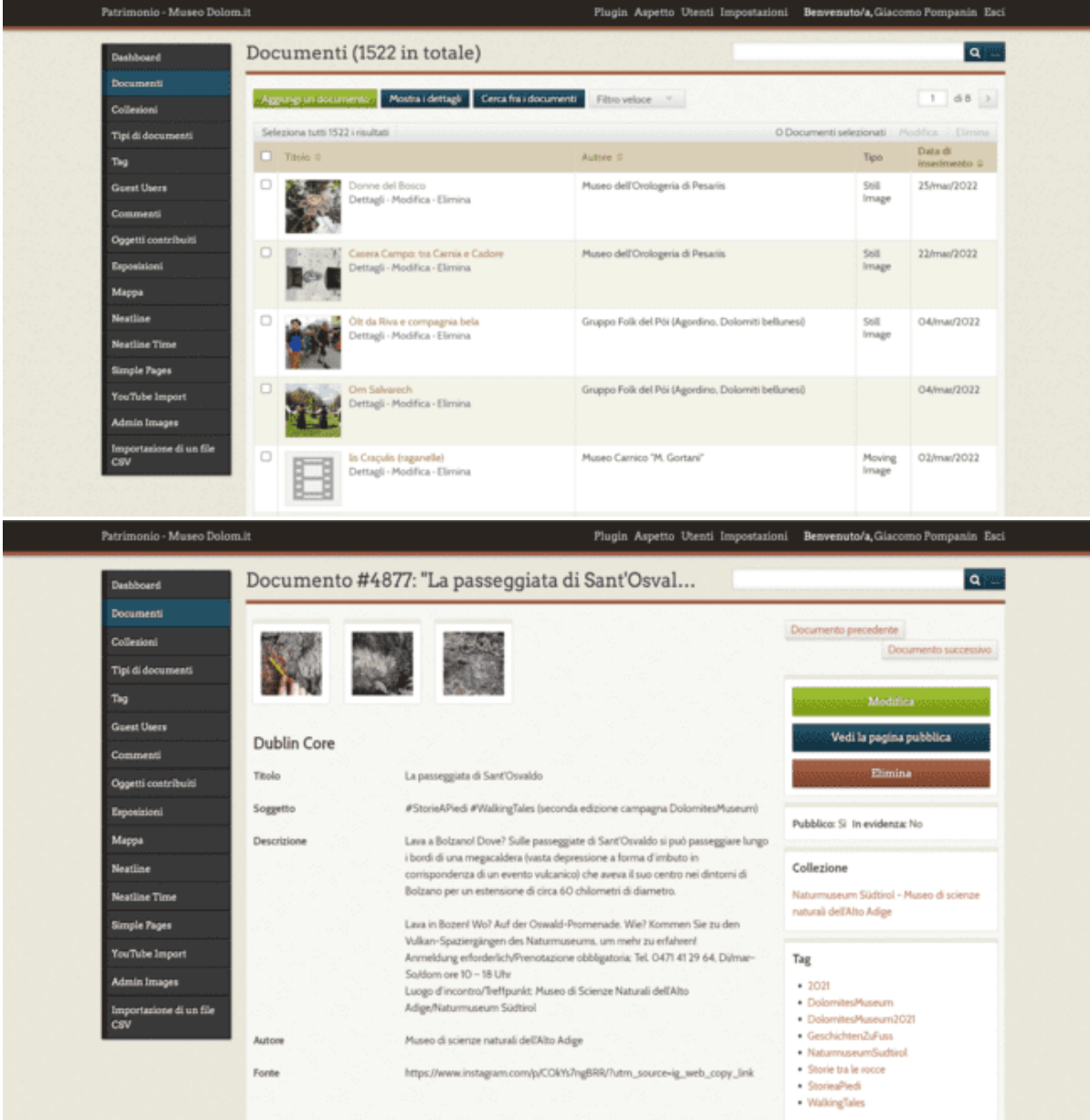
At the end of the first edition of the #DolomitesMuseum campaign, participants were asked if they were interested in co-designing a virtual exhibition that would collect the resources produced during the campaign using the MuseoDolom.it platform. This platform was born in 2016 based on the platform museum model (Zardini Lacedelli,

2018): a participatory museum, with no walls, where digital contents are co-created by distinct groups of contributors. To organise these contents into digital narratives, the platform uses Omeka.org, a content management system which aims to help museums, libraries, and archives to make their digital collections accessible.¹

¹ The first version of Omeka (Omeka Classic) was installed on the MuseoDolom.it website together with dedicated

plugins for the creation of exhibitions, digital maps, user contributions, and the import of YouTube videos.

Figure 5 - The Omeka dashboard managing the content of the Museodolom.it platform



The image displays two screenshots of the Omeka dashboard for Museodolom.it. The top screenshot shows the 'Documenti (1522 in totale)' page, which includes a search bar, a list of documents with columns for 'Titolo', 'Autore', 'Tipo', and 'Data di inserimento', and a sidebar with navigation options like 'Dashboard', 'Documenti', 'Collezioni', etc. The bottom screenshot shows the detailed view of 'Documento #4877: "La passeggiata di Sant'Osvaldo"', featuring a Dublin Core metadata section with fields for 'Titolo', 'Soggetto', 'Descrizione', 'Autore', and 'Fonte', along with a 'Tag' section listing various keywords like '2021', 'DolomitesMuseum', and 'WalkingTales'.

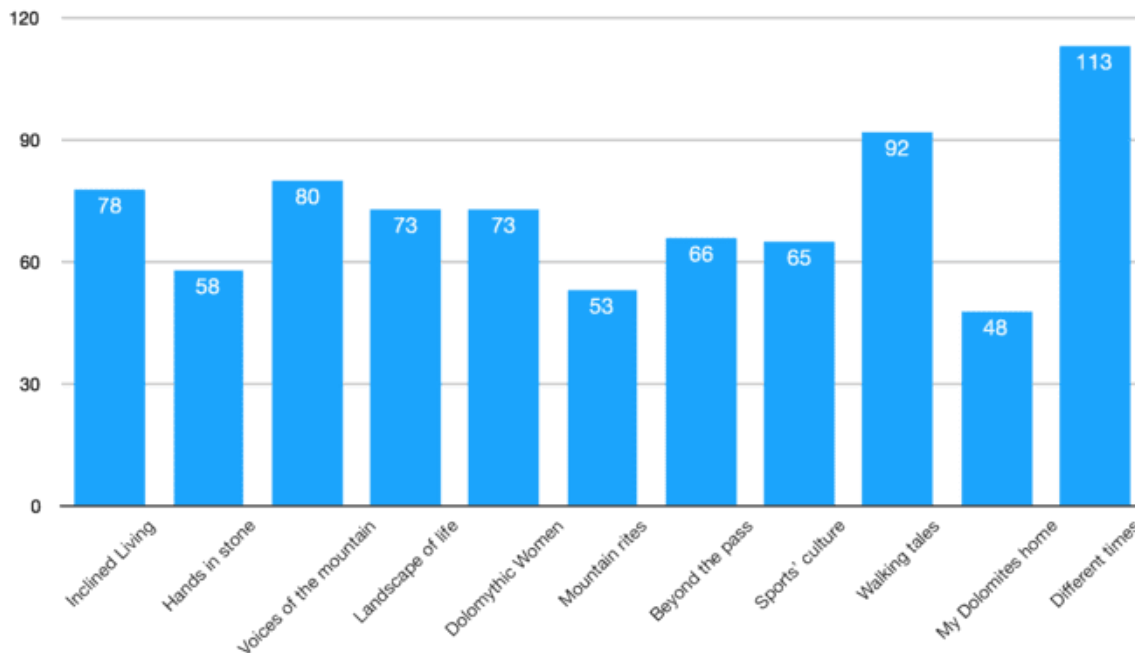
Source: Museodolom.it

This phase of the project was conducted completely online as a result of the Covid-19 outbreak in 2020, which forced the design workshops to be moved online using the Zoom platform. The online modality was highly successful as it facilitated the participation of people located in geographically dispersed territories. For this reason, the group kept meeting online even after the reopening of the museums in 2021. This phase was also joined by museum professionals that were not originally part of the project but that had heard

of it thanks to the first #DolomitesMuseum campaign and later decided to contribute to the design of *Laboratory of Stories*.

The design of this participatory digital space took place over twenty-two design workshops between 2020 and 2021, involving a community of forty-one institutions and fifty-eight individual participants divided into working groups and organised around the hashtags of the campaign.

Figure 6 - The number of contributions hosted in each gallery of Laboratory of Stories



Source: Own elaboration

The number of materials collected for each hashtag, as shown in Figure 6, gave rise to the idea that they could be organised in different thematic galleries. Each group was then asked to identify sub-categories, starting from the reflection on the existence of common sub-themes within the campaign contributions. Every sub-category was assigned to a curator who would supervise the production and integration of new contents in the specific thematic gallery, editing them to fit the linguistic style of the digital space. The curators of the galleries were usually chosen among the museums which had developed an expert knowledge on the different subject areas, allowing them to guide the content development with their expertise and, at the same time, expand their knowledge on the field. The distinction between curators and contributors allowed participants to distribute the workload more flexibly by concentrating on the themes that were more in line with their museum's area of interests, without renouncing to contribute to other working groups. The collaborative curation of the online galleries was one of the most delicate and complex processes raised by the project, stimulating key discussions around quality control and data enrichment. Each working group had to find the right balance between

curating each contribution, by editing the text and, in some cases, adding scientific references, and curating the “whole”, that is the gallery. This also meant making sure that the language, style, and nature of each contribution reflected the spontaneity, informality, and immediacy of social media sharing.

In 2021, the interface of the MuseoDolom.it platform was modified, also affecting the outlook of *Laboratory of Stories*. Omeka, which had some limitations in terms of usability and accessibility, was combined with another platform, Wordpress, which was specifically customised by a company of IT technicians. The design of the new interface was based on the results collected during a focus group conducted in October 2021 (FG 06) with participants of different ages and professions not related to the museum world who were invited to explore *Laboratory of Stories* and share their perceptions about the strengths and constraints of navigating the digital space. The new interface, launched in March 2022, still relies on Omeka to organise the digital items but also allows for a more fluid navigation of the thematic galleries, encouraging visitors to appreciate the single contribution in the group.

Figure 7 - The gallery 'Managing and transforming the landscape
Gestione e trasformazione del paesaggio



Source: Museodolom.it

4. THE STUDY

Throughout the 'Museums of the Dolomites' project, the experimental practice was constantly monitored through a mix of qualitative and quantitative data with the aim of answering the following research question: *what type of curatorial approach emerges from the co-design of Laboratory of Stories?* Specifically, the analysis of the digital curation process generated by *Laboratory of stories* focused on the following four key aspects:

- 1) The types of narratives and interpretative categories developed in *Laboratory of Stories*
- 2) The participants involved in the creation of the stories
- 3) The type of heritage created and collected
- 4) The processes of knowledge making

Data on these four dimensions was collected in distinct phases of the research project. In particular:

- 1) to explore the types of narratives and interpretative categories developed in *Laboratory of Stories*, we combined the insights from the results from the design sessions with the analysis of

the focus groups and of the questionnaire developed at the end of the project (FG01, FG02, FG03, FG04, Q03). A narrative analysis was also implemented to understand the type of stories hosted in the digital space;

- 2) to explore the participants dimension, we combined the quantitative analysis of the contributions of the Omeka archive with the results of the questionnaires developed for the two editions of the #DolomitesMuseum campaign (Q01 and Q02);
- 3) to explore the heritage dimension, we combined the quantitative analysis of the digital items collected in the Omeka archive with the qualitative analysis of the focus groups with the project participants (FG01, FG02, FG03, FG04, FG05, FG06);
- 4) to explore the knowledge making processes, we combined the qualitative analysis of the focus group with participants (FG01, FG02, FG03, FG04) with an ethnographic approach derived by the participant observation of the researchers involved in the Museum of the Dolomites projects.

Each instrument of data collection is explained in section 4.1, while section 4.2 offers a presentation of the results.

4.1. DATA COLLECTION

As mentioned above, this study used different qualitative and quantitative methods of data collection, as described in Table 2.

Table 2 - The instruments of data collection

| Instruments of data collections | Description and analysis procedures | Participants |
|---|--|--|
| Materials from 22 design workshops | Video, minutes, photographs collected during the design workshops (see Table 1) | 58 participants |
| N. 6 focus groups | At the end of the first year of the project (October 2020) four focus groups were held which involved twenty-two project participants (FG 1_2020, FG 2_2020, FG 3_2020, FG 4_2020). The objective of these focus groups was to understand the impact of the project and the digital activities promoted on both the institutional and individual level Two further focus groups were held during the second year of the project (September 2021). The first (FG 5_2021) was aimed to explore strategies and tools to promote the <i>Laboratory of Stories</i> . The second (FG 6_2021) was aimed to explore the accessibility of the digital space, involving participants of different ages and professions outside the heritage institutions. | FG 01: 6 participants FG 02: 6 participants FG 03: 7 participants FG 04: 3 participants FG 05: 9 participants FG 06: 5 participants |
| N. questionnaires | 4 Two questionnaires were developed after the first and second edition of the #DolomitesMuseum campaign (2020 and 2021) to evaluate the participants' experience (Q01, Q02). A third questionnaire was developed at the beginning of the design process of the <i>Laboratory of Stories</i> to explore participants' perceptions on the nature and purposes of the digital space. A fourth questionnaire was developed in the third year (Q03), to explore the impact of the project on the cultural institutions and the individual operators involved. | Q 01: 34 participants Q 02: 20 participants Q 03: 46 participants Q 04: 27 participants |
| Entries in Laboratory of stories | in of A qualitative and quantitative analysis of the digital items hosted in <i>Laboratory of Stories</i> was implemented, to understand the type of digital resources developed in the project. A narrative analysis was also implemented to understand the type of narratives and stories created by participants. | N. 1520 Items |

The active involvement of the researchers in the project activities, as part of the design practice, allowed to enrich these instruments of data collection with further elements that derive from a direct observation. In the participant observation methodology, the researcher familiarises with the research participants, and this allows an in-depth knowledge of the processes and lends credence to their interpretation (Ybema et al., 2009; Bernad, 2014). The experimental nature of the 'Museums of the Dolomites' project, which fostered numerous conversations and informal exchanges between the participants and the researchers, allowed to observe the four dimensions indicated above from other angles. The combination of these different methods made it possible to compare the participants'

statements with what was developed and implemented in the project.

4.2. RESULTS

This section presents the key findings of the study in each of the four dimensions under investigation.

4.2.1. NARRATIVES AND INTERPRETATIVE CATEGORIES

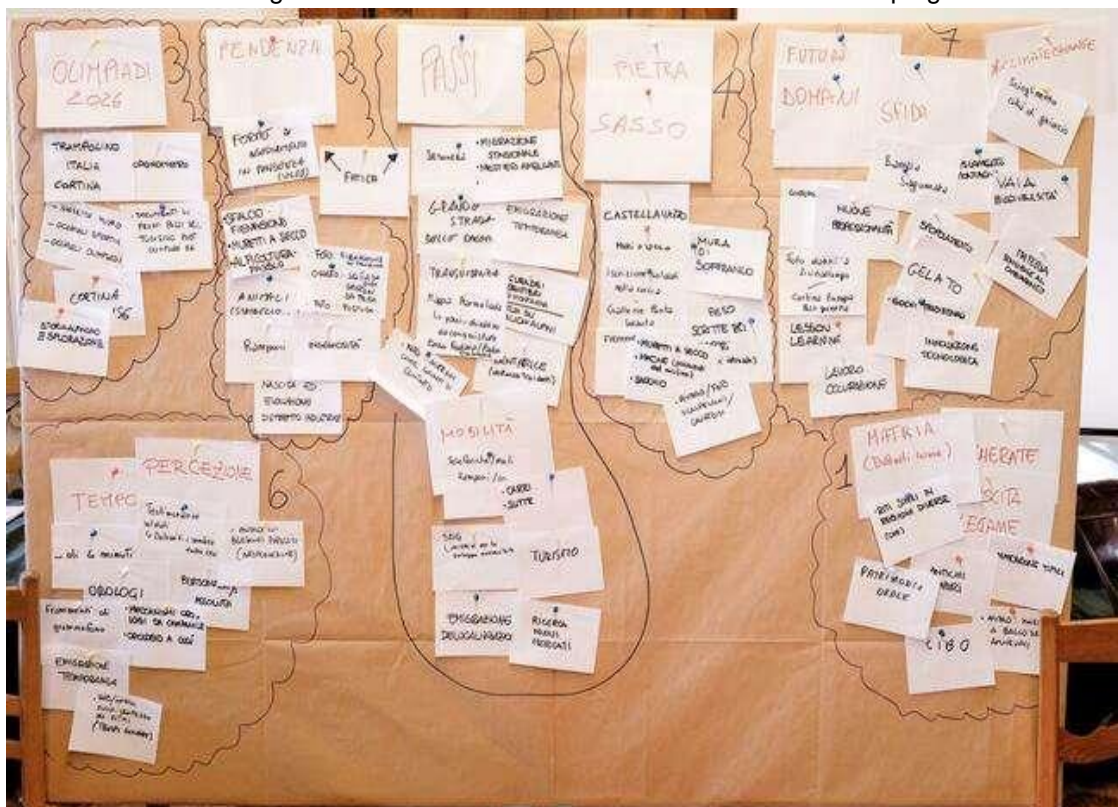
As regards the interpretative dimension, change was particularly observed in relation to the language used to describe the objects and narrate the stories. Working on the digital space brought participants to adopt the more evocative and personal narrative style and language which characterise social media (Page, 2012) resulting in what can be described as linguistic contamination.

A first element of linguistic contamination was observed in the textual dimension of the contributions, which were specifically designed to be shared on social networks. As was also observed by the participants in the focus group dedicated to the navigability of *Laboratory of Stories* (FG6), the texts are varied, revealing the heterogeneity of narrative styles and authors, and share the common feature of a greater brevity and a lighter tone challenging the authoritative voice of the institution (Simon, 2010) that still underpins many of the texts that can be found in museums and exhibition spaces.

I noticed that some of the texts were lighter, some more ironic, some more formal. There's a lot of variety, but they were all equally interesting and amusing. P06, University student, FG 06

The style of communication of social media also influenced the way the themes were identified as these had to function as hashtags of the #DolomitesMuseum campaign. For this reason, during the design workshops, participants long reflected on how the complexity of the themes could be represented in terms of “incisiveness”, “clarity”, “brevity” and “captivation” that generally characterise hashtags.

Figure 8 - The collaborative board created in the design workshop aimed to identify the hashtags for the first edition of the #DolomitesMuseum campaign



Source: Museums of the Dolomites project

Also, contributing to the development of a series of online galleries led to a change in the categories through which museums tended to interpret and narrate their collections. By working on a participatory digital space such as *Laboratory of Stories*, different concrete ways to connect the individual collections emerged, increasing participants’ awareness of common

elements and of the value of the choral narrative:

To me [it was important] to discover that some little things can be connected with many others and that by connecting information that comes from different museums you give

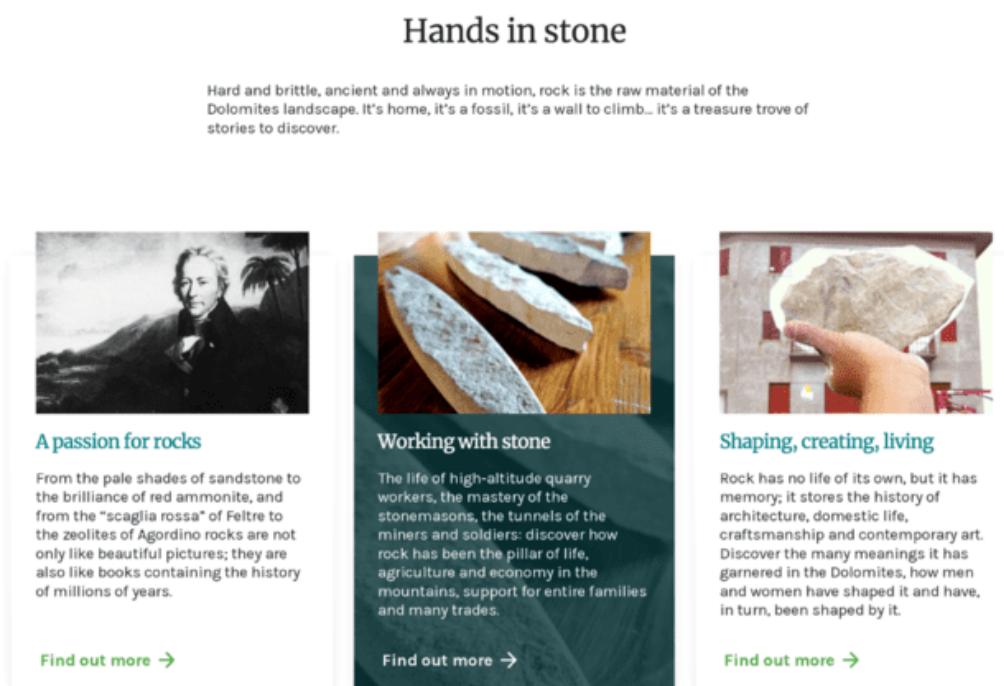
visitors the opportunity to learn about other territories which are far but also close. Curator 04, FG2

It was the collaboration among professionals with diverse backgrounds and interests working in different institutions that eventually brought to a transversal and interdisciplinary reading of the collections:

The project allowed us to reflect on our collections in a transversal manner. We reread our collections from a different perspective, and I believe this was one of the strengths that helped us grow. Curator 01, FG2

A demonstration of such approach is the hashtag #Handsinstone which was initially conceived through a geological lens but, during the first edition of the #DolomitesMuseum campaign, also triggered stories that showed a more anthropological and artistic perspective and focused on the importance of rocks for the people of the Dolomites. This variety gave birth to three galleries: 'A passion for rocks', which presents the types of rocks and minerals found in the Dolomites; 'Working with stone', that focuses on jobs related to rocks; 'Shape, Create, Inhabit', that offers some examples of artistic interaction between humans and nature.

Figure 9 - The three galleries developed from the #HandsInStone hashtag



Source: Museodolom.it

Laboratory of stories prompted a sort of positive contamination. To speak about geology from a geological perspective is one thing. But to be able to speak about it through a range of stories that can be connected to geology, making the approach to the subject matter more holistic, is fundamental. Curator 06, FG2

Interestingly, the connections that emerged transversally throughout the collections also brought to the fore the relationship between museums and the scattered heritage, strengthening their strict connection with the territory:

What I find interesting about Laboratory of Stories is that the stories

do not always focus around museum objects or are related to some museum. The stories are connected to the places, natural environments or architecture that can be visited. Participant 07, FG 01

a digital space this rich about the Dolomites. Participant 02, FG 06, Teacher

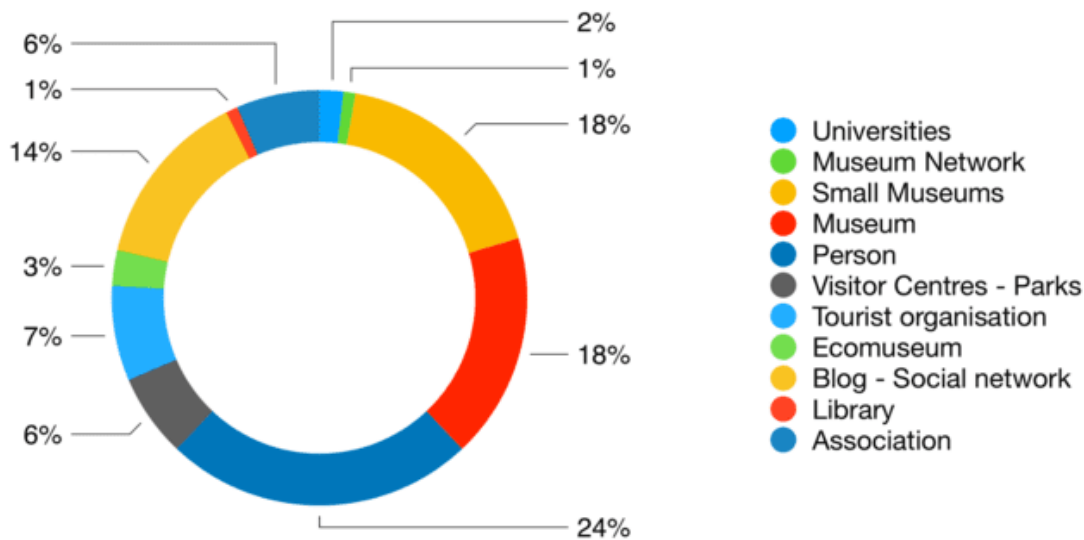
The diversity of themes was one of the elements that emerged from the focus groups with the online users. The words they used to describe their first reaction to *Laboratory of Stories* were 'Impressive', 'Exciting', 'Curious', 'Interesting', and 'Structured':

I speak as an American: I was very excited about the website and all the things to see. I really enjoyed myself. I thought about my students and how much fun they would have in browsing

4.2.2. THE PARTICIPANTS INVOLVED IN THE CREATION OF THE STORIES

Laboratory of stories encouraged the creation of an open community, welcoming not only small, medium, and large museums but also tourism entities, citizens and lovers of the Dolomites. The analysis of those that contributed to the platform shows the heterogeneity of the participants. Museums and small museums represent the highest percentage (45%), followed by individual participants (25%), associations (15%), tourism entrepreneurs (10%) and digital entities such as blogs and portals (10%).

Figure 10 - The different typologies of contributors in 'Laboratory of Stories'



Source: Own elaboration

As demonstrated by the quotes below, the project was able to reach a wide community of individuals and small entities providing them with the opportunity to give voice to their heritage (Popple, 2016).

this gave us the opportunity to collect testimonies that otherwise would go lost. Quote from questionnaire Q03

Laboratory of stories allowed the participation of those who live in the territories as well as of museums and

From this perspective, the variety of participants and of their roles and experiences was perceived as a richness to promote. *Laboratory of Stories* prompted an inclusive and non-hierarchical approach to the narration of the heritage, going beyond the dichotomy

between curatorial authority and the public's contribution (Phillips, 2013).

Hierarchies disappeared and so did the apprehension normally felt by someone like the volunteer working in a small museum towards the curator of a bigger museum. Like in a democracy, our contributions were valued at the same level, and I felt it was beautiful. We overthrew the traditional schemes. Curator 02, FG4

A community united by a passion for the Dolomites and the heritage - tangible and intangible - they guard. This recognition of a common passion has allowed to dissolve the territorial boundaries, the geographical distances and the differences - cultural, administrative, managerial - between different provinces, also going back to including the realities that are outside the Dolomite territory in the strict sense, as it can be noted from the geographic distribution of the participants in Figure 11.

Figure 11 - The map displaying the geographic distribution of the contributors

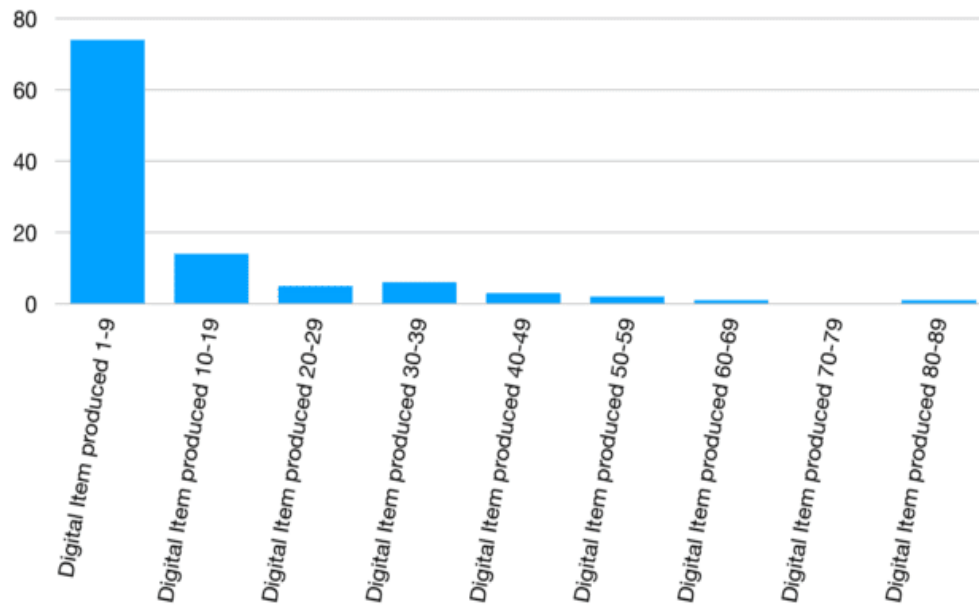


Source: GoogleMaps

As it can be seen from Figure 12, the level of involvement is not uniform but changes according to the individual participant, their willingness to contribute and the time at their disposal. This is one of the characteristics of

Laboratory of Stories, which has always left ample freedom in participation, thus allowing each contributor to be able to adhere to the proposals based on their sensitivity and availability.

Figure 12 - The number of participants for each range of items produced

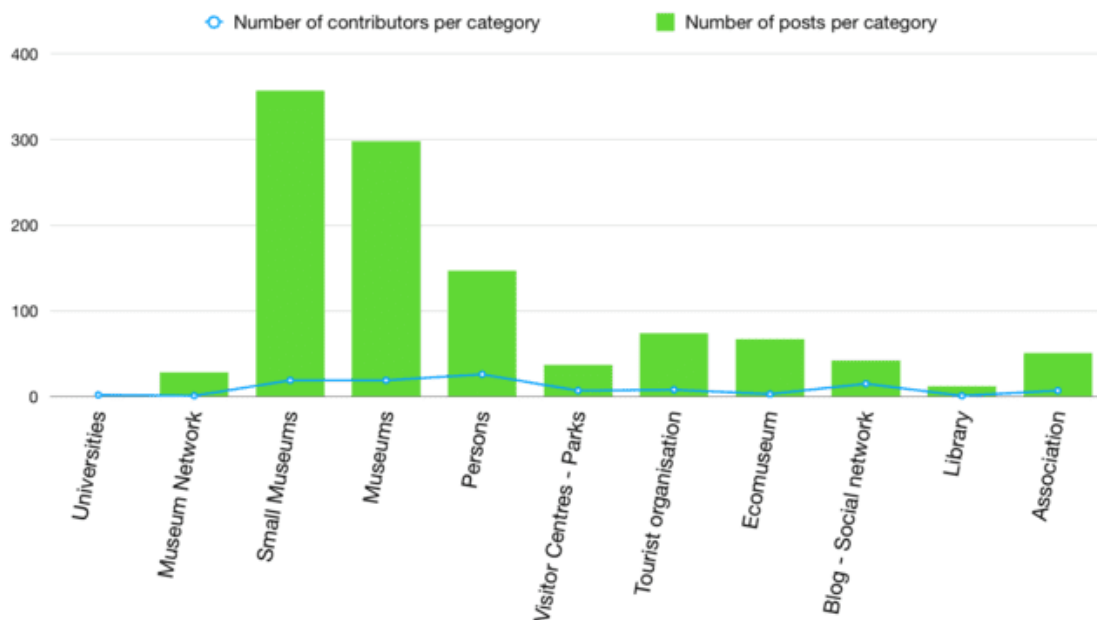


Source: Own elaboration

In general, it should be noted that there have been some themes that have attracted more interest, and some typologies of participants tended to be more active than others. As

shown in Figure 13, small museums were among the most numerous and active participants.

Figure 13 - The number of contributions produced by each category of participants



Source: Own elaboration

4.2.3. THE TYPE OF HERITAGE HOSTED IN LABORATORY OF STORIES

Laboratory of stories prompted museum professionals to narrate the heritage through a variety of multimodal materials that are

normally not that well represented in the museum space, which traditionally pay more attention to the material aspects of their collections (Drotner et al., 2019; Galani & Kidd, 2020). The fact that the web naturally

encourages the use of digital resources such as videos, sounds, and images also brought to reconsider the importance of digital and sound heritage that often remains in the archive and is not shared with the public (Zardini Lacedelli, forthcoming):

I liked the variety embedded in Laboratory of Stories: the contributions, be them videos, articles, games, even music, that we would

never consider to include. The whole ensemble is of an incredible quality. Participant 05, FG 01

The analysis of the resources contained in the Omeka archive allows users to obtain a detailed overview of the type of digital assets hosted in *Laboratory of Stories*

Table 3 - The digital resources hosted in Laboratory of Stories divided for typology (Images, Sound, Video)

| Types of digital resources | Number of items per type |
|----------------------------|--------------------------|
| Images | 1391 |
| jpg | 1189 |
| jpeg | 38 |
| png | 164 |
| Sound | 184 |
| mp3 | 47 |
| mp4 | 137 |
| Video | 218 |
| mp4 | 187 |
| mov | 31 |

Source: Own elaboration

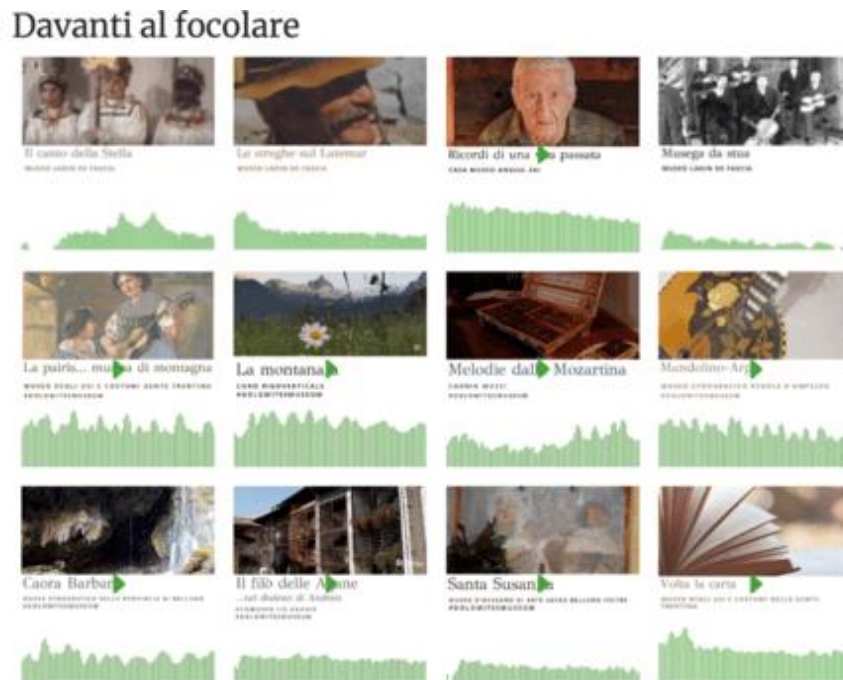
Most items are of visual; out of 1656 digital resources, 1391 (83%) are images. It is the images that guide the navigation of the galleries, appearing in the preview, before the texts and the title. The effectiveness of this visual approach was confirmed by the participants in the focus group dedicated to the navigability of *Laboratory of Stories* (FG 06), which involved 6 participants from outside the working group of the Museums of the Dolomites, of different ages and professions.

I was especially intrigued by the photos, only later did I go to read the various insights. My generation is attracted to images: having such captivating and varied photos pushes you to deepen the theme and can bring young people a lot closer. Participant 01, FG06, Teacher

I was surprised by the type of videos collected in the galleries, some of them are truly historical. Participant 05, FG06, Retired

Sound heritage, which represents 11 % of total assets, deserves a separate focus. Most of these items are within the video category, as a sound video format has been created to allow sharing within social networks. In fact, sharing a sound on social networks is only possible via a link to an external audio platform or via uploading a video. To facilitate the use of sounds by users and enhance the sound element, during the second edition of the #DolomitesMuseum campaign, the MuseoDolom.it team developed a special interactive video that was applied to all contributions relating to the hashtag #VoicesoftheMountain.

Figure 14 - The sound gallery of Voices of the Mountain dedicated to traditional music and children's stories



Source: Museodolom.it

Of all the hashtags proposed, 'Voices of the mountain' was the one that aroused the greatest interest among the museums and an exceedingly high engagement gradient from some participants, as shown in Figure 6. The Lis Aganis ecomuseum, for example, took its cue from this hashtag to organise a systematic collection of different dialectal versions of the tale of the 'anguane', legendary female figures linked to water.

This attention to the more intangible aspects has had a very strong impact not only on the narratives, but on the very concept of what heritage is today, and on the role of museums in the collection of new contemporary forms of digital-born heritage (Boogh et al., 2020). One of the participants in the focus group on navigability suggested the possibility that *Laboratory of Stories* could become, for museums, a platform where they can exercise the curatorship of remarkably interesting and little-known digital resources, which are located outside the museums themselves:

It would be nice if those who entered this site could also see external materials. There is a lot of quality and little-known material that is dispersed on the web. It would be a way of curating things outside of museums as well. Participant 03, FG06, Retired

The museum operators participating in the project have noticed a shift in their curatorial approach, remarking how in their experience as *Laboratory of Stories* the focus has shifted from objects to life stories:

We have gone from only illustrating objects to telling stories of life lived in the mountains. We can continue to do so on social networks but also within our museums and enrich the guided tours or the simple narration of the object with life stories, cultural stories. Curators 05, FG2

This shift on the personal stories and intangible aspects of museums, elements that are traditionally not associated with the traditional 'museum display', has stimulated in users the desire to contribute (Zardini Lacedelli et al., 2021). Even the citizens and enthusiasts of the Dolomites felt that their knowledge and memories could contribute to this choral story:

If someone had a particular interest in something that is not found in any museum, such as how the bells ring in their town, and would like to participate by inserting content on the site, would that be possible? Participant 05, FG 06, Retired

4.2.4. THE PROCESS OF KNOWLEDGE MAKING

The three elements previously analysed show important changes in the way that knowledge is produced. Operating in a digital space where it was not necessary to apply established thought patterns and interpretative approaches gave operators the freedom to rethink the meaning making process.

A new concept of knowledge emerged, which is reflected in the name to be given to the shared space. In the questionnaire sent to define together the most suitable definition, the participants wanted to depart from the 'exhibition' model. In the search for a term that could indicate the experimental, choral, and dynamic nature of the space, a shared interest emerged around the term 'Laboratory':

The word "laboratory" made me think this would be a perfect term. A workshop of ideas, a blurred place, where you "get your hands dirty" to produce something unique and wonderful. It made me think of the typical forge and the refined winged butterflies that are created by the expert hands of blacksmiths, covered in soot. Perhaps it is a somewhat poetic image, but also for

this reason I see it suitable for this project of creation that we are carrying out thanks to you. Quote from questionnaire Q03

More than an exhibition to 'present' knowledge to the public, *Laboratory of stories* is a training ground where operators themselves can get involved, also experimenting with new languages and registers to describe their collections. This space has stimulated the unexpressed desire to work in the field of creativity, to free oneself from pre-established patterns, to learn new things:

Laboratory of Stories has given us the opportunity to work in the field of creativity, which we never manage to do otherwise. Curators 02, FG 02

Laboratory of Stories was like a gym for us: a space for us operators to experiment with new formats. To learn, to discuss. Curators 04, FG 03

A more experimental way of conceiving cultural meanings that challenges what has been defined by participants as the 'serious' approach to scientific knowledge:

It is always thought that culture equals seriousness. If you are not serious, you are not scientific: but it is not true. Obviously, certain rules must be respected, but we also try to take things a little lighter, right? Have fun doing this job. I think this was a great lesson. Curators 02, FG 03

This novel approach has also impacted the way participants conceive other traditional cultural institutions, such as the 'archive'. The dynamic nature of *Laboratory of Stories* introduced a new contemporary dimension to an institution that, until its origin, has been connected to the preservation of the past. Participants describe *Laboratory of Stories* as a 'dynamic, participatory archive', which

stimulates to reflect to our present and to imagine our future:

Archive: not in the classical sense, but in a new sense of memory and enhancement, display and enrichment, a springboard for reflection and evolution. Quote from questionnaire (Q04)

This new way of conceiving knowledge is not without efforts and challenges. Working in the field of creativity and experimentation requires a leap into the void, the will to lose control, to leave the known for the unknown.

Building a digital space like Laboratory of Stories is a huge, unanimous commitment. It necessarily involves a challenge: you don't know what it will be like, you don't know how it will go. Curators 02, FG3

In addition to this individual challenge, cultural operators need to deal with the lack of confidence with these new forms of knowledge making in their organizations (Zardini Lacedelli et al., 2019). At the end of the project, the operators expressed the need to engage their own managers and administrative bodies in the project, to convey the value of *Laboratory of Stories* and the new forms of knowledge making it encompasses.

I felt very enthusiastic when I met with you, but every now and then I felt abandoned and misunderstood by my own institution. The managers of my museum did not ask me what Laboratory of Stories is, what it entails, what added value it can have for us. Curators 01, FG3

This need is strictly related to the sustainability of *Laboratory of Stories*. The MuseoDolom.it website is owned by a no profit cultural association which does not have the resources for the long-term

maintenance and development of this collective space. The Museums of the Dolomites project covered the maintenance and development costs during the three-year project (2020-2022), but future funding sources will be needed to sustain this space. This is a common challenge of participatory digital archives, which often originate from dedicated funded projects and, at the end, might evolve into volunteer initiatives which would need institutional support to last over time.

5. CONCLUSION

The co-design of the experimental digital project *Laboratory of Stories* has provided key insights on a new curatorial approach for museums of the twenty-first century. The 'exhibition' format was not perceived by the project participants as the most appropriate to convey the dynamic and open nature of the digital space, which was described as a 'Laboratory of Stories', a 'cultural platform', and a 'participatory archive'. A series of distinctive elements emerged from the digital experimental practice: the involvement of different community groups in the interpretative process (Duffy & Pople, 2017); the opportunity to experiment with different languages and interdisciplinary perspectives; the emergence of new forms of digital born and mediated heritage (Drotner et al., 2019; Galani & Kidd, 2020; Cameron, 2021); and the conception of knowledge as an open and dialogic process (Habermas, 1981; Hein, 1999). The experimental approach turned out to be not only a way to understand the challenges and emerging directions in the curatorial practices, but also a key element to define digital curation itself. The museum participants claimed the right and freedom to 'experiment', 'play', 'explore alternative directions', and break the boundaries of the cultural institutions to embrace a plurality of voices. An opportunity that was also strengthened by the use of Digital storytelling, which allowed the inclusion of individual and community stories (Bonacini, 2019). In this way, the citizens, amateurs, and enthusiasts involved in the creation of the stories could contribute to the discovery,

understanding and enrichment of the museum collections with the guidance of curators and researchers. The findings from the project show how the ‘Laboratory’ format, combined with digital storytelling tools, can help to bring together ‘the institutional expertise with the experiences and insights of broad audiences’ (Phillips, 2013). For museums, the laboratory metaphor can inspire a new curatorial approach where the creation of narratives, and not their display, is at the heart of the process. The digital world has offered the tools, the space, and the mechanisms to make this approach possible, but new, intriguing questions originate from this study. How to transfer the metaphor of the Laboratory to the entire museum experience, both virtual and physical? Is it possible to rethink the exhibition format as an open process where the boundaries can be constantly re-defined by participants and the content constantly co-created? And how to involve the managerial staff of the museum in this knowledge construction from below? In the future, more research is needed to address these questions with the aim of bringing museums closer to the values, approaches, and practices of a participatory culture (Jenkins 2009).

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THE ORIGIN, EVOLUTION AND MORPHOLOGICAL ANALYSIS OF THE TAOIST MUSIC OF THE LINGBAO SCHOOL: HISTORICAL PROMOTION AND CULTURAL INHERITANCE

A ORIGEM, EVOLUÇÃO E ANÁLISE MORFOLÓGICA DA MÚSICA TAOÍSTA DA ESCOLA LINGBAO: PROMOÇÃO HISTÓRICA E HERANÇA CULTURAL

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ABSTRACT

As an important part of Taoist culture, "Lingbao Taoist music" is widely used in all kinds of Taoist rituals and ceremonies and is integrated into an organic whole. The Taoist scriptural rhythms that we collectively regard as "music" have a set of names and a classification system of their own within Taoism. Here, the question is obvious: when did these paradigms, formats, and norms of chanting behavior begin? In the longitudinal view, Taoist sutra rhymes have evolved and been lost in the process of historical development; horizontally, it is explored how it is related to other phenomena in traditional Chinese culture and how it has become the situation observed in reality. This paper takes "Taoist Jingyun" as the research object analyzes and researches it from the aspects of religious origin, historical evolution, and morphological analysis, and then peeps into the religious function and cultural connotation of Taoist Jingyun.

Keywords: Lingbao School of Taoism; Music; Origin; Historical evolution; Morphological analysis

RESUMO

Como parte importante da cultura taoísta, a "música taoísta Lingbao" é amplamente utilizada em todos os tipos de rituais e cerimônias taoístas e está integrada em um todo orgânico. Os ritmos bíblicos taoístas que consideramos coletivamente como "música" têm um conjunto de nomes e um sistema de classificação próprio dentro do taoísmo. Aqui, a questão é óbvia: quando começaram esses paradigmas, formatos e normas de comportamento de canto? Na visão longitudinal, as rimas dos sutras taoístas evoluíram e se perderam no processo de desenvolvimento histórico; horizontalmente, explora-se como se relaciona com outros fenômenos da cultura tradicional chinesa e como se tornou a situação observada na realidade. Este artigo toma "Taoísta Jingyun" como objeto de pesquisa, analisa-o e pesquisa-o a partir dos aspectos de origem religiosa, evolução histórica e análise morfológica, e então examina a função religiosa e a conotação cultural do taoísta Jingyun.

Keywords: Escola Lingbao de Taoísmo; Música; Origem; Evolução histórica; Análise morfológica

1. INTRODUCTION

Taoist history has formed a variety of Taoist sects in the doctrine of doctrine and the promotion of Taoism on the practice of the various differences, but in the ritual music has always pursued a relatively unified mainstream tradition, reflecting the stability of the core in the complexity of the time and

space changes (Tan & Bao, 2022). This unique musical phenomenon has not yet attracted sufficient attention. How did this mainstream tradition develop? How is it related to various Taoist sects? In my opinion, the Taoist sects differed greatly in the degree of importance and the role of literature in the formation and reproduction of ritual music and its traditions. Among them, the Lingbao

School, which was formed in the Eastern Jin Dynasty, is the one that emphasized the practice of ritual music and had the longest continuation and the most far-reaching influence (Song, 2017). By differentiating Taoist music according to Taoist schools and focusing on the Lingbao School, we can truly find the roots of Taoist ceremonial music. This kind of research will also help us to understand the whole chain of the historical development of Taoist music more completely and accurately and to recognize its essential characteristics (Schachter, 2022). Therefore, this paper intends to focus on the Lingbao school and analyze and study its connection with the whole process of the formation and development of the Taoist ceremonial music tradition.

While previous scholarly research on music and transmission rituals has been fruitful, the longitudinal examination of the music of specific Jingjiao schools is currently insufficient. An important question for the new pre-Tang Taoist schools is whether it is necessary to consider them as a continuous whole (Chen & Huang, 2023). Some scholars in the academic community are currently

2. LITERATURE REVIEW

In addition to the efforts of scholars outside the Church, the research conducted by scholars within the Church has also provided informative information to help decipher the inherent sacredness of the music and its concrete examples (Mickey, 2019). Based on the special status of the scholars within the Church, they have their own unique references in the construction of theological theories and the interpretation of the Church's literature on the ordination of monks because of their religious experience of Taoism. In terms of the study of Fazhi, Taoist Master Zhang Xingfa, Taoist Master Li Shaohua, and Taoist Master Mei Sheng, as scholars within the Church, have made contributions that cannot be ignored (Bokenkamp, 2020). In recent years, scholars within the Church have mainly focused on the theological significance of music, historical investigation, and interpretation of the content of the theological significance of music. Zhang Xingfa published three articles on the theological significance of music, namely, "Examination of the Taoist Music

inclined to view the Ge Xuan and Ge Hong lineage as a southern Fangshi tradition independent of the Lingbao Jingxiao Dafa school. While this division is consistent with historical facts, it tends to overlook the recognition of this change within Taoism and is not conducive to a vertical perspective on the transformation of the Lingbao teaching rituals of the Lingbao Jing Dharma School in the North and South Dynasties (Peng & Lu, 2021). On the other hand, there is no summary study of the evolution of the Lingbao teaching ceremony in the academic world, and there are few monographs on the pre-Tang Lingbao teaching ceremony. Therefore, it is necessary to retrace academic history from different perspectives and to collate and analyze the research results of the current academic world, which this paper needs to draw upon (Belaya & Zelnitskiy, 2018). In general, the research on the teaching ceremony of Lingbao is dominated by European and American sinologists and religious scholars, followed by Japanese scholars, while domestic scholars mainly conduct research based on the classics of the Lingbao School or the music of the Lingbao School..

System and the System of Playing Positions", "Cultural Connotation of Taoist Music and Its Theological Significance," and "The Theological Basis of the Taoist Fazhi and its Historical Discussion on the History of Teaching," which carefully combed through the history of the Taoist music system and the history of the study of Taoist music (Xia, Biddington, & Crompton, 2023). The latter two articles also analyze in detail the theological foundation of music and the history of music transmission from Zheng Yi Dao.

In addition to domestic scholars' discussions on the history and texts of Taoist music, the research results of foreign scholars are also of reference significance. The "Dunhuang Taoist Scriptures - Catalog Editions" by the Japanese scholar Shinobu Ohbuchi contains such documents as the "Taishang Zhengdidian Xianling Seal Ceremony" and the "Dongxuan Lingbao Sandong Fengdao Keqi Rituals," which deal with musical ceremonies (Mou, 2023), or are themselves musical ceremonies. Based on these sources, Shinobu Oyuchi attempted to construct a

history of Taoist rituals, focusing on the Taoist section of Chinese Religious Rituals: Buddhism, Taoism, and Folk Beliefs. John Lagerwey's Introduction to the History of Taoist Ritual Through the Tang discusses the relationship between the Taishang Lingbao Shengxuan Neiqiaojing and the Dongxuan Lingbao Wushenwen, which is called the "Taiyi Zhai. The relationship between the Taishang Lingbao Shengxuan Neiqiaojing and the "Taiyizai" in the Dongxuan Lingbao Wenshenwen is discussed. In combing and integrating the above sources, one can tentatively conclude that Taoist music has a very long history, dating back as far as the Eastern Han Dynasty, but the musical tradition of the Lingbao Transmission Tradition and related music did not appear in the same time as the Lingbao Transmission Tradition (Andrijauskas, 2019). According to Bai Zhaojie's compilation, specific Lingbao music first appeared in the "Dongxuan Lingbao San Dong Feng Dao Ke Precepts Camp Beginning," which are the "Taishang Dongxuan Lingbao Zhu Tian Nei Yin Seal,"

3. THE ORIGIN OF MUSIC OF LINGBAO TAOIST SECT

Founded in the late Eastern Jin Dynasty, the Lingbao Sect is a far-reaching sect of Chinese Taoism, known as the Three Mountains Seals of Approval along with the Tianshidao and Shangqing Sects, which honors the supreme deities of Yuanshi Tianzun, Taishang Taoist Monarch, and Taishang Laojun, also known as the "Three Qing". The sect was named after the teaching of the Dongxuan Lingbao sect, and the word "Lingbao" first appeared in the Eastern Han Dynasty in the Taoist classic Taiping Jing (Xu, 2023). In Taoism, the word "Lingbao" has three meanings: Essence, Divine Spirit, and Wenzui. These three meanings largely describe the contents of the Taoist system of the Lingbao School, i.e., qi and seals. The main classics of the Lingbao School are the Primordial Immeasurable Human Upper Wonderful Sutra and the Five True Sutras of the Lingbao Sutra. Its basic belief is to live long and become immortal. On the other hand, the Lingbao sect is based totally on the precept of supporting the world and the people, and its central concept is to assist humans regardless of heaven and earth, the gods and immortals, the

the "Yuan Shi Dongxuan Lingbao Chishu Zhen Wen Seal," and the "Taishang Dongxuan Lingbao Twenty-four Shengtu San Bu Bu Biao Bajing Natures to the Truth Jade Seal. None of these three kinds of music were created according to the levels of Lingbao Beginning Alliance, Middle Alliance, and Great Alliance, nor do they correspond to the levels in the actual conferral. The records in the section on precepts in the Strategies for Transmitting the Precepts of the Three Caves Sutra and the records on the Lingbao method in the Lingbao Dharma Catalog indicate that within the Dharma position of the Dongxuan disciples, the three-tiered method of the oath-taking stage, which had begun with Lu Xiuqing, was continued. In the logic within the Spiritual Treasure Dharma, music seems to appear more as a basis for practicing the Dharma and as a qualification credential (Zhen-peng, 2021). This is fundamentally related to the historical development of the Lingbao Sutra Dharma School itself and the Lingbao Lenten rituals.

prosperous and the poor, and the yin and yang worlds, and it believe that no longer solely to assist the Taoists to end up immortal (Schachter, 2022), however also to assist the regular human beings and the terrible to do right deeds and reap the Tao, simply like the Buddhism of universalizing all sentient beings. Emphasis on advising the excellent and supporting all human beings is one of the most one-of-a-kind factors of the Lingbao School that distinguishes it from the Shangqing School and the Tianshidao School, and this attribute suggests that the Lingbao School additionally has its secularized characteristics, accordingly enabling it to have a wider.

This feature shows that the Lingbao School also has secularization characteristics, thus enabling it to have a broader base in civil society and develop rapidly. The Taoist Lingbao School developed to the point where it was known as the Gexian Sect, with the YuXu Palace on Gexian Mountain (Figure 1) as the center of dissemination. The Ge Soi Sect worshiped Ge Xuan as its founder, and together with the Maoshan Sect and the Longhu Sect, it was known as one of the three major sects of the Taoist Rune Seal Sect. The basic beliefs of the Ge Soap Sect,

as well as the scriptures and formulae practiced by the sect, are the same as those of the Ling Bao Sect, with the “Ling Bao Wuji Duoren Shangpin Miao Jing” (short for “The

Sutra of the Measureless Human”) being the main classic practiced by the sect, and the ritual of fasting and awakening is the most important part of the Ge Zao Sect.

Figure 1 - Gexian Mountain YuXu Palac



4. HISTORICAL CHANGES IN THE MUSIC OF THE LINGBAO TAOIST SECT

Since its founding at the end of the Han Dynasty, Tianshidao has undergone changes in Wei, Jin, North, and South Dynasties and flourished in Tang, Song, Yuan, and Ming Dynasties until the present time, which is more than 1,800 years (Barrett, 2019). From Zhang Daoling to the present day, it has been passed down for 65 generations and has become the "Tianshi family" second only to the Confucius family in the history of China, and its ritual music has always accompanied the Tianshi Dao's symbols and seals of sacrifice activities. From the early Tianshidao prayer and incantation music, which originated from ancient folk magic music to the present rich and unique Tianshidao ritual music, it has gone through a long and complicated development process and has had a great influence on the music of other Taoist sects and the music of many palaces and temples (Lagerwey, 2022).

The Formation of Tianshidao Ceremonial Music at the End of the Han Dynasty

Tianshidao was a religious organization developed under the historical conditions of intensified class conflicts and deep social crises in the Han Dynasty, relying on and adapting the doctrine of Huanglao, which was formed during the reign of Emperor Shundi of the Eastern Han Dynasty (126-144), and its founder was Zhang Daoling (also known as Zhang Ling) (Wu & Yao, 2022). After Zhang Daoling's death, his son Zhang Heng and his grandson Zhang Lu continued to promote his teachings. The three generations of Zhang's ancestors and grandchildren came to be known as the "Three Zhangs" or "Three Masters". Tianshidao was one of the earliest Taoist sects to be founded. They created a book of rituals, established a system of rites and buckets, opened a "quiet room", and created a variety of fasting activities, which objectively contributed to the birth of koji music (Reiter, 2019). The early Tianshidao

belonged to the Fuzhuan school of folk Taoism, and the prayers and forbidden incantations of the Fuzhuan school originated from ancient folk witchcraft. Tianshidao was founded in the Ba Shu area, which is located in the southwest of China, where primitive witchcraft and fallen witchcraft were extremely prevalent. Drawing talismans and reciting incantations was an important part of the activities of early Tianshi Dao (Feng, 2019), which, together with the activities of Taoist chanting and confessing, constituted an important part of Taoist music culture. The magic spell of "talisman and seal scripture" is one of the main religious behaviors of Tianshi Dao, and the faith of Taoist believers in Taoism is concretely embodied through Taoist law and is also obtained by the implementation of Taoist law. Before the Taoist priests perform their spells, they have to set up an altar and perform rituals, there is a so-called "general altar" in which the names of various deities are written (Liu, 2020), and there are the deities that the Taoist priests usually believe in. The incantations recited by the Taoist priests are also a type of Tianshidao music (Figure 2).

Figure 2 - Taoist Seals



The Changes of Tianshidao's Ceremonial Music in Wei, Jin, and North-South Dynasties

At the end of the Han Dynasty, the rulers adopted a two-handed policy of restricting and suppressing the folk Taoism and utilizing it for transformation, and many high-ranking members of the clergy joined Taoism; therefore, in the Wei, Jin, and North-South Dynasties, Tien-Shi-Dao had changed, not

only the organization of Tien-Shi-Dao was developed, but also the rituals of Tien-Shi-Dao were enriched, which had a wide and profound impact on the later Tien-Shi-Dao, as well as on the development of the Taoism as a whole (Castelli, 2022). If the Tianshidao at the end of the Han three Zhang era completed the Tianshidao rituals and its music in the Song and Ming reached its heyday, then the Wei Jin and North and South Dynasties the Tianshidao ritual music development both disastrous and colorful, musical ideas soaring development period. Because the Wei Jin and North and South Dynasties period is an important stage in the development of cultural thought in China, therefore, it will inevitably have a great impact on the Tianshidao ritual music (Kim & Bang, 2021), in addition. Buddhism in the Eastern Han Dynasty, after the introduction of great progress, is in the doctrine and precepts and rituals and music than the early days of Tianshidao more profound and systematic, which gave the development of Tianshidao threat, Tianshidao to continue to develop only to learn from the length of Buddhism, in order to be established in the fight between the Buddha and the Tao and survive. Therefore, on the one hand, Tianshidao continued to fight against Buddhism, and on the other hand, it introduced a lot of Buddhist doctrines and ritual music in order to reform its own imperfect situation (Kim, 2022).

In addition, In addition, the Danding School of Taoism, which developed out of the Fangshi of the Qin and Han dynasties, flourished in the Wei, Jin, and North and South Dynasties due to its popularity among the upper classes and far exceeded the influence of the Rune Seal School, whose main representative was Ge Hong of the Eastern Jin Dynasty, whose name was Chihchuan, and who called himself Hugu Puzi, and was a native of Jurong, Danyang (present-day Jiangsu Province) (Wu, 2021). In this book, he theorized the possibility of cultivating immortality, and it is an important work in the history of Taoism with a complete theory and a wide range of spells that encompass everything. In this way, Ge Hong's Taoism differed in method and purpose from Tian Shi Dao. The Danding School of Taoism, with its method of alchemy for immortality and its harmonization with Confucian orthodox ethics,

gained the popularity and support of the upper classes (Figure 3). In this way, as the folk nature of Tien Shih Tao had been attacked, slandered, and disparaged, and thus Tien Shih Tao also realized that only by assimilating the Xian Dao ideology and changing its original lower level of cultivation and primitive and simple music would it have a greater way out and development.

Figure 3 - The celestial master's magic weapon for alchemy



The Prosperity of the Song, Yuan, and Ming Masters of Taoism Section Only Shoulei

During the Tang, Song, Yuan, and Ming Dynasties, Taoism and Buddhism were known as the two major religions and became the spiritual pillars of the feudal ruling class. Tianshidao, represented by Zhang's descendants, was regarded as the orthodox school of Taoism, and its power flourished day by day. Because the royal family on the Tianshidao is very respected and believes in, and in the politics of its vigorously foster and use, therefore, the Tianshidao seat of the Longhu Mountain Palace, Taoist monasteries are scattered. Shangqing Palace, Tianshifu, and Tianshidao Main Palace are the construction of most in this period. Tianshi descendants of prominent figures in Zhang Jixian, Zhang Yuchu, etc., have lived in the Song and Ming periods.

Therefore, this period is also Longhu Mountain Tianshidao's music development history of the "golden period".

Tang, Song, Yuan, and Ming, Jiao-festival, praying for set from the official to the folk are very prevalent; the Palace of every wedding and funeral, and other major events, are to invite the celestial master into the Palace of the Jiao-festival ceremony (Zürn, 2022). Fifteenth Tianshi Zhang Gao in the middle of the Tang Dynasty, Suzong Li Heng descending incense and silk, Jianjiao mountain. The music of the Jiao festival was quite prosperous. The twentieth Tianshi, Zhang Chen, was ordered by Emperor Yi to build the Golden Seal Jiao festival in the middle of the Tang Dynasty and was given gold and silk to return to the mountain. At the end of the Northern Song Dynasty, Zhang Jixian, the 30th Tianshi, also built many jiao festivals for Emperor Huizong of the Song Dynasty. Yuan Chengzong established, called and ordered the thirtieth generation of Tianshi Zhang and Di to build Jiaojiao in Banzai Mountain and set up Jiaojiao in Changchun Palace, the North and South of a thousand Taoist priests. Yuan Renzong Yanhua three years (1316), the thirty-ninth generation of Tianshi Zhang Sucheng built Changchun Palace, Taiding two years (1324) Buns in Changchun Palace, there are smallpox clouds and cranes of Switzerland. When Emperor Chengzu died, Zhu Di ordered Zhang Yuchu to host a 100-day jiao festival (Figure 4). For this reason, Zhu Di, also special in the Yongle five years (1407) October 15, issued an imperial edict on the Jiaojiao host Zhang Yuchu, as well as all the Taoist disciples to show a reward; the imperial edict recorded the Jiaojiao extremely luxurious scene: "Royal Decree of the first heir of the Church of the real Zhang Yuchu. I only Yuan Yuan of the Church, the unity of the great Taoist sect, the whole open up the yin and yang, the good offices of the transportation of the gods, mixing and blending of the three worlds, the total registry of all souls. Walking the way, non-sincere to the point, can feel through? Then the death of Empress Ren Xiao, specially ordered the rate of all the Taoists loves to recommend Yang, Kai Jade Seal of the Lenten Section, appropriate Luang letter of the secret code. Within a hundred days, Ruiyin parallel to Zhen, Ye five-color celebration of the clouds,

rotten nine days of Rui Lu, green luan dazzle in the Lin Hall, white cranes flying in the Yao altar, five-color auspicious light, bright through the night. All of these were due to the

fact that our ancestors had inherited the law, and the Tao was so true that they explored the microcosm of the peony of the Yuan Dynasty.

Figure 4 - The Hundred Days Bun Festival



Music of Tianshidao after the Middle Ming Dynasty

Ming Dynasty Lung Fu Shan Tianshidao from flourishing to decline. After the Qing Dynasty, the successive emperors did not believe in Taoism and gradually adopted various restrictive measures, which accelerated the decline of Taoism. In the early Ming Dynasty, Zhang's world was in charge of Taoism, borrowing the position of high power and doing whatever they wanted. According to the "Ming History - Fang Shu biography" records: forty-three generations of Tianshi Zhang Yuchu, "Jianwen, sit illegal, seize the seal of harmonization." Ming Xianzong, the forty-sixth generation of Tianshi Zhang Yuanji, "vegetarian ferocious, to Kai with the marsupial equipment and clothing, trespassing system of books, take the children of good families, forced to take people's property. Home prison, before and after the killing of more than forty people." Emperor Xianzong went to his real person's name and chose his clan award. By the time of the Qing Dynasty, Tianshidao was further

snubbed. The rulers of the Qing Dynasty were always uneasy about the Longhu Mountain Tianshidao. Therefore, on the second day of Qianlong's reign, he imposed harsh restrictions on Tianshidao. In the 17th year of the Qianlong reign (1752), the first real person was reduced from the second grade to the fifth grade, and was forbidden to send out the legal staff to pass on the degree, and stopped the old system of the Tianshi's visit to the emperor since the past dynasties, and was received by the Ministry of Rites instead. And limit the authority of the Divine Master, only allowing the Divine Master to command the Longhu Mountain Taoist congregation, canceling the original Divine Master in charge of the world of Taoism and the status of the head of the Jiangnan Taoism. To the Daoguang years and then canceled the heavenly master into the palace hajj system (Costantini, 2022).

After the middle of the Ming Dynasty, Tianshidao is getting poorer and poorer, Tianshidao's mansion is falling into disrepair, built in the Song Dynasty, Sihan Tianshifu

(Figure 5) was a large-scale, majestic, magnificent building of the mansion, but after the Qing Dynasty, the Qing dynasty Qianlong, Qing dynasty Palace, and Tianshifu no longer

get to repair the antler. In the late Qing Dynasty, the Tianshi went from one product to five products, and the court of the Tianshi became increasingly cold.

Figure 5 - Heirong Han Tianshi Mansion



Tianshidao ceremonial music of the current situation of Kaoshi

At the end of the Qing Dynasty, Tianshidao was further cold-shouldered; the end of the Qing Dynasty to 1949 basically stopped all the ritual activities, the first year of the Republic of China, due to the elimination of superstition, the Jiangxi Governor's Office canceled the Zhang Tianshi's title and banned the fiefdom, which was originally more declining Tianshidao is undoubtedly a heavy blow. Then the May 4 Movement, which was aimed at anti-imperialism and anti-feudalism, broke out and further dealt a blow to the stagnant Tianshi Dao. However, due to the warlords and the Kuomintang's attachment to Tianshidao, Tianshi's activities were saved from a quick demise. Sixty-sixty-three generations of Tianshi were active in the Shanghai area. Sixty-two generations, Tianshi Zhang Yuanxu was a great real person of the first heir teachings. In 1919 was also pushed as the "Universal Moral Society" Honorary President, and in 1920 was pushed as the "five churches of the Taoist

Association" President and convened in Shanghai, "in 1924, the 63rd Tien Shi, Zhang Enpu, succeeded to the throne, but because of his addiction to opium, the reputation of the Tien Shi as a Taoist leader diminished. During the 1930s and 1950s, most of the Taoist priests returned to their homes.

In 1949, after the founding of the People's Republic of China, the Three-Self Movement was introduced, and a policy of freedom of religious belief was established, which was neither compulsory nor prohibited. However, during the Cultural Revolution, with the change in the political environment and the negative propaganda that regarded religious activities as superstition (Capitania, 2019), most of the descendants of Tianshi and believers returned to their hometowns. Tianshidao in Longhu Mountain, the main (the only surviving relatively intact) activities of Tianshifu House, was also occupied by the school. From then on, Tianshidao in Longhu Mountain completely interrupted all the activities of the Palace until 1982, when Tianshifu was designated as a national key

palace and returned to the hands of Tianshidao practitioners, Tianshidao's rituals and its activities of transmitting and awarding seals of approval, which had been interrupted for nearly half a century, began to be resumed gradually. This time, the seal-granting ceremony followed the ancient style of seal granting by the three masters of the Tang and Song Dynasty and changed the custom of the masters of the Ming and Qing Dynasty, and the seal-granting ceremony

5. ANALYSIS OF THE MUSIC FORMATION OF LINGBAO TAOIST SECT

Generally speaking, the basic elements of traditional Chinese music are melody, rhythm, tempo, beat, key, scale, meter, pattern, etc. It is due to the differences in these elements that the various musical styles and characteristics of traditional Chinese music are formed. It is due to the differences between the above elements that all kinds of musical styles are formed in Chinese traditional music. As a branch of traditional Chinese music, Taoist Jingyun also has the above elements. In order to understand the significance of the above titles and names for the form of Jingyun music, it is necessary to summarize the common features of the different titles and names of Jingyun music in terms of pitch, mode, meter, range, beat, and tempo.

Tuning

In folk music, it is customary to call the key we call "tonal gate". Due to its special inheritance environment, Taoist Jingyun has always maintained the tradition of folk music and adopted the folk tune Gongshiqi as its key name. The so-called seven tones of Gongshi is a system of seven tones on the flute. Generally speaking, the key name is determined according to the interrelationship of the tone positions of each key, as shown in the hole sequence of the flute, with the "main palace key" or "small work key" as the benchmark. The correspondence between the seven keys and the international common pitch is as follows.

Shogong key, G key

Six Character Tone - F Tone

lasted for three days. Ceremonies such as initiating the master, answering the seal, lecturing on scripture, precepts, issuing the ultimatum, and legal instruments were held, interspersed with rituals such as inviting water to open the altar, laying the ground for the dragon, hoisting streamers, hanging up the list, sending out the application, staying in the temple, worshipping the table, and worshipping the Jade Emperor's Confession, and so on.

Fanzheng key, E-flat key

Xiao Gong Tuning - D Tone

Shakuji Tone - C Tone

Shangzi key - B flat

B key - A key

According to the tradition of Taoism, especially the Quanzhen Taoist sect, there were few musical instruments to accompany the chanting of sutra rhymes, and most of them only beat the rhythms with magic instruments. Therefore, in the past, most Taoist priests did not have the concept of tuning up, and most of them sang the sutra rhymes as they wished and set the tunes on an ad hoc basis. Even later, with the development of Taoism, the popularization of music education, coupled with many Taoist palaces and temples, have cultivated the qin masters who are responsible for playing musical instruments; over time, the tuning of these sutra rhymes has been relatively fixed.

Tone rows, scales, and registers

Most of the Taoist sutra rhythms are based on the Chinese pentatonic scale; although there are some hexatonic or heptatonic scales, it is easy to see that the partial tones in these scales appear in the form of ornaments. The author also analyzes and summarizes this according to the names of the sutra rhymes. Among the sutra rhymes in which the six-tone scale occurs, there are two types of sutra rhymes with the name "Zan". The rest, such as chants, mantras, jing, buchu, and hanging, are all based on the pentatonic scale.

Tone sequence refers to the arrangement of tones in a musical system in an upward or downward order, which is called a tone sequence. Among the collected sutra rhymes

The longest tone row in the rhyme, named "Ode," has nine tones, and the shortest tone row has only five tones, while the shortest tone row has only five tones.

The longest tone row in the rhyme scheme of "zan" is 11 tones, and the shortest tone row is only five tones.

The longest note in the rhyme scheme of "jie" has 12 tones, and the shortest note has only five tones.

The longest note in the rhyme scheme of the sutra, named "jie" is listed as 11 tones, and the shortest note in the rhyme scheme is only 4 tones.

The longest tone row in the sutra rhyme with the name "zhou" has 9 tones, and the shortest tone row has only 3 tones.

The longest note in the rhyme scheme named "buxu" has 8 tones, and the shortest note has only 5 tones.

The longest note in the rhyme scheme called "hanging" has 9 tones, and the shortest note has only 6 tones.

The range refers to the range between the lowest and the highest notes of a piece of music. Since, as mentioned above, Taoists do not have the concept of a fixed pitch when chanting sutra rhymes, it should be noted that the highest and lowest tones appearing in the rhymes are often accidental in nature. However, it is possible to analyze the range of tones in order to summarize the range of tones commonly used in each type of rhyme. With the exception of "jie", which has the range of c to g in the group of small characters, all the other titles and titles have the range of g to an in the group of small characters.

Tempo and beat

It is generally recognized that the larger the number of beats, the slower the piece, and conversely, the smaller the number of beats, the faster the piece. This musical characteristic also applies to Taoist sutra rhymes (Meulenbeld, 2021). Therefore, I have organized the tempo and beat of the above sutra rhymes according to this characteristic. As shown in Table 1, Table 2, Table 3 and Table 4.

Table 1 - The speed and rhythm of Taoist sutra rhyme of ode

| Name | First verse of scripture | Music Formation | | | | | | |
|------------------------|--------------------------|-----------------|-----------|-------|-------|-------------------------------|---------------------|-------------------|
| | | Metronome | Tone rows | Modes | Range | Cadences | Sentence structure | Rhythmic patterns |
| Ode to Taiji | 无象无名, 太祖救苦尊, | 2/4 | 23561 | A | 2-1 | One word with multiple sounds | Long-short sentence | Slow and soft |
| Ode to the Pure Altar | 啸咏朱陵府, | 4/4 | 5612356 | B | 5-6 | One word with multiple sounds | Five words | Slow and soft |
| Ode to Heaven | 天堂享大福, | 2/4 | 123561 | C | 1-1 | One word with multiple sounds | Five words | Quick and tense |
| Ode to Joy | 乐法以为妻, | 4/4 | 6123561 | G | 6-1 | One word with multiple sounds | Five words | Slow and soft |
| Ode to Burning Incense | 烧香归太上, | 4/4 | 35671235 | B | 3-6 | One word with multiple sounds | Five words | Slow and soft |

| Name | First verse of scripture | Music Formation | | | | | | |
|---------------------------|--------------------------|-----------------|-----------|-------|-------|-------------------------------|--------------------|-------------------|
| | | Metronome | Tone rows | Modes | Range | Cadences | Sentence structure | Rhythmic patterns |
| Ode to the Cloud Carriage | 云奥已降, 天驾来临, | 1/4 | 561235 | G | 5-5 | One word with multiple sounds | Five words | Slow and soft |

Table 2 - The speed and rhythm of Taoist sutra rhyme of praise

| Name | First verse of scripture | Music Formation | | | | | | |
|---------------------------|--------------------------|-----------------|-----------|-------|-------|-------------------------------|---------------------|-------------------|
| | | Metronome | Tone rows | Modes | Range | Cadences | Sentence structure | Rhythmic patterns |
| Great Praise | 道场启, 法筵开 | 4/4 | 234567123 | C | 2-3 | One word with multiple sounds | Seven words | Slow and soft |
| Small Praise | 诵经功德不可思议, | 2/4 | 5612356 | C | 5-6 | One word with multiple sounds | Long-short sentence | Slow and soft |
| Middle Praise | 向来诵经念存诚, | 2/4 | 123456123 | D | 5-6 | One word with multiple sounds | Five words | Slow and soft |
| Hymn to the geese | 金阙玄穹主, | 4/4 | 123567123 | C | 1-3 | One word with multiple sounds | Five words | Slow and soft |
| Praise of Three Treasures | 皈命礼道宝, | 4/4 | 2356123 | D | 1-3 | One word with multiple sounds | Seven words | Slow and soft |
| Incense Praise | 道香德香无为香, | 2/4 | 2356123 | C | 1-3 | One word with multiple sounds | Long-short sentence | Slow and soft |

Table 3 - The speed and rhythm of Taoist sutra rhyme mantra

| Name | First verse of scripture | Music Formation | | | | | | |
|-----------------|--------------------------|-----------------|-----------|-------|-------|-------------------------------|--------------------|-------------------|
| | | Metronome | Tone rows | Modes | Range | Cadences | Sentence structure | Rhythmic patterns |
| Chanting Mantra | 太上台星, | 1/4 | 56123 | D | 5-3 | One word with multiple sounds | Four words | Quick and tense |
| Land Mantra | 经坛土地, | 2/4 | 51256 | Null | 5-6 | One word with multiple sounds | Four words | Quick and tense |
| Xuan Yun Mantra | 寂寂至无宗, | 2/4 | 123561 | D | 1-1 | One word with | Five words | Quick and tense |

| Name | First verse of scripture | Music Formation | | | | | | |
|---------------|--------------------------|-----------------|-----------|-------|-------|-------------------------------|---------------------|-------------------|
| | | Metronome | Tone rows | Modes | Range | Cadences | Sentence structure | Rhythmic patterns |
| | | | | | | multiple sounds | | |
| Yangqi Mantra | 仰启碧云， | 2/4 | 2356123 | D | 2-3 | One word with multiple sounds | Long-short sentence | Slow and soft |
| Guo Du Mantra | 茫茫虾都中， | 2/4 | 56123561 | A | 5-2 | One word with multiple sounds | Five words | Slow and soft |
| Broken | 东方玉宝皇上天， | 2/4 | 612356 | G | 6-6 | One word with multiple sounds | Long-short sentence | Quick and tense |

Table 4 - The speed and rhythm of Taoist sutra rhyme of gatha

| Name | First verse of scripture | Music Formation | | | | | | |
|-------------------------|--------------------------|-----------------|---------------|-------|-------|-------------------------------|---------------------|-------------------|
| | | Metronome | Tone rows | Modes | Range | Cadences | Sentence structure | Rhythmic patterns |
| Back to the altar gatha | 回坛有偶，重位宣扬 | 1/4 | 12356 | E | 5-3 | One word with multiple sounds | Four words | Quick and tense |
| Dangtan gatha | 万花兴供养， | 2/4 | 35612345 | C | 5-6 | One word with multiple sounds | Four words | Quick and tense |
| Sword and Soldier gatha | 暑往寒来春复秋， | 2/4 | 56123 | Bb | 1-1 | One word with multiple sounds | Five words | Quick and tense |
| Returning to the gods | 道场启处放豪光， | 2/4 | 23561 | C | 2-3 | One word with multiple sounds | Long-short sentence | Slow and soft |
| Guo Du Mantra | 大圣慈悲接引天尊， | 2/4 | 56123561 2 | Bb | 5-2 | One word with multiple sounds | Five words | Slow and soft |
| Buddhist hymn | 宝华圆天尊， | 2/4 | 5671235 | C | 6-6 | One word with multiple sounds | Long-short sentence | Quick and tense |

Musical Forms

Based on the above analysis of the elements that make up sutra rhythms and the experience of listening to them in Taoist ceremonies, we have summarized the above

rhythms into three different types of sutra rhythms: chanting, reciting, and singing.

Chanting

The so-called "chanting style" refers to an acoustic state in which the content of the sutra is expressed according to the natural

tones of the language, which is in between chanting and singing, with a clear and stable rhythmic movement of tones, but not a well-formed rhythmic cadence. Instead of calling it "music", it is a kind of chanting with rhythm. This kind of sutra rhyme is mostly in four words mainly in QiYin format, read through the scripture often focuses on a few sounds,

only one or two pieces of magic weapons to beat the rhythm to accompany the cavity, almost impossible to form a complete melody, a single rhythm, the speed is often slow and gradually fast. The rhythm of one word and one tone circulates in a narrower range until the whole passage is recited. It is the least musical of the Taoist sutra rhythms (Figure 6).

Figure 6 - Taoist chanting music sheet music



Singing

The sound state of the "singing style" is often characterized by a gradual progression of the melody, a smooth melody, and a regular rhythm. It is generally a sentence or two regular phrases with different verses to sing, with a distinctive tonality. It is a kind of music form that seems to be chanting and singing. Compared with the two types of sutra rhythms, "chanting" and "singing", their musicality is in a relatively neutral position; specifically, compared with the "chanting"

which concentrates on individual sounds and presents them in a word-for-word manner, the "chanting" is in a relatively neutral position. Specifically, compared with the "chanting" style, which focuses on individual sounds and is presented in a word-for-word manner, the sutra has begun to take on a melodic form, but compared with the "singing" style, which is characterized by a long trailing cadence and a series of three sighs, its music is slightly more homogenous. This category is characterized by the "Ode," "Hanging," and "Lifting the Sky" (Figure 7).

Figure 7 - Taoist recitative music score

Reciting

The "reciting style" is the most musical of the above three types of sutra rhymes. The musical form of this type of sutra rhyme has a clear tonal pattern, the text is composed of long and short sentences or five- or seven-

line chi yin format, and is rich in melodic and rhythmic patterns, often with three sighs in one, and often with decorative drags of consecutive sixteenth notes with floral ornamentation. It is often sung with all the instruments (Figure 8).

Figure 8 - Taoist chanting music in ceremony

The image shows a musical score for Taoist chanting music. It consists of two staves. The top staff is a melody line in 4/4 time, with lyrics written below it. The bottom staff is a rhythmic accompaniment line, likely for a guqin or similar instrument. The lyrics are in Chinese characters and are: 诵经功德不可 (Sòng jīng gōng dé bù kě), 思议, 诸天 (Sī yì, zhū tiān), 诸地转灵机 (zhū dì zhuǎn líng jī), 皇王寿夭齐 (huáng wáng shòu yǎo qí), 大道慈悲 (dà dào cǐ wēi), 万化乐雍熙 (wàn huà lè yōng xī).

6. CONCLUSION

The seminar in this paper leads to two realizations and conclusions. The first is that the history of Taoist ritual music is characterized by a dominant tradition, which began in the Eastern Jin Dynasty with the Lingbao Zhai, and was formalized in the Southern Dynasty with the Lingbao Jiuzhai, which was created by Lu Xiujing. After the Tang Dynasty, this tradition was recognized by all Taoist schools as a relatively independent system of practice and use of tools. Despite subsequent developments and innovations, it has never departed from the roots of this tradition, let alone changed its course. In the history of Chinese music, and even in the history of world music, it seems that we have not yet seen any other musical variety that can maintain such a grown-up musical system and continue for more than 1,600 years in such a complete way as Taoist ritual music. In this respect, it is a musical phenomenon worthy of attention in both the history of Taoist culture and the history of Chinese music. The second Taoist school that played a decisive role in the formation of this tradition was the Lingbao school, without whose innovations the course of ritual music might have been rewritten. In its later development, Lingbao Jaifa was able to surpass the Taoist Feituan and become

the mainstream of Taoist music, the key reason being that it had already reached a high degree of perfection, standardization, and self-sufficiency when it was formally formed, and was extremely easy for people to directly apply or imitate when it was passed down vertically, and when it was disseminated horizontally, it could be widely used for a variety of ceremonies for different purposes and to satisfy the needs of the psychological beliefs of all social strata. Therefore, it has been able to survive for a long time and is practiced by all sects.

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GAME DESIGN AT THE ART MUSEUM: THE NUBLA CASE OF EDUCATHYSSEN

GAME DESIGN NO MUSEU DE ARTE: O CASO NUBLA DO EDUCATHYSSEN

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ABSTRACT

The article discusses one of the main projects of the Education Department of the Thyssen-Bornemisza National Museum (Madrid/ES). *Nubla: Laboratorio de Arte, Educación y Videojuegos* is a project designed in 2013, which took shape between 2015-2017, and is still active to this day. In this paper, I sought to understand what defines *Nubla* and how the project differs from the video games previously created by EducaThyssen (2001-). The methods used were: exploratory research (in the institution's online platforms), and bibliographic review. First, the article contextualizes and briefly describes the *Nubla*. Then, it discusses how this laboratory explores the language of video games, the game design process, and the development of media products. EducaThyssen works in collaborative dynamics, carried out with young audiences and in partnership with universities and companies in the video game industry. Finally, the article analyzes *Nubla* based on the concepts "active visitor" (1998) and "post-museum" (2000) by Eilean Hooper-Greenhill; and "communicative ecosystem" (2004) and "plural museum" (2000) by Jesús Martín-Barbero. It concludes that *Nubla* actively contributes to the transformation of practices and values, not only in the world of museums but also in the fields of art, education, and the video game industry.

Keywords: Video game, Education museum, Visual arts, Museum studies, Game studies

RESUMO

O artigo discute um dos principais projetos do departamento educativo do Museu Nacional Thyssen-Bornemisza (Madri/ES): *Nubla: Laboratorio de Arte, Educación y Videojuegos*, projeto esboçado em 2013, que ganhou corpo entre 2015-2017 e segue em curso. Neste artigo, busca-se compreender o que define *Nubla* e de que forma diferencia-se dos jogos digitais criados pelo EducaThyssen anteriormente, desde 2001. Foram utilizados os procedimentos de: pesquisa exploratória, nas plataformas online da instituição, e revisão bibliográfica. Primeiramente, o artigo contextualiza e descreve o caso *Nubla*. Então, discute como esse laboratório explora a linguagem dos videogames, o processo de game design e o desenvolvimento de produtos midiáticos. Destaca que o EducaThyssen realiza tudo isso de forma colaborativa, com o público jovem e através de parcerias com universidades e empresas da indústria de videogames. Por fim, analisa *Nubla* a partir dos conceitos "visitante ativo" (1998) e "pós-museu" (2000) de Eilean Hooper-Greenhill; e "ecossistema comunicativo" (2004) e "museu plural" (2000) de Jesús Martín-Barbero. Conclui que *Nubla* contribui para transformações de práticas e valores, não apenas no âmbito do museu, mas nas áreas de arte, de educação e na indústria dos videogames.

Palavras-chave: Videogame, Educação em museu, Artes visuais, Estudos de museu, Estudo de jogos digitais

1. INTRODUCTION

The article deals with the presence of digital games (videogames) in art museums. But the focused topic is not the curation of video games in art museums, either for temporary exhibitions or acquisition. This subject is also pertinent to be addressed, discussing cases

such as that of the Museum of Modern Art in New York - MoMA that a few years ago incorporated 14 video games to the collection, including *Pac-Man* (1980), *Tetris* (1984), *Myst* (1993), *The Sims* (2000) and *fIOW* (2006) (Antonelli, 2012). Going the other way, this article discusses art museum actions that

produce digital games, taking tangible collection pieces (such as paintings, sculptures, and prints) as their subject. Thus, it is given continuity to the research that had been started before, when I conducted a mapping and classification of initiatives of this kind, from museums around the world (Bahia, 2008).

For decades, art museums have been conceiving and producing digital games from their collections. These are usually initiatives of the institution's education department, which brings us to another piece of history: the use of video games in non-formal education is as old as the origin of this type of media.

The first electronic game was developed for an exhibition at Brookhaven National Laboratory (New York), even before there were arcades and portable video game consoles. It was the *game Tennis for Two* (1958), in which two people could control, separately, the throw of the point (representation of a ball) from one side of a line (representation of the tennis net) to the other, appearing on an oscilloscope, equipment that served as a screen. The oscilloscope and controls were connected to an analog computer that processed the game. *Tennis for Two* was created by nuclear physicist Willy Higinbotham, for the Laboratory's annual public visitation day, with the intention of making such an educational event more interactive and interesting to the visiting public. As Higinbotham wrote: "it might liven up the place to have a game that people could play, and which would convey the message that our scientific endeavors have relevance for society" (Brookhaven, 2008, s/p). The initiative was well received, visitors lined up to have the opportunity to try the playful educational device.

From Higinbotham's game until today, several other non-formal education institutions started to produce digital games with the intention, among other things, to involve younger generations and enhance the collection's meaning. A successful example is the *Bosch Adventure Game* (2000), a multi-user online game produced by the Boijmans Museum in Rotterdam for an exhibition of the Dutch artist Hieronymus Bosch. The game was among the seven finalists for the Museums and Web Award 2001 in the category best pilot application, and received two awards at the

EuroPrix 2001, in the categories Knowledge, Discovery and Culture and highlight of the year. In justifying the award, the EuroPrix jury said the initiative was an updated variation of Bosch's work, acting as both entertainment and educational media, aimed at both adults and young people (Bahia, 2014).

But *Bosch Adventure Game* is not the only game that stands out among those produced by art museums. In this article, we focus on the case of *Nubla*, from the Thyssen-Bornemisza National Museum. Located in Madrid, the museum's education department has explored possible and innovative articulations between its role as a social institution, digital communication technologies and the concept of Game.

First, the article contextualizes (i) **the video games of EducaThyssen** (educational department of the Thyssen Museum). From there, it presents (ii) **the case of *Nubla: Laboratorio de Arte, Educación y Videojuegos***, a project that EducaThyssen outlined in 2013 and that has been carried out since 2017. Therefore, in the second part, the article summarizes the results of exploratory research on the case, conducted on the institutional website (www.educathyssen.org) and in other places that document the museum's educational actions and of the interpretations woven from the procedure of "playing the game" (Aarseth, 2003). In the third part, it discusses the case, (iii) **thinking *Nubla* in the context of museum education**, drawing on the concepts "active visitor" (1998) and "post-museum" (2000) of Museum Studies professor Eilean Hooper-Greenhill; and "plural museum" (2000) of communication thinker Jesús Martín-Barbero. Finally, it presents the (iv) **conclusions** of the case study, indicating avenues for future research.

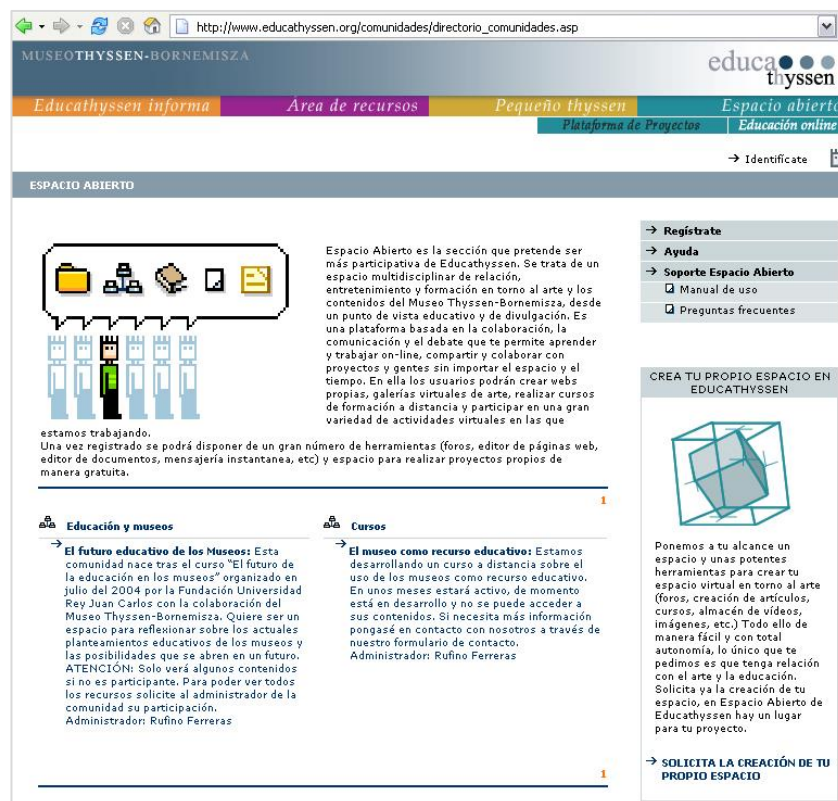
2. THE VIDEO GAMES OF EDUCATHYSSEN

The Thyssen-Bornemisza Museum (here abbreviated as Thyssen Museum) was founded in 1992 from the collection of the Thyssen-Bornemisza couple of barons. The following year the collection was acquired by the Spanish government, and the museum became a national institution with a collection available for public visitation. However, it

continued to be run by the foundation of the family, which faced the challenge of making known an important collection of works of art that had previously been accessible to a few. Compared to other art museums (such as the Prado Museum from 1819), the Thyssen Museum is extremely young. However, its foundation almost coincides with the birth of the World Wide Web (1989), with the beginning of the popularization of the Internet on personal computers. This was exploited by the institution

in the context that the Google search engine was launched, in beta version, before there was Facebook (2004), Youtube (2005) and smartphones (cc. 2007). The Web was accessed by a tiny portion of the world's population: in 2001, there were 502 million Web users (just over 8% of the population at the time); today there are 5.2 billion (about 60% of the current population) (Internet Live Stats, 2022).

Figure 1 - The screenshot of the website *Espacio Abierto*, taken in 2006 (EducaThyssen)



Source: The author's research collection

In 2001, less than a decade after the founding of the museum, EducaThyssen had already created the website *Espacio Abierto* (Figure 1). There it promoted the cooperation of visitors in the production of content (such as posting comments in forums and opening discussion themes) and in discussions about art education. It is worth remembering that these were the days of the first blogs, when

computers were much more expensive and rarer than they are today, a commodity that aroused little interest from people. The site was rated AA-WAI (it followed international guidelines for accessibility of web content for people with disabilities) and, although it included multimedia files, it adopted HTML as its standard language, so that all content could be crawled through web search engines.

Figure 2 - The screenshot of the game Guido against el Señor de las Sombras, taken in 2007 (EducaThyssen)



Source: The author's research collection

There, on the still uninhabited Web, EducaThyssen published its first online game: *Guido contra el Señor de las Sombras* (2001) (Figure 2). It was experimenting with a new way to present the works in the collection to the children's audience. According to the coordinator of EducaThyssen, Rufino Ferreras (2017), it was not just about joining the fad of online games, the intent was to develop communicational strategies consistent with the 'game of interpretation' theorized by philosopher Hans-Georg Gadamer (1996). According to Ferreras, the question that led the creation of the museum's online interfaces was: What characterizes the experience, and not the appearance, of being in an art museum? The chosen answer was the adventure of "entering" the works. Hence, the idea of creating game narratives that interweave visual and semantic aspects of the collection's pieces.

The metaphor of the work of art as a "window" to alternative realities, and that of "diving into the work" to represent the interpretation process, are not new. In fact, it is a recurring strategy in games, books, and educational events proposed by art museums. It is present

in the children's books of the collection written by James Mayhw, whose main character is the girl Katie who lives adventures in art museums, something that always starts with her entering a work of art and develops in a journey through the other works exhibited there (Bahia, 2008). But EducaThyssen has polished this idea. For over 20 years, it has explored the metaphor from the concept of Game and the video game media, developing educational actions that are done online and in person, in its exhibition rooms or in the headquarters of partner agencies.

The trajectory of EducaThyssen in the field of digital game production began modestly. The first online game (*Guido...*) was nothing more than an interactive and non-linear narrative, whose protagonist was more interested in talking about the works than in promoting the player's interaction with the paintings in the collection. The very name of the character, Guido, evidenced the intent to personify a museum guide. But EducaThyssen continued to experiment, seeking more and more effective strategies for communication in museums and informal art education.

Figure 3 - The screenshot of the game *Los enigmas de EducaThyssen*, taken in 2007 (EducaThyssen)



Source: The author's research collection

It has developed games in the form of quizzes and web-gymkhanas. An example is *Laberinto Thyssen: el arte te desafía* (2002), which mobilized 300 teams and 2,000 players (Bahia, 2008). The challenge was to solve puzzles launched weekly, quickly, and objectively search the museum's online database (digitalized collection) to decipher puzzles created from information about specific works of Thyssen Museum. There was also *Los Enigmas de Educa Thyssen* (2005) (Figure 3), which was more complex (it involved 49 puzzles) and longer (it lasted more than a year, from November/2005 to February/2007). In both, competition was emphasized more than collaboration between visitor-players. The EducaThyssen team itself recognized (Ferreras, 2017) that in the gymkhanas they sought to engage the public through extrinsic motivational resources (such as ranking and prizes), exploring little of what moves us to Play (experience) with the artwork.

But *Guido...* was different. He demonstrated the artistic "interpretation game" better than the web gymkhana. There were also *El Misterio de las Miradas del Thyssen* (2008) and *El caso del ladrón de medianoche* (2010) that also explored the investigative game genre. But let's go back to the first game made by EducaThyssen.

The *Guido...* was a simple video game, as already discussed (Bahia, 2008), but not simplistic. The curation of work was careful. Those mentioned in the game were key paintings from the Thyssen collection, besides depicting characters provided with some supernatural element to be incorporated into the game's fictional narrative and, therefore, to be used by the player to compose his own superhero. For example, when Guido comments on *Rosary's Triptych* (Von Kulmbach, 1510), we learn that Moses' horns are a symbol of wisdom and that this would help the player defeat the villain of the narrative of the game, the Lord of Shadows. Also incorporated into the game were the angel's wings from a gothic painting, the violin from a surrealist painting, among other elements. The narrative and aesthetics of *Guido...* were based on semantic and formal aspects of the works mentioned above. Moreover, the mechanics of the game (Guido's dialogues with the player, so that the latter chooses which element to borrow from each work) represent the hermeneutic movement of playing with art. There is no "wrong" choice in the dialogues, but the choices made in this non-linear narrative immerse the player in an iconographic labyrinth. The trip ends after the player has gone through eight works, when he reaches the final module: a lab to create his superhero.

The conceptual consistency of *Guido...* was built on multimedia authoring software, Flash, which does not compare with the complexity of features of professional video game development platforms. Such limitation was, in fact, the power of this tool. As discussed previously (Bahia, 2021), this tool was widely used in the first decade of the twentieth century, for having a friendly interface for amateur creators (non-programmers), enabling the development of digital games at low costs and in a format suitable for independent publication on the young Web. Flash allowed artists, educators, and other non-programming professionals to appropriate programming as a "tool of empowerment", as reminds Lev Manovich (Bahia, 2021).

For all these reasons, it is plausible to say that the artistic-educational team of EducaThyssen was able to closely follow the process of conception, production and polishing of *Guido...*, ensuring that production is aligned with the idea of offering visitors an interpretive adventure through the works of the museum.

Even so, the player of *Guido...* remained more in the position of "who receives messages" than in that of "who builds content" in the museum, so that it did not fully realize the purposes that led the Thyssen Museum to use digital technologies (Espadas & Ferreras, 2003). Then, the team realized that it should expand the possibilities of interaction offered to the targeted publics. They began to realize the expressive, creative, collaborative and, therefore, educational character of the game design experience (process of conceiving the aesthetic, narrative, mechanical and technological dimensions of a game, as defined by Jesse Schell, 2011).

From this came the idea of involving museum visitors in the game design process. Interested people and institutions were invited to participate in the creation of the EducaThyssen games. The idea took shape in the *Nubla* project: a laboratory that investigates the

relationship between art, education, and videogames, created to promote the experience of design, production, development, and publication of games based on the works in the collection. More than just producing games, the museum began to build new links with the local community, emphasizing young people, and establishing partnerships with universities and organizations in the video game industry.

3. THE CASE OF NUBLA: LABORATORIO DE ARTE, EDUCACIÓN Y VIDEOJUEGOS

In 2013, from conversations between Rufino Ferreras (coordinator of EducaThyssen) and Daniel Sánchez (game designer and founder of the Gamera Nest studio), came the idea of creating a dynamic and collaborative environment for discussion, creation, and development of digital games at the museum. Two years later, the idea took shape with the opening of the first permanent digital game studio at EducaThyssen, the *Nubla Art Game* (Sanchez, 2015). In 2017, the program was renamed *Nubla: Laboratorio de Arte, Educación y Videojuegos*, bringing together different types of activities (workshops, meetings, events, among others) and even the production of video games.

So far, the following video games have been produced and released by the Lab: *Nubla 1* (2015) (adapted in versions for PS4 console, computer, and Android and iOS mobile systems), *Nubla 2: M, la ciudad en el centro del mundo* (2019) (versions for PS4 and computer). In addition, there is the *Las Islas de Nubla* application (Android and iOS).

Each game has its own consistency, but all share the same narrative universe: the world of *Nubla*. The exploration of this world is planned to take place in three stages, each of which deepens the narrative and expands the possibilities of discovering the world. The third part has not yet been released. However, let us see what the first two are about.

Figure 4 - The screenshot of a scene of the game *Nubla 1* (EducaThyssen)



Source: <https://store.steampowered.com/app/1101000/Nubla>

The video game *Nubla 1* (Figure 4) focuses on the construction of the identity of the protagonist who seeks to recover his lost memory. The very title *Nubla*, which means "cloud" in Spanish, can be read as a problematization of the fragility of memory entrusted to Internet servers, "saved" in the "cloud".

The scenarios are constructed from work from the museum's collection. The highlight of *Nubla 1* is *La casa de la esquina* (Ludwig Meidner, 1913), but also present are: *Muerto acechando a su familia* (Yves Tanguy, 1927), *Árbol solitario y árboles conyugales* (Max Ernst, 1940), *Casa giratoria* (Paul Klee, 1921), *Habitación de hotel* (Edward Hopper, 1931), among others.

The player begins by choosing his or her avatar, a boy or a girl, although this choice does not really impact the course of the game. He then begins to wander through an obscure gallery in a museum, where he comes across empty picture frames. He encounters characters in different artistic styles (surrealist, cubist, impressionist, and others), perhaps straight out of the paintings. The player selects one of them to accompany him, and each one has a special ability (flying, teleportation, among others) that impacts the experience in the game. From there, the player enters frames and experiences unusual situations. In the first dive into a painting the player discovers that the "elephant of [Salvador] Dalí" has disappeared and receives his game mission: to find this elephant. He does this by traversing

the different parts of the *Nubla* world, each created from a style/group of artworks. There you encounter puzzles and get hints on how to solve them.

The gameplay is centered on exploring the world and solving puzzles, although it does mix platform game mechanics at times. But *Nubla 1* has some control issues and a system crash at the end of the game (Huerto, 2015). Nevertheless, scenarios play a central role in the player's experience and seamlessly integrate with puzzles to solve.

The game *Nubla 2* continues the concept presented in *Nubla 1* but it explores in greater depth the theme of time. The exploration of the game world again is with an avatar (boy or girl) chosen initially. But the journey is broader and with richer aesthetics (sonically and visually) than the first game. The featured work is *Metropolis* (George Grosz, 1917), hence the subtitle of the game: *.M, the city in the heart of the world*. The player must overcome puzzles to continue trying to recover the memory and creativity that his or her avatar has lost. As the narrative progresses, the player discovers the problems of .M City and engages in an underground revolution led by a group of women artists. As in *Nubla 1*, play remains focused on exploring the world and solving puzzles, but there are challenges that require the use of different motor and cognitive skills than those required in the previous title.

Nubla 2 (Figure 5) is a much more complex game and better aligned with the parameters of

video game production. Even for this reason, it won the 3D Wire 2016 and Fun & Serious Game 2018 awards (EducaThyssen, 2022).

Figure 5 - The screenshot of a scene of the game *Nubla 2*



Source: https://store.steampowered.com/app/1610450/Nubla_2/

The curation of works for *Nubla*'s world was done in the lab's workshops. Participants were motivated to 'enter' the works and build interpretations and narratives from them, then appropriate what they found there and, in a process of re-reading, collectively create the world, the plot and the challenges of the game. So, unlike *Guido...*, the works are not presented as paintings in *Nubla*. Even though the game starts in a museum gallery, amidst empty frames, and the avatar enters the works, the narrative unfolds beyond the museum and the player interacts with characters who have already left the works. As a result, the boundary between the world of each work and the game world is blurred. *Nubla* "evokes", not reproduces, works and museums (Ferreras, 2017).

In *Guido...* the protagonist (museum guide) gained prominence in the narrative. In *Nubla*, it is the world itself created by the participants coauthoring the game that stands out. In Alejandro Alcolea Huertos (2015) view, the hero of *Nubla* is the environment itself, which integrates perfectly with the puzzles and makes the game precious. As Daniel Sánchez (2015) reinforces, *Nubla*'s puzzles were created to be simple to solve: they require some intellectual work, but they do not generate prolonged interruptions of the game's movement, they do not compromise the

narrative rhythm. In this way, the most important thing is to be taken care of: to maintain the "interpretation game" experienced by the player.

The development process of *Nubla 1* moved from the university context to the business context. It started with the participation of students from Escuela Universitaria de Diseño, Innovación y Tecnología - ESNE (OZ Lane Games Collective) and, as the project grew and had new demands, it was embraced by the video game studio Gamera Nest - a studio that is also a partner of ESNE and recently carried out an action with the Prado Museum (200 y +...Taller de videojuegos, 2018). Students from ESNE and other universities, such as the University of Nebrija and Complutense de Madrid, participate in this second moment of *Nubla*, so the project has consolidated its importance, not only in the museum context, but in that of higher education. *Nubla* was a teaching motto for students in game design, animation, programming, music, design, audiovisual, art and art history, those who want to work with digital games.

Another distinctive feature of *Nubla* compared to previous games produced by EducaThyssen was the adoption of specialized platforms for video games, such as the PlayStation console

and Unity development software. This allowed *Nubla* to be enrolled and selected by the PlayStation®Talents program (Sony/Spain), which promotes the development of local and innovative content for this platform, generating products that can be distributed in different countries. Specifically, it has integrated the arm of the program aimed at university training: PlayStation®First (Playstation Talents, 2019).

Daniel Sánchez highlights advantages of participating in PlayStation®Talent: the team had access to development kits, and the organization helped them set a work rhythm and have broader knowledge about marketing and promoting a digital game. Thus, the young people were able to expand knowledge in technology and market, they became professionalized: "eso hace que el juego vaya convirtiéndose en algo 'real' que es capaz de ser distribuido" (Sánchez, 2015, s/p.). Such dimension is not separated from the museum and art education purposes that mark *Nubla*, as these purposes configure the differential and innovative character of this game concept, which also justifies its selection in PlayStation®First.

Nubla does not repeat the main trends of the entertainment video game industry. The conception of the games begins in the museum rooms, dialoguing from works and, thanks to the diversity of areas and institutions involved in the Lab, it is possible to build effectively plural dialogues and generate differential solutions: "abrir la imaginación y nuestras mentes a todo tipo de propuestas y no nos 'atan' a lo esencialmente comercial" (Sánchez, 2015). The games taken as reference by the *Nubla* team have an experiential character, as Sánchez explains. Games that seek to make the player "feel something" when going through a narrative, as is the case of *Braid* (Jonathan Blow, 2008), *Machinarium* (Amanita, 2009), *Limbo* (Playdead, 2010), *Journey* (ThatGameCompany, 2012), among others.

It is undeniable that by joining the PlayStation platform, EducaThyssen has also moved away

from some audiences, such as those who do not own this expensive video game console. There are *Nubla* games that are only available for PS4, that need to be purchased from the PlayStation Store - for modest amounts, it is true, about five Euros per game - that require the use of this console to be played.

But the motivation of the Lab's team to adopt the PlayStation as a delivery platform is related to diagnoses previously raised by EducaThyssen. As Ana Gómez González reports, the institution wanted to reach a public that rarely visited the Thyssen Museum - that is, teenagers and university students:

We entered a completely new terrain that generated questions [...] as to how to engage in meaningful ways with the content that young people habitually consume, both on a technological and aesthetical level, and deliver it to their screens in the format enriched with critical and educational aspects in which we want to train the museum's audience? (González, 2018, p. 2)¹

Everything indicates that it has achieved such a goal. The very continuation of *Nubla* on PS4 is due to the commercial success already achieved by *Nubla 1*: by 2017, more than 20,000 units had been sold in countries such as the United States, the United Kingdom, Germany, and Spain (Playstation Talents, 2019).

Regardless of whether it culminates in published video games or not, *Nubla*'s creative workshops always begin in the museum's rooms, where participants choose and dialogue from works. Thus, the world of *Nubla* is being expanded and the story of the main character continues to be written, in the quest to recover a lost memory, strolling through the gallery with paintings of different artistic styles, all of which are part of the museum's collection.

EducaThyssen carries out face-to-face activities especially geared to the video game-playing public of *Nubla*. Yet, although the video game media is the mobilizing element of the

¹ "Nos adentramos en un terreno completamente nuevo que nos generaba preguntas [...] ¿cómo generar un discurso coherente con los productos que consumen habitualmente los jóvenes, tanto a nivel tecnológico como estético, llevándolo a sus pantallas y a la vez mantener la

base crítica y educativa en la que queremos formar al público del museo?" (González, 2018, p. 2, translated into English by Gabriele Salciute Civiliene, 2022).

project, *Nubla* is not defined solely as such. *Nubla*'s narrative argument is also used in presentational educational actions that do not even aim at media production; actions that involve visitors of different ages and professional areas. An example is the activity *Cartografías de Nubla* (Figure 6), a face-to-face journey through the museum's rooms with the mission

of building narratives from works of art in the collection.

In short, as Ana Gómez González (2018) puts it, *Nubla* is a laboratory of interdisciplinary experimentation, "something alive," a flexible and continuously evolving creative/educational process.

Figure 6 - Screenshot taken in 2019 from the site www.educathyssen.org



Source: The author's research collection

4. THINKING *NUBLA* IN THE CONTEXT OF MUSEUM EDUCATION

The constant expansion of the limits and renewal of the forms of action of museums is something that runs through the history of this institution. In art museums, this has a direct impact on how art is seen, known, and lived (Bahia, 2008). The emergence of modern museums, in the late 18th century, for example, generated a set of values and habits in relation to works of art that did not exist before. As Goethe said at the time of the founding of the Louvre: the museum inaugurated a "new artistic entity," so that even historically earlier art became something entirely new and what had been removed from it will remain a mystery to future generations (Crimp, 2005). Therefore, it is difficult to suppose what understanding we would have of art if sacred works remained only in churches, if court art was not in public museums if genre paintings remained in domestic settings if it was not possible to go through "all" of the Western artistic tradition in a single space. Without places like the Louvre, the French artist Édouard Manet would not have dialogued

with "museum art"; and the Brazilian artist Hélio Oiticica would have little to contest about the mechanisms of legitimization of Art.

Back to the *Nubla* case: what values and habits are generated in this laboratory with the works of the Thyssen collection and with the museum institution itself? The research presented here did not extend to reception studies with the players-visitors-designers of *Nubla*, it is a fact. Even so, it was possible to study the case based on extensive exploratory research (something I have been doing since 2005, when I collected data for my PhD: Bahia, 2008) and literature review. So, in this section, we analyze the case presented, based on concepts and notions proposed by museum studies professor Eilean Hooper-Greenhill and communication thinker Jesús Martín-Barbero, when addressing the challenges of museums in contemporary times.

Let's start with Colombian anthropologist and communication researcher Jesús Martín-Barbero. Studying telenovelas, Martín-Barbero (1987) broke communication research paradigms and proposed to focus on

mediations (instead of media), to investigate the ways in which communication technologies are used, how this use alters the way people are together. This opened up an analysis perspective that extended to more specific communication contexts, such as school education and museum, each with its own singularities.

Martín-Barbero (2004) laments the educational actions that reduce communication to instruments and fail to give due attention to the diffuse and decentered educational environment in which we live, permeated by communication technologies. Martín-Barbero has named this environment "communicative ecosystem", which entails the following challenges and questions:

What does it mean to learn and know in the age of information society and networks that instantly include the local into the global? What cognitive and institutional shifts demand new devices to produce and acquire knowledge at the interface that links TV screens at home with the computer screens we use for work and those to play video games? Has education addressed these questions? And if it hasn't, how can it claim to be a genuine social and cultural space for the production and acquisition of knowledge? (Martín-Barbero, 2004, p. 58-59)¹

The author disagrees with those who argue that, to avoid the harmful effects of media consumption, the best thing to do is to turn off (the TV, the cell phone, the video game). This option disqualifies the spectator, implying that he or she is incapable of establishing a critical relationship with the media, of differentiating exhibitionist aestheticism from that which allows the construction of memory and imagination. It is a fact that the world has been suffering from low digital literacy. But, for

Martín-Barbero, the solution is not to ban the media, but to educate for/with the media.

The Nubla Lab is educational in this sense: it allows working on content and specific competences of museum and art education, while promoting a critical appropriation of the videogame media. Besides exploring the 'interpretation game' of the artworks in the collection, it promotes fluency in the videogame language and reflection about the productions of this media industry. It questions the forged separation between "low" and "high" culture, recognizing the diversity of images that make up us and how we relate to cultural heritage.

Thinking about the challenges of Latin American museums, Martín-Barbero (2000) proposed the notion "**plural museum**". He questioned the forms of communication that lead to the pasteurization of cultural heritage but pointed out: mass communication in museums is not caused by the use of audio equipment, video, or other technological resources. It depends on the permanence of the constitutive paradigms of modern museums, of the ideal of "democratization of knowledge". Today we know that it is up to the museums, besides giving access to cultural assets, to diversify the ways of communication of these assets, adopting strategies that induce the effective participation of the community in the processes of meaning of the heritage and of the museum itself. The media resources, when well employed, can also contribute this communication.

Martín-Barbero (2000) drew three communicational premises for the plural museum. First, it needs to **de-neutralize its discourses**, highlighting the ambiguities of traditions and problematizing the power of institutional discourses, constructing assumedly partial and fictional discourses. Second, **de-construct its image** as the "tradition vault" and present itself as a space of

¹ "¿Qué significan aprender y saber en el tiempo de la sociedad informacional y las redes que enseñan instantáneamente lo local en lo global? ¿Qué desplazamientos cognitivos e institucionales están exigiendo los nuevos dispositivos de producción y apropiación del conocimiento a partir del interfaz que enlaza las pantallas hogareñas de televisión con las laborales del computador y las lúdicas de los videojuegos?"

¿Está la educación haciéndose cargo de esos interrogantes? Y, si no lo está haciendo, ¿cómo puede pretender ser hoy un verdadero espacio social y cultural de producción y apropiación de conocimientos?" (Martín-Barbero, 2004, p. 58-59, translated into English by Gabriele Salciute Civiliene, 2022)

encounters and dialogues about memories to deconstruct its position as a source of truth. Third, to **de-limit its space** of action, to let itself be questioned by cultural tourism, by non-governmental organizations, among other institutions external to the museum. What Mantín-Barbero proposes is a museum willing to reinvent, not only its methods, but its position in society, aiming to promote less hierarchical forms of coexistence.

EducaThyssen's actions created with the purpose of de-neutralizing, de-locating and de-limiting the museum were already present since *Espacio Abierto* (Figure 1) but have become more evident over the years. The loosening of narrative control over the collection became explicit when it started inviting visitors to be coauthors of the video games it produced. This reached deeper levels. With *Nubla*, the institution's option to disentangle itself from certain constitutive paradigms of modern museums became evident, including those related to the ways of seeing and knowing art (such as the appreciation of the artwork as a genuine object, complete in itself, or contemplation as the best way to know an artwork).

Radical was also the option to enter the development of console games, of the video game industry. Even in the context of independent games (indie games), such action demanded from EducaThyssen to have to deal with technical knowledge and specialized professionals, something much more complex than what it had been doing in the production of instructional applications and online games (like *Guido...*). This step demonstrates how open the institution was to establishing effective partnerships (with universities, artists, game studio, and even one of the "giants" of the video game industry) and giving up the position of the holder of the truth about its collection.

Other examples of a plural museum can be cited here, involving collaborative productions in other media. An example is the initiative of the National Gallery of London in the early 21st century, in partnership with universities that produced authorial audiovisual productions created from museum collection pieces. There were two projects: *Transcriptions Animation*, a

partnership with Saint Martin's University Centre for Arts and Design, which involved postgraduate students in the production of short animations; *Transcriptions LFS Shorts*, with students from the second phase of the London Film School, which produced short live action films (Bahia, 2008).

Initiatives such as these are blunt responses to the harsh criticism that has been leveled at museums since the mid-twentieth century, when museums were singled out as "repressive and authoritarian symbols of a solid and unchanging modernity" (Hooper-Greenhill, 2007, p. 1). Criticism is still relevant to some institutions, but many have been deeply transformed and reworked their institutional identity.

To think of museums in the context of postmodernity, Hooper-Greenhill formulated the notion "**post-museum**", bringing together three characteristics: support its relationship with the public in a complex understanding of the relationships between culture, communication, learning and identity; seek to promote a more equal and just society; be aware of the social and ethical implications of dealing with culture, which operates through representations, reproductions and the constitution of identities.

Aware that the role of museums is not limited to the conservation of objects, the post-museum puts the **interpretation of collections** at the top of its priorities, always seeking to rework the ways of sharing and reinterpreting the collection. Since then, Hooper-Greenhill points out that new ways of thinking about the media audience have made a decisive contribution to the transformation of museums, which has led them to seek a more dynamic relationship with their public.

Considering that culture, communication, learning, and identity are key ideas of the post-museum, the institutions that work from this perspective emphasize educational actions in the museum, seeking to integrate educational projects to the other areas of the institution's organization. This brings us to the Thyssen Museum, as the actions of EducaThyssen are conceived in an integrated way with the exhibits. The educational department

contributes with the proposal of the exhibits and the way to present the permanent collection: the world of *Nubla* emerges from the physical museum, just as it is presented in the virtual world of the game; the fictional character of *Nubla*'s narratives does not prevent them from being revisited during guided tours, in the physical museum; the game creation workshops started in the physical museum are continued in other institutions, but include moments of return to the exhibition room to deepen the history and scenarios of the *Nubla* world.

Other comings and goings between the digital and the tangible, between the game universe and the museum collection, could be cited here. But what is important to highlight is that all this is coherent with broader pedagogical transformations, which question the understanding of education as something trapped between dualities (such as uncertainty and certainty, consumption, and knowledge, play and study, body, and mind). Hooper-Greenhill (2007) cites the term "**serious play**" as an example of deconstructing this dichotomous view of knowledge processes as a fruitful path for museum education.

Hooper-Greenhill (2007) also points out that contemporary education has been aimed at contributing to the strengthening of personal identities, self-confidence, and people's ability to evaluate and make judgments about their own individual interests and desires. In this sense, museums are an important place to learn today, as important as education.

But museums need to pay attention again to the content of their discourse, not only to pedagogical methods. It is necessary to inquire what each museum proposes to teach. Hence the importance of the institution reflecting on the implications of the interpretations present in its sayings: what is said, by whom, and for what purpose. Through communicational resources (from exhibition design to media artifacts), museums construct a look, present a history, interpret and assign meaning to the collections. Hooper-Greenhill calls this "**museum curriculum**" (2007), which has a lot of weight, as museums are institutions that "teach what to teach.

Therefore, EducaThyssen's action of articulating 'fine art' with video games has a significantly more profound impact than that of other games created from works of art history - such as *A Mansão de Quelícera* (Casthalia, 2005) and *The Procession to Calvary* (Joe Richardson, 2020). Public narratives have differential weight in the construction of knowledge and identities. Even for this reason, museum discourses are permeated by power struggles, and the visitor acts in this battle space, as an active protagonist, despite not being sovereign. Therefore, the importance of cultural representations in museums is recognized by the public as something that is always relative, so that it can create a sense of belonging. Without this, the learning promoted there will be "harmful and destructive" (Hooper-Greenhill, 2007, p. 13), putting the "museum curriculum" (Hooper-Greenhill, 2007) needs to be thought out from the identities of its visitor-learners. It must articulate the different subjectivities of its audiences, echo the stories of its visitors. Hooper-Greenhill ([1994]1998) noted the importance of museums building solid "bridges" with their publics, suggesting that institutions do research, seeking to know what the museum means to people, how they use that space and how the exhibitions echo (or not) in their lives. From there, it is possible to establish segments of public and design forms of access to information differentiated by segment. This is what has been sought with *Nubla Lab*, an effective approach with young public and college students, a profile that no longer frequents the museum because they do not accompany their parents on family trips, nor join school visit groups.

But in each public segment there are plural interests. That is why Hooper-Greenhill (1998) suggests that museums work together with their publics, inviting them to be "active visitors". An example is when people from minority groups are invited during the preparation of exhibitions. In any case, the museum should take care to provide experiences in which visitors really want to act in the museum so that they do not feel coerced to do so.

The strategies developed by EducaThyssen seem to awaken this kind of desire in those

who participate in the Nubla Lab, providing an experience that articulates several kinds of pleasure: of fruition, of playing, of learning, of developing technical skills, of being more than before. And this is not restricted to visitors who engage in the development of video games. It also reaches those involved in educational actions in the museum building, when the museum promotes a "journey of discovery of the potential of works of art to tell and create stories" (EducaThyssen, 2022).

And even among those who participate in the creation of the video games, different ways of seeing, knowing, and living together are offered. The Lab intersperses contemplation activities with moments of design, production, and development of the video games. One participant may identify more and prefer to contribute to one type of activity, but the multidisciplinary team needs to work collaboratively, where everyone follows the process, and one ends up contributing to the activities of the colleagues. Thus, it is common for one person on the team to discover new interests and aptitudes, highlighting the laboratory as a learning space. To paraphrase Hooper-Greenhill (2007): learning is to transform who we are and what we can do. Or in other words, it is to be.

5. CONCLUSIONS

In an issue of *Revista do Patrimônio Histórico e Artístico do Brasil*, dedicated to thinking of museums as a space of "anthropophagy of memory," the anthropologist José do Nascimento Júnior (2005) took a concept from Marcel Mauss and defined the museum as a space of gift: its function is less in collecting and preserving objects, more in offering such objects to new generations; and who makes the offering seeks to promote the practice of gift itself, so that who receives the offering today, practices the gift tomorrow.

This is how I interpret EducaThyssen's actions as promoting the practice of giving. The museum has managed not only to awaken the interest of a segment of the public that had been drifting away from the institution, but also to shift this public from the position of spectator to that of active visitor (Hooper-Greenhill). The choice of the Play concept (Gadamer) and the

video game media proved to be opportune. More than that, it achieved promising results thanks to the insistence and commitment of the EducaThyssen team in maintaining such a focus (Ferrerias, 2017), seeking to polish and deepen their strategies.

We have seen that EducaThyssen started producing online games, understanding these as mere educational tools. Then it went on to explore the media language and the very process of video game design and development, without losing sight of the educational purpose of its actions. This institutional journey culminated in the *Nubla* project: a collaborative laboratory in which narrative contexts and game mechanics are created from visual and semantic elements of works from the Thyssen collection. In addition to the Educa Thyssen team, interested visitors, the game development studio Gamera Nest, partner universities (with ESNE) and students of various courses (from game design to art history) participate in this creative process, and the project has already been funded by PlayStation©Talents (Sony/Spain). Thus, EducaThyssen built horizontal relationships with the community and deconstructed the museum's image as a "strong box" of tradition.

In future studies, it will be interesting to deepen the analysis based on an ethnographic study with the visitor-participants of the Nubla Lab. It would also be valid to map other museums that explore the game design process as a strategy to de-naturalize, de-locate and de-limit (Martín-Barbero) their communication and education in museums. It is also known that the Thyssen Museum is not the only one interested in creating games from its collection, collaboratively, in the context of the creation laboratory.

The Thyssen is not even a pioneer in the matter. Something similar was already done by the Boijmans Van Beuningen Museum in Rotterdam, in 1999, in partnership with V2_Lab for the Unstable Media, for the creation of the multi-user online game *Bosch Adventure Game* (2000). Another, even older example is the game *The Third Face of the Letter* (1996), developed for the Virtual Museum of Brazilian Art, in a co-creation work between the museum's director, Matteo Moriconi, and artist

Arthur Omar, based on a photographic series by the artist himself (Bahia, 2008). Perhaps there are even more remote initiatives, which, like the two cited here, are in the process of being forgotten. Games that can no longer be played because they have been transmitted or played with outdated computer resources (specific file players) (Bahia, 2021).

EducaThyssen's *Guido...* is already being forgotten. It has not been available online since when the required player for this type of file was discontinued in late 2020. And *Nubla*, how long will it be playable? Or will the continuity of the "gift space" be interrupted by something banal: the planned obsolescence that digital media suffers from.

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THE INVENTION OF TRADITION OF MAONAN FLOWER BAMBOO HAT FROM 1956AD TO 2020AD

A INVENÇÃO DA TRADIÇÃO DO CHAPÉU DE BAMBU FLOR MAONAN DE 1956AD A 2020AD

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ABSTRACT

Flower bamboo hat can be called as the gem of handicrafts of Maonan nationality of Guangxi province, as well as China's national intangible cultural heritage. This paper mainly discusses the invention of tradition of the flower bamboo hat of Maonan nationality amid the background of Chinese society from 1956AD to 2020AD. The results show that the transformation of Chinese society from 1956AD to 2020AD hasn't changed the value and connotation of flower bamboo hats. To fit into the development of society and culture, Maonan nationality chooses to transmit their culture through the media of flower bamboo hat. In the meantime, the flower bamboo hats of Maonan nationality have undergone innovations in the development of Chinese society, which maintain the everlasting vitality of in turn. There are many studies on handicraft skills, but few researches on the flower bamboo hats of Maonan nationality, even less on the relationship between the development of flower bamboo hats and Chinese social background. This research makes a qualitative study about flower bamboo hats of Maonan nationality by literature and field research.

Keywords: Flower Bamboo Hats, Maonan Nationality, Chinese Society, Intangible Cultural Heritage, Handicrafts, Cultural Transmission

RESUMO

O chapéu de flor de bambu pode ser chamado de joia do artesanato da nacionalidade Maonan da província de Guangxi, bem como do patrimônio cultural imaterial nacional da China. Este artigo discute principalmente a invenção da tradição do chapéu de flor de bambu da nacionalidade Maonan em meio ao contexto da sociedade chinesa de 1956 DC a 2020 DC. Os resultados mostram que a transformação da sociedade chinesa de 1956 DC a 2020 DC não mudou o valor e a conotação dos chapéus de flores de bambu. Para se enquadrar no desenvolvimento da sociedade e da cultura, a nacionalidade Maonan opta por transmitir a sua cultura através do chapéu de flor de bambu. Entretanto, os chapéus de flores de bambu da nacionalidade Maonan sofreram inovações no desenvolvimento da sociedade chinesa, que por sua vez mantém a vitalidade eterna. Existem muitos estudos sobre habilidades artesanais, mas poucas pesquisas sobre os chapéus de flores de bambu da nacionalidade Maonan, e menos ainda sobre a relação entre o desenvolvimento dos chapéus de flores de bambu e a origem social chinesa. Esta pesquisa faz um estudo qualitativo sobre chapéus de flores de bambu da nacionalidade Maonan por meio de pesquisa bibliográfica e de campo.

Keywords: Chapéus de Flor de Bambu, Nacionalidade Maonan, Sociedade Chinesa, Patrimônio Cultural Imaterial, Artesanato, Transmissão Cultural

1. INTRODUCTION

China's Flower bamboo hat is one kind of handicrafts of Maonan nationality, and is called as "Dingkahua" in Maonan language, which means the bottom of hat is knitted with patterns and symbolizes auspiciousness and happiness. The flower bamboo hat is a token of affection for young men and women of Maonan nationality, as well as an indispensable dowry for local women, thus it's known as the "national treasure" of Maonan. As the modern society develops, flower bamboo hat has lost its function of sheltering from the wind and rain, and gradually becomes the spiritual sustenance of Maonan ethnic culture.

The original place of raw materials of flower bamboo hat is located in Huanjiang Maonan Autonomous County of Guangxi Zhuang Autonomous Region. Maonan people pay attention to environmental and ecological protection while selecting raw materials, thus they usually choose tall and symmetrical *phyllostachys sulphurea* and black bamboo around July 15th every year. It's because bamboo contains more water in spring due to cold weather, and the bamboo strips made in autumn and winter are brittle and lack of flexibility. All kinds of strips for knitting patterns are dyed with vegetable dyes, black strips are dyed with *baphicacanthus cusia* brem, yellow strips are dyed with *gardenia jasminoides* Ellis, and all of these fuels are local plant dyes, without any chemical dye, so as to reduce chemical pollution.

To make flower bamboo hat needs the traditional tools like bamboo knife, scissors, wooden mold through more than ten process include selecting bamboo, making strips, splitting silk, getting into shape, knitting hat, knitting patters. The flower bamboo hat is made of main strip as the warp thread, which is about 2 mm wide and less than 1 mm thick. Each piece of the main strip is evenly divided into 20-25 pieces, which is as thin as hair.

The main part of the flower bamboo hat is divided into two layers, with the surface and the bottom woven with auspicious patterns and the upper edge is woven into a lace with black thin strips. The outer edge of the hat is a flower ribbon woven with golden yellow and

black thin strips of the width of three or four inches, which is woven with symmetrical and ribbon-like patterns. There are various Chinese auspicious patterns, such as "flowing clouds and water" and "flowers of four seasons". The ribbon-like pattern expresses the beautiful implication embedded by the artists of flower bamboo hats. The study shows that most of the patterns of flower bamboo hats are similar to the auspicious patterns of central plains, from which we can see the communication and integration of the cultures of Maonan culture and central plains. Therefore, flower bamboo hat has profound cultural connotation and represent ethnic art (Wei, 2021).

The basic shape of the flower bamboo hat is a three-dimensional combination of plane and cone. The pattern is centered on a five-pointed star, and the surrounding area is arranged delicately according to the hexagonal ring through overlapping and crossing. The flower bamboo hat looks generous from overall appearance, with beautiful decorative pattern, which is durable. After getting into shape, it's painted with brush refining paste of oil to increase its strength and moth - resistant ability.

The weaving process of is complicated and technically difficult, which is only taught and demonstrated orally by the old inheritor in the direct or direct family, without any written records or pictures. At the end of 1980s, influenced by modern civilization and fast-paced life, the Maonan traditional culture and flower bamboo hat weaving skills were once on the verge of extinction due to the shortage of inheritors and young people are reluctant to learn traditional culture due to foreign cultures and diversified entertainment methods.

After the 1980s, the Chinese government promulgated a series of policies and laws on protecting intangible cultural heritage. As a result, the skill of making Maonan flower bamboo hat gets more developed, and the handicrafts of other minorities also gradually have recovered and expanded, which are closely related to the social background. By observing and studying the changes of flower bamboo hats during the 30 years from 1980

to 2020, we can see the microcosm of the handicraft development of other ethnic minorities in China.

Figure 1 - Materials and weaving tools of Maonan flower bamboo hat



This study adopts the research concept — — The Invention of Tradition, a concept proposed by The British researcher E. J. Obsbawn. According to this concept, the traditional behavior of Invention is a cultural custom. Some popular cultural customs in the current social background are often regarded as traditions by modern people. We think these traditions are inherited from ancient times and seem to have a long history. However, these traditional customs are not traditional actually, but are relatively new due to constant changes, or even consciously created by modern people.

In the past, some researchers believe that the art, teaching mode and value mode of Maonan flower bamboo hat are all inherited

from the past to the present (Lv, 2017). In fact, the flower bamboo hat is changing with the development and change of Chinese society. Through the comparative study of Maonan ethnic group and social background in modern China, the author finds that there are two traditional inventions of flower bamboo hat in the course of contemporary society: one is the invention of tradition of the flower bamboo hat itself; the other is the invention of tradition of social processes related to the flower bamboo hat. The study aims to demonstrate the correlation between the development of the Maonan ethnic group and the Maonan flower bamboo hat by analyzing the correlation between the art of the Maonan ethnic group and the Maonan social background.

2. RESEARCH VALUE OF FLOWER BAMBOO HAT

Introduction of Maonan Ethnic Group in Huanjiang, Guangxi

Located in Hechi City, Guangxi Zhuang Autonomous Region, China, Huanjiang Maonan Autonomous County is of subtropical monsoon climate. With a total population of 60,000 people, Maonan nationality is one of

the mountainous ethnic groups with a small population in China. Maonan people are good at weaving various kinds of daily products such as flower bamboo hats and mats with bamboo. Huanjiang county is inhabited by many ethnic groups, and land is barren, but the mountainous area is more suitable for growing all kinds of plants. Huanjiang county is a birthplace of good bamboo and high-quality stones. Many local

people are good at stone carving. After years of accumulation of folk handicrafts, the place is plentiful of artistic creations. Huanjiang is also located in the border area of Guangxi and Guizhou, where ethnic minorities live together and have rich ethnic culture accumulation and mutual infiltration, forming a unique cultural collection with regional characteristics.

The flower bamboo hat is a token of affection given by the man to the woman in the ancient love story of Maonan nationality, so it is regarded as a special auspicious symbol of love and happiness by Maonan women. Flower bamboo hat is the necessary honorary dowry items. The making process of flower bamboo hat is complex and is regarded as handicraft treasure by Maonan ethnic group. In the past, flower bamboo hats were very important in the socializing activities of Maonan females. No matter going to market or visiting relatives and friends, they would carry flower bamboo hats with them, which could not only shade themselves from the sun and rain, but also set off graceful posture and marriage attributes, so it's full of fun.

Value attribute of flower bamboo hat

The flower bamboo hat has traditional national handicraft artistic value, which is the masterpiece of Maonan folk traditional weaving skills, as well as the unique national craft treasure of Maonan nationality. Bamboos produced during the Qing Dynasty Jiaqing era (1796AD-1820AD) of Qing dynasty are extremely dense, and young women used to wear hats woven by it (Qing “Guangxi Annals”). According to literature records, the flower bamboo hat enjoys a history about 350 years. It is woven by sliced bamboo. The body and pattern of the hat are all hand-woven, which usually takes 8-12

days. In the 1940s, a flower bamboo hat could be exchanged for 100kg of grain, which was very precious in that era.

The flower bamboo hat is also embodied of traditional cultural value. As the token of love between men and women of the Maonan ethnic group, it is especially valuable in the Maonan ethnic group, which also reflects happiness, diligence and free love. When young women get married, flower bamboo hat is the indispensable dowry. At the same time, the flower bamboo hat also implies reproduction. According to folklore, people can give birth to children is due to the gift of the fertility god “Flower God”. The delicate pattern on the flower bamboo hat is the worship and awe of the her, so when a woman returns home after giving birth, she must wear the flower bamboo hat to thank her parents for their upbringing and the kindness of Flower God. People of Maonan ethnic group uses the flower bamboo hat culture to educate young people to promote diligence and sincerity, thank their parents and praise for fertility, thus the cultural value of flower bamboo hat has positive social significance.

The customs and legends of Maonan nationality stimulated the progress and change of the weaving skills of flower bamboo hat, and also made the technology of flower bamboo hat weaving popular among Maonan males in this period. Flower bamboo hat advanced technological progress, from simple to complex, from single to diverse materials, from plain to gorgeous decoration. In terms of economy, the sale price and sales quota of flower bamboo hat are greatly increased. At the cultural level, flower bamboo hat absorbs the cultures of other nationalities because of its pursuit of artistic beauty and realized the cultural diversity of Maonan nationality.

Figure 2 -Finished product of Maonan flower bamboo hat



This hat used to be a rain gear in daily life in the past, which was just a common flower bamboo hat, far less beautiful than now. As time goes by, the weaving technology of flower bamboo hat has improved, gradually from bamboo hat into flower bamboo hat. There are even folklore about flower bamboo hat. The details vary from one version to another, but the basic story is similar, like a Maonan girl falls in love with a clever young man and accepts the flower bamboo hat he weaves and they get married in the end. The flower bamboo hat has become a token of love in the legend. Influenced by this legend, it has become a custom for girls of Maonan nationality to make flower bamboo hat as one kind of their dowry, and this custom also makes the flower bamboo hat a symbol of the beautiful love between men and women of Maonan nationality. In the early days, most people make woven handicrafts in Huanjiang

were men. Bamboo weaving was a manual labor, which required people to cut the bamboo from the mountainous area first and then carried to their homes through rugged mountain paths in autumn. Local men earn profits by weaving bamboo hats in their spare time, and they exchange skills and learn weaving skills from each other in their spare time. Woven flower bamboo hats are mainly sold at rallies, which account for most of the income during the slack season. It can be said that the skill of the male members of each family in knitting bamboo hats can even determine the level of the family's sideline income. The custom of men giving a bamboo hat to their partners has been formed in Maonan nationality, and those who can give a beautiful bamboo hat are usually from a better family or have excellent weaving skills.

2.3 Related theories: traditional inventions

The concept of “The Invention of Tradition” was put forward by the British Eric Hobsbawm (1917-2012), whose main view is that the traditional behavior of invention is a cultural custom, which is regarded as a tradition and seems to have a long history. But the truth is that these customs are relatively new and even consciously invented by recognizable historical actors.

This phenomenon is particularly evident in ethnic areas and in the modern development of nationalism, which creates a national identity that promotes national unity and legitimizes certain institutions and cultural

3. METHODOLOGY

The Qualitative analysis is adopted in this study. In the field survey, the researchers mainly interviewed the national inheritance masters and teachers and students of colleges and universities.

The interviewees included Chinese national craft masters, Chinese intangible cultural heritage protection scholars, makers of flower bamboo hat makers. The interview content includes: the development trend of Chinese national handicraft in the process of intangible cultural heritage protection, the influence of intangible cultural heritage protection process on the weaving art of Maonan bamboo hat, the inheritance of

4. SOCIAL PROGRESS AND THE INVENTION OF TRADITION OF MAONAN FLOWER BAMBOO HAT

The analysis of the development factors of flower bamboo hat during the initial period of Chinese socialist society (1956AD-1980AD)

The early weaving skills bamboo hat only circulated within the Maonan ethnic group, and the inherited by relatives, families, teachers and disciples. Similar to the master and apprentice inheritance of other handicrafts, the inheritance consciousness of inheritors is narrow and conservative. These inheritance methods can be implemented in feudal society, but with the development of the production mode in the mechanized society, the above inheritance methods are seriously incompatible with the production relationship, which hinders the development

practices. Traditional invention concepts and terms have been applied to a wide range of cultural phenomena, such as Japanese martial arts, Scottish “highland mythology” and the traditions of major religions. Flower bamboo hats have been invented in traditional ways through development. Flower bamboo hats have become commodities, tokens of love, props for performances of song and dance groups, and even the name cards of Maonan ethnic groups. These “new identities” have protected the culture and consciousness of Maonan ethnic groups, as well as the culture of Maonan ethnic groups.

Maonan bamboo hat weaving technology, and the application of the weaving technology of Maonan bamboo hat. On the other hand, based on previous literature, the researcher collected and analyzed the development process of Maonan bamboo hats from 1956 to 2020, as well as the artistic characteristics of Maonan bamboo hats.

Based on the information from the two aspects, the researcher analyzed the social environment of the Maonan ethnic group, the development process of the Maonan flower bamboo hat, and the research on the invention of tradition of Maonan flower bamboo hat. garden.

of national handicrafts. At the same time, all kinds of handicrafts were also influenced by the social environment at that time, and these factors influenced the development of handicrafts.

Flower bamboo hat is the treasure of Maonan ethnic group, and the weaving techniques is secret, which is circulating within Maonan ethnic group, thus other people have no way of learning, and there is no text and images to study. They learn only from the older generation who teach orally and make demonstrations. Therefore, those beginners to grasp, and they must repeatedly practice to master technology for a long time. The difficulty of inheriting also aggravates the loss crisis of weaving skill of bamboo hat.

From 1956AD to 1980AD, the sale of woven bamboo hats in Huanjiang county was also defined as “residual capitalism” and was

cracked down. As a result, the number of woven bamboo hats and the production of bamboo hats declined sharply. The vast majority of inheritors stopped weaving bamboo hats between 1956AD and 1980AD, which left a few people continue to learn the weaving skills of bamboo hats and directly led to the fault of talents in the weaving skills of bamboo hats of Maonan nationality, and the skills of bamboo hats were on the verge of being lost.

At the same time, there was a fault line among the craftsmen of bamboo hat: after the “Cultural Revolution” and the “Reform and Opening up”, the craftsmen who were still alive and able to knit bamboo hat were old and infirm, while few young people learned this skill. There are also some inheritors who are only passed on between their immediate or direct relatives, not to outsiders, let alone people of other ethnic groups. At the same time, there is no systematic arrangement and data preservation in the Maonan ethnic group, which leads to the lack of data on the weaving technology of bamboo hat. And the inheritors of some traditional crafts are not willing to teach their skills to external people, thus these skills are also faced with the risk of extinction.

Weaving flower bamboo hat costs more time, and the sales channel is single, so it's time-consuming and laborious but with no good economic benefits. It is difficult to achieve mass production and industrialization. The scattered processing mode is difficult to adapt to the needs of the market and society. Without production capacity, it is difficult to have a broad market. The low income is also one of the reasons of the decline of flower bamboo hat.

Before 1956AD, the bamboo hat was a necessary item for the honorable dowry of Maonan females. However, between 1956AD and 1980AD, Chinese society began a cultural movement to break the Four Old Traditions, such as old thoughts, old cultures, old customs and old habits (Han, 2016). As a cultural behavior in the old period, bamboo hats were strictly prohibited and replaced by new wedding customs at that time, which

also led to the decline of bamboo hats in the marriage culture (1956AD-1980AD).

From 1956AD to 1980AD, the Chinese society underwent reform in the early stage of socialism, and the lifestyles of Maonan ethnic group also changed accordingly, whose relatively closed lifestyle was reformed by Chinese communist ideology. Between 1956AD and 1980AD, the focus of people's work was mainly on the reform of socialist ideology. The production and sale of small goods by farmers was defined as residual capitalism and was suppressed. At that time, the administrative action of attacking small capitalism in various regions severely damped the enthusiasm of handicraft production and sales, and the national handicraft industry system suffered a serious blow.

From the perspective of human factors, the inheritors' outdated ideas and their reluctance to carry out external inheritance have directly affected the development and inheritance of traditional handicrafts. From the perspective of market factors, production efficiency and production level directly affected the rise and fall of the commodity itself. From the perspective of social factors, administrative behavior directly affected the living space of handicraft industry, such as “Cultural Revolution period”, “reform and opening up” period, all of which directly affected the inheritance and development enthusiasm of handicraft and influenced the rise and fall of bamboo hat technique and the living environment of Maonan ethnic group.

The Development of Modern Chinese Society and the Investment of Tradition of Flower Bamboo Hat

Some scholars have discussed "the invention of tradition" and "newly created pseudo folk customs" because they clearly believe that there is a close correlation between "the invention of tradition" and folk variation phenomena. Brown first clearly pointed out that the emergence of both is an inevitable phenomenon. A negative answer was given to the question of whether "the invention of tradition" belongs to "pseudo folklore", as he distinguished "the invention of tradition" into

two different situations from the perspective of manifestation. One is the new invention of trade based on the original tradition, and the other is the new invention of trade made without the previous tradition as the foundation. Only in the latter case may there be "pseudo folk customs", but not all of them are (Xuan, 2007). The invention of tradition carried out by the flower bamboo hat is an expansion of the audience and a change in the specifications of the artwork itself, which is based on the original tradition. The researcher can consider this tradition as the invention of tradition of the style cap.

Guangxi Huanjiang belongs to the autonomous administrative region of ethnic minorities in China, and administrative management is carried out through administrative autonomy rights. Ethnic minorities have the right to manage affairs in their own ethnic areas. This system helps to combine national administrative policies with the administrative characteristics of ethnic minority areas, thereby facilitating the development of various economic and social undertakings in ethnic autonomous regions (Felipe, 2006). The local cultural department attaches great importance to promoting the revival and development of the local Maonan ethnic culture, promoting the construction of the cultural field, and proposing the development strategy of "cultural active county" to promote the development of cultural undertakings. The system of ethnic regional autonomy has made the sense of cultural identity the driving force for the flower bamboo investment of tradition.

In short, protecting traditional cultural skills requires the invention of tradition, as it enables traditional culture to keep up with the times, develop, and inherit. The protection of traditional cultural skills does not mean completely remaining static, but rather requires appropriate innovation and improvement based on the preservation of tradition, combined with the needs and development trends of modern society. This can better adapt traditional skills to the needs of modern society, allowing them to be widely inherited and developed in modern society. At the same time, it can also help people better understand and understand traditional

culture, enhance their sense of identification and pride in traditional culture, and promote the inheritance and development of culture. So, while protecting traditional cultural skills, it is very necessary to carry out the invention of tradition.

The introduction of tradition from the official dissemination of flower Bamboo hat

The dissemination of the early Maonan Flower Bamboo hat was a folk individual behavior and a marketing method for the individual weavers of the Flower Bamboo hat. Now the entire Huanjiang County is using the flower bamboo hat as the city name card for promotion, which is a process from the public to the government (Hobsbam & Langer, 2004). The local government has invested approximately 20 million yuan in recent years to carry out the protection and inheritance of the entire county's intangible cultural heritage (Tan, 2010). The Intangible Cultural Heritage Protection Center in Huanjiang Maonan Autonomous County organized art groups to hold multiple performances around the world to promote Maonan ethnic culture and art. They also spread and interpret Maonan culture through Tiktok, micro video and other ways. These new ways of communication strengthen the external publicity function of Maonan culture, while improving the cultural and artistic vitality of Maonan. The above all belong to the new construction of the investment of tradition by the government administrative department regarding the Maonan Flower Bamboo hat, as these phenomena protect and promote the flower bamboo hat culture and skills from another aspect.

Later, in order to promote the distinctive ethnic culture of the Maonan ethnic group, the local government specifically ordered a large number of flower bamboo hats from the production personnel of the flower bamboo hat as a unique gift in the local area, which was given to various distinguished guests. These dissemination from the public to the official sector has promoted the influence of Maonan culture and increased the sales channels of flower bamboo hat, making it a city card representing Huanjiang County, conveying and expressing the beautiful

meaning of Maonan people's emotions. This market transformation is also part of the new construction of the invention of tradition in the flower Bamboo hat.

The plays created and performed by Maonan Yinyun Art Group, such as "Nating", ethnic dance "Dingkahua", "Maonan Girl", and folk song "Nong Nai", are often performed domestically and internationally. The artistic planning of the Maonan ethnic group creates a performance form of flower Bamboo hat through the secondary creation of stage culture, and disseminates the Maonan ethnic culture through singing and dancing with flower Bamboo hat. It is worth considering

that in the past, the flower Bamboo hat was originally a private space for men and women. But now, the space where the flower Bamboo hat is located has changed, becoming a performance prop and a new type of dance on the public stage. The existence space of this flower Bamboo hat has changed from a private attribute to a public attribute, and The researcher believe that the reason is that changes in the economic and market environment have changed the existence space of flower Bamboo hat. This can be summarized as a new construction of the invention of tradition in the flower Bamboo hat.

Figure 3 - Mao Nan stage play "Mao Nan Girl" stills



Source: Photographs taken from the researcher, October 22, 2020

In recent years, the rise of China's cultural industry has made ethnic dance very popular. In various ethnic dance performances, the flower Bamboo hat has become an exquisite performance prop. The use of flower Bamboo hat to convey the emotions between men and women in stage art has become a popular element on stage. The production process of the flower bamboo hat used on stage is relatively simple, retaining only external and visual features. This change in craftsmanship makes it more convenient for the needs of stage art. It can be said that if one sees the

figure of flower Bamboo hat in a stage performance, the audience will definitely associate it with the love narrative of Maonan culture. This is the visual feature possessed by the flower Bamboo hat. By simplifying the visual symbols of the flower Bamboo hat through the stage repertoire, it becomes a lyrical representation, allowing traditional private love stories to move towards the collective public stage. This transformation is the new construction of the invention of tradition.

The grand festival of the Maonan ethnic group, "Maonan Dragons Separating Day," was named the "most distinctive ethnic festival in China" in October 2013. The "Dragons Separating Day" of the Maonan ethnic group was originally just a small festival within the Maonan ethnic group. Nowadays, it has become a festival celebrated throughout the city, with 280000 people singing and dancing together on this day to enjoy the holiday. On this day, the

Maonan ethnic group will wear flower bamboo hats and their own ethnic costumes for display and performance activities. These activities showcase the unique ethnic culture of the Maonan ethnic group. The grand festival atmosphere and the singing and dancing performance of the flower Bamboo hat make it a carrier of the Maonan ethnic symbol, thereby affecting the cultural identity of Maonan youth and surrounding people.

Figure 4 - Mao Nan stage play "Mao Nan Girl" stills



Source: Photograph from Tan Sujuan, October 22, 2022

In short, in modern life, people cannot distinguish their ethnicity from their daily appearance and clothing. The fusion of cultures has led to the disappearance of traditional cultures of many ethnic groups, and the Maonan ethnic group has deliberately avoided homogenization with other ethnic cultures. These new forms of communication are also a new creation that better meets the needs of the younger generation for communication methods. It is also because of these newly created ways of dissemination that young Maonan people are proud of their national culture, resulting in a deep level of cultural consciousness.

The invention of tradition of flower Bamboo hat spread from the public

Changes in the recipient of the gift. After the 1990s, the flower Bamboo hat generated a new construction of the invention of tradition in the process of the new society. In the past, the flower Bamboo hat was only given as a gift between male and female lovers, but now the tradition of giving flower Bamboo hats has undergone a new construction. The development of the economy and transportation industry has led to a significant increase in foreign tourists. Local people have discovered this business opportunity and turned the flower bamboo hat into a

convenient and distinctive tourist souvenir. In recent years, many tourists have purchased flower bamboo hats as souvenirs for consumption. By purchasing gift flower bamboo hats, tourists convey the beautiful meaning of flower bamboo hats. This non romantic gift and purchase has expanded the supply and demand relationship of flower bamboo hats, which were originally limited to love. Deeper analysis is the expansion of a product's application scenarios. People reduce the appearance of the flower Bamboo hat, keep other features unchanged, and put it into a beautiful display box. In short, many traditional technologies and products are precious legacies of human culture and history. Through re creation and innovation, these traditional technologies and products

can be brought into modern society and drive the inheritance and development of culture.

The changes in the weaving personnel of flower bamboo hats: Young and middle-aged Maonan people generally work outside the manufacturing, construction, and other industries, with men occupying the majority. The number of men weaving flower bamboo hats has significantly decreased. Now, the vast majority of people engaged in the inheritance of Handmade weaving techniques in the flower bamboo hat are women, and the production target has changed from traditional men to women. This process of transformation has supplemented the shortage of labor and increased the production space of the flower bamboo hat.

Figure 5 - Huanjiang 2022 non-traditional cultural heritage heritage flower bamboo hat training course Training participants are basically presented monogamous gender



Source: Photograph from the network Tan Sujuan provided, February 2, 2023

Design update: The inheritor of the flower Bamboo hat technique used Photoshop for a new design of the flower Bamboo hat technique, which did not exist in previous flower Bamboo hat weaving. The change in design methods also led to the invention of the artwork itself. Modern design software incorporated the techniques of flower

bamboo hat weaving patterns into modern design, while also restoring some lost patterns. Through continuous research and development of new products, new designs were made to the patterns. At the same time, new designs were also carried out for new utensils, such as modern satchels, household items, etc., integrating traditional and modern

industries to design new products, revitalizing traditional craftsmanship and allowing flower bamboo hat and make weaving techniques to travel around the world. This has enabled the invention of traditional art and the use of new tools, promoting the creation of the art itself.

the invention of tradition has important implications for the development of modern society. The knowledge and technology contained in the invention of tradition can provide beneficial insights and references for the development of modern society.

Figure 6 - New artwork produced by Qin Min's design of the flower bamboo hat preparation technique - Flower bamboo hat table lamp



Source: Photograph from courtesy of Qin Min, December 14, 2020

The traditional stage plays of the Maonan ethnic group on screen record and beautify the traditional life scenes of Maonan wedding customs, and preserve this part of marriage culture for future generations. Stage plays can be achieved using various modern media under internet technology. The researcher not only need to record the performance itself, but also the background and cultural significance of the performance, and explain and explain the wedding.

The invention of tradition in the wedding culture of the Maonan ethnic group

There are now multiple shops operating Maonan ethnic clothing in Huanjiang County, selling some improved Maonan ethnic clothing. When young couples of the Maonan ethnic group get married, they will take a set of Western style wedding photos. If the economic conditions permit for newlyweds, they will also take a set of traditional Maonan

wedding photos, which are popular among young Maonan ethnic groups. At present, a set of traditional Maonan clothing is also relatively expensive, and the store owner is also marketing traditional clothing on various apps, WeChat Moments, and Facebook. Young people are also willing to consume in order to record important moments in life. From this, it can be seen that the excavation of traditions can also become a means of promoting consumption. While people have consumed traditions, they have also promoted the popularization of new traditions, which is beneficial for the protection of traditions in a certain way.

In traditional Maonan wedding ceremonies, there is no bridesmaid or groomsman, but now there are bridesmaids and groomsman in Maonan wedding ceremonies. The occurrence of groomsman and bridesmaids in Maonan ethnic weddings is closely related to the exchange and integration of Chinese

and Western marriage cultures after Reform and Opening-up. Foreign wedding cultures have caused changes in Maonan ethnic wedding ceremonies. The wedding ceremony is a solemn oath, marking the significant significance of two individuals combining into a family. At the wedding, the audience attending the wedding will also observe the ceremony, etc. This open and easy to demonstrate wedding ceremony also plays an important role in spreading wedding culture among the public.

Nowadays, in Maonan weddings, the costumes of Maonan bridesmaids use the improved ethnic costumes of the Maonan ethnic group, and also wear small diameter flower bamboo hats as decorations. The tassel decoration of the flower Bamboo hat has also been changed from the bottom of the hat to the top of the hat, because the headgear of the bridesmaid's clothing needs to be different from the bride's clothing and cannot be changed due to being too dominant. The changes in Maonan ethnic

weddings can fully convince people that the continuous changes and development of culture will drive new changes in traditional wedding ceremonies, and after a long period of change, they have become the new invention of tradition. The recording of traditional wedding customs helps to preserve the cultural traditions of marriage customs for the descendants of the ethnic group. By recording videos, taking photos, and conducting interviews with practitioners and participating members, education and awareness of traditional wedding customs are promoted, thereby ensuring the inheritance of the cultural heritage of the intangible cultural heritage. Marriage culture can also be studied in seminars and cultural activities, and interpreted through interdisciplinary thinking, using anthropological, ethnological, and sociological perspectives. The researcher believe that through efforts, we can help protect and preserve these important cultural customs.

Figure 7 - Bride's bridesmaids and grooms in a Maonan wedding



Source: Photograph from (Researcher: Mao Xiu Cai), June 18, 2019

Various traditions are passed down from generation to generation and have an intangible impact and control on people's social behavior (Wang, 2016). In the Maonan ethnic group and surrounding social spaces, the flower bamboo hat is also influenced by the Maonan ethnic group. With over 400 years of history, the flower bamboo hat has become a representative of Maonan traditional culture. The deepening of this tradition is achieved by using the flower bamboo hat as a marriage token and repeatedly appearing in wedding ceremonies.

Unlike previous Maonan weddings, some foreign wedding cultures have been added to the current Maonan weddings. The emergence of this phenomenon gives the researcher two aspects of thinking:

One is the conscious invention of new cultures by the Maonan ethnic group. Through the exchange and integration of modern economy and culture, the form of marriage customs of the Maonan ethnic group has changed. This change is gradually fixed through the continuous repetition of wedding ceremonies, and through long-term

evolution and public demonstration of wedding ceremonies, it will facilitate the spread of new wedding ceremonies (traditional Maonan wedding ceremonies combined with foreign wedding cultural ceremonies). This spread will also promote the Maonan ethnic group to invent new traditional marriage customs. The second is the awakening of the Maonan ethnic group's awareness of protecting culture. The development of the economy has provided a material foundation for protecting the culture

of our own nation, and has also led to the integration of new cultural content. The Maonan ethnic group gradually regained their cultural confidence and protected their national identity and cultural identity through traditional festivals, weddings, and cultural performances. In recent years, the Maonan ethnic group has revived and invented traditional culture, successfully saving a cultural crisis caused by foreign cultural assimilation.

Figure 8 - Maonan couple in Western-style wedding dress with Maonan flower bamboo hats



Source: Photograph from what Website, November 30, 2022

In the history of the Maonan ethnic group, the traditional flower bamboo hat has only one size. But now, the size of the flower Bamboo hat has changed, ranging from large to small, and even fingertip sized. For the change in the size of the flower bamboo hat, the researcher will find through research that changes in the social environment have led to the emergence of a new construction in the invention of tradition: the size change of the Maonan flower bamboo hat is mainly caused by three factors.

One is that the traditional type of flower Bamboo hat has gradually been forgotten by the times. The integration of economy and culture has changed the clothing and attire of the Maonan people, and traditional clothing has changed. The flower Bamboo hat worn in daily life has been replaced by other hats. The second is the choice of economic benefits. The traditional flower bamboo hat is relatively large, so the labor cost during production will also be higher. The best-selling flower Bamboo hats in the market are

all relatively miniaturized, and the market orientation has led to a gradual trend towards miniaturization. The third is the choice of media and aesthetics. The traditional flower bamboo hat is a symbol that expresses the meaning of love in Nanning. Now that the Maonan flower bamboo hat has become the medium of Maonan culture, aesthetics and media have also become the production conditions for the size of the flower bamboo hat.

5. DISCUSSION

In terms of the research concept, this study expands the application scope of the invention of tradition in China, and gives a new explanation to the specific content of this concept. On the other hand, this study can provide reference for researchers who also use this concept and can be used as a model of this kind of research and provide guidance for other types of handicraft research.

Through the study of the invention of tradition in the flower Bamboo hat, this chapter points out that the inheritance and development of intangible cultural heritage techniques have achieved an adaptive change process with society through the continuous invention of tradition. At the same time, the intangible cultural heritage culture not only updates within itself, but also interacts and integrates with different cultures. The traditional intangible cultural heritage culture has a self-protection mechanism and can adapt to the environment and social change. This chapter identifies the reconstruction and new construction of the invention of tradition in Maonan culture and flower bamboo hat techniques. Field research found that both new construction and reconstruction are two forms of the invention of tradition,

The reconstruction of the invention of tradition is a manifestation of traditional innovation, which is improved and optimized based on the invention of tradition. Traditional innovation is the process of improving and innovating the invention of tradition to enhance its functionality and efficiency, typically utilizing advances in modern technology and design to achieve

this goal. The reconstruction of the invention of tradition is also similar, which improves and enhances the existing technology or product to meet new needs and application scenarios. However, the difference between the two lies in the degree of improvement and scope of impact. Traditional innovation places greater emphasis on technological and design improvements to enhance the functionality and performance of the innovation of tradition.

Protecting and inheriting intangible cultural heritage is of great significance for absorbing cultural and spiritual nutrients from history, connecting national emotions, maintaining world cultural diversity and creativity, and promoting common human development. In the process of inheritance, attention needs to be paid to issues such as cultural identity, sustainable human development, and the impact of modernization and globalization. In order to better protect and inherit the intangible cultural heritage, measures such as strengthening protection and training, accelerating theoretical research, conducting distance education, group learning, and community of practice can be taken.

This study can prove that traditional Maonan handicraft flower bamboo hat continues to make the invention of tradition of their own traditions to obtain vitality in various times background, so as to adapt to the needs of the times and social development. The invention of tradition from both inside and outside of bamboo hat still keeps the original value attribute of bamboo hat. Maonan ethnic group also protected and expanded their cultural identity through the invention of tradition, and the bamboo hat technique was revived because of that.

Previous researchers study specific weaving technique innovation, and ignore the social background and ethnic environment, thus this study can prove that the reasonable innovations of ethnic handicrafts don't change the traditional cultural value attributes, but can help to better adapt to modern society and protect traditional culture.

6. CONCLUSION

From 1956 to 2020, with the development of Chinese society, different changes have taken place in things related to flower bamboo hats. The Maonan ethnic group and flower bamboo hats are making the invention of tradition. These new traditional creations have not changed the value attributes of bamboo hats, but have saved and revived the traditional handicraft. After the invention of tradition, the bamboo hat is still the spiritual pursuit and identity card of Maonan ethnic group, reflecting the unique national culture of Maonan ethnic group. At present, the development mode of national handicraft is spreading all over the world, thus we think we can refer to the the mode of the invention of tradition of Maonan flower bamboo hats for protection and development, so as to maintain the vitality of traditional handicraft culture and make further development in the social environment.

We believe that the invention of tradition of flower bamboo hats turn out to be successful, and it save the inheritance crisis of bamboo hats. Through the invention of tradition, the Maonan flower bamboo hat technique has realized the revitalization in way of inheritance. At the same time, the consciousness of Maonan ethnic group can better adapt to the development of modern Chinese society, and the new generation of Maonan youth can more easily understand the national and cultural identification.

7. LIMITATIONS AND THE FUTURE RESEARCHES

This study is about the invention of tradition of Maonan ethnic group and flower bamboo hats in China from 1956 to 2020. However, there are still some limitations in this study. Firstly, the source of this study comes from document reading and field survey. While in the process of field survey, some respondents may make subjective judgments about the development of the Maonan ethnic group and the change of the bamboo hat according to their own career and position, all of which can be analyzed through collecting more opinions of the respondents to reduce

the error rate. On the other hand, this study pays less attention to the interviews of other ethnic groups engaged in bamboo weaving handicraft in other regions, who are also a part of the development of the whole handicraft. In future studies, more attention should be paid to the relationship between the artistic development and social process of craftsmen of different nationalities and types.

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A PERSON IN THE MODERN THEATRICAL LIFE OF UKRAINE: A JOURNALISTIC PERSPECTIVE

UMA PESSOA NA VIDA TEATRAL MODERNA DA UCRÂNIA: UMA PERSPECTIVA JORNALÍSTICA

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ABSTRACT

The purpose of the paper is to determine the peculiarities of representation and self-presentation of modern theatre actors of Ukraine through the prism of media coverage, in particular those specialized in the cultural sphere. The following scientific methods were used to investigate the issue: descriptive, analytical, inductive-deductive, survey, content analysis. The result of the study of the issue of a person in modern Ukrainian theatrical life through the prism of journalistic coverage of this sphere is the analysis of the conscious accentuation of attention on issues of all-Ukrainian importance by representatives of the theatre industry in Ukraine and beyond. As a result of the study of the issue of the theatrical realities of Ukraine in the journalistic discourse, the main aspects, to which the masters of the Ukrainian theatre attach importance, were determined. According to the results of a survey conducted among representatives of Ukrainian cultural journalism and representatives of the performing arts, an important role in the creative activity of a modern theatre person is the coverage of Ukrainian life, in particular, the realities of war, on the artistic stage.

Keywords: Concept of reality; Cultural journalism; Sociocultural dynamics; Actors; Theatre industry

RESUMO

O objetivo do artigo é determinar as peculiaridades da representação e autoapresentação de atores de teatro moderno da Ucrânia através do prisma da cobertura da mídia, em particular aquelas especializadas na esfera cultural. Os seguintes métodos científicos foram usados para investigar o problema: descritivo, analítico, indutivo-dedutivo, levantamento, análise de conteúdo. O resultado do estudo da questão de uma pessoa na vida teatral ucraniana moderna através do prisma da cobertura jornalística desta esfera é a análise da ênfase consciente da atenção em questões de importância ucraniana por representantes da indústria teatral na Ucrânia e além. Como resultado do estudo da questão das realidades teatrais da Ucrânia no discurso jornalístico, foram determinados os principais aspectos aos quais os mestres do teatro ucraniano atribuem importância. De acordo com os resultados de uma pesquisa realizada entre representantes do jornalismo cultural ucraniano e representantes das artes cênicas, um papel importante na atividade criativa de uma pessoa do teatro moderno é a cobertura da vida ucraniana, em particular, as realidades da guerra, no palco artístico.

Keywords: Conceito de realidade; Jornalismo cultural; Dinâmicas socioculturais; Atores; Indústria teatral

1. INTRODUCTION

At the beginning of 2023, theatre art in Ukraine has undergone, as it continues to undergo, significant changes in connection with the state of war in the country and accompanying losses of both an architectural and social nature. Despite the difficult socio-cultural conditions of existence, theatre activity continues to function and create a quality product for the Ukrainian audience. Ukrainian theatre journalism is moving from covering the purely artistic sphere of activity to the all-Ukrainian “topic of the day”, which creates a new problem for the study of the question of human in the theatre space of Ukraine during the war. In this regard, there is a need to study a person in modern Ukrainian theatre through the prism of journalism.

D. Johnston was engaged in the study of the issue of modern theatrical existence, who claims that the main task of a theatre actor is to have a purposeful activity in the theatre space under specific circumstances that are given to the character (Johnston, 2021). However, first of all, according to the researcher, the person who is on the stage should draw the attention of the audience to the existential questions. Given the socio-cultural changes in the theatre space of Ukraine, the existential questions broadcast by Ukrainian artists through numerous interviews have changed, and therefore it is worth investigating more thoroughly the question of a person in the modern theatrical life of the Ukrainian theatre environment.

Modern theatre activity in Ukraine is, first of all, aimed at analytical coverage of the genre in journalism. According to the Ukrainian researcher V.L. Halatska, actors playing in classic plays for internally displaced persons (IDPs) in bomb shelters cause their audience to feel a deep catharsis, diverting attention from the realities created by war and producing a therapeutic effect with their creativity supported by the spirit of patriotism (2022, p. 40). However, it is worth investigating more deeply the meaning of a person in the theatrical reality of Ukraine at the beginning of 2023 from a journalistic viewpoint, taking into account the long-term duration of active hostilities on the territory of a sovereign state.

2. MATERIALS AND METHODS

The scientific paper used theoretical and empirical research methods, namely

Focusing on the impermanent values of the modern world, creative practice and general working conditions, the fields of journalism and art intersect quite often, because, according to researchers S. Postema and M. Deuze, they are inextricably linked (2020, p. 1325). Modern art journalism as a dimension of studying issues of conceptual reality in the realities of today's Ukraine, where war is raging, occupies its own niche of highlighting the artistic practices of theatre artists in various contexts, therefore the continuum of “art and journalism” needs a more detailed study.

The introduction of a conceptual field for theatre journalists, such as, for example, “news on the stage”, according to the researcher C. Adams, is part of the establishment of a peculiar relationship between journalistic news, spectators and performers in the theatre, because journalism, oriented to an individual, creates useful connections for its readers and theatre actors (2021, p. 1167). However, it is important to investigate the place of the journalistic genre for the Ukrainian visitor to art events that are in the conditions of war on the territory of their country.

Ukrainian researcher O.V. Kolisnyk claims that the phenomenon of theatrical art within the framework of the social experience of modern life is a sign of changes in Ukrainian society (2016, p. 57). Taking into account the fact that a theatrical person is a translator of their time and has a direct influence on their audience, modern Ukrainian theatre is in a state of constant instability and experimentation, raising the issue of the communication process itself. Using journalism, theatre actors reflect their own context of today's values, which must be explored more thoroughly in this paper.

The purpose of the research is to study the journalistic discourse of cultural mass media of Ukraine regarding theatre actors and the peculiarities of their representation and self-presentation. The study of a person in the theatrical life of Ukraine from a journalistic perspective during the war is the basis for further study of this issue for scientists and researchers in the field of art history and journalism.

descriptive and analytical methods, surveys, content analysis. With the help of the descriptive method, it was possible to study the main characteristics of the Ukrainian

journalistic industry, which covered the artistic, in particular, the theatrical sphere of society's life since the beginning of the war in Ukraine. Using the survey method in this research, it was possible to study the positions of journalists and theatre artists regarding identical issues related to various aspects of theatrical activity in the realities of martial law on the territory of Ukraine. With the help of the analytical method of researching a person in the modern theatrical life of Ukraine, namely through journalistic discourse, periodicals were analysed, further conclusions of the paper were formulated. With the help of content analysis, the results of the study of the opinion of journalists regarding the activity of the Ukrainian theatre during the Russian-Ukrainian war, and the functioning of this artistic institution in live mode or online existence were processed.

In this paper studying a person in the modern theatrical life of Ukraine through a journalistic discourse, a survey was conducted among representatives of cultural journalism from the beginning of the war on February 24, 2022, until now. Theatrical actors evaluated the current life and stage realities, the principles of theatre activity during wartime. The survey covered the timeframe from January 10, 2023, to January 24, 2023. This part of the research was conducted in the city of Kyiv, Ukraine. 40 people took part in the poll of journalists, of whom 28 women aged 20 to 50 and 12 men (23 to 45) answered the

question. The respondents of this group answered the questions about the main topics covered by the theatre actors in their interviews; forms, places of theatre events, as well as the number and quality of the theatre staff (level of professionalism) from the beginning of the war (February 24, 2022) to the beginning of 2023. A total of 60 representatives of the theatre industry answered identical questions that were asked to journalists, but taking into account their direct participation in one or another aspect of theatrical life. The age ranges that were managed to be formed with the help of the survey were from 22 to 43 years old for female respondents and from 20 to 54 years old for men. 34 qualified journalists refused to take part in this study due to lack of time and opportunity, as well as 19 theatre actors refused due to various reasons that made it impossible to participate in the presented survey.

Upon completion of the collection of answers from two groups of respondents, the research paper analysed the results, as well as compared the answers of the journalistic community and theatre actors. The comparative diagram, created based on the obtained results, clearly illustrated the quality of the covered material in the journalistic community and the real views of certain phenomena and events by representatives of the Ukrainian theatre at the beginning of 2023 culture.

3. RESULT

Since February 2022, a "theatre of war" has been unfolding on the territory of the Ukrainian state, in which both the country's society and its culture suffer losses. The human of the modern Ukrainian theatre is not only a representative of Melpomene's art, but also a bright example for the audience, who broadcasts important and relevant values of society and carries the concept of reality on the theatre stage during the war. It is with the help of journalists and their professional genres that the masters of theatrical art can most vividly convey their position not only on the subject of art, but also on the life of the country in general.

Investigating the question of human in the modern theatrical life of Ukraine through the prism of journalism, it is worth paying attention to the large number of realized

productions of the Ukrainian theatre community, which were covered in mass media abroad. The majority of theatrical performances by Ukrainian artists took place in Germany, Poland, Lithuania, and Latvia, and a certain number of performances were also presented in countries such as Great Britain, France, and Slovakia. For the most part, the theatre community created plays that to one degree or another depicted the events in Ukraine and conveyed their point of view on the events inside the country (Ukrainian theatre abroad: Performances and projects that create an impression of Ukraine, 2023). It is worth remembering that the modern person of the theatre broadcasts the realities of the war beyond its borders, using the rhetoric of his character in the aspect of theatrical life and journalism, which is what is happening in 2022-2023 with Ukrainian theatre artists.

A whole series of premieres, which were prepared by Ukrainian theatre artists, did not take place in connection with the beginning of the war. It is known from the essay of the actor S. Mykhaylovskyy that the employees of the Kherson theatre, which was under occupation from March 2, constantly expressed their position at rallies, the directors of the theatres became prisoners, who were released only later (2022, p. 38). People in the theatrical reality of Ukraine during the war constantly state their position, either on stage, in journalism, or real life.

It is important to remember that modern journalism includes the activity of a journalist related to the independent search for verified information, current events, using the characteristic character of the journalistic genre (Shapiro, 2014, p. 558). However, it is worth noting that journalists who cover the artistic sphere mostly broadcast similar phenomena through the forms of interviews and reviews, where the picture is transmitted that can be verified personally by visiting the theatre. Therefore, as the war began, news about new functions of the theatre space, other than the actual artistic ones, were often found in the Ukrainian mass media, as theatre venues throughout the country turned into spaces for volunteer centers and shelters. Buildings of Les Kurbas Lviv Academic Theatre, Lesya Ukrainka National Academic Theatre, Maria Zankovetska National Drama Theatre, First Academic Ukrainian Theatre

for Children and Youth, Kharkiv State Academic Puppet Theatre named after V.A. Afanasyev, Rivne Regional Academic Music and Drama Theatre, Independent Professional English-speaking Theatre of Ukraine “ ProEnglish Theatre ”, Mykolaiv Academic Ukrainian Theatre of Drama and Musical Comedy and dozens of others became homes for thousands of displaced people, and the workers and artists of the theatre stage became volunteers for people who needed support (Ukrainian theatre in wartime, 2022).

Speaking of theatre actors, it is worth paying attention to the coverage of the events unfolding in the Mariupol Drama Theatre, in which the occupying forces buried about 300 people who were hiding there together with children and the elderly (Ukraine: Deadly Mariupol theatre strike ‘a clear war crime’ by Russian forces, 2021). For the people of Ukraine in the year 2022, the theatre is no longer just a place of art – now theatres are a place of reminder of the past. In order to deepen the research of journalistic discourse on the question of man in the modern theatrical life of Ukraine of the 21st century. two surveys were conducted, the results of which are presented below. 100 respondents took part in the surveys. The first survey was conducted among representatives of the cultural journalism genre – 40 persons (Table 1).

Table 1 - Results of the conducted survey among journalists covering the theatrical existence of Ukraine in the realities of war

| No. | Sphere | Survey result | |
|-----|--|--|--|
| | | 1st column of answers | 2nd column of answers |
| 1 | Directing the attention of a theatre actor in 2023 | Creativity/art | Broadcasting the military reality of today’s Ukraine |
| | | 15% | 85% |
| 2 | Form of performances and artistic events by theatre actors of the 21st century during active hostilities on the territory of Ukraine | Online | Offline |
| | | 35% | 65% |
| 3 | Venue for Ukrainian art events | Underground facilities (bomb shelters, subways, basements) | Ground premises (theatres, cultural centers, philharmonic halls) |
| | | 70% | 30% |
| 4 | Number of viewers of Ukrainian art products at the beginning of 2023 | A significant number of spectators continue to attend performances | A small number of spectators continue to attend performances |
| | | 60% | 40% |

| No. | Sphere | Survey result | |
|-----|---|-----------------------|-----------------------|
| | | 1st column of answers | 2nd column of answers |
| 5 | Quality of the cast in the stage space of the theatrical life of Ukraine during the martial law | Beginners/Amateurs | Professionals |
| | | 50% | 50% |

According to the results of a survey conducted among representatives of artistic (cultural) journalism covering theatrical life during the war in Ukraine, it is worth noting that the absolute majority of respondents (34 people) claim that the main message broadcast by theatre actors of Ukrainian culture is directed to cover the military reality in Ukraine. At the same time, 6 journalists emphasize that representatives of the Ukrainian theatre mostly pay attention to the purely artistic problems of the theatrical reality of Ukraine in the 21st century. When asked about the preferred format of theatre performances during military operations, journalists emphasize that theatre artists prefer real meetings with the audience (26 respondents). However, 14 respondents are sure that the theatre community broadcasts its own product through online platforms more often than in any other way. Answering the question about the location of the stage performance by Ukrainian theatre troupes during 2022-early 2023, journalists (28 people) claim that academic communities prefer safe underground premises, in which, in the event of an air raid, the audience and theatre workers are in relative safety. In

contrast, 12 journalists emphasized that in regions where active hostilities were not carried out and rocket attacks were infrequent, theatre artists mostly held artistic events on ground premises. In connection with the state of war, the audience of the Ukrainian theatre has narrowed. However, despite the war, theatrical events continue to gather the public and, according to 24 respondents, are quite active and successful. However, 16 journalists claim that the audience at artistic events of the theatre community has become much smaller. The quality of the cast, in the opinion of the journalistic community of Ukraine, namely professionals in the theatre field with the appropriate education and experience in the stage space of the theatrical life of Ukraine during the martial law equalled in number with inexperienced actors.

An additional survey was conducted to create a complete picture of a person in the theatre life of Ukraine during the war (Table 2). In the next survey, the respondents were people (60 persons) who directly participated in the theatre life of Ukraine, in particular theatre workers and artists.

Table 2 - Results of the conducted survey among theatre artists

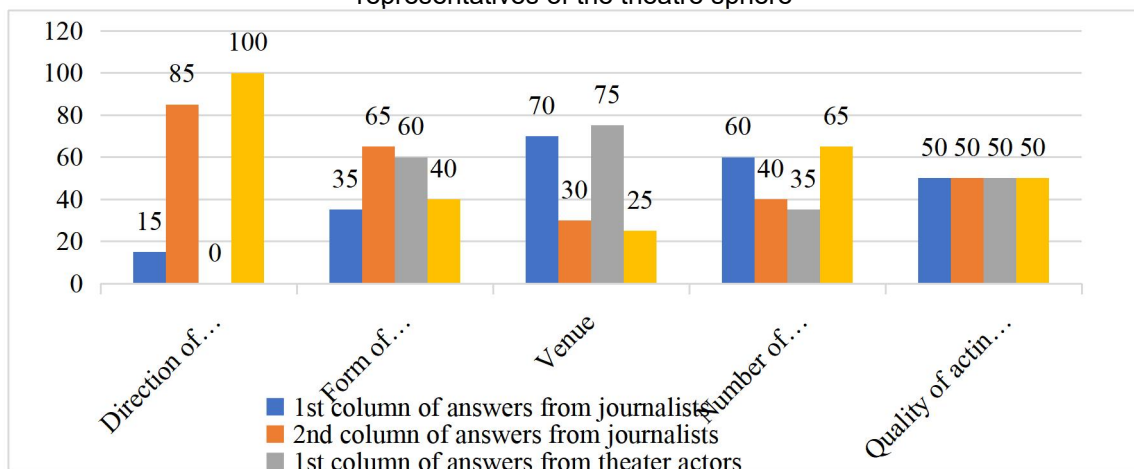
| No. | Sphere | Survey result | |
|-----|--|--|--|
| | | 1st column of answers | 2nd column of answers |
| 1 | Directing the attention of a theatre actor in 2023 | Creativity/art | Broadcasting the military reality of today's Ukraine |
| | | 15% | 85% |
| 2 | Form of performances and artistic events by theatre actors of the 21st century during active hostilities on the territory of Ukraine | Online | Offline |
| | | 35% | 65% |
| 3 | Venue for Ukrainian art events | Underground facilities (bomb shelters, subways, basements) | Ground premises (theatres, cultural centers, philharmonic halls) |
| | | 70% | 30% |
| 4 | Number of viewers of Ukrainian art products at the beginning of 2023 | A significant number of spectators continue to attend performances | A small number of spectators continue to attend performances |
| | | 60% | 40% |
| 5 | Quality of the cast in the stage | Beginners/Amateurs | Professionals |

| No. | Sphere | Survey result | |
|-----|--|-----------------------|-----------------------|
| | | 1st column of answers | 2nd column of answers |
| | space of the theatrical life of Ukraine during the martial law | 50% | 50% |

Taking into account the results of the conducted survey among theatre actors, it is worth noting the tendency towards a decrease in coverage of only the creative sphere of theatre artists (0% of respondents). At the time of conducting the survey among theatre artists, all 60 respondents claimed that the vast majority of them broadcast and were determined to continue covering the war reality of Ukraine. In turn, 36 surveyed theatre artists expressed their support for the format of online presentations of theatres' artistic activities, and only 24 respondents voted for the creation of performances and their presentation to the public in real time and space in the near future. As for the venue of theatrical events, 45 surveyed respondents are convinced of the expediency of holding performances in safe premises of bomb shelters and theatre basements, but their colleagues – 15 people voted for the

organization of theatrical activities in the premises above ground. Paying attention to the quantitative indicator of attendance at modern performances presented in Ukrainian theatres, 21 representatives of the art industry are convinced that the audience has begun to attend artistic events of a theatrical direction much less. However, 39 respondents noted that they did not agree with their colleagues and followed the trend of continued visits to spectators of performances. On the example of the high-quality composition of the theatre troupe, the answers of the surveyed respondents were equalized in a ratio of 50 to 50, because, as representatives of the theatrical art of Ukraine claim, part of the professionals in the walls of the theatres were equal to the beginners of this artistic field. A chart was created to compare the results of the two surveys (Figure 1).

Figure 1 - Comparative diagram of the results of the conducted survey among journalists and representatives of the theatre sphere



Comparing the results of the survey of theatre journalists and theatre actors, it is worth noting that both in the opinion of journalists (85% of respondents) and in the opinion of theatre artists themselves (100% of respondents), the first and foremost important task of the theatre is coverage with the help of language of art of life of Ukraine. Regarding the form of performing artistic projects by theatre actors, according to the expert opinion of journalists who are engaged in the study and coverage of theatrical reality in the mass media, the offline variant of

presenting a theatrical product is preferred (65% of the interviewed respondents). However, according to the representatives of the theatrical sphere themselves, 60% of artists prefer the online format in order to preserve the health and life of the audience and employees of art institutions. In the case of live concerts, responding journalists and theatre artists were quite similar and inclined, in the case of offline performances, to safe basements and bomb shelters – 70% and 75%, respectively. The number of spectators, according to 60% of journalists, continue to

attend theatre performances in 2023, however, according to the subjective opinion of 65% of the theatre community representatives, a small number of visitors continue to visit the theatre during the martial law in the country. Analysing the last position in the survey, namely the quality of the cast in the stage space of the theatrical life of Ukraine during the martial law, it is important to note that the positions of representatives of Ukrainian journalism and the theatre community converged in a percentage ratio of 50 to 50, which demonstrates an equal number of novice artists and professionals in the theatre space of Ukraine by the beginning of 2023. In addition to the survey, a study of journalistic materials dedicated to the luminaries of Ukrainian theatre art was conducted, which resulted in forming a pronounced image of the Ukrainian actor in modern theatrical realities.

In the example of an interview with representatives of the Mykolaiv Academic Art Drama Theatre, the confirmation of the survey conducted above can be observed: a significant part of the theatre actors remained in the city despite the active hostilities and continued to work for the audience in a shelter set up as a theatre venue (100-year anniversary of the Mykolaiv Drama Theatre ... ,2022). In this interview, theatre actor E. Sokolchenko says that he was making “Molotov cocktails” at the beginning of the Russian offensive in the city. In an interview with a Ukrainian publication, theatrical actress T. Slavinska talked about the continuation of the artistic activities of actors during the difficult times of the war, who managed to inspire the audience and defenders of Ukraine to victory (“ We will prove that Ukrainian classics are much better and more popular”, 2022). According to the director, part of the cast of the theatre joined the ranks of the Armed Forces, and the rest became volunteers. In an interview, Ukrainian theatre and film actor Ye. Nyshchuk says that he continues to play in the theatre despite serving in the ranks of the Armed Forces (Life between the war and the theatre, 2023). Military actors O. Trittenko and

V. Storozhenko who now also serve in the ranks of the armed forces, as noted by the Ukrainian mass media, have the opportunity to appear on the stage of the Youth Theatre once a month during their vacation-rotation (The scene of martial law ... , 2022). For his part, theatre actor D. Linartovych in his own interview said that the day after the full-scale invasion, he joined the ranks of the Territorial Defense, and was later drafted to the airborne assault troops (2022). The actor emphasizes that victory for Ukraine is only a matter of time. Theatre actor K. Nikolaev also joined the ranks of defenders of Ukraine (Actor of Lesya Ukrainka Theatre Kyrylo Nikolaev went to the front, 2023). The entire theatre staff escorted the young actor to the front, where, as noted by the Ukrainian mass media, the camisole was passed on to the next performer at the play “ Juliet and Romeo ” (K. Nikolaev performed the main male role).

From the perspective of Ukrainian journalism, actors in the theatre sphere of Ukraine continue to create art, currently raising important topics of Ukraine’s existence in mass media. The personality profile of a Ukrainian theatre actor in 2023, referring to the journalistic discourse of coverage of this issue, is formed on the basis of patriotism and universal human values. Ukrainian actors and theatre workers continued their theatrical activities, while at the same time defending the country at the front, and volunteer activities were opened for those who remained working in the theatre, in which most, if not all, theatre artists were involved. Ukrainian theatre art during the war, as well as the field of artistic, namely cultural journalism, which highlights the artistic activities of the theatre sphere, is an important part of the influence on the socio-cultural environment of the country. Support of healthy aesthetics and humanistic values of Ukrainian and foreign viewers and readers by artistic journalists and theatre actors contributes to the reproduction of healthy and relevant life guidelines for consumers of artistic products in the 21st century, despite difficult times for society.

and the figures of theatre actors who are actively working in the direction of the patriotic revival of the cultural space of Ukraine. The journalistic interpretation of the

4. DISCUSSION

Wartime journalists in Ukraine publish author’s materials describing the concept of reality

theatrical reality of Ukraine, starting from February 2022, combines materials of various genres (on the example of numerous interviews and reviews). However, the person in the theatre is always the main character in any journalistic essay.

Ukrainian researcher V. Kotenok, analysing journalistic discourses of the first days of the war, in which the theatrical life of the country was outlined, emphasizes the rapid and active position of people who devoted their lives to theatrical activities (2022, p. 12). Theatres across the country announced on their official pages that they were temporarily closed, set up bomb shelters as well became shelters and volunteer aid headquarters for those in need. Ukrainian theatre artists began to loudly defend their own pro-Ukrainian position and support the state in the mass media in every possible way, which is also confirmed by the current research.

According to S. Moestrup, a researcher of cultural journalism and cultural criticism focused on an individual, the journalist's opinion or criticism about the person who works in the theatre space is a fundamental part of the media text (2019). It is important to remember that journalism is focused not only on the tastes of the audience, but also on the views of individual authors who form the media text, thereby predisposing the audience to certain views and concepts, since mutual dialogue is not possible in this case. Taking into account the results of the research conducted above, at the beginning of 2023, the main topics of Ukrainian theatre artists are the realities of war, as representatives of the theatre community again and again turn to Ukrainian theatrical life.

According to the researchers O. Tenenboim and N.J. Stroud, the media, using various methods of informing and engaging the audience, strive to cover events in face-to-face formats, or, in other words, "journalist plays", where theatrical reports are conducted in conversation (2020, p. 725). A similar style of the journalistic genre encourages connoisseurs of theatrical art to critically analyse the information received. Based on the results obtained in the 2023 study, journalists believe that for Ukrainian theatre artists, the topics of patriotism and

events in the country are most often revealed in conversations, which is a priority area of interpretation of characters in the stage space. Indeed, wartime theatrical sphere broadcasts important positions, messages and concepts of reality for its audience. The conceptuality of the vision of the world by a person who is in the conventional space of a theatrical performance depends on the personality of an actor and their priority, which, as a result of the research of 2023, are the realities of war in Ukraine.

The mass media often spread theatrical scandals in the artistic sphere. However, according to the researcher H. Schoenmakers, it is not about real misunderstandings, but about emotions used by theatre people in performances and concert activities, borrowed from real life (2020, p. 54). Experiences that actors transfer from real life experiences to a theatrical character can often serve as a trigger for the audience. In Ukraine, referring to a significant amount of journalism about the events experienced, such a trigger is war. Taking into account the fact that theatrical scenes are characterized by a mixture of anxieties and emotions of the characters, the audience plunges into this whirlpool of feelings, in connection with which Ukrainian theatre artists try to maintain the concept of reality in their viewers, reinforcing important wartime dilemmas.

In turn, according to J. Kotisova's research, cultural journalism in the era of digital technologies requires emotionality and subjectivity in professional activities from journalists (2022, p. 802). Covering the modern theatrical life of Ukraine during the war, journalists experience a special emotional impact on their own personality, performing the function of a filter for the expediency and relevance of the news presentation of realities.

Researchers D.C. Hallin et al. claim that the 21st century is a time of new technologies, which is worth agreeing with (2023, p. 226). However, according to scientists, in journalistic studies covering the cultural present and important processes of social change, it is also worth paying attention to the concept of hybridity. In their opinion, the concept of hybridity in new media performs

the function of erasing professional boundaries and focusing on the globalization of journalistic culture. Thus, the globalization of the theatrical life of Ukraine in the realities of war can to a large extent be achieved outside the country to create a full-fledged picture of realities abroad. Referring to the research results at the beginning of 2023, similar hybridity is present in the theatre circles themselves, where theatre actors are at the same time active defenders of the country.

Digital technologies of the 21st century occupy an important place in the theatre sphere and media that highlight the positions and concepts of the theatre community. Researcher N.C. O’Dwyer claims that the involvement of the latest technologies in order to create modern performances and reproduce the atmosphere of the audience’s involvement in the theatrical action is an important component of modern theatre (2021). At the same time, the conceptual basis of mediatisation makes a useful contribution to the modern theatre industry, in particular journalism.

According to L. Gemini and S. Brilli, with the help of three main directions of theatrical mediatisation, namely the mediatisation of drama through the use of the concept of transmedia, mediatisation of theatrical presence with communication and mediatisation of theatrical relations using social media platforms that are popular among Internet users (2020, p. 162). When considering the concept of a person in theatrical activities, it is worth paying attention to the audience and the availability of certain messages shared by a representative of theatrical art. Therefore, journalism in the 21st century, working in symbiosis with the theatre, provides greater opportunities for understanding the modern theatre artist.

After the 2020 coronavirus pandemic, virtual (online) broadcasting became a popular format for conducting concert activities among artistic events. Given the perspective of such a format in the modern world, according to L. Vodanovic, online broadcasts can contribute to a slower interaction of viewers with news, as well as give the audience the opportunity to understand

aspects of artistic production (2020, p. 173). The combination of the journalistic culture of values, stories and people of the theatre sphere form a symbiotic union that leads to a high-quality artistic product.

Thus, the researcher L. Thornett claims that the use of virtual and augmented reality in the stage space is an important aspect of the development of the theatre industry today (2020, p. 115). Despite the difficult situation in the Ukrainian theatre space, the introduction of digital technologies into the cultural sphere of activity continues, which encourages artists to adapt to symbiotic solutions within the framework of theatrical action, classical and modern productions. The use of the result of technological progress and complex special effects to create unusual scenery helps to introduce modern formats of broadcasting performances. Referring to the research of the beginning of 2023, it can be noted that virtual reality and the possibility of conducting online exhibitions are relevant for Ukrainian theatre and provide more opportunities for journalism that covers them. However, theatre artists using online broadcasts and digital technologies in the realities of life in Ukraine generally get additional opportunities for their own creative activities.

Researchers J. Meng and S.I. Zhang claim that the means of virtual reality (VR), augmented reality (AR) and mixed reality (MR), which are already actively used in journalism, open up new opportunities for communication between journalists and their readers (2022, p. 292). In this way, immersive cultural journalism focused on an individual allows to formation of a high-quality journalistic culture through the prism of conceptual reality, which will be characterized by the direct participation of the audience and gamification already familiar to it.

In turn, scientists N. De la Pena et al. argue that immersive journalism, where people receive information from a first-person perspective, gives audiences access to the feelings and emotions that accompany cultural news (2010, p. 295). It is worth noting that the use of online platforms in theatre activities and art journalism is encouraged by the audience of theatre fans and

representatives of these industries, which was analysed in the previous section of this paper. Expressing their own position in interviews, theatre actors support their compatriots and spread information about the realities of the country beyond its borders.

Attention should also be paid to the popularization of visiting/watching theatre performances with the help of journalistic discourses in the mass media, about which R.T. Warne and M.M. Drake-Brooks remind

5. CONCLUSION

As The journalistic interpretation of the modern art sphere of Ukraine, in particular the theatre industry, highlights the current values of Ukrainian artists who broadcast important and modern concepts of the Ukrainian military reality for connoisseurs of the theatre sphere inside the country and beyond.

In this scientific paper, the journalistic discourse of coverage of a person in the realities of the theatrical existence of Ukraine during the war, which began in February 2022 and continues through 2023, was investigated and determined. As a result of the study of the issue of the journalistic sphere of disclosure of the current problems of the Ukrainian reality, which is broadcasted by artistic figures of the theatre sphere, an analytical study of the views of journalists and theatre artists on general issues was carried out with the help of a survey. As a result of the survey of representatives of Ukrainian artistic (cultural) journalism and people of the theatre sphere, it was possible to determine the main aspects that are of primary importance to the artists of the

us their study (2016, p. 167). In the realities of Ukraine, the preservation of the country's economy is important, and therefore the aspect and continuation of the country's theatre industry despite the war is important for theatre actors. Journalists covering the theatrical events of Ukraine in mass media present their own vision of a person in theatrical realities in accordance with the genre canons of modern journalism, and in particular in interviews and reviews.

theatre industry. According to the results of the conducted survey, the central topic highlighted in the creative activities of theatre artists in modern Ukrainian drama is the issue of the war in Ukraine and its realities. According to representatives of the media community and theatre actors, safety is a priority in the artistic sphere in Ukraine at the beginning of 2023. Therefore, analysing their own publications (from the point of view of journalists) and experience (from the point of view of theatre artists), preference is given to online broadcasts and "live" concerts in basements and bomb shelters.

The results of this research paper, in which the question of a person in the theatrical life of Ukraine was studied from the discourse of journalism, can be used in the research of scholars, scientists, art critics, journalists and students of the artistic direction to reveal the future state of journalistic coverage of theatrical realities in Ukrainian life. Also, future researchers should pay attention to the synergy of artistic journalism with other spheres of artistic activities and trace the main spheres of coverage of the broadcast of Ukrainian life by artists of other spheres.

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THE CREATIVE THINKING DEDUCTION OF TRADITIONAL CHINESE PIANO MUSIC ELEMENTS - TAKING CULTURAL WORKS FROM DIFFERENT PERIODS IN HISTORY AS THE MAIN LINE

A Dedução do Pensamento Criativo de Elementos da Música Tradicional Chinesa de Piano - Tomando Obras Culturais de Diferentes Períodos da História como a Linha Principal

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ABSTRACT

In the 70 years since the founding of China, piano music has undergone a unique process of development. In the early years of the founding, piano composers tended to favor folk material, focusing on nationalization and mass. This study explores multiple stages in the evolution of creative thinking about traditional elements of Chinese piano music, using the cultural lineage of piano works from different historical periods as the main thread. Among them, the first stage is 1949-1966, the seventeen years of unprecedented prosperity of piano creation in the early years of the founding of the country. To make piano music more accessible to the masses, the subjects of piano works had regional and mass characteristics, the melodies tended to be folk materials while not using overly complex musical language and the melody was served by form, weave, and harmony. The second stage was from 1967 to 1977, the decade of the Cultural Revolution. Although the subject matter could only be pianistic adaptations of model operas, revolutionary songs, and traditional instrumental pieces, it prompted composers to dig deeper into the musical language and explore the perfect use of folk music patterns, traditional branching vocal weaves, and nationalized harmonies in the piano. The third stage is 1978-2019, the period of diversified development. A variety of modern Western music genres influenced Chinese piano music composition. Composers used and modernized ethnic materials to varying degrees, resulting in different approaches to ethnicized subject matter. Non-traditional tonality and dissonant acoustics are two of the main characteristics of the musical language at this stage. Nationalization and modernization are explored in Chinese piano works in multiple ways, with remarkable achievements.

Keywords: Chinese Piano Music; Traditional Elements; Different Historical Periods; National Culture; Evolution of Thinking; Composition of Piano Music

RESUMO

Nos 70 anos desde a fundação da China, a música para piano passou por um processo único de desenvolvimento. Nos 70 anos desde a fundação da China, a música para piano passou por um processo único de desenvolvimento. Nos primeiros anos da fundação, os compositores de piano tendiam a privilegiar o material folclórico, concentrando-se na nacionalização e na massa. Este estudo explora múltiplas etapas na evolução do pensamento criativo sobre elementos tradicionais da música chinesa para piano, tendo como fio condutor a linhagem cultural de obras para piano de diferentes períodos históricos. Entre eles, a primeira etapa é 1949-1966, os dezessete anos de prosperidade sem precedentes da criação para piano nos primeiros anos da fundação do país. Para tornar a música para piano mais acessível às massas, os temas das obras para piano tinham características regionais e de massa, as melodias tendiam a ser materiais folclóricos, sem usar uma linguagem musical excessivamente complexa e a melodia era servida pela forma, trama e harmonia. A segunda etapa foi de 1967 a 1977, década da Revolução Cultural. Embora o assunto só pudesse ser adaptações pianísticas de óperas-modelo, canções revolucionárias e peças instrumentais tradicionais, isso levou os compositores a se aprofundarem na linguagem musical e explorarem o uso perfeito de padrões de música

folclórica, tramas vocais ramificadas tradicionais e harmonias nacionalizadas no piano. A terceira etapa é 1978-2019, período de desenvolvimento diversificado. Uma variedade de gêneros musicais ocidentais modernos influenciou a composição da música chinesa para piano. Os compositores usaram e modernizaram materiais étnicos em diferentes graus, resultando em diferentes abordagens de assuntos etnicizados. A tonalidade não tradicional e a acústica dissonante são duas das principais características da linguagem musical nesta fase. A nacionalização e a modernização são exploradas nas obras de piano chinesas de várias maneiras, com realizações notáveis. Nos primeiros anos da fundação, os compositores de piano tendiam a privilegiar o material folclórico, concentrando-se na nacionalização e na massa. Este estudo explora múltiplas etapas na evolução do pensamento criativo sobre elementos tradicionais da música chinesa para piano, tendo como fio condutor a linhagem cultural de obras para piano de diferentes períodos históricos. Entre eles, a primeira etapa é 1949-1966, os dezessete anos de prosperidade sem precedentes da criação para piano nos primeiros anos da fundação do país. Para tornar a música para piano mais acessível às massas, os temas das obras para piano tinham características regionais e de massa, as melodias tendiam a ser materiais folclóricos, sem usar uma linguagem musical excessivamente complexa e a melodia era servida pela forma, trama e harmonia. A segunda etapa foi de 1967 a 1977, década da Revolução Cultural. Embora o assunto só pudesse ser adaptações pianísticas de óperas-modelo, canções revolucionárias e peças instrumentais tradicionais, isso levou os compositores a se aprofundarem na linguagem musical e explorarem o uso perfeito de padrões de música folclórica, tramas vocais ramificadas tradicionais e harmonias nacionalizadas no piano. A terceira etapa é 1978-2019, período de desenvolvimento diversificado. Uma variedade de gêneros musicais ocidentais modernos influenciou a composição da música chinesa para piano. Os compositores usaram e modernizaram materiais étnicos em diferentes graus, resultando em diferentes abordagens de assuntos etnicizados. A tonalidade não tradicional e a acústica dissonante são duas das principais características da linguagem musical nesta fase. A nacionalização e a modernização são exploradas nas obras de piano chinesas de várias maneiras, com realizações notáveis..

Keywords: Música de piano chinesa; Elementos tradicionais; Diferentes períodos históricos; Cultura nacional; Evolução do pensamento; Composição de música para piano

1. INTRODUCTION

The piano is a musical instrument that has been introduced to China from the West since 1601 and has a history of more than 400 years (Garcia, 2016; Johnson, 2018; Rodriguez, 2015; Smith, 2019; Thompson, 2017). With the increasing cultural exchange between China and the West in the early 20th century, the introduction of Western composition theories and the study of composition techniques by Chinese musicians studying abroad, Chinese composers began to explore the path of Chinese piano music composition. To this day, generations of Chinese musicians have passed on this exotic instrument to the Chinese land, where it has become a popular and important instrument in the daily life of the masses. At the same time, there are numerous research articles on piano compositions in China and abroad, especially on the development of piano compositions in China and the results of compositional techniques and music in China. However, no article systematically compares the

characteristics of the national meaning of piano compositions of different periods. Ethnic meaning: It is a general term for the Chinese cultural characteristics, national customs, national personality, national flavor, and national aesthetic habits that are reflected in piano artworks. It contains all the elements and intentions of composing techniques and aesthetic conceptions used by composers in creating their works (Cheng, W., 2019; Cheng, C., 2018; Chiu, 2017). It is a concentrated expression of the core aesthetic values that have been rooted in people's hearts and passed down from generation to generation in five thousand years of Chinese culture. It is also the soul of a musical work that is resilient and full of artistic charm (Chen, L., 2016; Smith, 2015; Wang, H., 2014; Liu, Y., 2013; Li, X., 2012; Zhang, Q., 2011; Wu, 2010).

In the course of the nationalization of Chinese piano music, the Chinese piano industry has gone through different processes of development in terms of

awareness, understanding, and practice of "nationalization", and with the continuous development of this awareness, the national style of Chinese piano works in different historical stages is also very different (Huang, 2009; Zhou, 2008; Liang, 2007).

A review of relevant materials and literature (Zhao, 2006; Zhang, H., 2005; Wang, Y., 2004; Liu, S., 2003; Chen, 2002; Xu, Z., 2001; Li, J., 2000) shows that Chinese piano works have received more and more attention from scholars in recent years. However, the current scope of academic research and analysis on the nationalization of piano works is larger and different from the author's research direction targeting the subject matter and musical language. Therefore, the exploration of the nationalization of piano works in the 70 years of New China, analyzed from the perspective of subject matter and musical language, is particularly important and needs further in-depth study. Ju Qihong and Qiao Bangli's "Reform and Opening Up and Musical Thought in the New Era", published by the Central Conservatory of Music Press in 2008, focuses on the post-reform and opening-up period. The upper part of the monograph compares the development of musical trends in the post-reform and opening-up periods, and the lower part discusses ten representative musical trends. The entire book is a thorough analysis of the complex post-reform and opening-up environment and the causes, effects, and implications of the musical trends. Hua Mingling's Introduction to Chinese Style Piano Music, published by Sichuan University Press in 2009, is a comprehensive review of the development of Chinese piano music composition and an in-depth analysis and study of the national styles expressed in Chinese piano works. Wang Changkui's Chinese Piano Music Culture, published by Guangming Daily Publishing House in 2010, provides an overview of the development of piano music culture in the 20th century in seven chapters from the multidisciplinary perspectives of cultural orientation, musical thought, and music education of piano music. Yang Hongbing's The Art of Chinese Piano Music, published by Tsinghua University Press in 2012, is a monograph that takes

Chinese piano music as a basic carrier and summarizes the development of China's modern piano art from the perspective of our traditional philosophy, national culture, and folk art. "A Preliminary Study of Chinese Piano Music Composition in the Second Half of the Twentieth Century," divides Chinese piano music composition into three periods, and analyzes the composition in terms of both genre and style of piano composition. A Trial of the Composition of Chinese Piano Works" discusses the characteristics of composition in the whole development of piano in one chapter, without doing to discuss the characteristics in periods and stages. An Exploration of Chinese Piano Works at the Beginning of the 21st Century" provides a preliminary study and analysis of Chinese piano works in the 21st century. It focuses on the analysis of the characteristics of creation and the current situation of creation, summarizes the eight characteristics of creation, and analyzes the current situation of creation of Chinese piano music in the 21st century from four aspects: creation group, creation concept, creation thinking, and creation stage. Unfortunately, this article lacks an analysis of specific works with examples. The analysis of national characteristics is divided by subject matter into three categories: folk song adaptations, instrumental adaptations, and modern technical compositions. Although the analysis of these three categories mentions the development of each, the analysis of the ethnic characteristics of the same subject matter in different periods does not go into detail (Wang, X., 2010; Zheng, 2011; Mou, 2014; Zhang, W., 2019; Dai, 1999; Liang, 2005; Dai, 2013; Zhang, M., 2020).

This paper analyzes the musical language of representative piano works from various periods, and explores the national characteristics of the subject matter and musical language in the form, weaving, and harmony of different stages. It will be possible to trace the process of nationalization in the creation of works in each period of piano music development and to gain insight into the basic characteristics of nationalized compositional techniques in different periods..

2. INITIAL PROSPERITY OF PIANO EVOLUTION IN CHINA (1949-1966)

In the seventeen years after the founding of the country (i.e., 1949-1966), many political events took place on Chinese land. The policies proposed in the political field, be it the "Double Hundred Policy" for literature and art during the socialist transformation period or the "Three Transformations" after the "Great Leap Forward", were like the slightest flap of a butterfly's wings. The slightest flap of a butterfly's wings could cause a great uproar in the music world. The quantity and quality of Chinese piano music have indeed improved greatly compared with those before the founding of China. However, in my opinion, this boom existed only in the first seven years in terms of freedom of composition and quality of content. The years 1949-1966 belonged to the period of the socialist transformation of the new China, and at the beginning of the founding of the country, music creation continued to be "music for workers, peasants and politics". The period from 1949 to 1966 was the period of socialist transformation of new China. Therefore, to conform to the purpose of music creation, the piano works of this period

were composed of materials that were pleasing to the people. It was not until 1956 when the Ministry of Music proposed the literary policy of "a hundred flowers and a hundred schools of thought" to stimulate the people's enthusiasm for creation, that the musicians' thoughts began to come alive. The main body of Chinese piano works was mainly composed by the teachers of the "academy school", whose piano music not only expressed their thoughts and emotions but also met the needs of students' daily study and practice. Their compositions not only expressed their thoughts and emotions but also met the needs of their students' daily study and practice. They had an indelible influence on the next generation of composers and pianists in the transmission and development of nationalization. During the subsequent decade, many representative works also evolved in the trend of social background in conjunction with the ups and downs in the development of the new China. As shown in Table.1, Ma Sicong's Three Han Dances, Ding Shande's Happy Festival, etc. These works are graphic and emotionally simple, expressing the sorrows and highs and lows of the new era with enthusiastic and energetic melodies..

Table 1 - Classic piano music of the initial boom period

| Name of a piano piece | Author | Time | Category |
|--|-------------|------|---------------------------------|
| Three Chinese Dances | Cecilia Ma | 1950 | Suite |
| Happy Holidays | Ding Shande | 1953 | Suite |
| guess the tone | Zhu Jianer | 1962 | Suite |
| Dark-eyed girl | Guo Zhihong | 1963 | Suite |
| Bluebonnet | Wang Lisan | 1953 | Variations |
| Variations on a theme of a folk song from northern Shaanxi | Sun Yilin | 1960 | Variations |
| Cantonese Song - Thinking of Spring | Chen Peixun | 1952 | Ethnic instrumental music style |
| First Xinjiang Dance | Ding Shande | 1950 | Folk singing and dancing style |
| Sister Liu | Jin Rong | 1962 | Theatre Style |
| Introduction and Fugue - Lyric Poetry | Rao Yu Yan | 1964 | set piece |

In this phase of the creation of piano works, the composer highlights the traditional music's focus on melody while also bringing out the piano's characteristics to great effect. However, both the form, the weave, and the harmony are at the service of highlighting the melody, conforming to the emotional content to be expressed, and shaping the musical image.

The musical structure of Western piano music is meticulous and rigorous and has been formed as early as the classical period, such as compound triad, rondo, sonata, variation, etc. The development of music was logical and rational, bound by the structure of the tune. Unlike the Western structure, the traditional Chinese music form pursues a free structure of "loose form but not the loose

spirit", and the main key of the music throughout the piece coalesces the seemingly sensual structure, while the development of the structure is ultimately determined by the emotional content of the music. The piano works of the early period of

the founding of the PRC were greatly influenced by traditional music, often with an introduction at the beginning and a coda at the end of the piece, and the structure was relatively simple, as shown in Tables 2. and 3., for example. .

Table 2 - 2-Paragraph - "Homesick

| Homesickness" - Song Schematic | | | | |
|---------------------------------------|--------------|-----------------|------------------|----------|
| Curved structure | Introduction | First paragraph | Second paragraph | Epilogue |
| Start and end subsections | 1-4 | 5-13 | 14-24 | 25-27 |
| Tonality | minor key | | | |

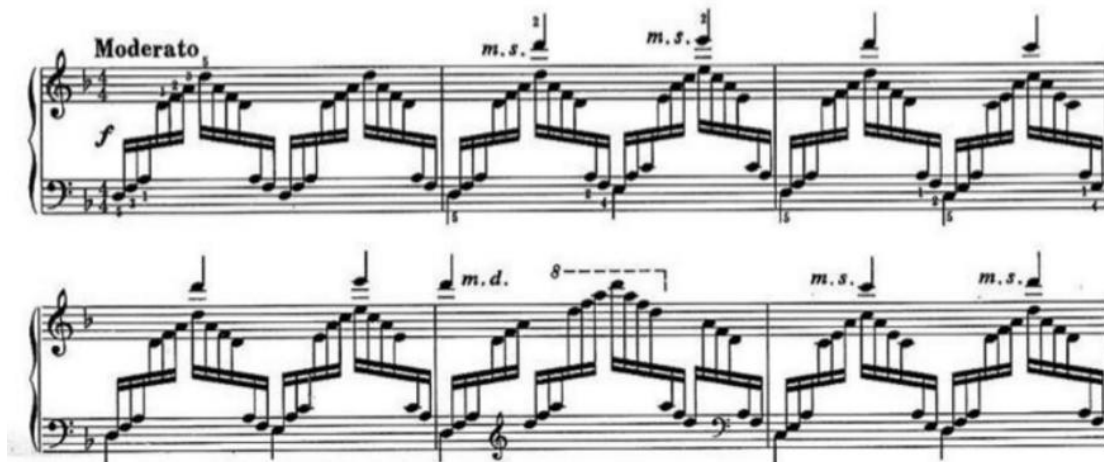
Table 3 - Variant - The Story of the Blue Flower

| Curved diagram | | | | | | | | |
|---------------------------|-----------------|------------------|-----------------|-------------|-------------|-------------|-------------|----------|
| Curved structure | Topics | Variation 1 | Variation 2 | Variation 3 | Variation 4 | Variation 5 | Variation 6 | Epilogue |
| Start and end subsections | 1-8 | 9-16 | 17-33 | 34-57 | 58-64 | 65-73 | 74-89 | 90-100 |
| Music Weaving | Main tone weave | Polyphonic Weave | Main tone weave | / | / | / | / | / |
| Tonality | House C | / | / | / | / | / | G Palace | House C |

Weaving refers to the vocal structure of musical works, which can be narrowly divided into monophonic weaving and polyphonic weaving, while polyphonic weaving also includes dominant and polyphonic weaving. Traditional music in China has maintained the development of monophonic weaving for thousands of years, but the introduction of Western music in recent times, its rapid development, and the rich connotations of polyphonic weaving have made the development of traditional music a confusing prospect. Fortunately, a group of composers who love Chinese music has explored the

way forward for the future of Chinese music - composing piano works with a Chinese flavor, and the piano has made full use of its wide range and great plasticity to add a different flavor to the use of polyphonic weaving in traditional music. As shown in Figure 1, in Variation 7 of "The Story of the Blue Flower" (example 1), the upper voice part uses the main melody of the folk song, while the lower voice part is based on the harmony of the folk pentatonic mode, and the two voices have a strong folk tonal color and authentic Shaanxi folk style..

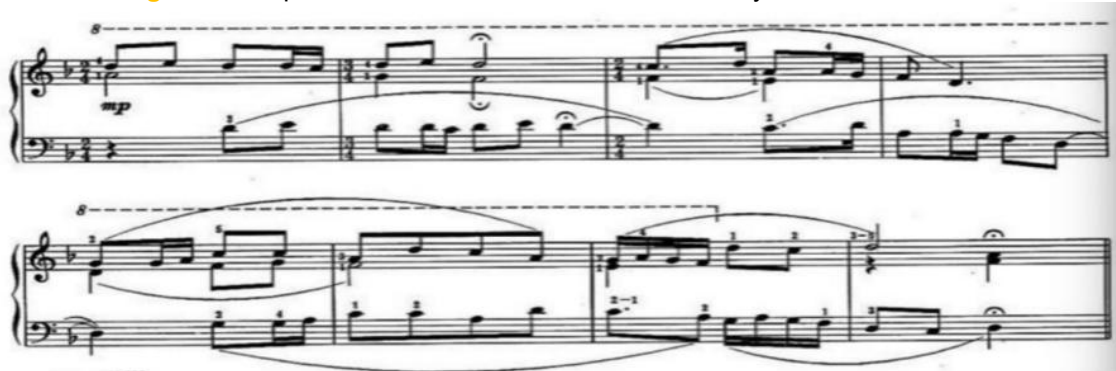
Figure 1 - Reproduction of Variation 1 from "The Story of the Blue Flower



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Figure 2 - Reproduction of Variation 2 from "The Story of the Blue Flower"



Throughout the 17 years of piano compositions in the early years of the founding of the PRC, the number of piano compositions has increased significantly compared to the pre-state period, and the number of original works and adaptations for piano is evenly divided. In terms of quality, piano compositions are not only telling Chinese stories, but some of them are also speaking "local dialects". This period was characterized by the closeness of the life of the subjects to the masses, the folkloric origin of the musical materials, the obvious melodic lines, and the simplicity of the harmonies, which are the most direct, effective, and

obvious means of expressing the nationalization of the piano. No matter which subject matter is chosen, the main object of expression is the local folk culture, whether it is the cadenza style, the main key weave, or the harmony, all of them are aimed at highlighting the nationalized melody. Folk music and folk culture were no longer confined to a folk corner or a specific group of people but spread to all corners of China with the pleasant sound of the piano. However, there are some regrets in the pursuit of nationalization of piano compositions at this stage.

3. THE PERIOD OF PIANO EVOLUTION IN CHINA (1967-1977)

Founded The years 1967-1977 were the decade of the Cultural Revolution, a cultural desert and a spiritual wasteland. It was only in 1966, when the influence of the "ultra-left" ideology of China broke out, that the art of piano and the six words of criticism each came together in an unprecedented and devastating crisis. It was not until 1968 that the art of piano was revitalized with the appearance of the piano accompaniment "The Red Lantern" and the piano concerto "The Yellow River", which survived the adversity precisely because they were adapted from "model plays" or revolutionary music, but also conformed to the principle of "three prominences". The "three outstanding"

principle criteria. Although piano adaptations limit the subject matter, there are two sides to everything. In those days, since adaptations were the only way to create piano pieces, composers spent a lot of time choosing musical material and studying adaptation methods. This led to the creation of a large number of fine adaptations that brought out the best of traditional Chinese tunes and classical humanism in polyphonic piano music. For example, Wang Jianzhong's "Hundred Birds in the Morning" and "The Red Flowers of the Mountain", as well as "Three Blossoms of the Plum Blossom" and Lai Yinghai's "Sunset Cocktail Drum" have all become heirlooms and are still often seen on stage today. Among them, the most famous tunes are shown in Table.4.

Table 4 - Classic Piano Tunes in a Period Of Tortuous Development

| Name of a piano piece | Author | Time | Category |
|---|----------------|------|-------------------------------|
| lit. two springs reflecting the moon | Chu Wanghua | 1972 | Traditional Vocal Adaptations |
| Plum Blossom Three Times | Wang Jianzhong | 1973 | Traditional Vocal Adaptations |
| "Variations on "Ping Pong | Wang Zhigang | 1973 | Variations |
| On the Songhua River | Cui Shiguang | 1963 | Song Adaptations |
| Piano Accompanying Singing "The Red Lantern | Yin Chengzong | 1968 | Theatre Style |
| The gurgling sound of the valley | Chu Wanghua | 1975 | Characteristic ditty genre |

Compared to the political requirements of the early years of the founding of the state, the conditions for music created during the Cultural Revolution were even more demanding, requiring the revolutionary construction of music to be highlighted based on the "three cultural aspects". In an environment where music could only serve politics, piano works gradually tended to be monolithic, i.e. the content had to be revolutionary. The fact that the piano accompaniment "The Red Lantern" and the piano concerto "Yellow River" not only survived the adversity but also received great acclaim is a testament to this. In the art of composition and creative thinking, the themes of this piano adaptation are divided into these three categories: first, piano pieces adapted from the music of "model operas"; second, piano pieces adapted from

revolutionary songs; third, piano pieces adapted from traditional instrumental music. Although the subject matter is confined to these three, there is still a lot to be said about their deeper excavation.

The four classical piano adaptations of "The Second Spring Reflecting the Moon", "The Sunset Cocktail Drum", "The Hundred Birds Facing the Phoenix" and "The Three Blossoms of the Plum Blossom" will be used as examples to analyze the contemporary and nationalized musical language of the Cultural Revolution period in terms of composition structure, weaving, and harmony.

The original Erquan Yingyue is an erhu piece, which is composed of an introduction + theme + five variations, the most common structure in traditional music. The Erhu "is a

piece in which the constant and the variation within the organic unity of the piece permeate and merge into one, and the music develops uninterruptedly in a single breath between dispersion and sequence, slow and fast, stillness and movement, which is the most valuable part of the structural thinking of Chinese music." The piano adaptation also applies the same approach, based on the

structure of the original piece to avoid the lengthy and loose music, but with appropriate deletions and adjustments, forming the structure of introduction + theme + three variations + coda, as shown in Table 5 Each variation of the theme is an accumulation of emotions, culminating in the third variation, and the melody is deepened and expanded in a step-by-step statement.

Table 5 - Variations - "Two Springs Reflecting the Moon

| Reflecting the Moon in Two Springs" - Song Schematic | | | | |
|--|--------------------------|-------------|-------------|------------------------|
| Curved structure | Introductions and themes | Variation 1 | Variation 2 | Variation 3 + Epilogue |
| Start and end subsections | 1-13 | 13-22 | 22-39 | 39-55 |
| Tonality | E Uterine system tuning | | | |

The outstanding feature of piano music works in this period in terms of weaving is the organic integration of the branched vocal weaving with national characteristics and musical expressive intentions. The melodies of traditional Chinese conceptual music are developed in a single line, and the predominantly monophonic melodies are concerned with the linear aesthetics of the music. As shown in Figure 3, the change in its content and mood is expressed through the lightness and weight of the melody, the intonation of the breath, and the vividness of the timbre imitation. The piano adaptations of the Cultural Revolution period are based on

the monophonic thinking of traditional music, giving full play to the advantages of polyphonic weaving in piano music, using polyphonic thinking, equipping monophonic melodies with harmonies or using polyphony; making use of the piano's wide range and distinct intensity levels, so that the melody can have different acoustic effects when presented in each range; using ornamentation, dissonance and subtle changes in pitch intensity to give The use of ornamentation, dissonance, and subtle variations in pitch strength give the piano music a sense of ethnicity and embellishment..

Figure 3 - The evolution of creative thinking on the harmonic elements in "The Moon in Two Springs



4. THE DIVERSIFIED DEVELOPMENT PERIOD OF CHINESE PIANO EVOLUTION (1978-2013)

After the end of the Cultural Revolution in China, the enthusiasm of composers for piano music was gradually restored. With the implementation of the reform and opening-up policy in 1978, the "emancipation of the mind" brought not only economic prosperity but also the introduction of heterogeneous

cultures, and the Chinese piano art was freed from the shackles that had held it for years, ushering in a great opportunity for the prosperity of Chinese piano music creation. In the wave of "intellectual emancipation", various Western artistic trends, musical views, and compositional techniques poured into China. The Chinese music industry has gained a new understanding of traditional music and national styles through comparison and reflection. Taking the

modern Western compositional techniques as a new perspective, new compositions are made for the local culture. However, composers have different understandings and practices on how to be new and how to be new, and the divergence and diversity of concepts eventually bring about diverse piano works.

Adaptation Of Folk Music Materials

The musical adaptation of folk materials is a relatively robust and old-fashioned compositional path, a continuation of the method of composing piano adaptations of the previous two periods. It is a continuation of the two previous periods of the piano repertoire. It incorporates modern Western musical techniques while still retaining the original appearance of the folk material. This way of composition can show the strong national color more completely, has high acceptance by the public, and also has a certain degree of transcendence and novelty in the weaving and harmonizing. For example, in Chu Wanghua's "Jasmine Fantasy", the composer chose the famous and familiar Jiangsu folk song "Jasmine Flower", keeping the main melody intact and using the iambic pentameter as the basis, the overall concept also conforms to the layout of Chinese music. The harmonies of the song are also well interpreted with nationalized harmonies such as diatonic intervals, ninth chords, and superimposed chords in fourths and fifths. Since this compositional path is the usual way of adapting ethnic material, it has a solid background in mass acceptance and compositional skills, making this line of composition a relatively large part of the works. Similarly, there are works such as "Three Fold of Yang Guan" by Li Yinghai,

"Liang Shanbo and Zhu Yingtai" by Sun Yilin, "Under the Silver Moonlight" by Chu Wang Hua, and "In That Faraway Place" by Chu Wang Hua, in which one can detect the presence of folk melodic materials in both titles and melodies.

Modernization of Ethnic Materials

The difference with the previous compositional path is that the folk music material chosen and borrowed by the composer is often incomplete. Either the core musical elements, or the based folk music tunes, have been deeply modernized, not only in a way that is different from Western music, but also in the way that the ethnicity of the piano music can be felt in the bits and pieces of material. The extent of the use of folk materials and modernization varies from composer to composer, and the trade-off between the nationalization, individualization, and diversification of piano works can be seen. For example, Zhang Chao's "Pi Huang" uses elements of Beijing opera but does not copy them, instead, he selects the core elements "C, bB, G" from Xi Pi and Er Huang and uses them as motives to develop melody and harmony. In terms of musical structure, it combines the Beijing opera's panel style with the Western sonata's three-part structure. The composer was influenced by the humanistic scenery of the Dong minority in Yunnan and Guizhou, the traditional musical rhythm, the polyphonic choral style of the Dong song, and the tonelessness and twelve-tone sequence of modern Western composition techniques. The main interest of the music lies entirely in the creative imagination and derivation of the composer. The embodiment of the above ideas is shown in Figure 4 and Figure 5.

Figure 4 - Example of a Score With The Characteristics of a Piano Work With Ethnic Material 1



Figure 5 - Example of a Score With The Characteristics of a Piano Work With Ethnic Material 2



Exploration of the Individuality of Chinese Divinity

Ming Compared with the first two, the third path of composing and exploring ethnic materials is more deviant from the original aesthetic habits of the public. What the composer pursues is not the complete and clear melody of national tones on the surface of the music, but the Chinese musical charm and Chinese artistic spirit expressed in the deep connotation of the music, reflecting the composer's pioneering and innovation of musical themes and modern composing techniques in the process of nationalizing the Chinese piano. For example, Chinese polyphony master Lin Hua composed "Sikongtu Twenty-four Poems and Songs with Commentary", which is influenced by Bach's 24 preludes and fugues in form. The content is based on the 24 poetic styles summarized by the Tang Dynasty poet Sikongtu in his poetry theory monograph "Twenty-four Poems, Chapter 4: Diversified Development Periods", which is a unique way to express the metrical forms and aesthetic styles of poetry in piano polyphonic vocabulary.

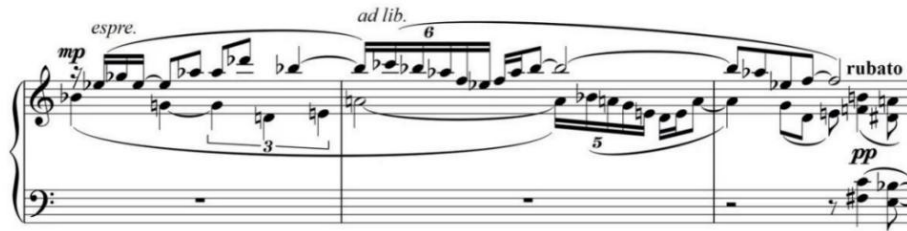
Experimental Creative Exploration

Experimental compositional explorations do not include melodic fragments in the Chinese style but rather are experimental explorations aimed at pursuing new compositional techniques. For example, Zhao Xiaosheng composed "Taiji", which is a unique composition in the field of composition. The birth of "Taiji" is inseparable from the traditional Chinese literary work "Zhou Yi", the first of the Six Classics. Zhou Yi, the source of the Great Tao, gave the composer Zhao Xiaosheng the philosophical inspiration that "music and heaven and earth are the same". For example, Cui Shiguang's "Klaus's Birds - Seven Caricatures of American Characters in the Music Building" consists of seven small pieces such as "Big Parrot", "Owl" and "Swan". This work is a piano piece based on American characters, and it shows the Chinese composer's study and insight into Western modern composition techniques and American music, a "Sino-American" style of music composition. The details of the composition, as shown in Figure.6, show that the main notes of the two phrases are #g and d respectively. The melodies in different keys are juxtaposed in the same phrase and the upper voices of the lower score are in Figure 7. The upper part of the lower part of the score is in the key of b-flat to f-flat, and the lower part is in the key of e-flat.

Figure 6 - Example of a Pan-Tonal Solo Piano Score 1



Figure 7 - Example of a Pan-Tonal Solo Piano Score 2



From the analysis of the above four creative exploration paths, we can see that the composers still focus on "nationalization", combined with the relentless exploration of new techniques and new sound effects, thus pursuing a Chinese music style different from the previous periods, reflecting the conscious identity of the new generation of composers. The differences between these four creative explorations stem from the different degrees

of inclination of the composers between national and modern, and the different creative concepts. In addition to nationalization, the piano works after the reform and opening up also have the characteristics of the times such as commissioning, storytelling, and non-territoriality, all these factors make the creation of piano works more diversified based on nationalization.

5. CONCLUSION

In the 70 years since the founding of New China, China has undergone unprecedented political, economic, social, and cultural changes. However, musicians have inherited the "bones" of previous generations of musicians and have never changed in their pursuit of innovation and evolution of Chinese piano works. During the development process of creative thinking on the traditional elements of Chinese piano music, the subject matter and musical language had different characteristics in different periods.

During the seventeen years of unprecedented prosperity of piano creation in the early years of the founding of the country, composers were enthusiastic in their creation, and nationalization and masses were well reflected in piano works. To make piano music more acceptable to the masses, the language of piano music in this period was not too complicated while leaning towards folk materials, and all the musical language served the melody. Many of the compositions are in the form of variations on the main melody, which is often used in folk music.

During the decade of the Cultural Revolution, piano works were subject to political constraints. The subject matter was limited to pianistic adaptations of model operas,

revolutionary songs, and traditional instrumental pieces. Although the subject matter was narrow, it prompted composers to explore musical language in depth. In the fine instrumental adaptations of the late Cultural Revolution, the composers adopted the free variation and cycle styles commonly used in Chinese folk music for the development of the music. In the weaving, the traditional polyphonic structure of traditional Chinese music, the branched weave, brings the traditional musical thinking of "unity in contrast" to life in the piano works.

After the reform and opening up of China, many modern Western music genres influenced the creation of Chinese piano music, and the traditional music of the nation collided with the modern Western music genres, resulting in the diversification of national materials and new acoustics. During this period, composers used modernized folk materials to varying degrees, resulting in four types of compositional exploration of nationalized themes. The use of dissonant chords as acoustic material to imitate the acoustics of ethnic percussion, or the use of irregularly repeated tone cycles to maximize the potential of piano playing. Nationalization, diversity, and modernization are both dialectical and unified in Chinese piano works.

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