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THE MUSIC EVENTS IN KUCHING, SARAWAK POST-PANDEMIC TIMES: CHANGES AND PERCEPTION

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Abstract: This article discussed the changes experience by event organizers, how the public are adapting to the changes and their perception of music events in Kuching, Sarawak post-pandemic times. This study used mixed method, both quantitative and qualitative method approach. A total of 101 respondents participated in this study through survey. According to the findings, with a total mean of 4.41, hybrid music events should be conducted in post-pandemic to accommodate both onsite and offline audiences. From the event organizers perspective, 2 informants involved stated that there will be an improvement in music events such as increasing number of audiences, bigger venue, and better service & activities.

Keywords: Physical music event, virtual music event, hybrid music event, Kuching, Sarawak, event organizers, post-pandemic time

1. INTRODUCTION

The traditional or physical events sector has a tremendous economic, social, and psychological impact on society. Attending large gatherings is also linked to happy feelings and can help with mental health and well-being. To prevent the spread of the Covid-19 pandemic, live event venues throughout the world were compelled to close (Drury et al., 2021). Hence, this chapter identifies the changes and perceptions of music events in Kuching, Sarawak post pandemic times.

Covid-19 has deeply impacted the event and tourism industry especially in Kuching, Sarawak. Due to the outbreak of the coronavirus disease (Covid-19), which has been declared as a pandemic of the 20th century, events are constantly facing significant turmoil in the form of cancellations or postponements (Mohanty et al., 2020). According to Getz (2008), events are important motivators in the tourism industry as they play an important part in a destination's marketing and growth. Every year, a great number of people attend events that help promote the destination, raise cultural awareness, provide job possibilities, and promote economic progress (Lee, Lee, & Yoon, 2013; Lee, Mjelde, & Kwon, 2017; Ali Amaran & Lau, 2018).

Music events that were affected during the pandemic are the Rainforest World Music Festival, What About Kuching, Borneo Jazz Festival, and more. However, this year the Rainforest World Music Festival was done virtually, with pre-recorded sessions with indigenous talent that was livestreamed on RWMF's official site, Shopee Live and TVS from 6pm to 7.30pm from 18th-20th June 2021. Since its launch on June 7, more than 12,400 users have registered on the RWMF site (Jong, 2021). Live music concerts, in particular, frequently take on ritualistic qualities, producing a sonic relationship that assists in the reciprocation of feelings amongst individuals (Bensimon, 2012).

Therefore, it is not uncommon for individuals to resort to music in times of personal or societal crises such as a global pandemic owing to its unifying qualities (Bodner and Gilboa 2009). When venues closed, there was no choice but to turn to Facebook, Instagram, and Youtube's free and accessible live-streaming platforms. As a result, the character of the live experience has altered. This raises the question of how far livestreamed performances might develop feelings of unity and resilience in the absence of physical gatherings (Vandenberg et al., 2020).

2. LITERATURE REVIEW

Music events and festivals could not be held in a traditional way as during pre-pandemic times and now events are evolving to virtual and hybrid events to expand the audience's experience. Hybrid events are the first step towards a new type of event tourism that combines live marketing with a mobile application, social media and location-based services that could help the event tourism sector become more flexible and adapt to future changes (Sarpal & Kandiah, 2021). It gives an advantage for the audiences the choice to attend the event physically, watch at home or wherever they are through their smartphone. This gives a new experience as it is not necessary for them to attend the physical event.

The experience of attending a virtual event is not the same as attending a physical event as audiences get to experience more and feel the excitement in a physical event. Traditional event management is still crucial and serves as the foundation for every event, however, new approaches may be integrated into traditional event management, transforming event management into a mix of old and new features. Live streaming, webinars, and web coaching are all new features. Besides, there are several checklists and concepts accessible to event organizers on what should be considered while planning a physical event as it needs fundamental features such as transportation, accommodation, theme, entertainment, food, place, and they are restricted by physical constraints (Hoods & Pakarinen, 2018).

According to Hoods & Pakarinen (2018), the number of guests is not limited and the event itself is not bound by any physical factors, virtual reality can reduce risks, lower costs, and improve profits. The hybrid event technologies that are now available have one thing in common: they are generally designed for one-way communication. For example, live streaming may be utilised as an add-on to an event or to enhance the value of the physical event. The term "live streaming" refers to a way of broadcasting media in real-time. The media could be captured as a media file and re-streamed in several forms, allowing different mobile audiences to get the streaming and remotely follow the event.

The hybrid event concept is still important and will be until the virtual world becomes more accessible to consumers and integrated into everyday life (Hamzah et. al., 2021). The hybrid event model will be a common method of developing events until virtual interaction becomes efficient enough. Furthermore, Wu et al., (2021) mentioned, level of participation, diversity, and tolerance are all achievable with virtual platforms. However, these online communication channels have the benefit of being free, long-term, and available for as long as participants require them.

Despite the easy access towards virtual & hybrid events, there are few challenges that audiences would encounter such as high-speed internet requirements, fewer peer-to-peer interactions, the need to spend long periods in front of a computer, resulting in “screen fatigue,” work and home responsibilities, and a lack of social interactions that would otherwise be possible in a face-to-face setting (Wu et al., 2021). There aren't a lot of possibilities for engagement. Since they are not visible to the speaker, it is more difficult to keep their attention. It is simpler to experience the emotions of onsite attendees since they are present, but it is more difficult to keep distant guests motivated (Hoods & Pakarinen, 2018).

3. RESEARCH METHODOLOGY

Based on the research objectives, this study used a mixed method, including both quantitative and qualitative methods such as survey questionnaires and interview questions. Both methods are used to determine the public's perceptions of music events and festivals that are held and postponed, as well as the plans of our events from event organisers. The overall number of questionnaire respondents which represent the public perception is 101 respondents, with two event organisers participating as interview informants. SPSS Version 22 was used to analyse the data, which included descriptive statistics such as mean. This is because this software is generally significant for quantitative data analysis which normally involved in more data set (Ali Amaran, et. al., 2022).

4. RESEARCH FINDINGS

There are a total of 101 respondents who participated in this study, and most of the respondents were female, with a total of 61 (60.4%) and 40 (39.6%) male. Most respondents are less than 29 years old (91%), with most of them being 23 years old (25.7%). Next with the percentage of (5%) are more than 40 years old and (4%) with the age between 30 to 39 years old. Most Sarawakian' answers consist of (92%) 93 respondents, followed by Sabah (5%), Johor (2%) and Selangor (1%). For education, 52 (51.5%) respondents have their bachelor's degree or have the degree qualification. The second most respondents are in their diploma with 22 (21.8%) followed by 12 (11.9%) respondents with STPM/Matriculation and 13 (12.9%) respondents with SPM. Of others, with (2%) are professional and university dropouts. Hence, most of the respondents are students (55%) employed at the percentage of (35%) and unemployed at the percentage of (9%) and other, which is business owner consists of (1%). Out of all 101 respondents, 39 respondents have attended Sarawak music events whereas 62 respondents answered “No” to never attending any music events in Sarawak. However, the most popular event

respondents attended is the Rainforest World Music Festival followed by What About Kuching and other Sarawak music events and festivals. The reliability and validity of section B are 0.73, and the total questions are 0.78, according to the Cronbach's Alpha.

Table 1: Events attended by respondents

No.	Name of Events	Number of people
1.	Rainforest World Music Festival (RWMF)	23
2.	What About Kuching (WAK)	10
3.	Borneo Jazz Festival	5
4.	Kuching Waterfront Jazz Festival (KWJF)	5
5.	Miri Country Music Fest	2
6.	Sarawak Cultural Village	2
7.	Sarawak International Festival Music and Arts (SIFMA)	1
8.	The Sarawak Harvest & Folklore Festival 2021	1
9.	Borneo Music Festival	1
10.	Hora Horey Gig	1
11.	Miri Afrolatin Fiesta	1
12.	Waterfront Amphitheatre	1
13.	Sarawak Highlands Folk Music & Dance Festival	1

Table 2: Examine both online and offline experience to understand how to provide a better service of events

Factors	Mean
B7. Hybrid events should be done to satisfy the audiences' wants and needs from home as well.	4.41
B6. Post-pandemic live event must be convenient to attend despite the standard operating procedures applied.	4.31
B4. Virtual event should be shown on television as well instead on live streaming platforms only.	4.30
B5. Audiences' online experiences are influenced by engagement and effective communication, as well as their behavioral intentions toward the event.	4.28
B3. If no, would you attend a virtual music event in the future?	3.78
B2. If yes, was your experience watching a virtual music event satisfying?	3.56
B1. Did you attend any Sarawak music events [live or virtual] in 2021?	1.74

Table 2 indicates the mean that most people agree that hybrid events should be done to satisfy the wants and needs from home as well. Hybrid events could share the experiences of audiences at home or those who could not attend physically. Since we are in the new norm, it is highly recommended for event organizers to organise their events via hybrid.

As for qualitative method, event organizers are more focused on the offline experience compared to the online experience as there are no virtual music events on plan. However, if virtual or hybrid music event is paid attention to, it could create a better experience for both offline and online audiences. That way this could keep the music events in Sarawak to be lively again.

5. DISCUSSION

The first objective is to examine both online and offline experiences to understand how to provide a better service of events. Through the questionnaire and interview, there is a difference between both responses from the public and event organizers regarding the music events in Kuching, Sarawak. Being in the new norm of music events, hybrid music events should be organised to ensure offsite audiences could participate in the event as well. The public is expecting an upgrade from the music events after the 2 years of postponement in 2020 and 2021.

Everyone is looking forward to attending music events both physical, virtual or both (hybrid). With the implementation of hybrid music events, audiences could make their choices whether to attend physically or watch remotely. While traditional event management is still crucial and serves as the foundation for every event, there are new approaches that may be integrated into traditional event management, transforming event management into a mix of old and new aspects such as live streaming (Hoods & Pakarinen, 2018).

According to Meola (2016), live streaming is a way through which media is transmitted in real-time. The video is captured as a media file and re-streamed in various forms, allowing different mobile audiences to get the streaming and virtually follow the event. It has become a more often utilised means for companies to reach the people - a continually expanding method to reach more audiences all over the world, as well as a significant component in the development of international events. Live streaming, for example, can be utilised as an add-on to the event and to add value to the actual event itself.

There are several platforms and methods for streaming events, and it is a cost-effective option to boost the number of participants who are unable to participate in person. Streaming platforms include Facebook Live, YouTube Live, and others (Hoods & Pakarinen, 2018). Hence, it is easier for audiences to enjoy and experience music events from home without the need to attend the event. As Hoods & Pakarinen, 2018 mentioned, the hybrid model of events is still important and will remain till the virtual world becomes more accessible to the public and becomes a part of daily life. Until virtual interaction becomes sufficiently smooth, the hybrid event model will be a popular approach to creating events.

Next, based on the findings from both event organizers through an interview, it can be concluded that music events are most likely to be more active this year. This is due to the loosened restrictions by the government since it is safe to organise big events this year. Plus, by now everyone is mostly fully vaccinated and has received their second booster. Furthermore, from May 1, the government declared that wearing face masks outside and registering trips to public places via MySejahtera check-ins will no longer be mandatory. The Ministry of Health announced a change to the face mask mandate, making masking optional but strongly encouraged in outdoor situations (Zainuddin, 2022).

Hence, there will be more participation from the public to attend music events, changes in the venue and better services in the new norm of music events. Based on the event organizers' responses, they are prepared to organize music events for Kuching audiences to enjoy once again. They have received plenty of suggestions and recommendations from the public pre-pandemic times to improve their events and they are most likely to execute them this year. However, as we move towards the new event norm, paying attention to virtual or hybrid music events may result in a better experience for both offline and online listeners. Physical music events are taking place, and event organisers are making full use of live streaming technologies to host hybrid music events. In this manner, Sarawak's music events might be revitalised.

6. CONCLUSIONS

To conclude, this summarises the whole study compiled by the researcher. Furthermore, the researcher's discoveries and findings are linked to the concepts used in this study. In Kuching, Sarawak, the researcher did a study on post-pandemic changes and views of music events. The researcher may go into further detail on the implementation of hybrid events during the discussion because there are several platforms and techniques for streaming events, and it is a cost-effective way to expand the number of participants. Furthermore, event organisers are concentrating on ways to improve this year's music event for audiences in Kuching, Sarawak. The influence of attending a physical music event remains strong since it gives a greater experience than a virtual music event. Since we were unable to fathom the state of music event this year, everyone needs to stay vigilant towards their surroundings. Lastly, participants could still attend music events despite the challenges of music events in post-pandemic times.

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WHAT SO DISTINCTIVE OF THE IBANS CULTURAL ARTEFACTS IN THEIR LONGHOUSES IN SARAWAK?

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Abstract: Prior to the establishment of a museum in Sarawak by the Brooke family in 1891, the Iban society preserved cultural objects in their longhouses using their own distinct methods. Traditional care is the foundation based on their beliefs and conceptions of the world's existence. This ethnography study examines the traditional conservation of Iban cultural relics in longhouses. Qualitative research technique, including fieldwork, documentation, and interviews was employed. Data collection was done based on the collection of pieces of informant memory. The findings indicate that the traditional management and maintenance of the Iban cultural artifacts is enchanting because it mixes parts of their beliefs, the mysticism and believing those cultural items would come to life and active so that they can be used in rituals and ceremonies. This research provides a new perspective on the cultural insight of an indigenous ethnic group the Ibans' residing in the Borneo archipelago in with the anticipation that their identity known to the world and will be inherited for the new generations.

Keywords: Cultural Artifacts, Traditional Care, Iban, Longhouse, Sarawak

1. INTRODUCTION

The researcher expose to the culture and arts of the Iban community were through the researcher memory, listening to oral storytelling by the elders, observation, and verbal communication while was greatly enhanced by living and growing up in the practise and atmosphere of the Iban community in the longhouse. These elements have broadened the researcher perspective and drawn the researcher interest in Iban arts and culture, particularly about cultural artefacts that are usually crafted by head of families and passed down through generations.

Orally, the Iban community has produced and passed down their local beliefs and knowledge as their intellectual capacity for preserving ancestral history. In general, cultural artefacts are an integral aspect of the Iban community's longhouse culture, and the community highly values the physical or biological use of its cultural artefacts. Since the beginning of time, the Iban community has not only create and produced artifacts that reflect their local beliefs and knowledge which are rich in intellectually preserving ancestral history.

According to Kiyai (2022), cultural artefacts of the Iban are rich in ecstatic values echoing their traditional beliefs and taboos. He further argued that every cultural artefact that was created must adhere to certain cultural standards that have been passed down from generation to generation. In addition, he suggested that the Iban community has a high level of self-innovation in the creation of diverse patterns and forms of nature, including plants, animals, and spiritual motifs, in their production of cultural artefacts that have become their identity and legacy. This custom has continued in not only preserving but also in sustaining their ancient beliefs. Such activity was carried out in the longhouses which play a crucial role in ensuring the optimal conceptualisation and utilisation of Iban cultural artefacts.

Prior to the establishment of museums in Sarawak, the community practice traditional customs and ideas to preserve their cultural artefacts. The Western colonisation of Sarawak however, during the age of the Brooke dynasty (1841 to 1941) and the British (1946 to 1949), who introduced Christianity, and many have converted to the new religion. As such, the community's ancestors' practices have been transformed that have influence the pattern of culture and art of the Iban community in Sarawak at large. There were evidence that some cultural practises and artefacts preservation activities tend to be forgotten (Baginda & Bala, 2018). On top of that globalisation has also brought major deterrent leading to the demise of Iban cultural artefacts making and practices related to it. The Iban community desire

for progression and modernisation is gradually viewed as abandoning their forefathers' way of life. Because of communication and pursuing a better livelihood, they relocate to more urban regions which offer them better employment and educational in raising their quality of life. These factors have indirectly influence that may cause impairment and marred the Iban community's traditional identity.

2. THE IBAN PEOPLE AND THEIR CULTURAL RELICS

The Ibans were part of a group of Austronesians who settled in the Borneo Islands (Sarawak, Malaysia and Kalimantan, Indonesia) in the fourth century. They live in homogenous community and have strong conservation and supernatural beliefs.

The uniqueness of the culture and the vitality of the optimistic Iban community have prompted researchers from within and outside the country to study the Iban community and culture, not only to transcribe ethnographic documents for future generations but also to investigate the Iban community's contribution to academic study in the social theory. Past study since the end of World War II, there has been the emergence of local researchers among the Iban community, such as Sandin who had written on *'The most powerful in the history and culture of Iban people'* (a title given by Pringle in his book in 1970), former curator and director of the Sarawak Museum, late Tan Sri Datuk Amar Dr. James Jemut Masing who are an expert in *Gawai* Iban ritual ceremonies). Other local scholars such as the director of the Sarawak Museum Dr Peter Kedit, introduced the concept of *'Bejalai'* in Iban culture and Tan Sri Dato Empiang Jabu and late Datin Amar Margaret Linggi who mastered the art of Iban weaving. Although research on the Iban community has been most comprehensive but there are still many Iban cultures that were not written and studied that underpins the social theory that investigates the social wellbeing and culture of this community (Apell, 2001; King, 2019).

With regards to Iban culture, there are two typologies of cultural their artefacts, that are: heritage and heirloom artifacts. Based on the production and acquisition of such cultural artefacts, these terms are only apparent. In Iban culture, the preferred phrase is 'legacy' which refers to artefacts shared and owned collectively by the Iban community and inherited via local knowledge in terms of production, philosophy, and importance. Additionally, inheritance refers to property acquired through economic activity such as buying and selling, salaries, payment of fines, or bartering. Such cultural artefacts are frequently passed down solely through a family's genealogy which is i an heirloom and have substantial monetary value (Kiyai and Tugang, 2020).

One example is the Iban woven textile known as *pua kumbu* which is a popular cultural artefact. Since colonization in the early 18th and 19th centuries, when the Dutch conquered Kalimantan while James Brooke colonized Sarawak, the world has recognized Iban woven textile (Kiyai, 2021). Originally, Iban weaving was an outgrowth of conventional weaving techniques. Through past scholars' examination, they concluded that Iban textiles were inspired from a "*highly important memory bank*" and that its iconography in nature that derived from "*important cosmological concepts and historical records possessed by society*" (King and Wilder, 2020: Haddon & Start, 2011).

Besides, the other artifacts of which the Iban are also extremely fond of is their weaved mats and baskets. They are quite precise with the techniques required to create the most beautiful weave so much so where the Iban women's social status is determined by their exceptional proficiency in mats and baskets weaving. There are different types of woven mats namely: (*tikai*), including *bemban* mats, *lampit* mats, and *idas*. The usage of *bemban*, rattan, and bamboo in the production of this mat were accessible and close to the Iban community's habitation. Mat weaving, however, is an abstract art form where the motifs are difficult to duplicate (Durin, 2014; Kiyai, 2017).

Another artefact, that is the carvings on the *sungkup*, a monument of the dead where their cosmology inspired the design, which is based on the fundamental layout of an Iban longhouse. However, it is supposed to be a simplified miniature dwelling for the deceased. Although *sungkup* monuments are constructed to be small but the Iban community believes that the deceased will be placed in a more enormous dwelling in after life than when they were alive (Mambut et al, 2018).

Previous research in multidisciplinary Anthropology, examines the origins and concepts behind the production of some cultural items in indigenous communities of the world, but preservation and upkeep of Sarawak's indigenous cultural artefacts have been under-emphasized. To ensure that the cultural artefacts remain in the community as symbols of the intellectual property and cultural identity of the community, it is crucial to debate and discuss the conservation of cultural artefacts to ensure that the artefacts continue to exist and remain in the indigenous culture such as found in the Iban community, particularly in the context of traditional care in longhouses.

With the introduction of Christianity and influence of globalization there was a decreasing interest among the younger generation of the Iban community on their ancestor cultural practices and subsequently less awareness of ancestral artefacts

existence (Baginda and Bala, 2018). It's a practice in the Iban community, cultural artefacts were frequently passed down through a family's genealogy which have substantial monetary value (Kiyai & Tugang, 2020). Sometimes, they were not being appreciated as it used to be. It was just an artifact that were displayed that were inherited.

However, subsequently the Iban community especially those living in the long houses, have strong cultural heritage that is reflected in their traditional beliefs and taboos. Longhouses, which are traditional communal dwellings, play a crucial role in the optimal utilization and preservation of Iban cultural artifacts. Their cultural artifacts especially were reflected in their production of textiles and clothes, basketry or plaits, buildings and structures, ceramics, silversmithing, and blacksmithing, are imbued with the values and creativity passed down through generations. These artifacts are not only important for their aesthetic value but also for the preservation of Iban identity and legacy. The Iban people have a tradition of self-innovation, incorporating diverse patterns and forms inspired by nature, including plants, animals, and spiritual motifs, into their creations.

As time has progressed, the establishment of museums in Sarawak has provided a more formal and centralized approach to preserving and showcasing Iban cultural artifacts. These museums now serve as important institutions for the conservation, research, and promotion of Iban cultural heritage. However, despite the development of museums, the cultural significance of longhouses and their role in preserving Iban cultural artifacts should not be overlooked. The longhouse remains an integral part of Iban culture, and the traditional practices associated with the artifacts continue to be passed down within these communal living spaces. The combination of museums and the continued use of longhouses ensures that the Iban community can sustain and celebrate their ancient beliefs while also sharing their cultural heritage with the wider world.

Subsequently the Iban community especially those living in the long houses, have strong cultural heritage that is reflected in their traditional beliefs and taboos. Longhouses, which are traditional communal dwellings, play a crucial role in the optimal utilization and preservation of Iban cultural artifacts. Their cultural artifacts especially were reflected in their production of textiles and clothes, basketry or plaits, buildings and structures, ceramics, silversmithing, and blacksmithing, are imbued with the values and creativity passed down through generations. These artifacts are not only important for their aesthetic value but also for the preservation of Iban identity and legacy. The Iban people have a tradition of self-innovation, incorporating diverse

patterns and forms inspired by nature, including plants, animals, and spiritual motifs, into their creations.

Based on the literature reviews conducted by previous researchers, studies tend to be influenced by multidisciplinary Anthropology, which examines the origins and concepts behind the production of such cultural items in indigenous communities, as well as how these societies make such objects completely useful in their living activities. In previous studies, discussions on the preservation and upkeep of Sarawak's indigenous cultural artefacts have been underemphasized. To ensure that the cultural artefacts remain in the community as symbols of the intellectual property and cultural identity of the community, it is crucial to debate and discuss the conservation of cultural artefacts to ensure that the artefacts continue to exist and remain in the indigenous Iban culture, particularly in the context of traditional care in longhouses. Consequently, in the next section, the researcher examines the traditional conservation of Iban cultural artefacts throughout receiving, management, and storage in longhouses. Through collective memory, the objective is to restore the aesthetic and philosophical qualities of the culture, as the Iban community did in the past.

3. The Iban Cultural Artifacts

The construction of Iban cultural artefacts exhibits diversity and is not restricted to a single function. According to informant, Jimbun Tawai (2020), making Iban artefacts is unique and fascinating since its function in supporting the Iban community is not limited to a certain usage. For instance, basket making, the primary role of basket weaving is as a container for the people' daily necessities; nevertheless, the basket also serves as an ornament, sacred object in ceremonies, and hunting equipment, such as fishing equipment for the river. Additionally, cultural artefacts like *duku ilang* serve as war relics. The Iban community also utilises these artefacts as agricultural and paddy cultivation tools, as well as aids in collecting forest items or chopping firewood for cooking.

Another belief in the Iban cultural practise in relation the usage of artefact is that every practise is very susceptible to worldview/cosmos and is very sacred. They based on their traditional belief that the possession of artefacts in their life today is a gift from *Petara* (God). The Iban community did not build an artefact r without a purpose, but rather based on their needs and beliefs that underpin their cosmology. They truly created on two foundations namely: symbol and function. Symbols are incorporated into art's aesthetics (motifs and appearance). The functional portion relates to the capacity of cultural artefacts to aid and defend the community from

catastrophic calamities such as disease, evil spirits, and threats to their safety and deems that as long as they are in the possession of these artifacts that will be their protectors and guardians. In order to preserve what they believe having supernatural qualities, making miring offerings and some care practises will be conducted by their ancestors. They believe that such cultural artefacts have its own life, gender and sentiments that should be cared for just like individuals.

It is a known fact that the cultural artefacts of the Iban community are passed down from generation to generation as an inheritance. According to informant Datuk Sri Edmmund Langgu (2020), heritage is the shared culture of the Iban community. Shared ownership is seen in textile making such as *pua kumbu* in weaving, and ownership of military weapons. However, heirloom that were past from forefather to their sons are considered as private ownership.

The Iban woven textile *pua kumbu* is popular among scholars since the early 18th and 19th centuries, according to Haddon and Start (2011) and King and Wilder, (2020), Iban weaving has outgrowth weaving techniques. The motifs and design were a "highly important memory bank" and that its iconography was derived from "important cosmological concepts and historical records possessed by society."

Besides, Iban people also in possession of luxurious and expensive items, such as ceramics, copper and silver objects obtained through purchasing and inherit solely from their ancestor. They have the tendency to name every cultural thing they acquire with a certain "*ensumbar*" or title, especially those regarded something the aesthetics and appealing. The owner's *ensumbar* or title is a compliment to his cultural artefacts. This is a way to express gratitude for the cultural artefacts.

4. METHODOLOGY

This research is an ethnographic study that focuses on traditional conservation of Iban artifacts in the long house. In general, ethnographic research is a scientific study describing, analysing, and interpreting cultural forms shared by a group of people such as behaviour, language, beliefs and practices, social structure, economy, cultural interaction and life (Hanson & Creswell, 2005: Gray, 2021).

This qualitative approach collected data by doing fieldwork that was done in three longhouses of the Iban community, in Rumah Liam, Rantau Kembayau Manis, Lubok Antu, Rumah Kunjang, Entawa Asal, Undop Sri Aman and Rumah Bujang, Rantau Kiran, Nanga Medamit Limbang in phases. The first phase in August 2019, where the fieldwork was conducted in Lubok Antu for four days, while the second

phase in October 2019 has conducted in Entawa, Sri Aman, for three days and the third phase was conducted on November 1, 2019, in Nanga Medamit, Limbang for five days. The purpose of selecting the location of this research is to obtain a variety of data based on the settlement of the Iban community by the river, namely Batang Ai (Lubok Antu), Batang Lupar (Sri Aman) and *Bilak Sedik*. *Bilak Sedik* is second migration from Batang Lupar, Batang Rajang, Saribas, Skrang and Batang Ai move to Bintulu, Miri, and Limbang. Second migration happened after the formation of Malaysia in 1963 by seeking employment as timber workers in logging companies in Brunei and Ulu Limbang in the 80s to 70s were also included in the research.

Interviews were conducted with the informants in the longhouse. Snowball sampling technique were conducted that focused on the Iban community those with expertise in Iban history and culture, such as *Lemambang* (priests) and Iban elders.

The researcher used data collection methods through collective memory to find out about the taboo in the object culture of the Iban people in longhouse. Data collection was done based on the collection of pieces of informant memory. Collective memory is an action that incorporates factors of collective representation (symbols, meanings, narratives, and rituals existing in a society), cultural structures, and individual memories that are personal and shaped by sociocultural (Olick, 1999: Kiyai, 2021). The memory of the selected informants was assessed into three categories based on the diagram above. The first is the memory of reflection, a personal memory of a person that involves interaction with people around him. It is difficult to forget the person who experienced the event. Second, the generation's memory was passed down by an older generation to the next or younger age. The Memory continues to live in the culture. Third, the memory of tradition is a static, past-oriented memory and conservative.

5. RESULTS AND ANALYSIS

5.1 Iban preservation of their cultural relics in their long houses

In the past, the Iban community lacked a scientific conservation technique for managing artefacts. In general, they do not address the causes that could be deteriorate to longhouse cultural artefacts. Their care for cultural artefacts was based on oral transmission within their community groupings and was passed down through the generations. In addition, the community learns via observation, engagement, and experience from the elderly how to manage and utilize these cultural artefacts. The Iban community, which possesses a high degree of ingenuity, employs such measures to minimize damage to cultural artefacts. In general, the activities of the

Iban constitute a scientific approach recognized by current researchers. However, the traditional Iban community does not recognize or comprehend the scientific significance of caring for and managing their cultural artefacts. They comprehend the concept of conservation due to their nature and their willingness to view the environment with an open mind.

The understanding and perception of the universe within the old Iban culture may differ from modern perspectives that emphasize rational and logical descriptions of phenomena (citation). However, it is important to recognize that indigenous tribes, like the Iban community, have developed their own unique cultures and identities, shaped by the lifestyle and traditions of their ancestors. These cultures are deeply intertwined with the cultural artifacts they possess, as their ancestors relied on them for their way of life.

This distinction sets them apart from other indigenous ethnic groups in Sarawak. The concept of conservation in traditional Iban civilization is not limited to maintaining and preventing the damage, destruction, or loss of cultural things. However, an act of how to preserve its 'spirit,' 'aura,' and 'sacredness' for the Iban community. The objective is straightforward and straightforward: to view the cultural object as an incredible force capable of assisting, protecting, and caring for its owner. Consequently, based on Figure 1, the notion of conservation in traditional Iban civilization is the implementation of management and maintenance of cultural assets based on their way of life and their values.

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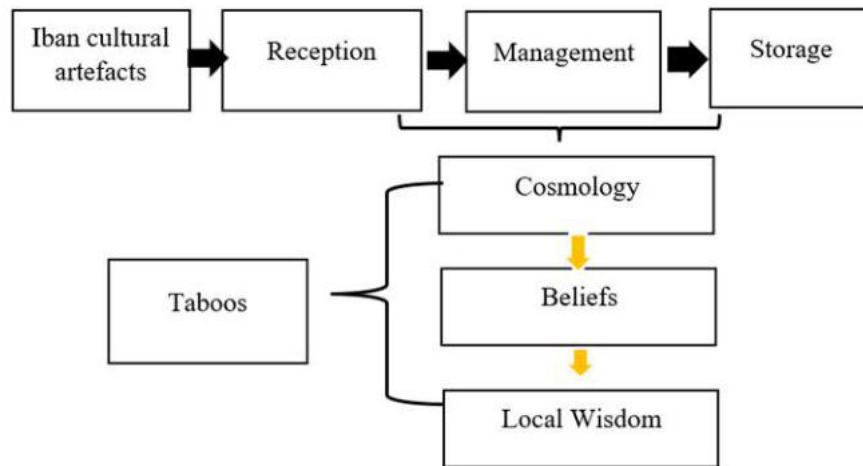


Figure 1: The concept of traditional Iban conservation

The Iban undertake their traditional care in a distinctive manner. Every cultural artefact that is ready to be developed or acquired by the Iban community will be honored as a supernatural object. They aim to link supernatural powers to cultural artefacts to imbue them with life and soul. According to informant Jimbun Tawai (2020), the ideas on the life of the spirit in human life is based on naturalized, that is, on concept that God formed a pair of male and female human beings (corresponding to Adam and Eve) based on their appearance, multiplied them, and developed human civilization up until the present day. In Addition, he did not rule out the possibility the Iban community still believe in animism and dynamism that gives on the abstract of life referring to objects or natural objects that are deemed to have significant value to the life or cultural needs of an individual or community through ceremonies. Such cultural artefacts are subject to rituals, adoration, and worship offerings. The worship and performance of the ritual must be accompanied by faith and confidence in the existence of the spiritual force to seek help and blessings from his lord mighty. However, the rise of globalization and new religions did not impair and diminish the Iban community's belief in topics closely related to the researchersticism. They personally still believe in the spiritual values inherent in the sacred relics of Iban culture. Some Iban cultural artefacts, such as *pua kumbu*, *tajau* (ceramic), *parang ilang* (weapons of war), *antu pala* (the enemy head), carvings, musical instruments such as *gong*, *tawak*, and certain types of weaving, such as *lanji* and *tibang*, are considered to possess extraordinary power, according to this study. These cultural artefacts have substantially influenced the Iban way of thinking.

i. The *Gawai* Ritual (Reception)

The entire inhabitants of the longhouse in *ruai* will observe the completed cultural ceremonies in preserving their artifacts that have been designated as sacred (central space shared by the entire longhouse population). The Iban community recognizes that all positive events should be commemorated with *gawai*. According to informant Datuk Sri Edmmund Langgu (2020), ritual or '*gawai*' in the Iban language is intended to commemorate a variety of things, including victory, luck, requesting luck, and averting calamity. In Iban culture, the concept of *gawai* is determined by the significance of the ritual to be celebrated. In this context, reference from Iban cultural specialists such as *lemambang* and *tuai burung* pertaining to the period and time of celebration, implementation of *gawai* and taboos in celebrating *gawai* will be emphasized. The objective of *gawai* is to honour the existence of such cultural artefacts by the performance of a tilt ceremony. In addition, the ritual seeks to mirror the beauty of such cultural artefacts through the recitation of verses of gratitude to the gods, goddesses, and ancestral spirits for granting the inventiveness, ideas, and courage required to create beautiful and potent motifs.

As a gesture of embracing the presence of cultural artefacts that bring good fortune into the home, the *gawai* ceremonies play a significant role in the Iban community's culture. According to informant Datuk Sri Edmmund Langgu (2020), in the past, every time the Iban community-acquired or bought *tajau*, they would celebrate *gawai tajau* (a celebration to bless pottery) (a festival to bless pottery). During the *gawai tajau* ritual, various large *tajau* and newly acquired *tajau* will be placed in the *ruai* (principal room of the longhouse). Then the *tajau* will be wrapped with *pua kumbu* and chanted by *lemambang* (Bard) throughout the night. A *piring* offering of *kuih penjaram*, *tapai* (rice wine), betel leaves, cigarettes, tobacco, popcorn, glutinous rice, betel nut, salt, chicken eggs, and white rice was also presented with the *tajau*. The goal of the *piring* offering is to be delivered to *Sempulang Gana*, the God of Agriculture. After the completion of all *gawai tajau* ceremonies, the *tajau* will be carried into the chamber. The gained *tajau* have certain meanings and symbols that are retained in the longhouse, such as bringing good fortune, a symbol of prosperity, and a symbol of bravery and health.

Cultural objects such as *antu pala* collected from the *ngayau* expedition will be welcomed by the occupants in the longhouse with a thanksgiving prayer ceremony called *mangka ka selaing*. Iban cultural specialists will perform the ritual. Whether a wife or a daughter-in-law is selected, she will wait at the top of the stairs with *pua*

kumbu-patterned ceramic dishes. Informant Jimbun Tawai (2020) states that the *bali belumpung* motif is a sacred symbol in Iban culture. The center portion of the *bali belumpung* motif is left vacant to accommodate the *antu pala*, while the edges of the *pua kumbu* are adorned with plant motifs such as bamboo shoots. Once the heads were invited into the longhouse, they took turns as they danced and murmured prayers of thankfulness. The ceremony is known as *naku antu pala*, and it is followed by *taboh* music to summon *Petara* and *urang panggau* (gods). The procession is conducted until it reaches the center room (*ruai*) of the owner or the person who is mourning. In the past, the purchase of these items was inspired to terminate the custom of grieving in the longhouse to replace the lives of family members who had died or for marriage delivery to a single Iban man. The *naku antu pala* ceremony done by a group of Iban women reciting mantras to seek protection and blessings from *Sengalang Burong*, the God of War.

The highest performance of *gawai* in Iban culture is known as *gawai kenyalang*, which tries to implement supernatural directions and requires dream-selected persons to sculpt a hornbill statue. According to an informant Tan Sri Leonard Linggi Jugah (2020), the *gawai kenyalang* event is not the same as the annual *gawai* that the Iban community celebrates. The *gawai kenyalang* is an unquestionable command from the supernatural that must be carried out without debate. The studies on this culture were very well defined in the Iban literature, which depicts that if you want to be safe, want to prosper, have healthy and longevity, then it must be implemented immediately. He also stated that the implementation of *gawai kenyalang* is extremely complex and requires a great deal of effort and resources to be successful. The duration of the *gawai kenyalang* festival will be seven days and seven nights. The guy and his family will prepare hog, chicken, and a variety of side dishes for the honoring of all visitors. According to Iban belief, all of individuals who attend the *gawai kenyalang* celebration are not just humans, but also spirits such as ghosts. Therefore, to prevent spirits from upsetting people, the villagers will hold a cockfighting event that does not involve wagering money and is purely for fun.

ii. Management

Iban people employ readily available natural materials as "tools" to care for cultural artefacts. Traditional Iban practices protect cultural objects from destruction. Longhouses store pots and ceramics in storage rooms wrapped in "wi" bark and rattan. To protect cultural artefacts from slipping and damaging the ceramics' designs and colors. Wi and rattan can also lessen the chance of porcelain fracture if dropped. Iban cultural artefacts are protected using natural materials.

The Iban society in longhouses has utilized this strategy to care for and manage its cultural artefacts, especially delicate ones like ceramics and earthenware, for decades. Elders taught them these management methods. Word-of-mouth has spread various care procedures. Ceramics and pottery, which were rare and precious at the period, should be given special attention. Informant Salmiah Aning (2020) states that the Iban must farm hill rice on a huge scale before they can get ceramics like *tajau*. If the harvest is good, you can buy traditional artefacts like *tajau* and *gong* and use the rice waste to feed the Iban family for a year.

The artifacts like *tajau*, *pua kumbu*, *antu pala*, *lanji*, *gong*, and *ilang* (refer to figure 2) are delicate Iban cultural artefacts that might upset owners if mishandled. The artefacts were celebrated by offering chicken and pig blood called *genselan* (wages). *Tajau* is a popular Iban traditional artefact that requires special care. *Tajau* preserved for generations, some of which are hundreds of years old, grow more sensitive and should be handled with care. According to Iban beliefs, the *tajau's* stomach should be filled with rice or side dishes, and its mouth should always be closed with copper or ceramic things. To placate the cultural item, the *tajau* owner must make a food offering and place it over or near to its mouth every month. *Tajau* can disturb owners at night if not properly controlled. This cultural artefact can fall and make a noise in the middle of the room. *Tajau* cannot be placed anywhere in the room.



Tajau



Pua Kumbu



Antu Pala



Ilang



Gong



Lanji

Figure 2: List of the Iban Artifacts (Sarawak Museum Collection, 2022)

In longhouses, *pua kumbu*, which bears sacred motifs provided by Iban deities in the weaver's dream, must be handled with care. In Iban culture, a *pua kumbu* with a higher theme is more sensitive. To eliminate odors and grime from *pua kumbu* fabrics after *gawai* ceremonies, leave them for a few minutes. The *pua kumbu* must not be hung upside down (the motif of the head cannot be hung down), or the owner would hear cries at night. It hurts. To avoid termites and bugs, the Iban fold and store it in a wooden box or *tajau* after use.

Informant Datuk Sri Edmmund Langgu (2020) says, *parang ilang* is unique among Iban cultural objects. After the *ngayau* mission, the enemy hair was cut and affixed to *parang ilang's* head as a symbol of courage and to revitalize the *ilang's* spirit. The Iban will appreciate and admire the owner who went down to *ngayau* if the *ilang* had hair on its head". According to another informant, *Lemambang* Ijau from Ulu Engkari, mention a *parang ilang* cut off the enemy head to make its owner strong, but it will always thirst for blood. Nevertheless, the Iban community was used to "supernatural" stories (close to ghosts) in the artifacts. That artefact also emits laughter, weeping, and shouting when the moon is full. Yet again, the voices were the restless foes' moans. Besides that, the hair on the *ilang* becomes white like human hair when their owner keeps it too long. The Iban community's stored *ilang* cannot be taken from the head without a reason since its eyes are "thirsty" for blood and ask for *genselan*. Accidental machete openings cause illness and death. Thus, every *gawai* ritual, *parang ilang* is given a plate offering (meal) to preserve its sacred ingredients and sprinkled with animal blood as *genselan* (Ijau Buja ,2020).

Why are Iban cultural artefacts disturbing? This is due to the owners' irresponsibility in managing their heritage cultural assets. Even while they still hold these cultural artefacts in longhouses, this management method is no longer used because most Ibans have converted to Christianity and forsaken their forefathers' faith. The researcher observed cultural artefacts including *tajau*, *gong*, and *lanji* being relocated to *Sadau* (attic) and properly cared for. These rusting artefacts are spider and cockroach nests. Figure 3 shows the family's Iban artefacts after they neglected them. These causes will eventually degrade Iban cultural artefacts in their community's cultural environment.



Figure 3: Neglect of Iban cultural artefacts (Sources: Chermai anak Iri, 2019)

Informant Jimbun Tawai (2020) suggested that Iban artefact owners should be more mindful of their ownership. Cultural artefacts, especially sacred ones, were not only ornaments or symbols of riches in a longhouse. Its purpose is spiritual after the *pengarap lama* (traditional Iban religion). If correctly stored, Iban cultural artefacts can provide luck, money, and protection from witchcraft and evil spirits, but if not fed through miring rites, they can bring calamity. To prevent a terrible omen, the owner must follow the artifact's energy's dream request for nourishment.

iii. Storage

Intriguingly, when storing Iban cultural artefacts in longhouses, consideration taken by the community's views on the artefacts' power to help owners if placed in their rooms. The storage of Iban cultural artefacts as heirs (heritage) is not just a symbol of wealth, but they see that the artefacts "live" in their beliefs like humans with their own lives and genders. They'll perform rituals and food offerings to "charge the spiritual energy" in cultural artefacts to keep them strong.

Iban cultural artefact storage was heavily influenced by the longhouse's space. Iban longhouses have ground and upper floor. In ground floor had five area. The front of the longhouse has a (i) *tanju*, (ii) *ruai*, (iii) *tempuan*, (iv) *bilik besai*, and (v) *pelabuh* (store). In upper floor had (vi) *Sadau* (attic) and (vii) *pangking* (bedroom) (refer to figure 4). The Iban community has maximized this longhouse's storage of family cultural artefacts. The Iban community treasures most of its cultural artefacts.

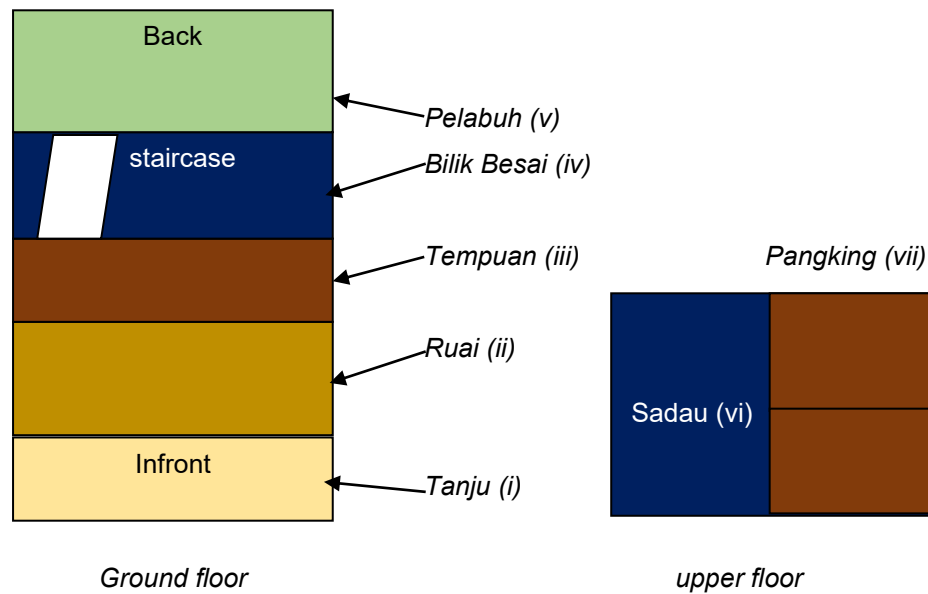


Figure 4: Iban longhouse plan

The completed *kenyalang* statue carvings will be stored on the *tiang sandong* (hornbill pole) in front of the house (refer to figure 5). *Tiang sandong* must face west or sunset. The *kenyalang* statue should exorcise human sins and block death-related misfortunes from disturbing the longhouse. The *tiang sandong* will have a *Pancar* (ritual equipment) and prayers and food offerings for the *kenyalang*. Iban warlord *kenyalang* refers to *Aki Lang Sengalang Burung*, the God of War. After the seventh and final day of *gawai kenyalang*, the *kenyalang* effigy (the carving) will be place on the top of *tiang sandong* in the *sadau* facing west.



Figure 5: *Kenyalang* statue (Sarawak Museum Collection)

Besides that, *pentik* is a longhouses wood carvings placed outside the longhouse was the practice of the olden day. Today it rarely found. *pentik*, is a human-shaped wood carving, protects the longhouse. To protect the *pentik* from heat and rain, the Iban community will build a small hut. In Figure 6, indicate a space to store food for *pentik* banquets. Each month, the *pentik* will receive a plate of food on top of its head. A woven basket will offer the plate. According to informant Kiyai Uri

(2020), the carved *pentik* will be dressed like humans and stored in groups to form a family. The purpose was placed outside the house to take care of the longhouse and absorb positive energy to bring prosperity, harmony, a shady house, and courage to Iban men going to war.



Figure 6: *Pentik* Iban (Sources: Suara Sarawak Online News, 2020)

In the middle room, will display *antu pala* artefacts. In the older days (of which this is not practice anymore) during the *ngayau* expedition's *antu pala* (enemy headskull) were placed in *ringka* (a rattan weave) after all ritual were completed and will be hang in the *ruai*. Rattan *bungkung* will hold the dried head. It is important to note that only *Tuai Kayau* owns this artifact. During the interview with informant Datuk Sri Edmmund Langgu (2020), on reasons why *antu pala* be in the *ruai* instead of another longhouse room. He explained that the longhouse's *ruai* always welcomes guests and the owner like to display how courage they are and *antu pala* is the ancient symbols of victory. Guest will know the homeowner's status from *antu pala* hanging. If the Iban community does not want *antu pala* as a family heirloom, they will bury it like a human being. The *antu pala* must be wrapped in *pua kumbu* and placed neatly in the *sintong* (woven basket) coffin before burial. His last meal will be chicken blood. After completion, *antu pala* will be taken to the Iban cemetery and buried six feet deep. A small black flag will be hoisted upstream and downstream of the longhouse to mourn *antu pala* after his burial. The *antu pala* spirit's death will be mourned for seven days. Iban mourners must not bring bamboo shoots, ferns, or make noise.

According to Iban oral tradition, each *antu pala* has an owner. The *antu pala*'s spirit acts as a "slave" to help the owner with spiritual matters like cleaning the room, curing diseases, and growing rice. According to informant Jimbun Tawai (2020), *antu pala* is an angry spirit because it's unwilling to die but unfortunately was beheaded by an Iban warrior. If someone burns the *antu pala*, his zeal will kill all his descendants and will become *punas* (extinct). Thus, in such cases, the miring ceremony must calm *antu pala*'s spirit to prevent rage and anger.

Another interesting aspect of the Iban community is residence in long houses which are unique in nature. Iban longhouses have kitchens at the front after the *ruai* (middle space), unlike most ethnic houses. A special hanger will hang the *ilang* machete in the *tempuan* (kitchen). It's a kind of knife-like weapon. The Iban community keeps these *ilang* machete near the *tempuan* (kitchen) as a defence strategy in case enemy attacks the longhouse unexpectedly. Iban warriors can easily grab these weapons for self-defense. Some machetes are used for cooking, like for cutting meat and weeding fish. Some Iban communities sleep with *ilang* machete that lines on longhouse walls. The traditional Iban community even places this *ilang* machete under their pillows to protect themselves from *Antu*-caused nightmares (*remban*).

Besides, Iban longhouses have fancy living rooms (*bilek besai*) with luxurious materials displayed such as ceramic (*tajau*). According to an informant, *Lemambang Buja* (2020), to keep the *tajau* as a family heirloom, the owner must provide a "house" called a *pantar* (a small wooden stage lengthwise) placed in the *bilek besai* (living room). To calm the spirit, *pua kumbu* will cover the *tajau*. The Iban believe moving the ceramic *Tajau* without a miring ritual (food offerings) will disturb its harmony and peace of spirit. The traditional Iban community's cultural artefacts, especially the valuable and high-value ones, will not be displayed to the public. Only family members will see them. *Sadau*, the upper floor of the longhouse, will store valuable artefacts like *tajau guchi* (the most expensive ceramic and has a beautiful design), gongs, weavings like *lanji* and *tibang* (a place to store unprocessed rice), and *pengaroh* (charms). *Sadau*'s is the store to keeps visitors out and prevents human damage. This prevents Iban warriors from stealing their heirlooms, especially luxury items like ceramics (especially *Guchi*), gongs, and *ilang*.

According to an informant, *Jimbun Tawai* (2020), the previous Iban community feared being discovered if they had valuable ceramics like *tajau guchi*. To avoid drawing attention, they will place the cultural object in *Sadau* (upper level) of the longhouse. *pengaroh* (amulet) cultural artefacts will be stored together at the *Sadau*. The Iban beliefs that if the *pengaroh* amulet was accident stepped on, it will lose its supernatural powers and may cause a deadly disease. The Iban believe that *Antu* (ghost) gave them the *pengaroh* (amulet) to help and protect its owner.

After the *gawai dayak* festival, a *gawai tanju* will be celebrated to revive the Iban power. The *gawai tanju* rituals is celebrated outside the house in *tanju* (platform). This is done usually in the evening at about 5 pm, where a group of women will cook rice and side dishes on the ground presenting food for the God. The men on the other

hand, will install *kayu raya* (flags). Using *chapan* covered in *pua kumbu*, the *tuai piring* (customary leaders) will encourage the mento bathed in morning dew, recited with prayer verses, and sacrificed *genselan* (reward) to supernatural powers to be alive. To avoid "bad omen" during this ceremony, all the offering will be prepared before noon. After the *gawai tanju* ceremony, *tuai piring* returns the owner and places it on the *sadau*.

6. CONCLUSION

The *tempuan*, the Iban traditional kitchen used for daily cooking, helps preserve Iban cultural artefacts. Iban cook with *tempuan* fires daily and traditionally they got up at 4 or 5 am to avoid bad omens. The bonfire smoke will spread over *Sadau* (upper floor), where Iban cultural artefacts like *tibang* (rice storage), baskets (*lanji*, *uyut*, and *raga*), and wood carvings are stored (refer to figure



Figure 7: *Tempuan* (fieldwork to Borneo Museum Culture, Sarawak,2022)



Figure 8: *Lanji*-the colour turn into black because of Fumigation (Sarawak Museum Collection, 2020)

The smoke from tempuan heat will turn the cultural artefacts in *Sadau* (attic) become black. The *lanji*, a woven basket used to transport rice to the longhouse after harvest, is fumigated. Fumigation from *tempuan* turns *lanji* into black colour (refer figure 8). These factors prevented termites and caterpillars from damaging *Sadau*'s baskets and weaves. The smoke spread to other rooms in the longhouse, covering the smell of fibre in the wood that detest termites. In the 18th century, the Japanese s used *Shou Sugi* or *Yakisugi* to fumigate by burning wood to prevent termite. Inadvertently, the Iban community in the longhouse has used *tempuan* openly to protect their cultural artefacts for decades. The Iban community was not aware that by doing so, they have naturally scientific treats their cultural artefacts efficiently from perish. For decades they were drawn into such practises due to their supernatural powers. Fumigation from *tempuan* used to cook and warm themselves at night and dawn accidentally treated the cultural artefacts. Iban cultural artefact researchers have never discussed this exhilarating discovery. The Iban community view their artefacts as cultural objects with historical value and believes these objects are "alive" and help them achieve harmonious wealth and avoid destructive disasters. Consequently, modern researchers view the care and management of traditional Iban artefacts as a systematic process that begins with inventorying, then ritual recitation, management, and storage. In conclusion, this study hope to introduce the Iban community to the world and hoping that the younger Iban generation would want to preserve the Iban cultural artefacts which is full with its aesthetic values.

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ENHANCEMENT OF SLOW SHUTTER TECHNIQUE THROUGH A STRUCTURED EXPERIMENTAL CREATION OF LIGHT TOOLS

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Abstract: This experimental research aims to create, modify, and combine existing light technology to produce artworks and images. Choosing appropriate light tools is crucial as each has its own strengths and weaknesses, which must be considered in line with the assignments or concepts. The research employs interviews, questionnaires, and experimentation to develop advanced photography techniques capable of revealing unknown scientific elements. The findings reveal six (6) interrelated categories that distinguish the light tools: brightness, colour, contrast, space, length, and power. The documented experiment on artificial light in producing light tools is key to these findings. This research contributes to the advancement of photography techniques and inspires readers to witness the resulting images based on creative ideas.

Keywords: Artificial Light, Bulb Technique, Light Painting, Light Tool, Slow Shutter Photography

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1. INTRODUCTION

Light is important in our daily life and it is used as a main source not only in photography but also in other fields such as in the medical field, industrial, engineering, science, physic, etcetera. Modern technology today has made everything possible including using light for artistic and commercial purposes. Thus, the experimentation in artificial light for creating a light tool is vital in order to investigate the element, characteristic, direction and properties of light. This is done based on a slow shutter photography technique: a technique that captures and documents artificial light which creates a unique pattern that is invisible to the human eye. This is an old technique of photography which requires a bulb setting for long exposure that is able to capture a pattern which is not visible to the naked eye. It is about how to develop and improve creativity and experience when producing a unique and functional tool of light based on an existing light system or technology. The exposure in the technique is totally under the photographer's control and the shutter remains open as long as the shutter release button remains depressed. With the dawn of modern globalization, technology becomes one of the priorities in developing certain industry and when modern technology is discovered, light becomes assessable in every form and it will fit the current needs and requirement among the interested users.

Generally, this research is conducted in a laboratory by scientists who study the physic of light wave, technology and system. However, the experimentations are fundamentally based on a science-physic project and are absolutely a fascinating project if they are turned into an art experimental project. In this research, the tool is the focus and exploring of artificial lights in order to create an appropriate system based on the existing technology with a few adjustments, where modification and alteration are needed to accomplish the research necessity. This is an added process which the research will be able to contribute in developing an advanced technique in photography in terms of being able to 'see' the unknown elements, which are only visible in the world of art and science.

This research will be an experimental work that gives the readers the enthusiasm to watch the images that are produced based on creativity and exploration in producing the tools. The main aim of this study is to experiment on the various artificial lights systems for bulb technique (photography) in order to produce artworks. The researcher has also set a main research question which is, 'What is the main element in creating light tool for bulb technique?' Moreover, this research will educate both the art and science-physic stream individuals in studying and experimenting with the artificial light once it is successfully developed and improvised. Most importantly, this study is significant in exposing the great possibilities of capturing science which is beyond the knowledge of photography and art.

2. LITERATURE REVIEW

2.1 *The Fundamental of Light in Photography*

According to Faughn et al., (2006) light is a type of energy that is called electromagnetic radiation, and it travels through the space in tiny bundles that are known as photons. All photons travel through space at the same speed, but the electromagnetic field of some photons fluctuates faster than that of others. According to Hunter et al., (2015) the modern world is an electrified world that has become a development of the practical incandescent, electric light which has profoundly changes the human existence by illuminating the night, and making it hospitable to a wide range of human activities. Correspondingly, photography begins the moment when light is emitted from the source, and climaxes when more light is being reflected from a printed page or is beaming from a monitor and strikes the human eye. All the steps lie with how the light is being influenced – whether to control it, to record it or ultimately to present it to the viewers. Fundamentally, photography is the manipulation of light, whether the manipulations serve artistic or technical purposes hardly matters. Whether the manipulations are physical, chemical, electrical or electronic, they are all motivated by the same mission and are guided by the same understanding of how light behaves and reacts to certain situation, action or surface. Also, according to Hunter et al., (2015) photographers are interested in more than just the mental images of a given lighting effect. Being able to describe the light is the first step in being able to control it or if the light is not controllable, as it is not a landscape or an architectural picture, describing the light implies seeing the light well enough to know whether to shoot or to wait until the conditions improve. As photographers, they are primarily concerned when it comes to understanding the light characteristics, i.e., brightness, colour and contrast (see Figure 1). These three (3) important elements or characteristics will be an initial guideline for the researcher to create the light tools. Each element relates very closely with one another in order to produce better images.

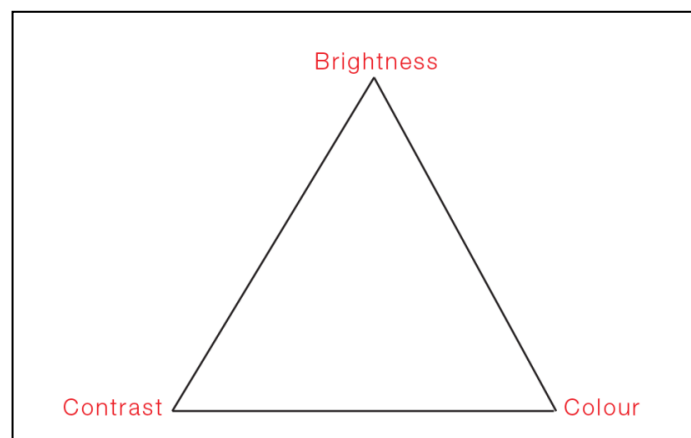


Figure 1. Important Element of Light Characteristic in Fundamental Photography

Source: Hunter et al., 2015

2.2 Slow Shutter Photography Technique

The slow shutter photography technique is also known as bulb photography. It is a technique where the lens of the camera is left open for a longer period than is usual. The camera shutter is often operated manually and is left open for as long as the shutter release is pressed. The effect of this is that the camera often captures images that are not usually seen by the naked eye such as the streaks that are left by transportation headlights, and not just the subject themselves. Accordingly, the editors time-life books, (1970) agree that long exposure has become an important method in photographically manipulating time in order to record patterns that the eye does not naturally see in a single image, where patterns of light will be occurring. When they are captured in a long exposure, fascinating and aesthetic photographs can be notably produced.

Bulb technique is an important technique because it will discover a pattern that the eye cannot see when using a certain medium, such as light. Light is a closest medium to explore when it comes to bulb technique because the camera capturing a light. Light can be a subject matter in this research. It is not about a pattern that the researcher is going to produce but rather it is about a tool; a light tool that is going to play a main role in order to produce aesthetic images. According to Wada et al., (2016) in the early 1900s, the first artistic light drawings have been created by Man Ray and later by Picasso. Similarly, the slow shutter is an art form where the light source is moved during a long exposure shot, creating trails resembling a stroke on a canvas. According to Salamon et al., (2016) and Huang et al., (2018) light painting is not only a popular activity for hobbyists to express creativities, but it is also a practice for the professional media artists and photographers to produce aesthetic visual arts and commercial photography.

2.3 Photographers in Light Painting Photography

Michael Bosanko, Patrick Rochon and Julien Breton are three (3) professional photographers and artists who are in light art, based on their representations; they have a different set of approach, skills, imagination and light tools to produce their images that are based on same technique, i.e., the slow shutter technique. But all of them have created their own light tools that are suitable, and can give better execution to them when they are producing their images in a single frame. Creating their own light tools is important because it will give an impact and a certain aesthetic when producing an artwork where most of the images are relying on the light tools.

Michael Bosanko and Patrick Rochon are both renowned photographers who have shown great skill and innovation in their use of light technology. They have

experimented with various materials and light sources in order to create specific patterns, shapes, textures, and lines to achieve their desired artistic effects. Despite their similar approach to light as a tool, the output of their artworks is distinctly different.

Michael Bosanko's approach to using light in his photography is centred around capturing the environment in a realistic and emotive way. His light tools are his brushes, with which he creates a sense of depth, contrast, and atmosphere in his images. Bosanko's work often includes natural landscapes, cityscapes, and industrial environments, which he captures using a variety of light sources to produce striking and impactful images. Figure 2 showcases Bosanko's ability to use light to create a realistic sense of feeling, with the cityscape coming to life in vibrant colours.

On the other hand, Patrick Rochon's approach to using light is centred around portraiture as a concept to create unique and fresh visualizations. Rochon uses light tools to manipulate light around his subjects, producing striking images that challenge our perception of reality. His images are characterized by their surreal and ethereal qualities, often incorporating patterns and textures that create a dreamlike atmosphere. Figure 3 showcases Rochon's ability to use light to create a unique and fresh visualization of his subject, with the model appearing as if she is glowing from within. Both photographers have their own distinguish style, light tools and subject matter in order to persuade their audience but overall their still the same technique of photography by using slow shutter technique that allow light to enter the camera accordingly to their desire time frame.

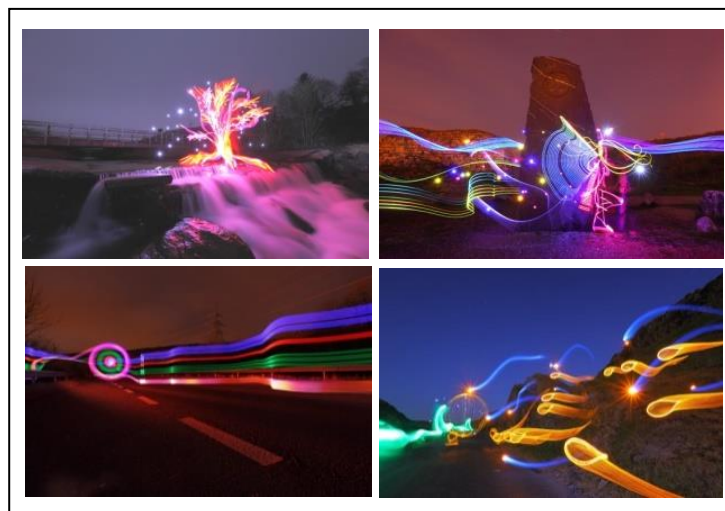


Figure 2. Michael Bosanko's Artworks in 2016



Figure 3. Patrick Rochon's Artworks in 2017

Julien Breton is another talented photographer who uses light technology to create stunning visual artwork. However, Breton's approach to light tools is unique in that he uses his skills in calligraphy to create his own light system. His light tools may appear simple, but they require an extraordinary set of skills and talent. Breton's ability to memorize the position of each letter that he draws in the air requires a high level of imagination and coordination. Breton's light calligraphy technique involves using his light tools to create flowing lines of light that resemble Arabic or Chinese calligraphy. His light tools are essentially long exposure photographs of his calligraphy, which he creates by moving a light source through the air in a specific pattern. The result is a stunning, three-dimensional image that appears to float in mid-air. Figure 4 showcases Breton's ability to use light technology to create his unique style of light calligraphy.



Figure 4. Julien Breton's Artworks in 2016

Hence, each of the photographers are a master in their field of work where most of the time they have their own method, experience and their respective experiment set to create their own light tools. The first exposure will lead to the first experiment, and from the experiment an experience will be gained. With experience a new method is identified in order to create better light tool so that it will produce a better effect. The process will go on and is repeated until it reaches a satisfaction that is based on what they want and that is required in order to produce excellent, unique and aesthetic images.

2.4 Current Situation of Research Gap

One (1) of the main problems in this research lies with the usage of the slow shutter technique in photography which is still facing a gap between the local and international photography scene in the light painting light tools exploration. According to Acar et al., (2016), Beloeil et al., (2013) and Ocvirk et al., (2013) the elements and principles as the main aids are essential for every artist, with the evolution of technologies having been expanded and modified, the way in which the element can be put to use is still very much based on the photographer's or artist's needs. This research on experiment artificial light tool for slow shutter technique in photography has never been documenting in formal education and approach. Lack of exposure and exploration in light art in Malaysian photography is one (1) of the factors that lead to the technique is less being used and excepted by many photographers.

3. METHODOLOGY

The mixed methods were employed in collecting data for this research, encompassing both quantitative and qualitative approaches. In the quantitative approach, the researcher utilized empirical analysis and surveys to collect data. According to Goodwin, (2005) empirical research is research that reports the results of a study that uses data that are derived from the actual observation or experimentation. It was also dependent upon the experience or observation per se, without utilizing a scientific method or theory. About 19 experiments were conducted to create better tools, divided into three (3) phases of experimentation: (i) the tool without modification, (ii) the tool with modification and (iii) the fully created light tool. Every experiment constructed an experimental approach that represented all the elements of art and design, conditions and relations of the consequences. Each experiment conducted needed to be recorded or documented for the purpose of data collection, enabling the researcher to make comparisons between previous experiments for the improvement of the tools and ultimately achieve better results and findings.

Meanwhile, a survey was used to gather general information regarding the slow shutter technique, blub technique and potential of light painting as a new form of digital art as well as the trends in Malaysian photography. Used online platform to gathered valuable information and used descriptive analysis to described and summarised data points. 200 respondents answered the survey, with 100 respondents from the public, 80 respondents being photography students and 20 respondents were professional photographer. This helped in obtaining a sufficient number of representative samples, enhanced statistical power, increased precision, improved reliability and facilitated meaningful and reliable information.

On the other hand, in the qualitative approach, the researcher used a semi-structured interview to gather general information regarding the bulb technique. Used online platform to interviewed the respondents and used content analysis method to identified content by themes, concepts and words. Two (2) professional photographers were interviewed, namely Mohd Faizal Hamzah from Malaysia and Haikal El-Raysid from Indonesia. They were professionals in light art photography with both of them having extensive experience in developing their own light tools and techniques that suit to their work style. Additionally, they had been involved in numerous exhibitions and workshop locally and internationally throughout their careers in expanding light art photography.

Correspondingly, information was gathered about the tools and criteria of light art photography. A comparison was conducted to identify which tools produced a better effect in creating artwork. Tools were compared based on the criteria such as brightness, contrast and colour, that had been identified as element in produce creative and innovative light tools creations. Books, journals, newspapers, websites and articles were among the effective mediums used to gather information for secondary data to support each theory and previous studies in order to strengthen the framework of the research.

4. FINDINGS

4.1 Finding on Interview

The results of the interview highlight the early stage of the bulb technique in light art photography, indicating its potential to become the next trend in photography. This technique stands out due to its novelty, distinctiveness, uniqueness and mesmerizing glowing effects it produces which captivate the audiences. As a new style in digital art, light art can be evaluated based on specific criteria such as high aesthetic value, imaginative patterns, brightness of the light tools, vibrant colours, dynamic movement and precise line (essential elements and principles in art and design). Each exposure leads to new experiments and through these experiments, valuable experiences are

gained. With accumulated experience, the photographers identify and refine new methods to enhance their light tools, resulting in more impressive effects. This support Hunter et al., (2015) fundamental which prioritize three (3) key element of light characteristic which will aiding in the exploring and creation of light tools.

The meaning of the artwork, and a creative tool that requires creativity and innovation as light art tools play a major role in order to produce artworks. The bulb technique in light art can to be expanded by making the light tools as important role in order to produce an astonishing image. The tool can be in any form, colour, mix medium and material, surface etcetera, as long as it works according to what has been planned.

The experimentation process may involve trying out a wide variety of materials and tools in different combinations, and carefully observing the results to see what works best. For example, the researcher may experiment with different types of lighting, such as LEDs or fluorescent bulbs, and combine them with filters or lenses to achieve a particular effect. They may also explore the use of reflective surfaces or translucent materials to manipulate the way light is absorbed and reflected.

4.2 Finding on Questionnaire

From the result of the questionnaire half of the respondents are aware of light art photography as a majority of them have come across it through the internet, which means that light art photography has never been documented in the academic form. Besides, a majority of the respondents have never tried making light art photography. The Malaysian photography trend nowadays is controlled by wedding, fashion and commercial photography; it is supported by the factors from business, marketing, making new friends and aesthetic value. It is contradicted with the statement of Salaman et al., (2016) and Huang et al., (2018) where light art photography can be as one (1) of the professional media to produce collaboration artwork with others discipline such as commercial photography and fashion photography. There is still a lack of exposure and exploration in light art in Malaysian photography according to the professional photographers, students and communities. Light art photography has a huge potential to be the next trend in Malaysian photography and it can be commercialized in many aspects of area such as in fashion, fine art, commercial advertising and digital art.

4.3 Finding on Experiments

The second phase of the finding has been constructed base on an experimental approach. This data analysis will lead to the second phase of the finding, which is to the design development on the creation light tools as a main priority of possibility in producing creative images. An experiment will be fully conducted and monitored by the researcher so that the results can be compared with other findings, and the strength and weakness of the tools can be noticed. The previous experiments will be used as a guideline for the next experiment to improvise the deficiency of the light tool.

Figure 5 shows the sample of images that are based on experiment one (1) until experiment six (6) that are created using light tool on the existing light system in the market without making any modification and adjustment. Using a raw light system has tremendous disadvantage and weakness in producing an image such as intensity, space on each light and length of light. Several types of existing light system that are available in the market have been used in this phase such as LED torch light, glow stick, fluorescent light, tungsten light, laser pointer and bicycle headlight.


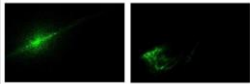

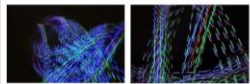





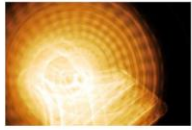
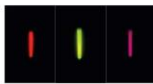

No of Experiment	Light Tool	Outcome Image	Characteristic of Light
1	1. Laser Pointer 2. Crystal Ball 		1. Poor amount of brightness 2. Average colour contrast 3. Good light propagation direction 4. Poor of colour combination (monochromatic) 5. Poor of pattern distribution
2	1. RGD LED light stick 		1. Average amount of brightness (3V) 2. Good colour contrast 3. Average colour combination 4. Poor of pattern distribution a. Limited distance between LED
3	1. LED bicycle light indicator 2. LED torch light 		1. Average amount of brightness (3V) 2. Good colour contrast 3. Good colour combination (Three colour combination and white LED) 4. Poor of pattern distribution a. Limited distance between LED b. Lack of LED length
4	1. Ceiling fluorescent light 		1. Excellent amount of brightness (36W) 2. Good colour contrast 3. Poor of colour combination (monochromatic) 4. Poor portability 5. Average pattern distribution a. Average light length creates a swoosh effect of pattern
5	1. Ceiling tungsten light 		1. Excellent amount of brightness (25W) 2. Good colour contrast 3. Average of colour combination 4. Poor portability 5. Average pattern distribution a. Average distance between light bulb creates decent light length that able to create decent pattern
6	1. Glow stick 		1. Poor amount of brightness 2. Average colour contrast cause from the lack of brightness 3. Excellent colour combination (variety of colour choice) 4. Average pattern distribution a. Poor light length

Figure 5. Sample of Artworks Bases on Tool Without Modification

Figure 6 shows the sample of images that are based on experiment seven (7) until experiment 13 that are created using light tool that is existing in the market with modification and adjustment. This phase is to be considered as the breakthrough of the research where many of the light tools start to show potential by being able to produce aesthetic images and to solve some of the weaknesses such as brightness intensity. It can be seen in the quality of the images such as brightness, contrast, colour selection, stroke of the line, effect of the texture and effect of the light have started emerging and evolving. Various light system is used in this phase such as the LED torch light with colour rice paper being attached to it, toys e.g., the light saber from Star Wars, portable decoration light that is being arranged parallel to create better length and colour paper that is shaped.


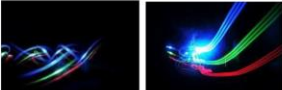

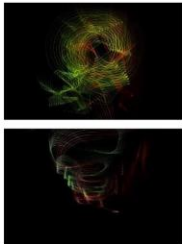





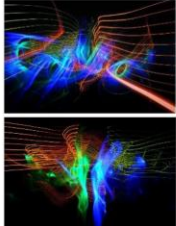
No of Experiment	Light Tool	Outcome Image	Characteristic of Light
7	1. LED light with color gel paper 		<ol style="list-style-type: none"> 1. Good amount of brightness (6V) 2. Good colour contrast 3. Good colour combination (Three colour combination) 4. Average pattern distribution <ol style="list-style-type: none"> a. Limited distance between LED b. Poor light length
8	1. LED color decoration light 		<ol style="list-style-type: none"> 1. Average amount of brightness (3V) 2. Poor brightness contrast because of the LED Watt is too low (1W) 3. Good colour contrast 4. Average colour combination (Three colour combination) 5. Average of pattern distribution <ol style="list-style-type: none"> a. Average distance between LED b. Average light length (freedom to arrange distance that create suitable length of the tool)
9	1. Light toy (light saber) 		<ol style="list-style-type: none"> 1. Average amount of brightness (3V) 2. Poor brightness contrast because of the LED Watt is too low 3. Poor light distribution because of the length of light shaper too length 4. Good colour contrast 5. Good colour combination (Two colour combination) 6. Good of pattern distribution <ol style="list-style-type: none"> a. Good light shaper length make distribution across the frame (glowing effect)
10	1. LED light with color gel paper 		<ol style="list-style-type: none"> 1. Good amount of brightness (6V) 2. Good colour contrast 3. Good of colour combination (Two color combination) 4. Good pattern display base on light shaper creates aurora glowing effect 5. Average pattern distribution <ol style="list-style-type: none"> a. Replicate light saber from previous experiment b. Average on light shaper length
11	1. LED color decoration light 2. Light toy (light saber) 		<ol style="list-style-type: none"> 1. Average amount of brightness (3V) 2. Good colour contrast 3. Excellent of colour combination 4. Good pattern distribution <ol style="list-style-type: none"> a. Two types of light patterns were emerged (line stroke and glowing effect) b. Average light length

Figure 6. Sample of Artworks Bases on Tool With Modification

Figure 7 shows the sample of images based on experiment 14 until experiment 19 that are created using a light tool that is based on fully owned creation light tool. In this phase, the creation of a light tool gives a big impact in producing excellent images such as a significant brightness that gives clarity and quality of the pattern, a good contrast between each light tool, a variety of colour selection and combination based on desire as well as the length of the light tool; one (1) of the advantages in producing variety and a different quality of line stroke is the positioning of the LED light bulb and the brightness intensity from the different volts, which give a huge quality of stroke effect that is able to give the images depth in tonality and value; it creates a perspective of 3 dimensional drawing. A variety of LED light bulbs and material are being used in order to create the light tool, which is being arranged in parallel in order to give an equal distribution of power supply to the LED light bulb.




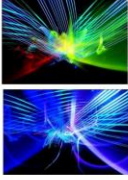

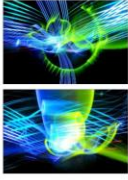




No of Experiment	Light Tool	Outcome Image	Characteristic of Light
12	1. LED light, switcher and battery port on balsa wood 		1. Excellent amount of brightness (6V) 2. Using parallel circuit (V1=V2) 3. Good LED brightness (5W) 4. Good colour contrast 5. Good colour combination (Three colour combination) 6. Good pattern distribution a. Average distance between LED (freedom to set distance between each LED create different line stroke) b. Average light length (freedom to add amount of LED light)
13	1. LED light, switcher and battery port on balsa wood 2. Light toy (light saber) 		1. Excellent amount of brightness (6V) 2. Using parallel circuit (V1=V2) 3. Good LED brightness (5W) 4. Good colour contrast 5. Good colour combination (Two colour combination) 6. Good pattern distribution a. Average distance between LED (freedom to set distance between each LED create different line stroke) b. Average light length (freedom to add amount of LED light)
14	1. LED light, switcher and battery port on balsa wood 2. Torch light with color paper 		1. Excellent amount of brightness (6V) 2. Using parallel circuit (V1=V2) 3. Good LED brightness (5W) 4. Excellent colour contrast 5. Excellent colour combination (Three colour combination) 6. Good pattern distribution a. Average distance between LED (freedom to set distance between each LED create different line stroke) b. Average light length (freedom to add amount of LED light) c. Two types of light patterns were emerged (line stroke and glowing effect)
15	1. LED strips on PVC pipe with switcher and battery port 		1. Excellent amount of brightness (9V) 2. Using parallel circuit (V1=V2) 3. Good LED brightness (8W) 4. Excellent colour contrast 5. Excellent colour combination (Three colour combination) 6. Excellent pattern distribution a. Good distance between LED (freedom to set distance between each LED create different line stroke) b. Good light length, (LED strip allow to custom the length accordingly – 3 feet) c. The pattern distributes across the frame equally d. Two types of light patterns were emerged at one tool (line stroke and glowing effect)
16	1. LED strips on PVC pipe with switcher and battery port 		1. Excellent amount of brightness (9V) 2. Using parallel circuit (V1=V2) 3. Good LED brightness (8W) 4. Excellent colour contrast 5. Excellent colour combination (Three colour combination) 6. Excellent pattern distribution a. Good distance between LED (freedom to set distance between each LED create different line stroke) b. Good light length (LED strip allow to custom the length accordingly – 1.5 feet) c. Two types of light patterns were emerged at one tool (line stroke and glowing effect)

Figure 7. Sample of Artworks Bases on Fully Creation Light Tool

5. DISCUSSION AND CONCLUSION

5.1 Discussion

Light art photography is evaluated based on aesthetic value, unique patterns design, brightness, colours, movement, lines and contrast of the colour. Valuable experiences in exploring leads into refining the light tools for impressive visual effects. the bulb technique can be expanded by emphasizing the role of light tools which can take in various of forms and materials. light art photography shows promising potential as an emerging digital art. Different lighting types, filters, reflective surfaces and translucent materials can manipulate light for desired effects.

The need for more exposure and exploration in the creation of light tool for light art photography is important to break-through the potential of the art style as new form of digital art with opportunities for commercialization as a professional medium for collaborative with other discipline such as fashion, fine art advertising and new media art. By embracing and promoting light art, Malaysia photography can diversify in creating creative expression and contribute to the growth and development of the local photography industry.

Hunter et al., (2015) have come out with three (3) characteristics of light that can be a guideline in identifying the great light source as characteristic in fundamental photography for the photographer to master, they are brightness, colour and contrast. These three (3) characteristics of light are the essential properties of light, but for this particular research, the researcher has identified that there are six (6) characteristics where three (3) are the new edition base on the finding throughout the 20 experiments. These characteristics have a huge potential to be used as a component guideline in order to create innovative and creative light tools, which are brightness, colour, contrast, spacing, length and power source (volts). The categories are closely related and have successfully helped the researcher in order to create better and well functional light tools base on the artistic desire.

Figure 8 shows a collection of light tools that are produced during the research, which gives a variety of perspectives, feedbacks, experiences and inputs that are developed base on experiments with the light tools.

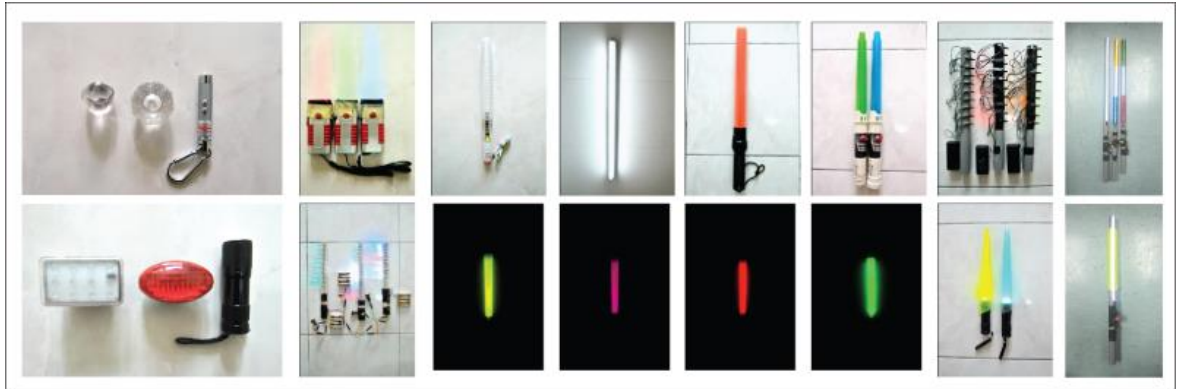


Figure 8. Light tools collection throughout experiments

Figure 9 shows that the six (6) characteristics in creating light tool with which brightness will relate with power. Brightness in this term is similar to the quality of the line; the highest power will produce better brightness which creates a good quality of line, while the lowest power will produce a thin and fine line. This will also give a better depth and the sense of perspective on the artwork. Line and quality of line is crucial because a line is considered as the main focus in the element and principle of art and design. It is also to be considered as the basis in creating an artwork. Colour will relate with contrast; the variety of colours will give more contrasts between each light tool which is able to bring forth the representation of the light in different meaning and approach. Colour also plays an important role in physiology and in creating attention to the audience. Length will relate with the space. Space in this term is space and position between the light bulb on the light tool whereby the more spacing there is between the light bulb, the longer are the light tools that will be produced and vice versa. The characteristic of length and space between LED are also important in this research because they will determine the capability of the tools in producing an attractive pattern, shape and stroke effect on the artwork.

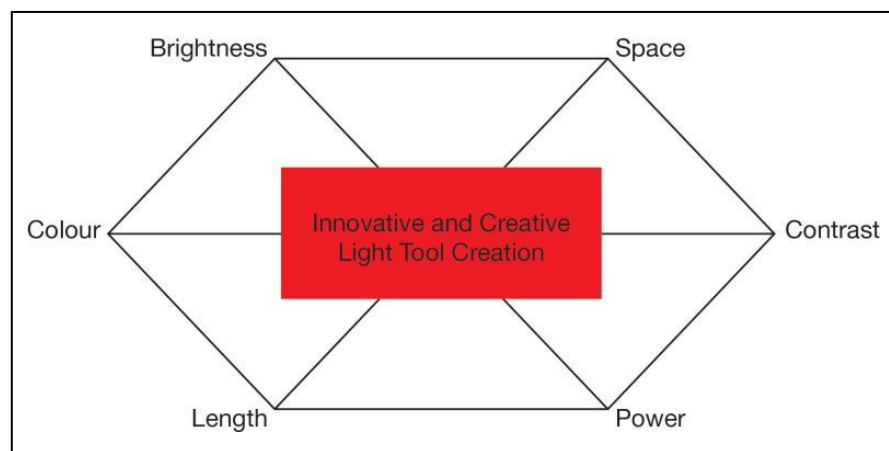


Figure 9. Framework for Creating Light Tool

5.2 Conclusion

After all the experiments have been conducted, the researcher realizes and established that every light tool has its own characteristic in order to produce an artwork. Different brightness, power, colour, contrast, length and space will give a different effect on the light pattern effect which eventually influences the images. This shows that light tools are important in order to produce artworks because it will absolutely affect the artworks. Notably, these six (6) characteristics are the essence to create a creative and innovative light tool.

This study can be extended by conducting more research and experimentations to document the process of creating light tools and in capturing fascinating images from different perspectives, such as in exploring shapes to produce light effect and exploring the value or colour gradient effect in light transition. For this study, although limited equipment has been used yet quite a number of interesting patterns has emerged.

Moreover, this research can be collaborated with other research that involves light such as research regarding light and sound for certain purpose, light and movement for particular motion or gesture, promoting a commercial value that can be related with light as a concept, storytelling on certain situation or environment by using light as the subject matter of expression, new media research that involves light such as time lapse, projection mapping, hologram, augmented reality, etcetera.

Other than that, research on improvising the essence of creating a creative and innovative light tool can also be done, and it is still acceptable as there are a lot of areas that can be covered especially in the field of electric and electronic engineering. It gives huge opportunities in expanding the light tools itself by focusing the mechanism, circuit board, configuration and blueprint of the light tools. There are great opportunities to discover something new which can be a guideline to others who are involved in a related issue. This can enhance the research into another phase by making interactive education in art and design become more vibrant and interesting. Research about light in photography is one (1) of the important fundamentals because light is the main component in order to produce fascinating and beautiful images.

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THE SIGNIFICANCE OF THE ART MUSEUM SPACE AS EMOTIONAL HEALING

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Abstract: This article explores the emotional healing function of art museum space and its potential impact on people's daily lives. Drawing on the theories of emotional therapy and art therapy, it is believed that art museum spaces can provide visitors with a unique transformation experience, helping them regulate emotions such as anxiety, boredom, and fatigue. This article explores how the layout of artist works and exhibition halls creates a visual and emotional experience through specific case studies, literature research, and questionnaire surveys. This experience is fundamentally different from the repetitive and rigorous spatial sense in daily life. Through the creativity of artists, different artistic spaces are created, bringing a new experience to the audience, allowing visitors to feel the charm of artistic creativity and obtain beautiful emotional value. Through case studies, it is proposed that good creative spaces can provide emotional therapy for visitors. Ultimately, this article demonstrates the potential of art museum spaces in changing emotional states and improving overall happiness. This provides new discussions on the application and significance of the creative industry in community residents' lives in the future, and proposes research directions for the development of the creative industry in the future.

Keywords: Emotional healing; Art museum space; Art therapy; Well-being

1. INTRODUCTION

Regarding art therapy: Art therapy, also known as art therapy, is a type of psychological therapy. General psychotherapy often uses language as the main medium of communication and treatment, while art therapy has the most distinctive characteristics, mainly providing artistic materials, activity experiences, and other methods of treatment. For those who study the struggle between human physical pain and spiritual demons, visual art is the most direct and intriguing part of the vast sea of wisdom, guiding researchers to explore and verify the ways and methods for humans to overcome physical and mental difficulties. In the field of psychotherapy, this unique corner is called art therapy or art therapy. Emotional anxiety and tension have become common emotional problems in modern society. Research has shown that moderate anxiety can promote people's work and creativity, but excessive anxiety not only causes panic in people's lives, but also reduces their work ability and creativity. How to moderately alleviate people's anxiety and tension through effective relaxation? The author found that the behavior of visiting art museum spaces or art museums can inadvertently regulate people's emotions, allowing them to relieve tension in real life and work through immersive experiences in exhibition spaces during the visit process. For example, in contemporary art exhibitions, the artist breaks away from the original realistic pattern in space and matches colors, allowing the audience to inadvertently break free from the stereotypical realistic spatial environment and immerse themselves in the artistic space created by the artist. This kind of transformation is naturally formed unconsciously, so the audience does not feel very deliberate, but rather forms a moderate relaxation and curiosity during the visit, achieving the function of regulating emotions. Therefore, this article analyzes through case studies to demonstrate the effective role of art museum art spaces in emotional therapy. This article will conduct a questionnaire survey on the contemporary art exhibition visitors at Hunan Art Museum and conduct qualitative data analysis on about 200 collected data to explore the significance of creative space in art museums for emotional therapy of the general population.

2. Experiencing Art in the Contemporary Space

2.1 Research on the role of museums and galleries in art therapy:

According to Chatterjee and Noble (2013), "The days when museums were seen as static and inert are gone forever. A more contemporary perspective explains how museums provide an interactive environment that can contribute positively to today's happiness" (Chatterjee and Noble 2013: x). The historical, anthropological and cognitive science surveys of the multi sensory museum called by Levent and Pascual

Leone (2014) further emphasized the therapeutic potential of tactile contact between tourists and museum artifacts (Chatterjee 2008, Classen 2007), and analyzed the therapeutic effect of the museum from a medical perspective (Silverman 2010: 2-4). This indicates that museum art space is of great significance in improving people's living standards.

In 2014, the Museum and Gallery Research Center (RCMG) launched a one-year behavioral research project funded by the British Arts Council and headquartered at the Museum Research Institute at the University of Leicester. Later, a book by Dodd and Jones (2014) titled 'Body and Mind: How Museums Affect Health and Happiness' was published. The purpose of the project was to explain how museums respond to changes in public health conditions, improve people's health levels through the use of collections, eliminate health inequality, and actively promote the realization of public health.

Research shows that museums have long promoted social integration at the individual, community and social levels (Leonard 2010; Sandell 2003). Personally, visiting museums can enhance self-esteem, self-confidence, creativity and develop intelligence. In addition, people have also discussed how important it is to escape from daily activities and responsibilities and cultivate sentiment in museums. At the community level, museums can play the role of catalyst for social rebirth, thus enabling communities to enhance their autonomy, self-confidence and skills to enhance their control over life and the development of their communities (Sandell 2003). Social input and the consequent reduction of social isolation are regarded as important components of health (Cherry et al. 2013). By reproducing these participating communities in collections and exhibits, museums have the potential to increase inclusiveness, respect and respect among communities, and challenge stereotypes (Sandell 2003).

Today, museums all over the world are expanding their social roles, functions and objectives, forming alliances with health, welfare, social services and other institutions to strive to reverse disadvantages and achieve social results (Sandell 2003).

2.2 Theoretical research on artistic emotional therapy:

The relationship between aesthetics and emotion is very significant and Rong (1999) mentioned, "If there is no subjective sense of pleasure, there is no matter whether it is beautiful or not" (Li Rong 1999: 308). According Kant in Rong (1999), "the aesthetics mainly depends on emotion, and the main content of aesthetic judgment is a certain subjective attitude and emotion (pleasure and unhappiness) of individual things, not a concept" (Li Rong 1999: 374). Therefore, the process of aesthetic judgment is not only the process of intellectual activities, but also the process of emotional activities.

In aesthetic practice, people form specific perceptual images in their minds through aesthetic feeling, perception, and often through association and imagination. According to Xinhan, "Aesthetic psychological activity is mainly a kind of image thinking activity, which is always accompanied by and depends on the image. The main form of this image is aesthetic imagery" (Chen Xinhan 2002: 53). That is why in aesthetic representation, the aesthetic imagery and image have similarities, and both have representativeness, external integrity, vividness and generality.

Meanwhile, Minmin (2004) stated that, "Beauty is not only concrete and vivid, but also has a strong appeal. It directly appeals to people's feelings, moving, motivating and pleasing people with feelings. Anything beautiful can stimulate people's feelings and make people get great pleasure and satisfaction in spirit. Emotion is the most active factor in aesthetic psychology, which makes the whole aesthetic process permeated with emotion" (Huang Minmin 2004: 253). Therefore, aesthetic activities are always accompanied by feelings and emotions.

Xinhan (2022) mentioned, "In the process of aesthetic appreciation and creation of beauty, from aesthetic intuition to aesthetic imagination, judgment to the will to create beauty, aesthetic emotion and emotion are permeated everywhere. It is the central network of various psychological contents, forms and structures in the process of aesthetic appreciation and creation of beauty" (Chen Xinhan 2022: 48).

In summary, the important role of museums in art and emotional therapy has been fully emphasized in existing research, and relevant scholars have also conducted research on the theory of art in emotional therapy. However, most of the current research on art therapy mainly focuses on the medical field of psychotherapy. Some scholars have conducted research and argumentation on how to use museums for emotional therapy, but specific cases related to it are still rare. Therefore, this paper mainly explores the emotional therapy of art and demonstrates it through case studies.

3. METHODOLOGY

By consulting relevant literature, there is a solid research foundation both domestically and internationally on the impact of museum space on people's psychological recovery. Even in authoritative medical literature, there are cases of museum space being used for practical treatment. However, this article mainly focuses on the spiritual relaxation and healing of museum spaces among ordinary people, investigating the relaxation of daily stress during museum visits and the improvement of people's artistic feelings, and analyzing the positive role of museum spaces in public education from a social perspective.

Firstly, give a brief introduction to the exhibition space supported by this survey: Below are several exhibits from the 'Hunan Region–Corner' exhibition space exhibited by Hunan Art Museum, providing a sense of aesthetic space and pleasure that is indistinguishable from reality based on the creative intention and the audience's feelings.

'Falling' (see Figure 1) by Xiao Bin, uses materials such as a plumb bob and fine sand as elements. Countless plumb hammers quickly fall, creating a strong sense of oppression. When they are about to fall to the ground, they are instantly dissipated, causing ripples that are intertwined with hardness and softness, dissolving and merging. When watching this work, the audience creates a contrast with the real environment, feels the visual impact of colors and forms, and thus gives people an aesthetic pleasure.

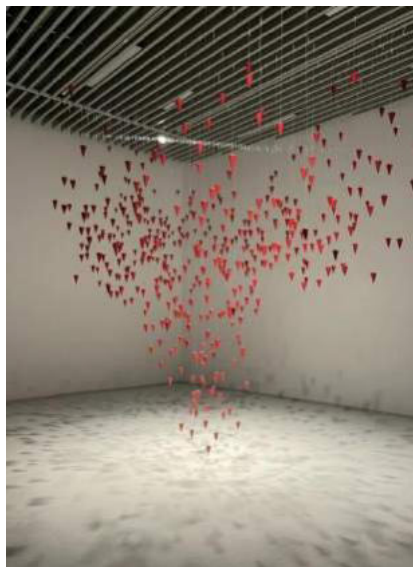


Figure 1. Falling by Xiao Bin

'The Creator' (see Figure 2) by Ren Zhen is based on an elephant as the prototype. Elephant "is a symbol bestowed on the mother by the family, as the elephant is the creator of the forest. The other side of the work is vaguely carved, seemingly commemorating the birth of a baby cow. Due to the transformation of identity and role in childbirth, Ren Zhen dissolved some conflicts between family and creation into a beautiful future. Children have been the source of energy for an artist's mother identity for a long time, as they are immature and pure. This work is colorful and childlike, and the design of the installation is different from that in real life, giving people a sense of childlike romance.



Figure 2. The Founder by Ren Zhen

'Mirror of Time and Space' (see Figure 3) by Ling Hui, reconstructs and arranges 90 ocean paintings of different times, regions, whole or parts into a large scale image of dozens of square meters, extending infinitely under the reflection of the mirrors on both sides. In creation, sea and sky have become important carriers for exploring the experience of time and space. The sea can be seen as a mirror of time, a recorder of physical time, reflecting different colors under different light conditions, allowing people to appreciate and develop broad and open-minded emotions inside.



Figure 3. Mirror of Time and Space by Ling Hui

'Fantasy Shadow' (see Figure 4) by Wang Feng, intervenes on ordinary stainless steel plates, exploring the power struggle between the creator's body and materials, exploring the possibilities of material energy conversion, individual and whole, confrontation and dissolution, and the extension of virtual and real space, presenting a new visual experience between control and loss of control.



Figure 4. Fantasy Shadow series by Wang Feng

Secondly, regarding the specific situation and analysis of this questionnaire survey: This topic has set up a set of questionnaires through relevant research to conduct research on ordinary people visiting art exhibitions. Firstly, in order to ensure the emotional treatment effect of the audience on the creative space of the art museum, the questionnaire survey questions are mainly focused on the audience experience after visiting the exhibition space. For example, what was your first impression of the

exhibition space? How do you feel about the design of the exhibition space? What are your feelings about visiting art and creative exhibitions? What is your mood after watching this exhibition? Conduct an investigation into the issue. The form of answering questions is multiple-choice and free writing. In addition to the questions provided on the questionnaire, participants in the survey can also freely provide feedback on the visiting experience. Secondly, in order to collect the experiences of different types of people on the emotional healing function of artistic and creative spaces, most of the participants in the questionnaire were ordinary visitors to the art exhibition, who came from the surrounding community, office workers with a certain interest in the art exhibition, and students from universities around the art museum. The age group mainly includes young people (20-30 years old) and middle-aged and young people (31-45 years old); Thirdly, the form of sending out the questionnaire: This questionnaire is conducted in the form of an electronic questionnaire through a mobile mini program. After conducting the questionnaire survey, the information of the audience participating in the questionnaire will be synchronized to the platform that distributes the questionnaire. The platform will conduct preliminary data analysis on the collected questionnaire, and then further analyze the data through the project team to obtain the survey results.

4. EMPIRICAL RESULTS AND ANALYSIS

The following are the results of this questionnaire survey (see Table5: Appendix: Questionnaire Survey) : The survey was conducted from August to October 2022, and more than 200 valid questionnaires were distributed to visitors to the "Hunan Region Corner" exhibition at the Hunan Art Museum. Among them, the first question is about the first impression of the exhibition:77.78% of the audience believe that art exhibitions are visually novel and can attract their attention after visiting (see Table1) ; 55.56% of the audience is attracted by the gap between the display space and real life (see Table1) ; In the second theme, 88.89% of people believe that many artistic scenes interact well with the audience and have an artistic sense (see Table 2) ; In the third question, 66.67% of the audience believe that watching an exhibition makes them feel relaxed (see Table 3) ; I feel that the artist's creations have brought me a visual and spiritual pleasure experience; The last question is the mood after watching the exhibition: 66.67% of the audience think the exhibition is very relaxing and give them a break in their hearts and eyes (see Table 4) . Through the above data analysis, most visitors believe that the art creativity exhibition gives people a new feeling in the visual sense, which can attract their visual senses, thus opening up the fixed environment that is unchanged from real life to attract visitors to jump out of the stereotype of life when visiting the art exhibition and immerse themselves in the atmosphere created by

the art space. At the same time, due to the interactivity of the artistic and creative space, visitors can participate in it, thus having a certain degree of interactivity to gain an exhibition participation experience. Thirdly, during the visit, the majority of the audience felt the relaxation brought by the exhibition, which can also be concluded that the art space did indeed bring a sense of pleasure to the audience emotionally, relieving the pressure brought by busy work and life. It also has a certain emotional regulation effect, allowing the mind and eyes to relax after visiting the exhibition. It is not difficult to see that a creative art exhibition can bring a relaxed and joyful viewing experience to the ordinary audience. When watching the exhibition, due to the change of space, the audience will have a pleasant emotional experience in the process of visiting. Through visit and interaction, they will experience emotional restoration in the process of watching the exhibition. Of course, this may also be adjusted with different exhibition themes. Through research and data analysis, this case demonstrates that the museum art space has a healing function for visitors' emotions.

Table 1: What was your first impression of the 'Hunan Region–Corner' Exhibition?

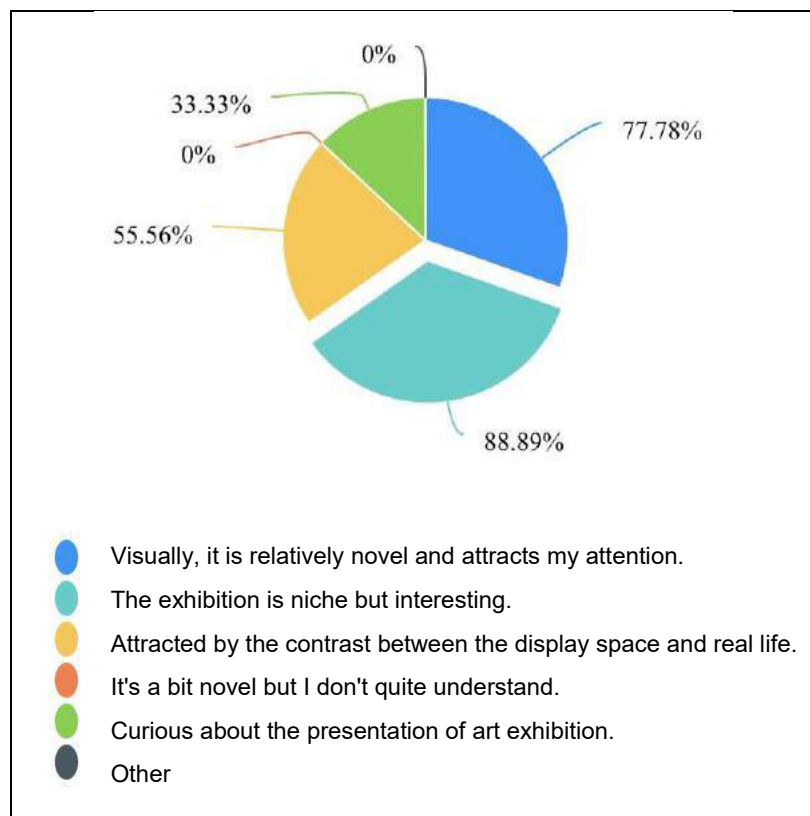


Table 2: How do you feel about the design of the exhibition space?

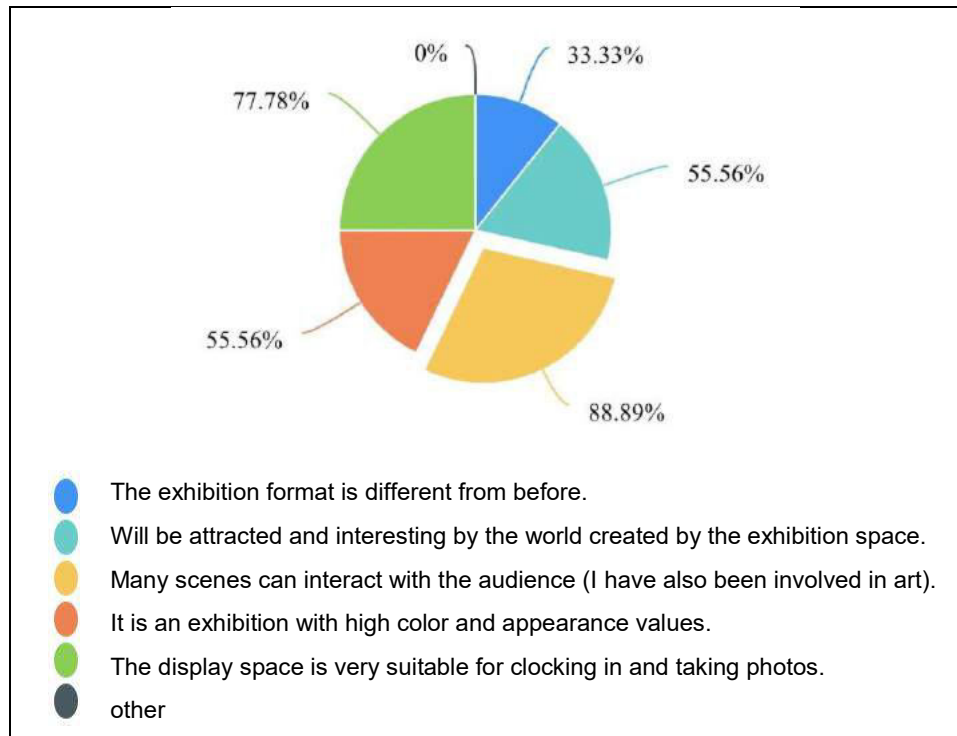


Table 3: What are your feelings about visiting art and creative exhibitions?

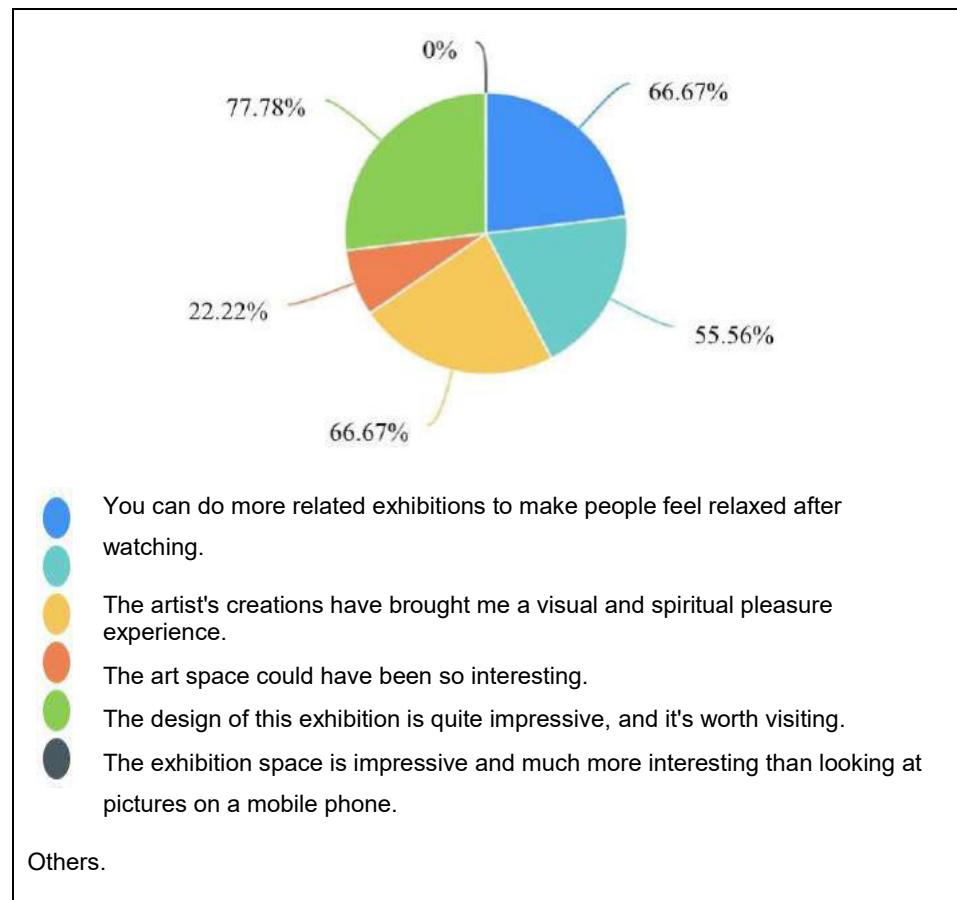


Table 4: What is your mood after watching this exhibition?

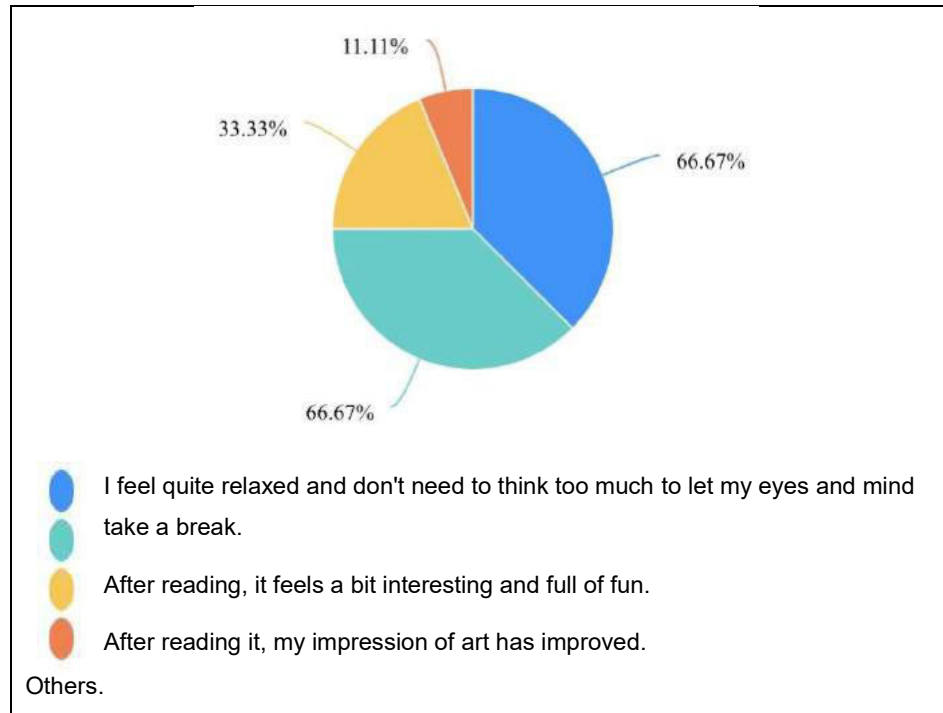

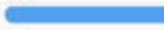

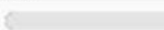










Table 5: Appendix: Questionnaire Survey

Hunan Art Museum Exhibition Hunan Region · Corner Visit Questionnaire Survey

Question 1: What was your first impression of the ‘Hunan Region–Corner’ Exhibition? [\[Multiple choice question\]](#)




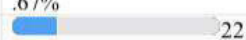
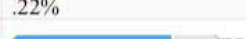

OPT	Subtotal	Proportion
Visually quite novel and attracts my attention	161	 77.7
Exhibition niche but interesting	184	 88.8
Attracted by the gap between the display space and real life	115	 55.5
It's a bit novel, but I don't quite understand	0	 0%
Curious about the presentation of art exhibitions	69	 33.3
Other	0	 0%
Number of valid participants in this question	207	

Question 2: How do you feel about the design of the exhibition space? [\[Multiple choice question\]](#)

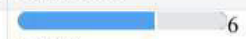

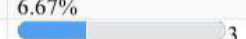

OPT	Subtotal	Proportion
The exhibition format is different from before.	69	 33.
Will be attracted and interesting by the world created by the exhibition space.	115	 55.
Many scenes can interact with the audience (I have also been involved in art).	184	 88.
It is an exhibition with high color and appearance values.	115	 55.
The display space is very suitable for clocking in and taking photos.	161	 77.
Other	0	 0%
Number of valid participants in this question	207	

Question 3: What are your feelings about visiting art and creative exhibitions? [\[Multiple choice question\]](#)


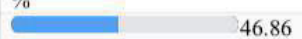
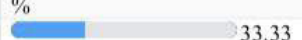

OPT	Subtotal	Proportion
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You can do more related exhibitions to make people feel relaxed after watching.	138	 66.67%
The artist's creations have brought me a visual and spiritual pleasure experience.	115	 55.66%
The art space could have been so interesting.	138	 66.67%
The design of this exhibition is quite impressive, and it's worth visiting.	46	 22.22%
The exhibition space is impressive and much more interesting than looking at pictures on a mobile phone.	161	 77.78%
Others.	0	 0%
Number of valid participants in this question	207	

Question 4 : What is your mood after watching this exhibition? [\[Multiple choice question\]](#)

OPT	Subtotal	Proportion
I feel quite relaxed and don't need to think too much to let my eyes and mind take a break.	138	 66.67%
After reading, it feels a bit interesting and full of fun.	138	 66.67%
After reading it, my impression of art has improved.	69	 33.33%
Others.	23	 11.11%
Number of valid participants in this question	207	

Question 5: Your age [\[Multiple Choice question\]](#)

OPT	Subtotal	Proportion
Under 20 years old	23	 11.11%
20-30 years old	97	 46.86%
20-30 years old	69	 33.33%
Over 45 years old	18	 0.87%
Number of valid participants in this question	207	

5. DISCUSSION AND CONCLUSION

Art museums have long been recognized for their ability to evoke strong emotional responses in visitors. The power of art to heal the soul is rooted in several key aspects of the museum-going experience, including visual stimulation, mindfulness, connection to culture and history, reflection, emotional catharsis, social interaction, and distraction.

Visual stimulation is perhaps the most obvious aspect of art that contributes to emotional healing. Artwork can evoke powerful emotional responses through colour, form, and subject matter, providing a visual outlet for feelings that are often difficult to express. For example, a painting that depicts a joyful scene can bring a sense of happiness and contentment, while a more introspective piece can evoke feelings of sadness or contemplation. In this way, art provides a safe and non-judgmental space for visitors to explore their emotions and connect with their inner selves.

Mindfulness is another important aspect of the art museum experience that can contribute to emotional healing. Being in a quiet, peaceful environment surrounded by works of art can help to calm the mind and promote mindfulness. This can provide a sense of clarity and stillness, allowing visitors to focus on their thoughts and feelings in a more intentional way. By slowing down and taking time to reflect, visitors can gain a deeper understanding of their emotions and find a sense of peace and calm.

Connection to culture and history is another way that art museums can contribute to emotional healing. Art museums often showcase works from various cultures and historical periods, providing a sense of connection and belonging. Engaging with works of art from different times and places can help visitors gain a deeper appreciation of their own cultural heritage and feel a sense of connection to the wider world. This can be particularly important for those who feel disconnected or isolated, providing a source of comfort and solace in difficult times.

Reflection is a key aspect of the art museum experience that can contribute to emotional healing. Engaging with art provides opportunities for introspection, reflection, and self-discovery. Visitors can take time to examine their thoughts and feelings, exploring what resonates with them and what does not. By considering the emotions evoked by the artwork and reflecting on their own experiences, visitors can gain a deeper understanding of themselves and their place in the world.

Emotional catharsis is another important way that art museums can contribute to emotional healing. Looking at art that portrays emotions, especially those that are difficult to express, can provide a form of emotional release. By witnessing these emotions depicted in a visual form, visitors can process their own feelings in a safe and non-judgmental way, gaining a greater sense of clarity and understanding.

Finally, social interaction is another aspect of the art museum experience that can contribute to emotional healing. Sharing experiences with others and discussing emotions evoked by the artwork can deepen emotional connections and foster emotional healing. Engaging in conversations about the art can help visitors to better

understand their own feelings and perspectives, while also strengthening bonds with others.

In conclusion, visiting an art museum can provide a powerful source of emotional healing. Through visual stimulation, mindfulness, connection to culture and history, reflection, emotional catharsis, social interaction, and distraction, art museums offer a safe and nurturing environment for visitors to explore their emotions and connect with their inner selves. Whether seeking solace from a difficult experience or simply looking for a place to reflect, art museums can play an important role in promoting emotional well-being.

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EMBRACING TRADITIONS AND INNOVATIONS OF SUIXI LION HEADS IN LION DANCE PERFORMANCES IN CHINA

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Abstract: This study investigates the incorporation of traditions and innovations in the use of Suixi Lion Heads in lion dance performances in China. Suixi Lion Heads are a form of folk art that has been passed down through generations, and their design incorporates new elements while still maintaining their traditional essence. Through an analysis of the visual symbols and production process of Suixi Lion Heads, this study explores how the balance between tradition and innovation has contributed to their popularity and success in lion dance performances. The simplified production process of Suixi Lion Heads allows for faster and more cost-effective production, resulting in streamlined designs that are better suited to contemporary aesthetics and market demands. Furthermore, this study highlights the importance of promoting and developing Suixi Lion Head culture through lion dance performances, which can facilitate the preservation and evolution of the tradition. By embracing both traditions and innovations, Suixi Lion Heads continue to play a vital role in the cultural heritage of China, providing a link between the past and the present in lion dance performances.

Keywords: Suixi Lion Heads; traditions; innovations; lion dance performances; cultural heritage

1. INTRODUCTION

The lion dance is a symbol of auspiciousness and is widely recognized by the Chinese people. People may not be able to distinguish the difference between the expressive and flamboyant Southern lion dance and the realistic Northern lion dance by the performance's steps and rhythms. However, they can understand their characteristics through the props used in their performances, such as the gong, drum, cymbal, lion head, lion cloth, lion pants, shirt, lettuce, and couplets for the Southern lion. The lion head, in particular, best represents its cultural features. The shape, colour, and decorations of the lion head all have unique visual symbolism. Suixi lion heads have a long history and rich cultural connotations, bearing the beliefs, customs, and folk arts of the Suixi people of Zhanjiang, located in western Guangdong, and becoming a cultural icon of the region.

This study aims to conduct a case analysis of the Suixi Lion Head craftsmanship at the Intangible Cultural Heritage Workstation. Interviews will be conducted with the inheritors of this project to qualitatively investigate the visual symbols and cultural significance of the Suixi Lion Head. Through this research, the study seeks to understand the differences and connections between traditional lion heads and the contemporary Suixi Lion Head. The findings of this study will provide valuable supplementary information for the research on visual elements in the design of lion head masks in lion dance performances.

2. LITERATURE REVIEW

2.1 Historical and Cultural Background of Suixi Lion Head

The existence of Suixi Lion Head can be traced back to the Qing Dynasty, as recorded in the Suixi County Annals (Customs Volume) of the 28th year of the Daoguang period (1848), which mentioned dancing lions and elephant plays during the Shangyuan Festival. Suixi Lion Head was recognized as a national intangible cultural heritage of Guangdong in 2006. There have been studies on the history and culture of lion dance, such as Sun (2013) who traced the origins, development, and historical background of lion dance through literature and historical relics, and Ji (2017) who analyzed the evolution of lion image, artistic style, and visual elements through stone carvings, textual materials, and image materials, including the lion head of southern lion dance. Xie and Li (2019) conducted a comprehensive study on the historical evolution, multi-dimensional values, inheritance, modeling technology, performance art, etiquette,

skills, traditional routines, and other aspects of Nanhai Lion Dance. Despite the numerous studies, there are not many detailed articles on the Suixi Lion Head specifically. More research on this unique cultural tradition is needed to fully understand its historical, cultural, and symbolic significance.

Zhang (2020) investigated Suixi Lion Dance culture from the perspective of symbiosis theory, arguing that the unique geographical conditions and social environment of Suixi have created a unique Suixi Lion Dance culture and analyzed the ocean culture, immigrant culture, clan culture, and religious culture that rooted Suixi Lion Dance culture. Although both are characteristic cultures of Southern Lion Dance, there are not many studies related to visual symbols. After expanding the scope of research to Southern Lion Dance and Guangdong Lion Dance, literature related to dance steps and cultural background is prevalent, while studies on visual symbols are relatively rare. Xue (2022) interviewed Li Rongzai, a representative inheritor of Suixi Lion Dance, to understand the history and cultural overview of Suixi Lion Dance and Suixi Lion Head and explore the development status of Suixi Lion Head, which is of reference value.

2.2 Theoretical Basis of Visual Symbols

The present study focuses on the analysis of visual symbols and, therefore, requires an understanding of the relevant concepts of semiotics. According to Peirce (2014), the theory of triadic semiotics is an important method for the study of symbols, which divides symbols into three levels: symbol, index, and icon. In the case of Suixi lion head, the symbols used in the decorations can be classified into all three levels. For example, the symbol of a lion head represents bravery and strength, while the index of a red tongue sticking out of the lion head represents enthusiasm and excitement. The icon of the lion head's whiskers represents ferocity and aggression. As mentioned above, the meanings represented by the red tongue and the length of the whiskers differ, which is why careful attention is required during the production process of lion heads regarding their shape, colour, decorations, and patterns. In the traditional production process of lion head masks, the steps of "tying, attaching, painting, and assembling" are carried out by a skilled craftsman who completes each stage independently. Each step has high craftsmanship requirements, and the master incorporates their personal understanding of lion head aesthetics into the creation process. However, the use of industrial assembly lines in lion head factories presents significant challenges to traditional lion head artisans (Fang et al., 2021). The production process of lion dance at the Suixi Intangible Cultural Heritage Workstation follows an assembly line approach, yet the final products still retain the aesthetic beauty of traditional lion heads. However, due to the simplified production process, there may be variations in the visual elements of the lion heads.

Zhu (2019) conducted a study comparing the visual elements and origins of the lion dance masks in Pizhou and Qing lion masks in Jieyang, exploring the necessary connections between the production process and cultural values, as well as identifying the reasons for the differences between the two masks. From this study, we can conclude that visual symbols play an important role in the production process and cultural values of traditional Chinese art forms.

Furthermore, Han and Cheng (2014) analyzed the visual symbols of the lion dance masks in Foshan and Pizhou and found that the similarities and differences in the expression of the two masks come from different personal and societal environmental consciousness. This suggests that visual symbols in traditional art forms are not only a means of expressing cultural values but also reflect the social and historical contexts in which they were created.

3. METHODOLOGY

3.1 Research Approach

This study first provides background information on the research status of Guangdong lion dance and Guangdong lion dance masks. It then reviews the basic theories of semiotics and relevant research on the visual symbols and social meanings of Guangdong lion dance masks both domestically and internationally. With the support of semiotics theory, the author organizes, interviews, and conducts research based on the information provided by the Suixi lion head handcrafted intangible cultural heritage workshop. This process aims to summarize the visual elements of Suixi lion dance masks and establish a comprehensive framework for the visual elements of Guangdong lion dance masks. The results from literature, interviews, and research are analyzed qualitatively, leading to the final conclusions.

3.2 Research Methods

3.2.1 Literature research method

This study collects relevant literature on Suixi lion head handcrafting, traditional Chinese patterns analysis, visual semiotics, and other related topics from sources such as the China National Knowledge Infrastructure (CNKI), foreign databases, libraries, and online reports. By collecting and organizing literature, the author gains an understanding of the history and research status of lion head handcrafting, the main visual features of lion dance masks, and the meaning of visual elements in lion dance masks. This forms the theoretical foundation for the subsequent writing.

3.2.2 Case Study

The data for this study is sourced from the "Suixi Lion Head Handcrafting Intangible Cultural Heritage Workshop". A visitation list is first prepared, and interviews are conducted with the inheritors of intangible cultural heritage and relevant staff members at the workshop. During the interviews, written records, audio recordings, videos, and observations are made. After organizing the texts, NVIVO software is used for qualitative analysis to identify high-frequency keywords. By combining these keywords with the content from literature, the basic appearance of Suixi lion heads can be understood. This helps in understanding the traditional, innovative, and mixed characteristics of lion dance masks.

3.2.3 Comparative Analysis

Through literature analysis and interviews, the characteristics of Suixi lion dance masks are understood. Line drawings are then created based on the collected data and on-site observations captured through photographs. The proportions of length, width, and height from the front, side, and back perspectives are calculated using the collected data. This provides a proportional framework for the appearance of Suixi lion heads. This data fills in the gaps in visual element information for lion head masks. The colour data of Suixi lion dance masks are listed and compared to understand the visual symbol changes brought about by mass production. Finally, the decorations and patterns of Suixi lion dance masks are listed to present the differences between traditional and innovative visual symbols.

4. DATA COLLECTION AND ANALYSIS

4.1 Analysis of Interview Records

The main subject of this study is "Suixi lion dance masks," and the author has developed a "Professional Interview Record Form" specifically for this purpose. The interview content is divided into three main sections: the first section is "Inheritors' Understanding of Suixi Lion Dance Masks"; the second section is "Visual Elements of Suixi Lion Dance Masks"; and the third section is the inheritors' views on "Tradition and Innovation." A word cloud image depicting the interview data is shown in Figure 1. (The interview data was sourced from the "Suixi Lion Head Craft Intangible Cultural Heritage Workstation." Word frequency summarization was then conducted using Nvivo software, which resulted in the generation of a word cloud, as shown in Figure 1.)

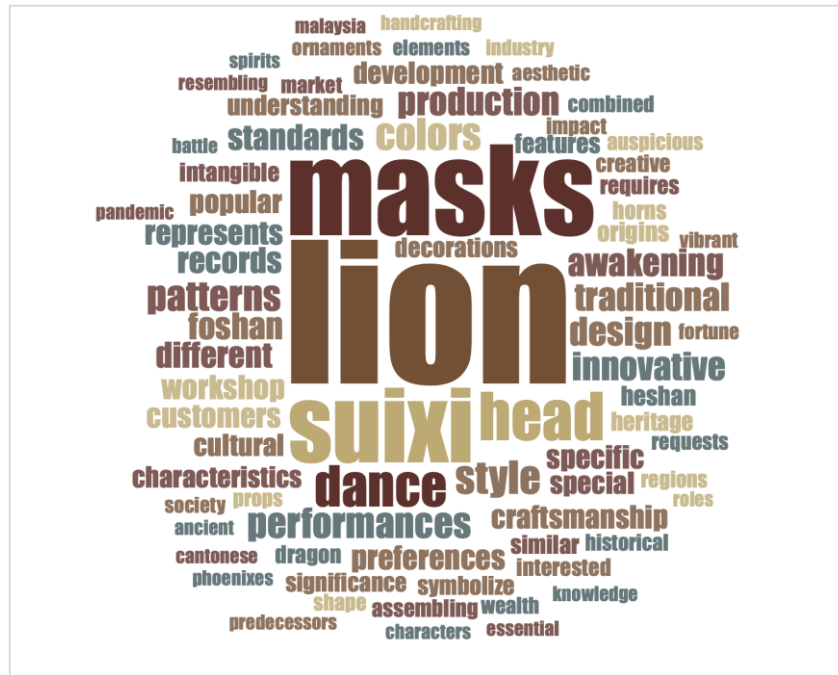


Figure 1: Word Cloud Image of Interview Data(July 21, 2022)

4.2 Morphological Characteristics of the Lion Head

The shape of the Suixi lion head is diverse, but can be generally classified into two types: the Foshan-style lion and the Heshan-style lion. In addition, there are many modern and innovative styles of lion heads, but they are mostly based on these two traditional styles. According to Huang Tao, a provincial-level inheritor of the Suixi lion head making technique, the shape and proportion of the lion head masks in the Suixi Lion Dance Culture Museum have become the standard for the production of traditional southern lion masks worldwide. As lion dance competitions are a sports event, fair and competitive props require standardized equipment, and the standardized production of lion head masks is favored by lion dance performers.

As shown in Figure 2, the left image is a modified Heshan-style lion head frame, and the right image is a modified Foshan-style lion head frame. Using the frame as the main analysis material, the visual differences between the two styles can be perceived. Based on on-site photos and size data provided by the Suixi Lion Dance Museum, simple contour diagrams were drawn to show the proportion characteristics of the two styles from the front and side views. Through the drawn line draft (the line draft is extracted after being simplified according to the pictures actually taken at a fixed angle) and specific data (the data is provided by the Suixi Lion Head Craftsmanship Intangible Cultural Heritage Workstation, Appendix 1), one can also gain a clear understanding

of the proportions of the Heshan-style and Foshan-style lion heads, as well as the production characteristics of the Suixi lion head frame.



Figure 2: Heshan-style lion No. 3 (left side) and Foshan-style lion No. 3 (right side)
(Photos by Zhan Sudan on July 21, 2022)

Figure 3 shows the proportion diagram of the front view of the Foshan-style and Heshan-style lion heads in Suixi. It can be seen that the heights of the eyes, nose, and mouth of the Foshan-style lion head mask are relatively similar and slightly staggered, maximizing the expansion of the lion's facial features. The enlarged eyes look sharp, the garlic-shaped nose occupies the central area of the mask, and the upward-triangle-shaped mouth is the most distinctive characteristic of the Foshan-style lion head. In comparison, the proportion of the Heshan-style lion head is not as balanced as the Foshan-style lion head, with similar eye and nose heights, but a straight mouth shape.

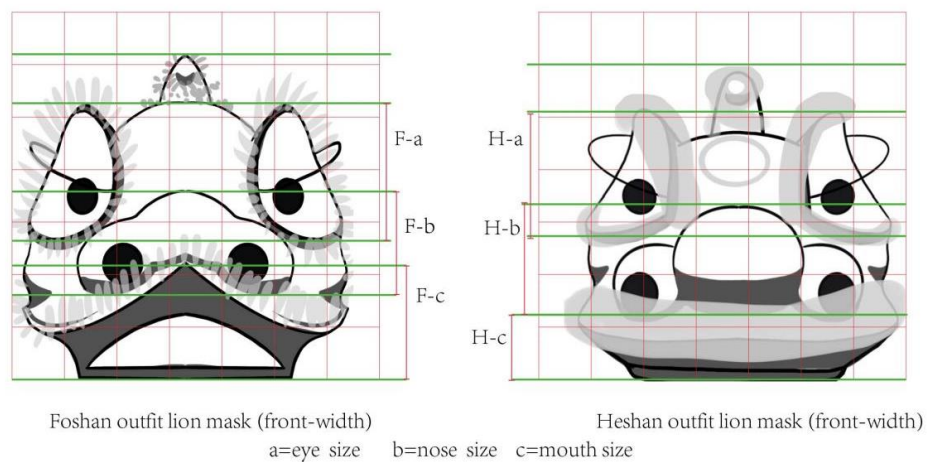


Figure 3: Analysis of the frontal ratio of Foshan-style lion and Heshan-style lion made in Suixi

During a local interview, inheritor Li Zujie stated that since all lion head masks are handmade, there are no two identical ones. All lion head masks have a size difference of 1-2cm during production. Therefore, the data and diagrams below may have a deviation of 1-2cm. In the proportion diagram, “a”represents the size of the eyes, “b”represents the size of the nose, “c”represents the size of the mouth, “F” represents the Foshan-style lion head, and “H”represents the Heshan-style lion head.

As shown in Table 1, among the facial features of Foshan-style lion head, the total length ratio of the eyes is the largest (42.3%), while the nose has the smallest ratio (31.8%), and the mouth (35%) has a similar ratio to the nose. In contrast, the eyes of Heshan-style lion head account for 40% of the total length ratio, which is still the most prominent feature in the overall proportion. The most significant difference between Heshan-style and Foshan-style lion heads is the proportion of the mouth, which only accounts for 21% of the total length ratio in Heshan-style lion head. Based on the above data, the three-part ratio of Foshan-style lion head is F-a>F-c>F-b (figure 3) .This analysis method references the calculation method of Zhu (2019) in "Comparative Study on the Design of Lion Dance Masks in North and South China". However, since the maximum ratio difference is only 7.3%([F-c]-[F-a]=maximum ratio), the facial features' proportions are relatively similar visually. In contrast, the three-part ratio of Heshan-style lion head is H-a>H-b>H-c, with a maximum data difference of 19% ([H-a]-[H-c]=maximum ratio) . Therefore, the eyes of Heshan-style lion head appear larger and more prominent.

Table 1: Suixi Lion Mask Three Court Numerical Ratio

Name	Value (mm)	Percentage of total length (%)
F-a	26.2	42.3
F-b	19.7	31.8
F-c	21.7	35
H-a	24.0	40
H-b	21.4	35.7
H-c	12.6	21

As shown in Figure 4, which is a side view of the lion head, although there are many differences in the shapes of Foshan-style and Heshan-style lion heads, the eyes occupy the largest space in the mask and are almost the same in proportion. In order to clearly show the comparison of the eye sizes between the two, the yellow transparent square in the figure covers the position occupied by the eyes. The length of the Foshan-style lion head's eyes is set as F-a-length and its height is F-a, which is approximately the same as that of the Heshan-style lion head. The data can be seen in Table 2. It shows that the large eyes of both types of Suixi lion heads, although different in shape

(the former is in an expanded state, and the latter is in a more natural state), are relatively large in size. This is the main feature of the lion head in lion dance.

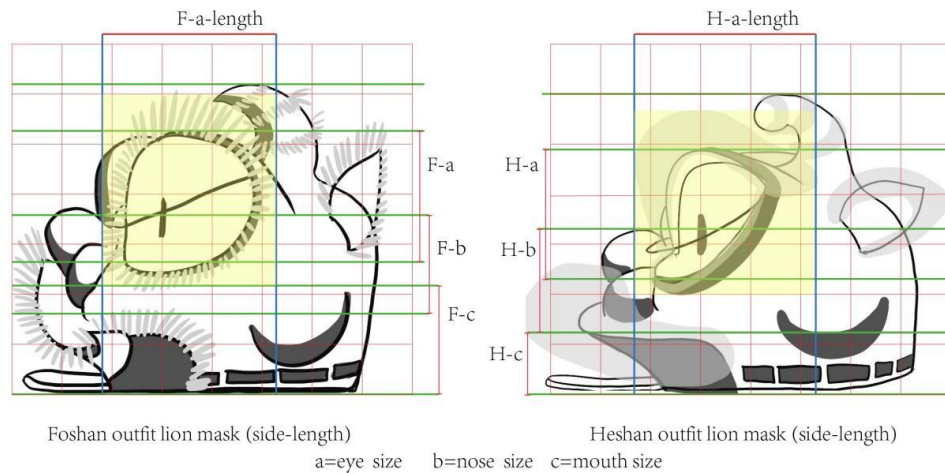


Figure 4: Analysis diagram of the side ratio of Foshan-style lion and Heshan-style (The illustrations were produced by Zhan Sudan.)

Table 2: The numerical proportion of the eyes of Suixi Lion Mask

Name	Value (mm)	Percentage of total length(%)
F-a	26.2	42.3
F-a-length	34.8	46.4
H-a	24.0	40
H-a-length	36.3	42.7

The frontal profile of the Suixi lion is square-shaped. As shown in Figure 5, the width and height of the Foshan-style lion face profile are set as F-w and F-h respectively, with a width-to-height ratio of about 1:0.95. The width and height of the Heshan-style lion face profile are set as H-w and H-h respectively, with a width-to-height ratio of about 1:0.92. When these two profiles are overlapped, it can be seen that the basic proportions of the two profiles are not significantly different, but the shapes of the profiles are slightly different, which are influenced by the type of lion hair.

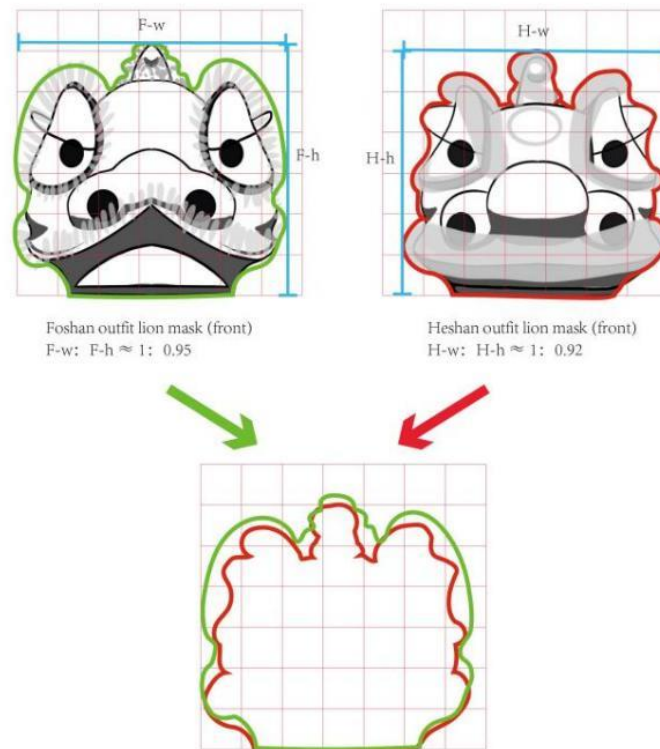


Figure 5: Comparison of the front contours of Foshan-style lion and Heshan-style lion made in Suixi. (The illustrations were produced by Zhan Sudan.)

In addition to analyzing the shape by overlapping the outer contours, attention should also be paid to the outer characteristics of the front, such as the position of the forehead. The forehead of the Foshan-style lion is more prominent, while that of the Heshan-style lion is flatter. The nose of the former is compact with sharp lines, while the nose of the latter is flatter with rounder lines. In fact, the shapes of the Foshan-style and Heshan-style lions are quite different, but the Suixi lion simplifies and merges the two to varying degrees, preserving the basic features while making them easier to produce. This has gradually created the visual symbolic characteristics of the Suixi lion.

The profile differences of Suixi lion heads are evident. Foshan-style lion head is shown in green, while Heshan-style lion head is shown in red. A simplified blue contour line with key points enhances the clarity of the side profile. As shown in Figure 6, the highest point of the forehead and the position of the eyelash around the eye of the Foshan-style lion head overlap, and it is set as F-1.

The point where the eye meets the nose is set as F-2, and the angle of the side face is about 72 degrees. F-3 is set as the highest point of the nose and mouth section (its height is influenced by the type of hair), and F-4 is the position where the mouth is

open, with an angle of about 99 degrees. Analyzing the side profile of the Heshan-style lion head, key points include H-1 (highest point of the lion's eyelash), H-2 (intersection of eye and nose), H-3 (highest point of the nose and mouth section), and H-4 (position of open mouth).

From the auxiliary lines, it can be seen that there are significant differences between the side profiles of Foshan-style and Heshan-style lion heads, and the most obvious difference is the angle at which the mouth is open and the horn on the top of the head. The mouth of the Foshan-style lion head is wide open with the upper lip raised at an obtuse angle, and the nose is tilted upwards, making the overall shape fiercer and more majestic. The pointed horn on the top of the head is bent forward, with stiff horsehair, making the overall contour of the Foshan-style lion head more powerful and robust. In contrast, the mouth of the Heshan-style lion head is only open at an angle of about 22 degrees, with the upper lip angled sharply downwards towards the tongue, and the nose shape is flatter than that of the Foshan-style lion head.

The overall shape looks gentle and cute, and the horn on the top of the head is fist-shaped, with soft and dense sheep wool, making the overall shape of the Heshan-style lion head appear softer and more gentle. Although the side profile of the two lion heads is so different, the similarities can also be seen from the data, such as the angle of F-2 and H-2 being basically the same. Therefore, the lion heads produced by the Suixi Lion Dance Workstation have prominent facial features and strong visual recognition. Systematically summarizing the shape of Suixi lion heads helps to improve the textual documentation of lion head craftsmanship.

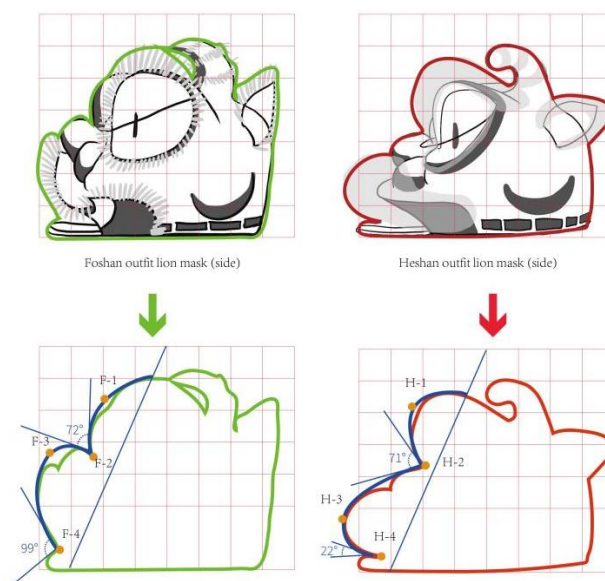


Figure 6: Comparison of the side contours of Foshan-style lion and Heshan-style lion made in Suixi. (The illustrations were produced by Zhan Sudan.)

5. EMBRACING TRADITION AND INNOVATION IN THE VISUAL SYMBOLS OF SUIXI LION HEAD

5.1 The Symbolic Meaning and Cultural Connotation of the Lion Head

5.1.1 Colour Extraction Analysis of Suixi Classic Character Lion Mask

Based on qualitative data through interviews, Suixi Lion Dance has extremely high colour saturation, a wide range of colours, and is dazzlingly colourful. At the production site of the intangible cultural heritage workstation, a series of lion dance masks made by Suixi Lion Dance colour weaving inheritor Huang Tao can be seen displayed in the exhibition area (Figure 7). At the site where lion dance masks are made, lion masks of various colours can be seen. According to the introduction of the inheritor, lions of different colours represent different roles. Traditional lion dance has six roles, all of which originate from the classic characters in the novel 'The Romance of the Three Kingdoms'.



Figure 7 : Lion Head Masks Exhibition Site in Suixi Lion Head Craftsmanship Intangible Cultural Heritage Workstation (Photos by Zhan Sudan on July 21, 2022)

Table 3 is a colour schematic of Suixi Lion Dance masks, mainly used to present the colours of the masks for the six roles of Liu Bei, Guan Yu, Zhang Fei, Zhao Yun, Ma Chao, and Huang Zhong. CMYK values are used for printing colour calibration, while RGB values are used for electronic device colour calibration. As one of the objectives of this study is to extract the visual elements of lion dance and organize and summarize them for publicity and promotion through printing or digital output, the colour elements

of these six lion head roles are organized, and their CMYK and RGB colour values are recorded to ensure that the subsequent colour analysis work is more based on reliable data.

Table 3: Colour schematic diagram of Suixi lion awakening mask

Name	Photos	CMYK	RGB	Theme colour
Liu Bei Lion				
Guan Gong Lion				
Zhang Fei Lion				
Zhao Yun Lion				

Ma Chao Lion				
Huan g Zhong g Lion				

Table 3 is a colour schematic of Suixi Lion Dance masks, mainly used to present the colours of the masks for the six roles of Liu Bei, Guan Yu, Zhang Fei, Zhao Yun, Ma Chao, and Huang Zhong. CMYK values are used for printing colour calibration, while RGB values are used for electronic device colour calibration. As one of the objectives of this study is to extract the visual elements of lion dance and organize and summarize them for publicity and promotion through printing or digital output, the colour elements of these six lion head roles are organized, and their CMYK and RGB colour values are recorded to ensure that the subsequent colour analysis work is more based on reliable data.

From the colour values in the above table, it can be seen that Suixi Lion Dance has a high colour purity and bold use of colour. Each lion mask role has a theme colour, and in addition to the theme colour, the other colour schemes are very similar. Almost every lion head has auxiliary colours such as green, blue, purple, and magenta. According to the mask makers, in order to cater to the public's aesthetic taste, a variety of bright colours are used in the colouring process. However, at the same time, this can also cause problems with low role recognition.

In order to analyze the colour composition of different roles of lion masks more effectively, I have conducted a detailed colour analysis of the front, side, and back views of these six typical lion masks.

The following image (Figure 8) shows the colour analysis of the front view of the six roles lion masks. Each lion mask is placed in a 10x10 grid, and the number of squares

occupied by each colour is calculated to determine the percentage of each colour in the lion mask. Let's assume that a colour accounts for N% and occupies n squares, while the number of blank squares in the grid is b. Therefore, $N=n/(100-b)$. For example, the orange colour (R:234 G:80 B:6) in the front view of the Liu Bei lion mask accounts for $N=34/(100-20)=42.5\%$ of the overall composition.

It should be noted that there may be some deviation in calculating the number of squares occupied by each colour. Folk art cannot be subjected to absolute rationality in terms of data requirements, so the resulting percentage can only be approximate.

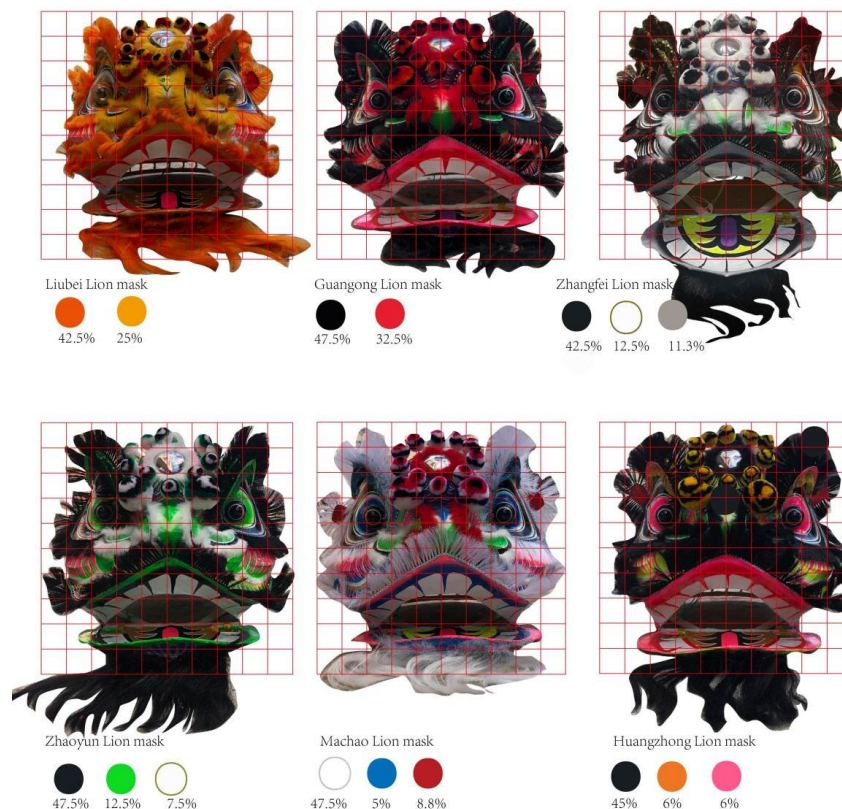


Figure 8: The colour analysis of the six roles lion masks (front),(Zhan Sudan , 2022).

According to the calculation formula $N=n/(100-b)$, the main colour proportions of the six lion masks are as shown in the figure 9. The front view of the lion mask primarily determines people's understanding and impression of it, followed by the side views from different angles, and finally the back view. A pie chart is used to display the proportion of the main colours in the front view, while gray colour is used to represent miscellaneous colours. It can be seen that the proportions of the main colours are all above 43%, while the proportions of the miscellaneous colours range from 20% to 43%. The higher the proportion of the main colours and the lower the proportion of the miscellaneous colours, the more distinct the character traits of the lion mask.

Conversely, if the proportion of the main colours is lower and the proportion of the miscellaneous colours is higher, the character traits become more blurred.

Based on the comprehensive analysis of the two charts, it can be observed that the Guangong Lion mask has the most distinct character traits, while the Huangzhong Lion mask has the weakest character traits. In terms of visual effects, there is not much difference between the Guangong Lion mask and the Huangzhong Lion mask. The main reason is that the proportion of black colour is relatively similar, and the secondary main colours are both in the red colour range. Therefore, such colour choices make it difficult for the audience to distinguish the character traits in the masks.

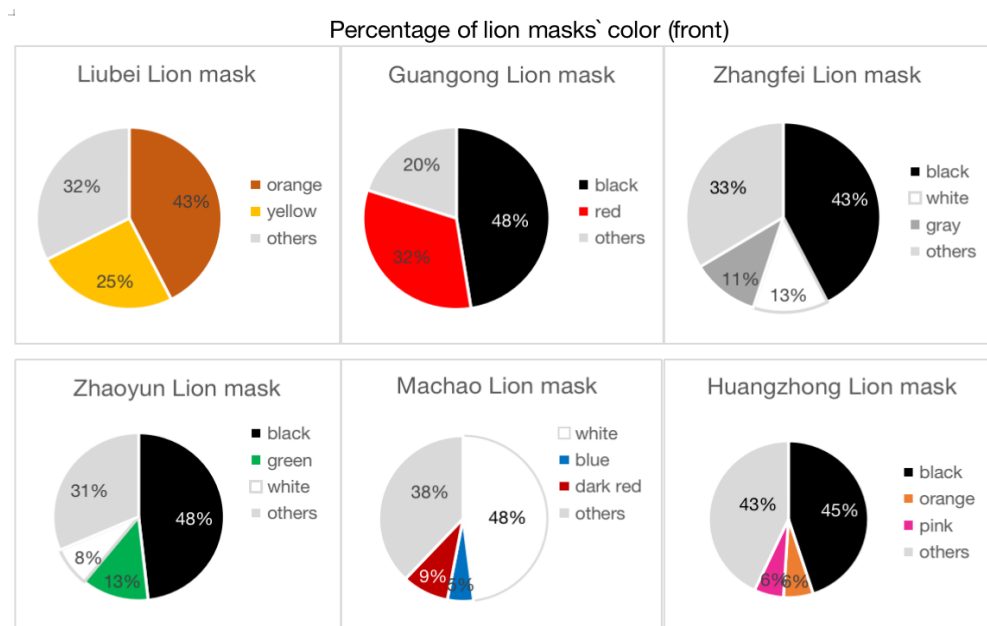


Figure 9: The percentage of the six roles lion masks` colour (front), Zhan Sudan conducted data analysis by importing the data into Excel.

Here are the colour composition percentages for the side view of the lion masks (Figure 10) , calculated using the same method:



Figure 10: The colour analysis of the six roles lion masks (side),(Zhan Sudan, 2022).

Presenting the data in the form of pie charts allows for a clearer understanding of the colour proportions (Figure11). Interestingly, the colour composition data reveals a noticeable change in the percentages for Huangzhong Lion mask between the front and side views. The main colours for the front view of Huangzhong Lion mask are black and orange, while the side view showcases black and lemon yellow as the dominant colours. As shown in the two figures above, there is a significant distinction in the colour compositions of Guangong Lion mask and Huangzhong Lion mask, highlighting the distinct characteristics of the six lion mask characters. The key element determining the overall colour theme of the lion masks is the colour of the fur, which constitutes the largest proportion of colour. Additionally, the accent colours, such as high-purity shades of pink, green, blue, and purple, appear relatively similar across the masks.

Percentage of lion masks` colour (side)

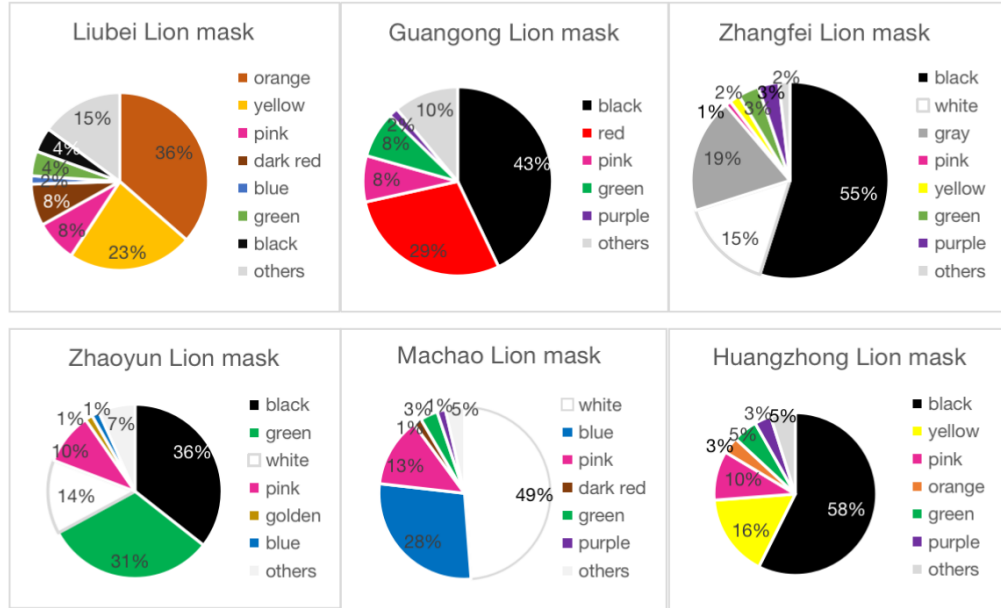


Figure 11: The percentage of the six roles lion masks` colour (side), Zhan Sudan conducted data analysis by importing the data into Excel.

The back of the lion masks, specifically the occiput region, remains vibrant and rich in colour. As seen in the following image (Figure12) , the lion masks exhibit high colour saturation and a diverse colour palette. Due to the reduced proportion of fur in the occiput area, there is more surface available for colouring and embellishment. .



Figure 12: The colour analysis of the six roles lion masks (back),(Zhan Sudan, 2022)

From the pie chart (Figure13) we can observe the colour distribution in the back of the lion head. The dominant colours still hold a significant proportion, but the other painted areas exhibit similar colours, such as pink, green, blue, purple, and other commonly used colour combinations.

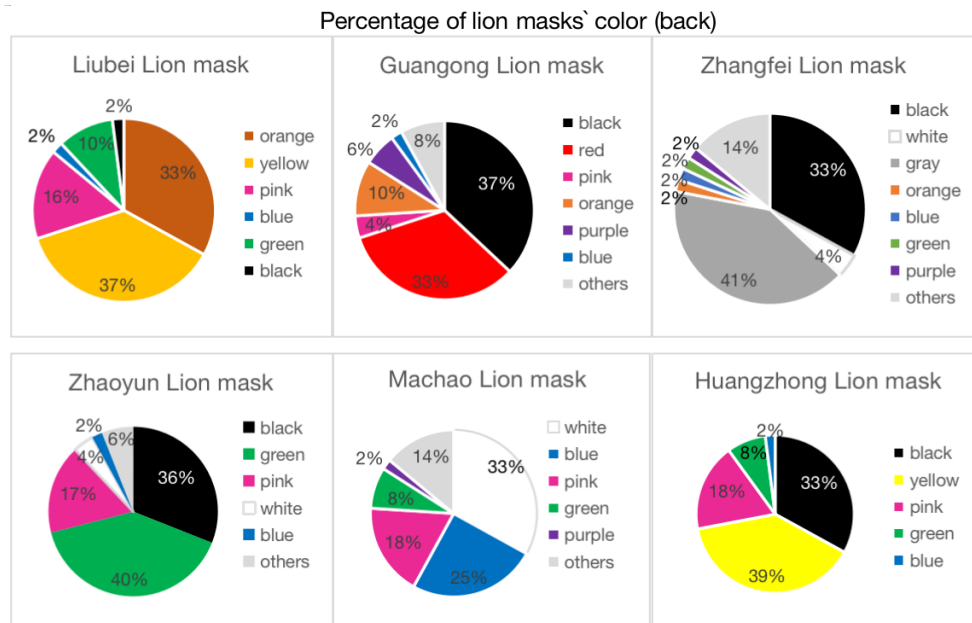


Figure 13: The percentage of the six roles lion masks` colour (back), Zhan Sudan conducted data analysis by importing the data into Excel.

5.1.2 Meaning of the Suixi Lion Head Visual Symbolism

According to the above data, the prototypes of the lion heads in Suixi area all come from the Buddha-style lion and crane-style lion, but their colours have their unique features. The main roles of traditional lion masks in Foshan are Liu Bei lion, Guan Gong lion, and Zhang Fei lion, while the Suixi lion head expands on this basis with several characters such as Zhao Yun lion, Ma Chao lion, and Huang Zhong lion.

Liu Bei's main colour scheme is golden yellow and orange-yellow, and the lion head is decorated with five-coloured patterns. The five-coloured patterns represent the five blessings and the five directions of east, west, south, north, and centre, meaning unifying the country. In the ancient Chinese yin-yang and five-element theory, the universe is composed of gold, wood, water, fire, and earth, which also represent the directions of east, south, west, north, and centre, and the expression of colours corresponds to white, green, black, red, and yellow. Yellow symbolizes land, territory, and the centre. The emperor is the god of the centre, so yellow has been favoured and monopolized by emperors throughout history and is called the colour of the emperor.

The lion head mask with the main colour scheme of golden yellow and orange-yellow conforms to the Chinese people's association with wealth and prosperity. The additional colours used in the lion head include red and pink, warm colours, supplemented with a small amount of green, blue, and black, which are consistent with the 'five blessings' mentioned above. It can be seen that the colour of Liu Bei's lion head in Suixi has a distinct role character and high recognition.

The traditional style of the old Guan Gong in Foshan's lion dance has a significant difference from the Guan Gong lion produced in Suixi. However, its main colour scheme is black and red. In the improved style of Suixi's Guan Gong lion, the creators added elements of golden yellow to better reflect its 'god of wealth and war' characteristics. The addition of blue, green, and purple colours is only used as small embellishments in the overall colour scheme, not as the main colours. From the above colour analysis, the proportion of the main colour of Guan Gong lion on the front, side, and back is all above 70%, and the colour characteristics are very distinct. Therefore, although the shape does not differ from other roles, the recognition of the colour is still high.

The traditional colour of Zhang Fei lion is black and white, with blue edges, black and white stripes, iron horns, red eyes, blue nose, fangs in front, black eyebrows, and short black beard. The blue nose of Zhang Fei lion represents immaturity, rebelliousness, and impulsivity, and green is a secondary colour in its overall design, which adds visual elements that highlight the character's personality to the originally black and white mask. Traditionally, Zhang Fei lion represents bravery, strength, and belligerence. However, the locally made Zhang Fei lion in Suixi uses silver-gray as the base colour, and the tongue is decorated with high-purity yellow and purple. The back of the lion's head uses fluorescent pink, purple, orange, blue, and other colours as embellishments. The Zhao Yun lion, also known as the 'ever-victorious general', is themed with green, representing vitality and the idea that heroes come from young people. Its black tiger stripes, black eyes, blue nose, fierce expression, black eyebrows, and short black beard give it a heroic and valiant appearance. The back and sides of the lion head are decorated with fluorescent pink, blue, purple, and a small amount of gold.

The Ma Chao lion is also known as the 'filial lion' or the 'funerary lion'. The traditional Ma Chao lion has a visual image of white fur with black stripes, half-closed black eyes with tears in the corners, even a white cloth hanging from the horns. White eyebrows, white temples, and the entire lion should be white with a haggard appearance. However, the Ma Chao lion produced in Suixi does not follow this traditional image. Instead, it uses blue as the background colour, white beard, white texture, and is decorated with fluorescent pink, green, purple, and gold on the sides. The lion's

forehead even has a festive red tassel. The heirs claimed that people who buy lion masks do so for celebration, so the Ma Chao lion was modified to look more festive, which is a huge difference from the traditional meaning of the 'funerary lion'.

The Huang Zhong lion symbolizes loyalty and is mainly yellow in colour. Huang Zhong is a respected veteran, the traditional image of it should have a yellow background, black eyes, white eyebrows and beard. However, in this survey, the Huang Zhong lion's visual effect is yellow with black eyes, eyebrows, and beard. The heir Huang Tao stated that the design of this Huang Zhong lion was based on Huang Zhong's appearance when he was young, so black hair was used for artistic creation. In the photos, the side face and back of the Huang Zhong lion are decorated with fluorescent pink, purple, and green.

The summary of the colour analysis reflects a significant difference between the colour of the Suixi lion head and the traditional lion head in Foshan. The homogenized colour matching pattern can speed up the colouring process and accelerate the production speed of the lion head. Although this may lead to the loss of the traditional meaning of the lion's colours, the Suixi lion head makers still strive to integrate innovative colours into the traditional character's colour schemes, giving each character (including the Ma Chao lion, which symbolizes filial piety and funeral) a bright and eye-catching colour, which is in line with the expectations of the Guangxi region for a bountiful harvest and good weather. This is the main characteristic of the Suixi lion head.

5.2 The Innovative Use of Tassels and Fur in Suixi Lion Dance

The decoration of tassels on the lion's head is a unique feature of southern lion, and the decoration of tassels on the lion's head in Foshan is clearly borrowed from the headwear of Cantonese opera characters. Similarly, this is also true for the Suixi lion head, but there are differences. According to field research, traditional Fozhuang lion heads use more tassels for decoration, while Suixi lion heads use fewer tassels. (Figure 13).



Figure 14: Liu Beishi's tassels (Left image: in Foshan Liangsheng studio; right one : in Suixi Head Craftsmanship Workstation)(Zhan Sudan, 2022)

The materials used to make the tassels are wool, silk, or artificial fur. The more tassels used on the lion head, the higher the production cost. In the Suixi lion head, the number of tassels used is small, only one circle is wrapped around the centre of the lion's forehead, which not only reduces the production cost, but also makes the overall shape of the lion head more concise in visual effect, and reduces the resistance generated when the lion head is dancing.

Due to the constant innovation of modern materials, the horse mane representing 'teeth brushing whiskers' has gradually been replaced by artificial fur. Suixi lion head workshop prefers to use wool, rabbit hair and artificial plush as lion hair decorations. The furry decorations make the lion look lovelier and more approachable, and installing wool and other decorations also greatly shortens the production time, reduces the weight of the lion head, and makes it easier for more lion dancers to perform.

5.3 The Innovation of Patterns and Relationship with Consumer Intention

The exaggerated shape and bright colours of the lion head distract the public from the rich meaning behind the patterns on the lion head. In addition to traditional patterns such as Tang grass, Guandao, and Hui character patterns, the decoration patterns of Suixi lion head also include many innovative patterns. As shown in Figure 15, 1 is a Lianzhu (Like a chain of pearls or a string of beads) pattern, 2 is a Hui (The shape of

the Chinese character “回” pattern, 3 is a Guandao (Long-handled sword for fighting on horseback) pattern, 4 is a fire pattern, 5 is a water pattern, and 6 is a Tang grass (The Grass Patterns of the Tang Dynasty) pattern. Among them, the water pattern, fire pattern, and Hui pattern represent auspicious meanings such as prosperity, wealth, and endlessness, all of which are well-documented auspicious traditional patterns. The landscape painting texture, fish jumping dragon gate texture, and four-pointed star and six-pointed star patterns shown in the figure below (Figure 16) are modern styles of patterns. These patterns can intuitively express the creator's intentions and convey their love of life and vision for the future.



Figure 15. Traditional Patterns in Suixi Lion Head (Zhan Sudan, 2022, in Suixi Head Craftsmanship Intangible Cultural Heritage Workstation)



Figure 16. Innovative Patterns in Suixi Lion Head (Zhan Sudan, 2022, in Suixi Head Craftsmanship Intangible Cultural Heritage Workstation)

The innovative patterns on the lion's head not only reflect the maker's exploration of consumer preferences but also add a contemporary touch to the traditional lion head symbol. Visual symbols in folk crafts always reflect the lifestyle and aesthetic preferences of the people during that period.

The visual elements of Suixi lion head are derived from the Foshan lion head but not a complete replica. The Suixi lion head has a simpler design and pattern, which reduces the production process and cost. Its bright colours and large colour blocks, as well as

its minimalist decoration, make the visual elements of Suixi lion head easier to replicate and popularize.

6. DISCUSSION AND CONCLUSION

In today's context, where there is a strong push to promote national cultural trends, it has become an essential task for inheritors of handcrafting, relevant designers, and promoters of this culture to accurately promote traditional Chinese culture to the world. Accurate promotion reflects a form of respect for intangible cultural heritage. The neglect of tradition and sole emphasis on innovation may result in the loss of the cultural significance of valuable heritage during inheritance and development. Through an analysis of the visual symbols of Suixi lion heads, one can effectively summarize the key visual elements and characteristics, providing guidance to craftsmen and visual designers engaged in related crafts and design. In Chinese lion dance performances, Suixi lion heads combine tradition and innovation. They preserve the most distinctive elements of traditional visual aesthetics, such as auspicious colours and patterns. However, they also make adjustments in terms of design and decoration to cater to the needs and preferences of users, making them more in line with contemporary aesthetics and demands. This can enhance the development potential and vitality of Guangdong lion dance with its unique features, which are characteristic of the western Guangdong region.

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Appendix 1

Suixi Xingshi Mask Models				
Type of Lion head masks	Model	Size (length, width, height) cm	Frame circumference cm	notes
Traditional Foshan-style lion mask	2	80*73*72	145	
Improved version Foshan-style lion mask	L3	80*70*65	137	
Improved version Foshan-style lion mask	M3	75*65*62	135	Default size (commonly used)
Improved version Foshan-style lion mask	S3	75*63*61	130	
Improved version Foshan-style lion mask	4	68*60*57	125	
Improved version Foshan-style lion mask	5	60*55*55	110	
Improved version Foshan-style lion mask (for kids)	6	55*55*48	90	Size used by primary school students
Traditional Heshan-style lion mask		88*70*65		
Improved version Heshan-style lion mask	L3	88*70*65	137	
Improved version Heshan-style lion mask	M3	85*65*60	135	
Improved version Heshan-style lion mask	4	75*60*57	125	
Improved version Heshan-style lion mask	6	68*45*45	90	
The data was provided by Suixi Lion Head Craftsmanship Intangible Cultural Heritage Workstation				

AN ELECTRONIC ART APPROACH IN THE ADAPTATION OF WHITE SPACE ART COMPOSITION ON CHINESE INK PAINTING

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Abstract: White Space Art, otherwise known as *Xu Shi*, is not only used to create a powerful visual drawing space, but also a key composition principle and aesthetic feature in Chinese Ink Painting. This study focuses on the application of White Space Art in the implementation of the artwork. In other words, which initiatively to explore the method of combining the approach of technology with Chinese Ink Painting Art. Through the practical experience which executed by the author, intently to verify the feasibility if White Space Art to express the space philosophy of electronic art and discusses the possibility that the practical process can be used for further reference. The implementation of such a merger to achieve an artwork in the form of contemporary art which gives a new perception and meaning to the Chinese Ink Painting Art in a new context rather than in a conventional background.

Keywords: Chinese Ink Painting; Contemporary Art; Electronic Art; White Space Art; Xu Shi

1. INTRODUCTION

According to Wang et al. (2022), being one of the oldest traditional arts in existence, Chinese Ink Painting holds a significant place in the history of art. The tradition of Chinese Ink Painting is an exceptional embodiment of the 5,000-year-old ideological spirit of Chinese civilization that is still being upheld to this day (Shah et al., 2020). In the Tang Dynasty or 8th century, landscape painting was the first field to witness the inception of Chinese ink painting (Hu, 2023). Chinese Ink Painting is a type of painting using a traditional brush originating from China which consists of a variety of tonalities, darkness, and wet and dry ink colours, achieved by grinding the differentiation of the ink stick in water to change the ink density, ink absorption and pressure in one stroke of the brush. The White Space Art, one of the art principles in Chinese Ink Painting, provides a visually chic experience for the overall composition of the ink painting. Western painting focuses on perspective and form while Chinese Ink Painting is concerned with the similarity of the spirit of appearance which is contrary to the basis of Western art. In traditional Chinese painting, highlighting the existence of space is not reflected through a simple perspective technique, this painting uses various factors of ink colour darkness, distance, and height of objects and simple or complex formation, and one of them is white space.

Many artists were more and more interested in the nexus between art and technology as the industrial age gave way to the electronic era. Continuously need to establish vocabulary for art employing digital technology as a medium in social, economic, and aesthetic aspects because technologies frequently grow more quickly than the rhetoric judging them. Under the current trend of "art + technology", isn't it possible to fully demonstrate the White Space Art essence of Chinese Ink Painting through the manipulation of electronic art and subsequently establish a novel context for Chinese ink painting fitting to this era? Recently, more and more Chinese artists have been exploring such spatial theories to provide different answers, and such various White Space Art composition has also been applied to various categories of contemporary art.

For instances, the contemporary Chinese artist Pan Gongkai fused together both the style of ideas and expressions through various experiments to give a contemporary twist to his traditional Chinese artwork which conveys his concern about the inheritance and modernization of traditional Chinese Ink Painting. Based on his completed Chinese painting images and preserving a large amount of blank space, he uses projection techniques to form electronically generated Chinese characters in real time, filling in the white space to transmit his imagination and message. Rice

paper has a natural white colour, the main medium of traditional Chinese Ink Painting, which provides the author with ideas for the implementation of White Space Art. So, used an alternative implementation of blank art as the main element, which is video projected on rice paper. Whether this practical experience allows for the full interpretation of traditional aesthetics in electronic art needs to be further interpreted in the subsequent chapters.

2. LITERATURE REVIEW

The literature review includes three aspects: origin of White Space Art, Taoism and Xu Shi in White Space Art and application of White Space Art in contemporary artwork.

2.1 Origin of White Space Art

According to Wu (2019), "white" in Chinese painting has its value, especially in using white paper as the most basic background colour to achieve a natural appearance in the image, to emphasize the sensation of lightness and purity of Chinese painting. Most great and classic Chinese ink paintings with white space are composed of a type of master created by clerical officials and intellectuals during the feudalism system, where the literati infiltrated their minds through the production of their paintings at the time of the cross (Z. Fan et al., 2019). Art professionals find it challenging to demonstrate that white space is not simply unfilled and pointless space but rather purposely created to communicate meaningful information and contribute to the composition of the painting in a measurable and objective way. Fan & Zhang (2020) describe white space as the simplest form of sensory input as a stylistic element that has no transparent semantic meaning but can convey a simple and imaginative sensation. Thus, the application of white space is generally used in many famous works to depict formless objects such as clouds, rivers and lakes that are integrated into Chinese philosophy and aesthetics. A similar opinion from Wang (2017) said that Chinese ink paintings often express the beauty of mountains and rivers by using white space and the artist can add a spiritual aura to the picture by positioning the white space correctly. The placement of white space is also a widely applied and deliberate technique in Chinese ink painting, intended to arouse the audience's expectations, spark their imaginations, and refine it. The famous painter in the early era of the Republic of China, Pan Tianshou once said "I put black filling ink, but look at the white part", this proves that the painter not only pays attention to the image of the object but also pays attention to the design of space (white space). Fan et al. (2019) think that the white space in Chinese ink painting can allow the audience to create an aesthetic feeling of simple beauty but has the potential to hinder the audience from recognizing the object depicted with the use of white space. In

addition, white space produces shadows with the help of sunlight in the painting to create the balance of the picture and volume of the composition (Wu, 2019).



Figure 1. Ink Painting “Solo Fishing in the Snowy River” by Zhang Da Qian (1899-1983)

2.2 Taoism and Xu Shi in White Space Art

The aesthetic foundation of Chinese painting is heavily influenced by Chinese Taoism's ideological philosophy, which emphasizes the harmonious relationship between man and the universe (Bao et al., 2016). In traditional Chinese philosophy, *Xu Shi* and *Yin Yang* are complementary forces that are interlocked and interdependent. According to Powers & Tsiang (2017), *Xu Shi* (emptiness and substance) is one of the most frequently used terms in Chinese art and literary theory. At first glance, *Shi* may appear to be a positive quality because it refers to things that are real or substantial. But *Shi* is not necessarily considered the better, stronger, or preferable quality of the two, just as neither is necessarily considered stronger than Yin. On the other hand, the fact that *Xu* comes before *Shi* in the plural term *Xu Shi* implies that *Xu* can be more desirable than *Shi* in artistic value. Laozi, a leading Chinese philosopher who is believed to have lived around the 4th century BC, said that everything in this world is the unity of "nothingness" and "existence", or the unity of *Xu* and *Shi*. The Chinese people's view emphasizes a dynamic structure for human relationships with the environment and even the universe, independent of exact physical appearance or imitation of exact objects (Bao et al., 2016).



Figure 2. The logo of *Yin Yang* which is the symbol of Taoism, is composed of black and white.

2.3 Application of White Space Art in contemporary Chinese Ink artwork

The most prominent recent example is the art of "ink wash + installation" which come from the category of Experimental Ink Painting. This category tries to get rid of the heavy burden of "ink" and cut off the spiritual connection of traditional ink and wash to establish a contemporary art system which differs from traditional ink and realistic ink. The artist frequently works with composite materials to explore abstract realms that are not covered in traditional ink art contexts. From the perspective of the sense of space, the method of moving Chinese Ink Art on an easel from two-dimensional to multi-dimensional is to combine the multi-angle exhibition method of sculpture (Zheng & Fan, 2021). The creation of traditional ink and wash is usually limited to a static two-dimensional plane, while the ink and wash installation have a profound impact on the traditional mode. The first challenge to break through is the spatial dimension of creation.

One of the most protuberant examples is Chen Xiang Bo's large-scale digital interactive ink art installation "*Xuan Sheng*", which uses abstract Chinese ink as the basic element, combines the traditional Chinese scroll presentation form, and uses modern new media digital interactive technology to bring traditional culture comes alive. This "large scale scroll" gives the viewer a living, vast and imposing space in which to be immersed in a dynamic scene. The element of white space preserved in the artwork is the essence of Chinese ink painting, on which Chen established an artistic dialogue between the contemporary and the traditional. However, some discourses deny that "digital + Chinese ink medium" is Chinese ink painting which only provide space for immersive viewing experience. Like the artwork of Pan Gongkai, "Snowing Melting into the Lotus" or known as "Melt" It is a kind of projection transformation of the base of Chinese painting, which makes it purely a conceptual

and installation work rather than a Chinese painting anymore. “*It is like Duchamp moving a urinal (Fountain) into an art museum, a borrowed relationship, a medium,*” Pan said, which clearly delineating Chinese painting and contemporary ink installation art without being a kind of contemporary ink painting. “Melt” was inspired by his vision of Chinese art as being accessible to Western influence while keeping its core traditional qualities (Duan, 2020) .



Figure 3. Large-scale digital interactive ink art installation “*Xuan Sheng*” by Chen Xiang Bo at the Powerlong Art Center, Xiamen, 2021.



Figure 4. Large-scale video projection art installation “*Snowing Melting into the Lotus*” by Pan Gong Kai at the 2011 Venice Biennial Exhibition, Venice, 2011.

3. RESEARCH METHOD

Formal analysis is a visual argument that takes a position and generates an engaging dialogue using the formal aspects of the work. With this method, the reference of visual materials which is Chinese ink paintings were analysed and carried out focusing on the White Space Art composition as the main visual criteria and the effect of the art on the whole painting. To obtain statistical data proving the white space in the reference work to be more accurate, the author used mathematical calculations

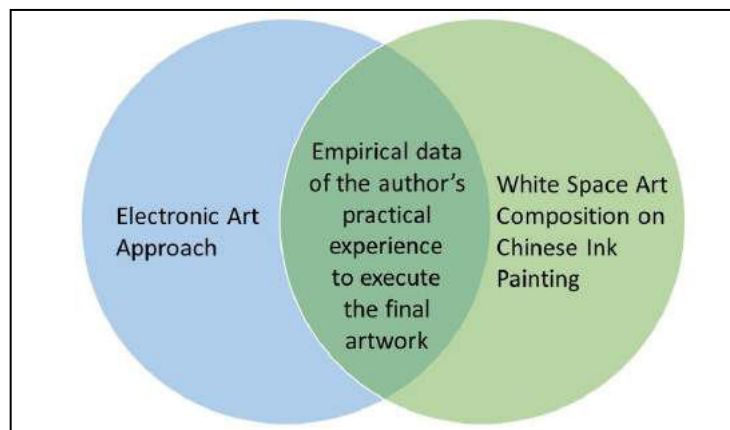
for the Salient Region which refers to the white space. In this execution, applications like object-based picture retrieval and adaptive content distribution can both benefit from the ability to identify visually salient regions (Achanta et al., 2008). This salient region detection and segmentation model which used by Fan et al. (2019) to define how audience's visual aesthetic experience with the influence of white space. Noted that the latest practice of this model also found in the study of Fan et al. (2022) by limiting the effects of other attributes on the effects of white space on the perception of the painting's complexity. The mathematical calculation involves analysing whether white space is included in salient areas by calculating the percentage of the blank regions in each artwork.

Table 1: Definition of "white" in mathematical calculations for the Salient Region

Original white	Acceptable shades of grey as "white "
----------------	---------------------------------------

In the emphasizing the theory of White Space Art or *Xu Shi*, the empirical data of the author's practical experience from the execution proses of artwork as the outcome. Rice paper and ink are the main media materials in the execution of this artwork. Headed for achieve the Postmodern context which in electronic art approach as appropriate as possible, to apply alternative (contemporary) methods compared to conventional methods.

Diagram 2: Empirical data sources



4. ANALYSIS AND OUTCOME

To obtain statistical data proving the white space in the reference work more accurately, the author used mathematical calculations for the salient region that refers to the white space. This statistical data will be discussed in the analysis findings section later. One of the distinguishing characteristics of electronic art is the hybrid practice in which different media and artistic approaches are combined as well as interdisciplinary.

4.1 Artwork Identification and Proving through Mathematical Calculation of the Salient Region on Selected Sample of Conventional Media Artworks

This mathematical calculation involves analysing whether white space is included in salient areas by calculating the percentage of the blank regions in each artwork (Z. Fan et al., 2019). Human control of visual attention involves both a stimulus-driven and fast bottom-up strategy as opposed to a slower, volitionally controlled top-down strategy. In a previous study carried out by them, if the white area covers 30% then it should be counted as white space in a painting. Therefore, the author used the guidelines in the implementation of this formal analysis, by employing Image Color Summarizer web application as a tool to calculate the percentage of the white area. Selected drawing image files may have a slight colour gap when uploaded to the Image Color Summarizer, but colours close to white count as "white".

David Liew Chan Hua's artwork produces an unconventional translation style of Chinese ink painting, especially in terms of subject matters. His artwork pays attention to simplicity and comfort in terms of momentum, emphasizing the practice of brush technique, softness, elegance, and strict composition. Grounded on this mathematical calculation method, this selected Chinese Ink painting shows more than 30% which consists of 63.1%. This demonstrates that David's painting maintains a large major area of white space component. Not a worthless white background at all, but the empty space in this painting is also purposefully left or created that way to improve the composition of the image overall. As a philosophical stance, the artist intentionally leave space for audience's anticipation and imagination. One of the great possibilities for interpretation in the painting is to depict the empty space as a triggering association of the viewer with the subject of the orangutan, while the background would represent the primeval jungle (or other imagery) filled with fog.

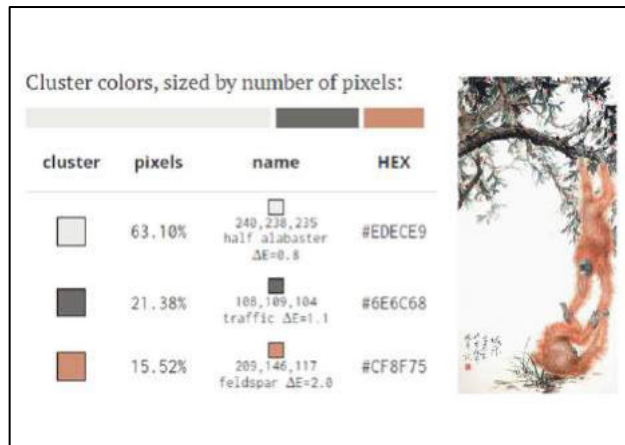


Figure 5. Percentage of Salient Region of Contemporary Chinese Ink Painting “Happy Hour” through analysis of Image Color Summarizer

For ancient paintings, due to the high-intensity lighting for a long period, scroll paper or ancient paintings will turn yellow and become brittle. These works of art also have a history of thousands of years where oxidation has already occurred. Thus, this analysis count yellow or light brown as white or an approximation of it which is expected to be the basic colour of this artwork in the past.

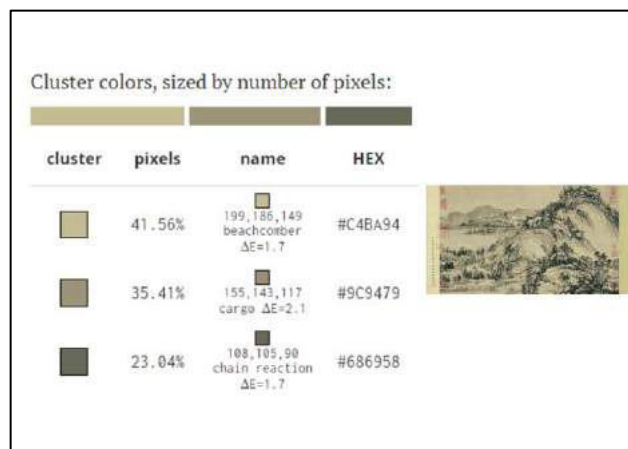


Figure 6. Percentage of Salient Region of 13th Century (Song dynasty) Chinese Ink Painting “Pure and Remote View of Streams and Mountains” (partial View) through analysis of Image Color Summarizer

Chinese landscape painter of the Song dynasty, Xia Gui, used his most well-known technique of constructing a composition in which only a small portion of the landscape is visible while the remaining area is shrouded in mist. The landscape in this painting varies greatly due to the artist’s use of several viewpoints; it includes towering peaks and curving rivers, resulting in an interesting compositional structure for the piece. Based on the results analysed by Image Color Summarizer, this classic Chinese ink

painting comprises 41.56%. Such emptiness space represents the mists, a large, shapeless, unending, and ever-varying natural phenomenon. Therefore, it can be said that since ancient times Chinese society has been concerned with the white space component which on the other hand practices the philosophical approach of Taoism.

4.2 Salient Region Approach as Guide for Artwork Execution

Based on the above calculations for selected artworks, the spatial white space must be at least 30% in order to achieve a balance between Chinese ink painting pictures and compositional volume. This serves as these examples of how to use white space to express the appearance of clouds or fog using the natural colour of rice paper. The authors employ a completed artwork named “*Reverie*” made of Chinese ink painting material to determine the precise likelihood of white space to demonstrate and confirm the existence of white space once more. Based on the calculation result, the white colour in the painting is 42.69% of the total, which is the role of white space to interpret the basic theoretical elements of Chinese ink painting - that is, Taoism thought of existence and emptiness. The composition of the artwork deliberately leaves the sky and the lake white and is electronically detailed in the post-production application. This is in line with each theory of white space to stimulate the viewer's imagination, so the post-production gives the artist the ability to express the dynamic images for the imagination.



Figure 7. A completed Chinese Ink Painting “*Reverie*” in conventional form






cluster	pixels	name	HEX
	42.69%	253, 253, 254 pale grey ΔE=0.0	#FCFCFC
	17.24%	204, 204, 204 grey ΔE=1.1	#CBCBC9
	13.93%	154, 153, 145 archive grey ΔE=2.0	#989793
	13.10%	93, 92, 89 chicago ΔE=0.8	#5E5D59
	13.03%	35, 35, 35 black ΔE=1.5	#232321

Figure 8. Percentage of Salient Region of Chinese Ink Painting “*Reverie*” through analysis of Image Color Summarizer

4.3 Adaptation of Electronic Arts Approach in Artwork

In terms of displaying the artwork, it shows that the form of Chinese Ink Painting is not only in a 2-dimensional form but can be separated into several layers in a 3-dimensional space on the other side. The hanging scroll arrangement expresses a sense of rhythm in the "white space" from top to bottom and shows that the composition in the "white space" is layered. The idea of this artwork is more in line with the video mapping art proposed in the early stages to explore the sense of space brought by "white space". Before entering the animation phase, the drawing image needs to undergo the "Layer Masking" process in Adobe Photoshop (PS) software which allows each subject in the drawing to be made into layers. This is so because each subject in the image follows own direction of movement. Next, the animation in the video mapping presentation was produced using Adobe After Effects (AE) software. Most plant movement effects are edited with the "Puppet Pin Tool" which can track parts of the movement. With a hand-crafted array of scrolls, a video mapping projection is projected onto the blank surface of the scrolls. Therefore, the form of presentation of this artwork is different from the conventional form where only the drawing is static in the scroll. The final display of this work fulfils the completion of the formation of a final work with the theoretical rationale of White Space Art or *Xu Shi*.



Figure 9. Final display of video installation in the adaptation of White Space Art composition

5. CONCLUSION

At the end of the phase, the final form of the artwork is presented as an art installation consisting of a drawing and a projector. The white space (empty space) found in the scroll will be filled by the video projection part of a projection device such as a projector. This implementation aims to create a visual effect of a moving image or known as animation to prove that white space is not just empty. With that, the subjects that are not conveyed by the purpose of Xu's imagination or imagination can be realized with a real image. This study has proven the depicted subject to have "presence" or "absence" for comparison between moving or static images. In the context of contemporary art, contemporary is not only a type of art that happens now but is seismically different from modern and post-modern art, thus this transformation needs to be explained and understood (McNamara, 2012). The two moments in what O'sullivan (2010) calls the aesthetics of contemporary art are composed of a dissent (turning away from, or rejection of, the typical) and an affirmation (something different), after which triggers two later actions: one criticism, one creativity. Compared to the conventional art, contemporary art can fully explore the potential of materials and media, the question lies in whether the core ideology and aesthetics of traditional Chinese ink painting can be maintained or preserved. Because it is generally believed that the aesthetic interpretation of the ink painting is more of a metaphysical explanation, especially the interpretation of "empty" space. Overall, the results of the study are conducted in a rationally and scientifically manner which is a principle obtained by a scholar who has a critical attitude towards knowledge.

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SANI FANTASIA: AN EXAMINATION ON YUNNAN YI CHARACTERISTICS IN PIANO MUSIC ADAPTATION

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Abstract: Incorporating Yunnan Yi music elements into piano compositions is a growing trend in Chinese piano music, and Yi piano adaptations serve as an important representation of Yunnan piano music's ethnic style and development. However, a lack of systematic investigation and observation means that little research has been done on the composition of Yi piano adaptations. This presents a challenge for aspiring piano students looking to interpret the Yi characteristics of these works. This study aims to provide a systematic discourse on prior research and investigate the relevance and contribution of Yi piano adaptations in reducing the existing gap. Literary research and musical analysis will be employed to analyze the *Sani Fantasia* adaptation. A literature analysis will classify relevant piano adaptation works and appreciate Yi piano music's overall growth pattern, while a systematic examination of *Sani Fantasia* will reveal how Yi's music elements are expressed and translated in the piano pieces while maintaining the original folk song's ethnic style. The researchers hope the study will deepen academics' understanding of the cultural significance and worth of Yi piano adaptations and piano compositions in the Yunnan ethnic styles.

Keywords: Yunnan, ethnic style, music analysis, Yi people, characteristic

1. INTRODUCTION

China is home to 55 ethnic minorities (Mackerras, 2016), among which the Yí people stand out with their rich history and ancient culture. They are the most populous community in Southwest China, primarily residing in Yunnan, Sichuan, Guizhou, and Guangxi. Yunnan Province alone accounts for three-fifths of the total Yí population of 4.284 million (Bai, 2002). The Yí ethnic minority has various branches, including *Sǎní*, *Nísū*, *Axì*, *Awǔ*, and *Azé*. Their geographical and cultural environments have shaped distinct living conditions and cultural systems, resulting in a music culture with unique cultural connotations (Zhou, 2007). Due to the different branches, wide distribution, and diverse natural influences, Yí music genres, appellations, forms, and classifications are complex and special (Zhang, 2006). To facilitate a comprehensive understanding, the authors classify Yí music into three categories: folk songs (*Míngē*), song-dance (*Gēwǔ*), and instrumental music (*Qiyuè*). Folk songs, as described by Zhou (2015), emerge from daily life and have been passed down orally. They encompass narrative, labor, and ritual songs. Narrative songs celebrate characters, history, and stories, while labor songs accompany physical tasks. Ritual songs are performed during ceremonies such as sacrifices and weddings. These folk songs typically employ a pentatonic scale, such as **A-C-D-E-G**, with the renowned work "*Ashīmǎ*" serving as a representative example. Song-dance holds a significant place in the Yí people's lives (Shen, 2014). Each branch has its representative song and dance music. Slow-paced dances cater to older individuals, while faster-paced dances are popular among the youth. Accompanying instruments include the bid trichord (*Dàsānxián*), small trichord (*Xiǎosānxián*), bamboo flute, and Yu-kin (*Yuèqín*). The Yí people perform these dances and play musical instruments during the Torch Festival, a traditional celebration. The final category, instrumental music, encompasses over thirty types of instruments played by the Yí people (Zhou, 2015). These instruments can be classified as wind, string, and percussion. Instrumental performances are predominantly solo, with occasional ensembles. The instruments are often played in conjunction with folk songs and song-dance performances, creating a vibrant and dynamic musical landscape.

The development of Yunnan's piano music can be traced back to the early 20th century (1900 - 1949), when pianos were imported from France and other countries through churches and missionary schools in Yunnan. Additionally, the tumultuous political situation in China prompted many musicians to seek refuge in Yunnan via Hong Kong and other regions. For instance, the renowned modern pianist Fou Ts'ong studied at Yunnan University, and Nie Er played piano music while moving from Kunming to Shanghai (Li & Si, 2003). This unique era laid the foundation for

Yunnan's piano culture, which blends the enchanting landscapes with the distinctive characteristics of Yunnan's folk songs. Moreover, due to the composers' emphasis on nationalization, Yunnan's folk songs were artistically transformed to embody both the ideological nature of the original tunes and highlight instrumental characteristics. The success and development of piano adaptations based on Yunnan's folk songs exemplify this cultural significance. Therefore, conducting research on piano works in Yunnan province holds immense importance in promoting the advancement of piano music in China.

Since the release of the film *Ashima* (*Āshīmǎ*) in the 1960s (which contains the elements of Yi-Sani music), Yi-Sani's music elements have been extensively applied into contemporary creation with various genres. An example of this would be *Sani Fantasia*. *Sani Fantasia* was composed by Yunnan native composers Liu Xiaogeng and Wan Li according to the Yi people folk song *Please Stay My Dear Guest* (*yuǎn fāng dě kè rén qǐng nǐ liú xià lái*). *Sani Fantasia* retains the characteristics of Yi folk songs. The composers not merely changed the traditional music mode of single melody and short structure in the instrumental music adaptation of national songs, but also combined Yi folk songs with piano art. In the next sections of this paper, the authors will introduce the piano piece *Sani Fantasia* by composers Liu Xiaogeng and Wan Li.

Liu Xiaogeng, born in 1955, was the first Dean of the Conservatory of Music of the Art Institute of Yunnan (Yunnan Arts University). He was enrolled into the Music Department of the Art Institute of Yunnan in 1978 and studied polyphony at the Sichuan Conservatory of Music in 1982. In 1992, he studied conducting with the American conductor George McDow, and composed songs such as *Brother with the Sun on His Back* (*bèi tài yáng dē gē gē*), *Aguo love song* (*a guǒ qīng gē*), instrumental works such as *Bamboo House Illusion* (*zhú lóu mèng huàn*), *Sani Fantasia* (*sǎ ní huàn xiǎng qǔ*), chorus works such as *One Bird Nest* (*yì wō què*) and *Return Home* (*huí jiā*). Wan Li, born in 1954, is the Vice Chairman of the Yunnan Musician Association. He lives in various ethnic minority areas in Yunnan during his childhood. *One Bird Nest* (*yì wō què*) composed by Liu Xiaogeng and Wan Li won the Five Top Project Award in China. Wan Li's vocal music works include *Da-Yanggu* (*dà yāng gǔ*) and *A Laobiao* (*a lǎo biǎo*), and his chorus works *Tread on the Clouds* (*cǎi zhē yún*) and *One Bird Nest* (*yì wō què*). In conclusion, this study analyzes *Sani Fantasia* in the Yi ethnic music style. It aims to explore the characteristics and adaptations of piano works in Yunnan Province, considering their relevance to the development of piano music in China and the cultural environment of Yunnan Province.

2. LITERATURE REVIEW

This literature review discusses two distinctive topics: piano adaptation of Yunnan traditional music by mainland Chinese composers and past research studies on *Sani Fantasia*.

Piano music adapted from Chinese folk songs is a work created with the tones and melodies of the original counterparts. Therefore, performing this kind of work will be easy for the audience and performer to comprehend, and even more conducive to disseminating the original folk songs. Yunnan has an abundance of instrumental music adapted from traditional ethnic minority folk songs such as piano and flute (Wu, 2012). For example, four composers selected the folk song *Flowing Creek* (*xiǎo hé tǎng shuǐ*) for piano adaptation.

The selected representative piano work *Overture No. 2 Running Water* (*xù qǔ di èr hào - "liú shuǐ"*) is a Yunnan folk song written by Yin Yigong in 1947. The song was created in the pentatonic scale, which is **A-C-D-E-G**. It is namely Yu pentatonic mode (*yǔ diào shì*) in Chinese, also known as "Oriental Serenade". From our literature research, we found four composers who adapted this piano music and they are: Zhao Xingdao, Li Yinghai, Bao Yuankai, and Zhu Jianer. Zhao Xingdao's piano adaptation of *Flowing Creek* (*xiǎo hé tǎng shuǐ*) was adapted in 1948. The music structure is simple and short. It is written in the pentatonic mode in C major, namely Gong pentatonic mode (*gōng diào shì*) in Chinese. Next is Li Yinghai, who adapted *Flowing Creek* as a vocal accompaniment. Bao Yuankai's piano solo *Flowing Creek* was created in 1991 with rondo form structure. In addition to that, the piano solo *Overture No. 2 Running Water*, adapted by Zhu Jianer, was created in 1956, with the theme melody of *Flowing Creek* as the main creation. At the same time, it provides significant research on the creation and performance of this piano-adapted music. *Overture No. 2 Running Water*, adapted from *Flowing Creek*, was created by Zhu Jianer. The folk song *Flowing Creek* is not merely adapted on the piano, but have also been applied to other musical instruments (such as flute, accordion, pipa) and vocal works. For example, the mixed chorus *Flowing Creek* adapted by Liu Xiaogeng. Hu (2015) observed that Liu Xiaogeng expanded *Flowing Creek* through variations. He adopted the single tune's folk music into the mixed chorus. Music is inclusive and developing, and chorus, as the music category with the widest participation of the people, reflects the essential characteristics of people, times, and integration. In the Yunnan folk song *Flowing Creek* adapted for flute, Wu (2012) emphasized that the folk song adapted for flute not only retains the tonal characteristics of traditional folk songs but also facilitates the development of flute playing skills. At the same time, it is also a supplement to flute teaching content.

At present, the authors have found several academic investigations relating to *Sani Fantasia*: five (5) periodicals and three (3) theses. From the journal articles, the five authors approached *Sani Fantasia* from an analysis of music composition point of view and introduced the creative process background briefly. Firstly, Lu (2016) analyzed the influence of Sani music on Chinese piano creation from three aspects: music form, aesthetic style, and folk custom. Li (2020) in her thesis, first summarized the composer Liu Xiaogeng and the piano work *Sani Fantasia*. She then made a musical analysis of this work, and briefly described the artistic value of *Sani Fantasia*. Meanwhile, Liu (2021) in his thesis, analyzed the cultural profile of the traditional Yi ethnic Sani people, the musical analysis of four Sani style works, the historical changes and the characteristics of Sani music elements in music creation, as well as the influence of traditional Sani music elements on Chinese contemporary music. These works are important as they discuss in details the historical changes of traditional Sani music in China. They also put forward the thinking of Sani traditional music in the traditional field of China for the future. This is in distinct contrast to Zhou (2015), who used the comparative research method to elaborate on the summary of the music (folk song, dance music, and instrumental music) of the Sani and Nisu branches into Yi music. Zhou (2015) then introduced Liu Xiaogeng's piano music works in Yi style, and finally used the music analysis method to analyze three selected Liu Xiaogeng's Yi style piano works. This proved significant in providing a clearer direction for the current study.

From the thesis literature, what the authors have gathered so far was that the music elements of the Sani branch of the Yi people have relevant achievements in the research of piano music. However, the analysis of traditional music elements of Yi-Sani in contemporary music creation is in a state of scarcity, which provides a gap for the current research. The study on the utilization of traditional music elements of Yi-Sani in modern music creation is a review of the creation and inheritance of Sani music elements, as well as the shaping and development of Yunnan piano music research. Utilizing folk music elements means the composer takes the ethnic minority's folk music elements (for example, rhythm, and melody) into modern composition techniques. Therefore, the lack of systematic elaboration, is highlighted by the researchers to make the comparison.

3. METHOD AND ANALYSIS

The reworking of a musical composition, which means after the music in any genre has been arranged (transcription and/or arrangement) is called 'adaptation' (Hutcheon, 2012). The researchers observed that the previous studies used

adaptation frequently in their literature. Therefore, the researchers also employ the term adaptation in the current study. When a composer adapts, his creative techniques are based on the original work, and he makes various technical adaptations in harmony, timbre, melody line, performance technique, to fully exhibit the content of the original folk music. The creation of Chinese piano adaptation integrating ethnic music elements will inevitably promote the characteristics of music people, cultural connotation, and the development of piano music nationalization. This study selects the theme of Yunnan Yi folk music as the material (theme) to adapt the piano music *Sani Fantasia* to analyze the characteristics of Yi music. The authors will introduce two categories: utilizing melody and utilizing rhythm. The first category is to analyze the Yi folk music *Please Stay My Dear Guest* melody utilizing *Sani Fantasia*, the authors will highlight the characteristics of Yi-Sani music. The second category is to analyze the rhythm of *Sani Fantasia*, to highlight the Yi dance rhythm characteristics and imitation of Yi's traditional dances and how to adapt this piano piece.

In general, this piano piece is composed in extended sonata form in **E \flat** Major. The structure of the sonata form is divided into Exposition, Development, and Recapitulation, with Introduction and Coda that enhance the characteristics of Yunnan ethnic style. The exposition begins in **E \flat** Major and modulates to **B \flat** Major in the second theme group. The Development section consists of harmonic plays and tonal shifts in **C** major, developing materials from the earlier section. The Recapitulation reiterates the Exposition in home key. The authors do not intend to expound further on the musical structure as the focus of this paper is on the adaptation of Yi-Sani. The brief explanation on the structure of this piece is included to assist further in the analysis of this paper. The traditional elements of Yi-Sani music mainly find expression in melody and rhythm. The melody is characterized by the tonic chord (for example **C** major is **C-E-G**) creation and the irregular meter (Liu, 2021). The melody is also created by the tonic chord in Chinese namely *Gōng Jué Zhǐ*, for example in **D** major is **D (Gōng) - F \sharp (Jué) - A (Zhǐ)**, which means the development of the melody is on the tonic scale. The characteristics of the melody of Yi-Sani music mainly adopt a pentatonic mode in **C** major (**C-D-E-G-A**). The cadences of Yi-Sani music are usually **D-T/V-I**, which are the same as the cadences from the dominant to the tonic in western modes. The rhythm form is in irregular meter and is the most commonly used rhythm in Yi-Sani music, especially in the 5/4 beat. The metric pattern mostly alternates between 2/4 and 3/4. The following figures will illustrate the researchers' analyses on Yi-Sani folk songs.

3.1 Melodic Characteristics of Yi-Sani

Figure 1 shows an excerpt of the Yi folk song *Ashima* (*Āshīmǎ*) in F major. The tonic chord is **F-A-C**, which can be observed in the green mark. This is also known as chord I in F major, as the name suggests *Gōng Jué Zhǐ* in Chinese. The *acciaccatura* in bar 11 is an ornamentation and the subsequent **E \flat** note is in modal quality (mixolydian) those further highlight the Yi-Sani music melody characteristics.

妈 妈 的 女 儿 嗯 嚙 女 儿 哩 阿 诗 玛 嗯 嚙 女 儿 哩
 天 天 长 嗯 嚙 长 到 哩 十 五 岁 嗯 嚙 山 上 的 老 青 树 嚙 啰 哩 嚙
 它 可 老 站 在 那 里 嚙 啰 哩 嚙 妈 妈 的 女 儿 嚙 哩 嚙 嚙 嚙

Figure 1. *Ashima* - Theme melody excerpt

- The staff notation was re-edited by the authors

Figure 2 shows the melody excerpt of *Please Stay My Dear Guest* (*yuǎn fāng dě kè rén qǐng nǐ liú xià lái*), which is an **E \flat** major song. **E \flat** major tonic/chord I is **E \flat -G-B \flat** , which can be observed in the green mark. In this figure, the song melody leads with **E \flat -G-B \flat** , the *acciaccatura* is an ornamentation and further highlights the Yi-Sani music melody characteristics.

路 旁 的 花 儿 正 在 开 哟 树 上 果 儿 等 人 摘 等 人 摘 哎 啰 嚙 嚙 嚙 嚙
 哎 啰 哎 远 放 的 客 人 请 你 留 下 来 远 方 的

Figure 2. *Please Stay My Dear Guest* - Theme melody excerpt

- The staff notation was re-edited by the authors

3.2 Analysis on Melodic Utilizing

Sani Fantasia highlights the characteristics of the original folk song in terms of musical melody. The melody creation of the original folk song (Figure 3, in red mark) is adopted in Figure 4 (bar 1-15, in red mark). This creative technique not only preserves the melody of the original folk song, but also enriches the color of music. The melody of *Please Stay My Dear Guests* is characterized by cheerfulness, liveliness and enthusiasm. In the lyrics of Figure 3 “路旁花儿正在开哟(lù páng de huā ér zhèng zài kāi yō), 树上果儿等人摘(shù shàng guǒ ér děng rén zhāi).....远方的客人请你留下来(yuǎn fāng de kè rén qǐng nǐ liú xià lái)” which means “picking the flowers and fresh fruits to welcome guests from a distant place”. The lyrics portray the enthusiasm and hospitality custom of the Yi-Sani people. After comparing Figures 3 and 4, we can observe the composer not only retains Yi-Sani original music melody, but also retains the *acciaccatura* notes and the tonic chord leading with **E^b-G-B^b** in the melody theme of Figure 4 (bar 14-28, in red mark). The emergence of *acciaccatura* notes is to better highlight the characteristics of ethnic music. The *acciaccatura* notes mainly present two characteristics of decoration by the major 2nd (Figure 4, bar 14) and minor 3rd (Figure 4, bar 15), which also highlights the melody characteristics of the original song. In Figure 4, it can be observed that the composer applies secundal (minor 2nd), (for instance: bar 14 **A^b-B^b**, bar 19 **C[#]-D**) in the left hand, and the function of secundal (minor 2nd) which is to imitate the sound effect of Yi percussion. In harmony, bars 14-15 are **E^b** chord/I, bars 16-17 are **A^b** chord/IV, bar 18 is **E^b** chord/I, bar 19 is **B^b** chord/V, and bar 20 is **E^b** chord/I. Bars 21-28 chord progression is: I - I - I - ii - I - IV - IV - I.

The image shows three staves of musical notation for the song 'Please Stay My Dear Guest'. Each staff has a red box highlighting a specific melodic phrase. The lyrics are written below the notes.

Staff 1 (measures 1-6): 路旁的花儿正在开哟 树上果儿等人摘 等人摘 哎哟 哎哟 哎哟 哎哟

Staff 2 (measures 7-10): 哎哟 哎哟 远方的客人 请你留下来 远方的

Staff 3 (measures 11-14): 客人啊 请您留下来 老圭山 欢迎您啊 哎哟 哎哟

Figure 3. *Please Stay My Dear Guest* - Theme melody excerpt
- The staff notation was re-edited by the authors



Figure 4. *Sani Fantasia* - Theme melody excerpt - The staff notation was re-edited by the authors

3.3 Rhythmic Characteristics of Yi-Sani

Figure 5 shows the rhythm excerpt of *Axi Dance with Moon and Sani Big Trichord Dance* (*a xi tiào yuè hé sǎ ní dà sān xián wǔ*). The metric pattern mostly alternates between 3/4 and 2/4 (blue mark), in the Piccolo part first bar second beat (yellow mark) and Yu-Kin part bar 2 first beat (green mark). It can be observed that the adopted syncopation and dotted rhythm are meant to highlight the characteristics of Yi-Sani rhythm. Typically, 3/4 rhythm type is strong-weak-weak, but in Yi-Sani 3/4 rhythm the second beat is syncopated, which is against the convention.



Figure 5. *Axi Dance with Moon and Sani Big Trichord Dance* recorded by Xie Junran
The staff notation was re-edited by the authors

Next, Figure 6 shows the rhythm excerpt of *Ashima*. The metric pattern mostly alternates between 3/4 and 2/4 (blue mark), with exception of bar 13 (4/4), instead of 3/4. In conclusion, from the aforementioned figure analyses, it can be observed the melody of Yi-Sani's music is characterized by tonic chord and ornamented melody with *acciaccatura*. The characteristic of Yi-Sani music rhythm is that the second beat is a syncopated rhythm of the music beginning.

妈 妈 的 女 儿 噯 嚕 哎 女 儿 哩 阿 诗 玛 噯 嚕 哎 女 儿 哩

6
天 天 长 噯 嚕 哎 长 到 哩 十 五 岁 噯 嚕 哎 山 上 的 老 青 树 噯 嚕 哩 噯

11
它 可 老 站 在 那 里 噯 嚕 哩 噯 妈 妈 的 女 儿 哩 噯 嚕 哩 噯 嚕

Figure 6. *Ashima* - Time signature

- The staff notation was re-edited by the authors

3.4 Analysis on Rhythmic Utilizing

It is observed in Figure 7 that the metric pattern is applied into 6/8 and 4/8 (blue mark), which means the composer employs Yi-Sani's traditional music rhythm characteristics in *Sani Fantasia* not only is the metric pattern utilized, it can also be observed the syncopation (yellow mark) and dotted rhythm (green mark) in Figure 7. The composer applies the metric pattern to create a sense of hierarchy that promotes the music rhythm and also showcases the composer's ingenious application of Yi dance rhythm. Syncopation is an important rhythmic element in this piece and it is a rhythm type frequently applied in traditional instruments of Yi-Sani music. The composer applies the metric pattern to create a sense of hierarchy that promotes the music rhythm and also observes the composer's ingenious application of Yi-Sani dance rhythm. The composers applied the dotted rhythms (green mark) in *Sani Fantasia* to create and increase the motivation of the music to provide a sense of continuity. Through the analysis of *Sani Fantasia*, the researchers are able to provide a more in-depth understanding of the utilization of the characteristics of ethnic music in this piece. In addition, it allows a clearer observation that the composers are imitating the ethnic music in rhythm and melody according to the characteristics of Yi-Sani music. In conclusion, the current analysis looks into the utilization and imitation

of Yi-Sani folk songs as well as the application of Yi-Sani music rhythm into *Sani Fantasia*. In the researchers' opinion, the composers not only preserved the original style and features of Yi-Sani music, but also led the music rhythm to have a more driving force and sense of drama to the music.



Figure 7. Excerpt from *Sani Fantasia* - Rhythmic imitation of the percussion section from Yi traditional music - The staff notation was re-edited by the authors

4. CONCLUSION

This study analyzed *Sani Fantasia* which is a representative piano work with the characteristics of Yi-Sani music (traditional Yunnan ethnic music). It observes that through the utilization of Yi-Sani music elements in *Sani Fantasia*, the performers are able to provide an in-depth understanding of the work in the process of performing. In addition, it also provides a reference for potential related research in the future, be it from the fields of musicology, ethnomusicology, sociology, literary, and literature (among others), to continue to explore the embodiment of more ethnic elements in Yunnan Yi-Sani or other ethnic piano music in Yunnan ethnic music culture. This is significant in providing the academic reference for ethnic music research and Yunnan ethnic piano works in the future. Finally, the researchers hope that the dissemination of Yi-Sani traditional music in China's modern music creation can lead more people to comprehend the customs of ethnic minorities, their music cultures and the piano works with the Yunnan ethnic style.

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