

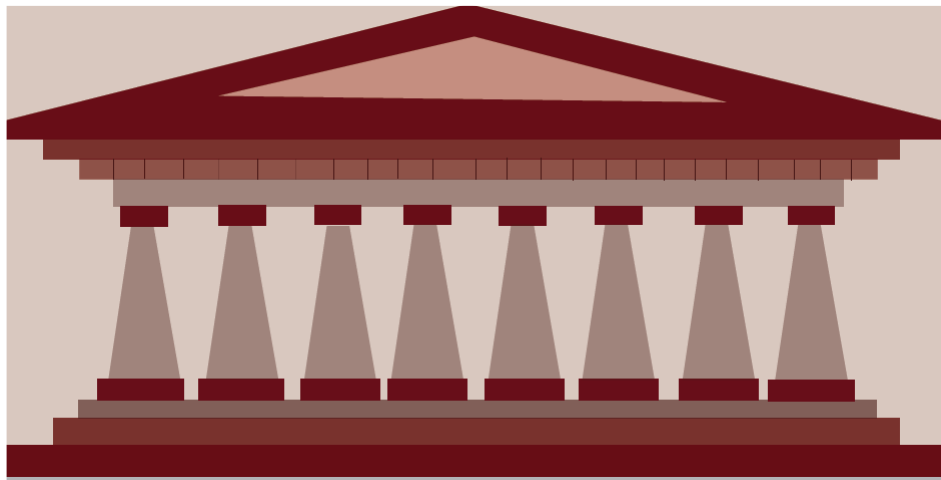
# Athens Journal of Humanities & Arts

Quarterly Academic Periodical, Volume 13, Issue 2

Published by the Athens Institute

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April 2026

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The ***Athens Journal of Humanities & Arts (AJHA)*** is an Open Access quarterly double-blind peer reviewed journal and considers papers all areas of arts and humanities, including papers on history, philosophy, linguistics, language, literature, visual and performing arts. Many of the in this journal have been presented at the various conferences sponsored by the [Arts, Humanities and Education Division](#) of the Athens Institute. All papers are subject to Athens Institute's [Publication Ethical Policy and Statement](#).

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The current issue is the second of the thirteenth volume of the *Athens Journal of Humanities & Arts (AJHA)*, published by the [Arts, Humanities and Education Division](#) of Athens Institute.

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President  
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### 17<sup>th</sup> Annual International Conference on Visual and Performing Arts 8-12 June 2026, Athens, Greece

The [Arts & Culture Unit](#) of Athens Institute is organizing its 17<sup>th</sup> Annual International Conference on Visual and Performing Arts, 8-12 June 2026, Athens, Greece sponsored by the [Athens Journal of Humanities & Arts](#). The aim of the conference is to bring together academics and researchers of visual and performing arts, and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2026/FORM-ART.doc>).

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- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **11 May 2026**

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### 11<sup>th</sup> Annual International Symposium on Religion & Theology 25-29 May 2026, Athens, Greece

The [Humanities & Education Division](#) of Athens Institute is organizing its **11<sup>th</sup> Annual International Symposium on Religion & Theology, 25-29 May 2026, Athens, Greece**. The aim of the conference is to bring together academics and researchers of Religion, Theology and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2026/FORM-REL.doc>).

#### Important Dates

- Abstract Submission: **7 April 2026**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **27 April 2026**

#### Academic Member Responsible for the Conference

- **Dr. William O'Meara**, Academic Member, Athens Institute & Professor, Department of Philosophy and Religion, James Madison University, USA.

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- Delphi Visit
- Ancient Corinth and Cape Sounion

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## **A Prognosis of South Africa's Cultural and Creative Industries: A Perspective Analysis from within the Creative Economy**

*By Peter Walther Baur\* & Samantha Layton-Matthews<sup>‡</sup>*

*The aim of this article is to explore how innovation in policies, commercialisation strategies, sustainable financing models, and collaborative networks can drive the growth and sustainability of the South African cultural and creative industries. This research examines key issues raised by key role players in the South African creative industries under relevant themes, including, innovation in policy and technology, the commercialisation of research, sustainable financing and building networks. Using Latent Dirichlet Allocation methodology, this research examines how cross-sector policy interventions and collaborative innovation support the sustainability and economic growth of South Africa's cultural and creative industries. An analysis of themes related to innovation, commercialisation, sustainable funding, and cross-sector collaboration, particularly through tourism, hospitality and education. The overall findings indicate that the creative industries play a significant role in the South African economy, and much needs to be done to support this sector. Collaboration between tourism, hospitality, creative sectors, and educational institutions is important in developing sustainable business models and providing platforms for marginalised groups. A multidimensional approach is effective in developing the creative industries in South Africa.*

### **Introduction**

The cultural and creative industries in South Africa are increasingly recognised as a key driver of economic growth, job creation, and the deepening of sustainable opportunity for local communities (Adebola, Oyekunle & Sirayi, 2018). For many developing countries, the cultural and creative industries could be considered one of the most dynamic sectors of world commerce where countries often assume that the cultural or creative economy is a key element in their development strategies (Beukelaer, 2014). The cultural and creative industries have long been recognised for their potential for job creation, and to promote social inclusion by creating avenues for job creation and driving urban regeneration efforts, positioning the creative sector as both a catalyst for economic growth and economic revitalisation (Oyekunle, 2020). The impact of creative industries on local economies within South Africa are recognised as leading growth sectors on either the local, regional or national level (Baur, Saba, Biyase, Zwane, Kirsten & Ayemele, 2024).

The "creative industries" can broadly be defined as a group of economic activities that have the capacity to drive innovation and create employment, particularly via intellectual property, such as in the fine arts, artefacts and crafts. These industries focus on the production, reproduction, promotion, distribution, or

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commercialisation of goods and services with content rooted in cultural, artistic, heritage, or educational origins, as well as fields related to management in these areas. While other synonyms and variations of the term exist, the key concept revolves around leveraging creative output for economic and societal benefits (Silva, Marques & Galvão, 2024). Yet, Boğa and Topcu (2020) also remind us that the cultural and creative industries may face a variety of challenges, including limited access to sustainable funding, fragmented networks, and inadequate integration of innovative technologies. Further, where funding is available, there is a danger of a grant mentality on shorter projects rather than on long-term sustainability.

Because of this, our research applies a multidisciplinary approach to better understand the role of the creative economy in a rapidly digitizing global markets and in how sustainability can be ensured in this sector. The "marketisation" of culture and the "culturalization" of the market proposes a twofold dynamic: on one hand, high culture is becoming increasingly commercialised, blending with market-driven forces. On the other hand, cultural content is progressively influencing and shaping the production of commodities. There is an overarching interdependence between culture and commerce, where cultural values and aesthetics are integrated into the marketplace, and the market increasingly drives cultural expressions (Ellmeier, 2003).

The creative industry is strongly multidisciplinary (Silva et al., 2024), with research into this field covering a wide range of fields across a variety of disciplines. While this may appear logical on the surface, this also highlights a notable challenge to advancing research into the arts and culture sector, forcing researchers to expand their area of research beyond their discipline, so that a wider comprehensive academic analysis in this area can be achieved.

Yet, some of the limitations to research around arts and culture sector can be attributed to the problem of 'silo' thinking, which is often synonymous with, what the literature often refers to as, 'organisational thinking' (Bento, Tagliabue & Lorenzo, 2020). Essentially, 'silos' within either disciplines, institutions or organisations, may act as obstacles that prevent the flow of communication between different areas and through such a process may infer possible gains that could be generated through collaboration.

Bento et al. (2020) states that such 'silo' thinking segregates knowledge into silos, and silos comprise barriers to achieving broad-based goals, and can pose a threat to cooperation. This lack of cooperation creates barriers that impede coordination and hinder the collaborative behaviours essential for functioning and even survival of the cultural and creative industries. Bento et al. (2020) further iterate that such siloed thinking obstructs the sharing of perspectives, vital information flow, goal integration, and the development of practical tools, and resources across different units or departments within, or even from outside organisations or institutions.

To overcome this challenge of silo thinking within the research on the cultural and creative industries, the approach proposed in this paper applies a multidisciplinary approach which explores themes such as, the role of innovation in arts and culture policies, the commercialisation of research, sustainable financing

models, and the importance of building collaborative networks. The aim of this research attempts to overcome the siloed approach by addressing multiple stakeholders, role-players and practitioners across different spheres of the cultural and creative industries to deepen the understanding of the challenges experienced within the cultural and creative industries.

The research further seeks to apply a multidimensional perspective to share insight and develop prospects for the future of the sector by identifying strategies which could develop the sustainability and global competitiveness of the South African cultural and creative industry.

## Background

The creative economy contributes significantly to the South African Economy (Adebola et al., 2018), with the creative industries gradually being acknowledged for their role as a sustainable development strategy that tackles job creation, innovation, and social inclusion. Yet, there is often confusion around cultural policies and their conflicting objectives (Booyens, 2012). In 2020, South Africa's cultural and creative industries contributed R161 billion to the national GDP, accounting for just under 3% of total economic output, a share comparable to that of the agriculture sector. Within this, the Design and Creative Services domain led with R51 billion (32%), followed closely by Audio-visual and Interactive Media at R48.4 billion (30%). Visual Arts and Crafts contributed R23.4 billion (15%), while Books and Press added R21.5 billion (13%). Smaller contributions came from Performance and Celebration (6%) and Cultural and Natural Heritage (4%) (Observatory, 2024).

While previous research into the role of the creative industries has focused on themes such as creativity, clustering of cultural industries, and the role of culture industries in urban regeneration (Rogerson, 2007), a need for more comprehensive approach to the research that supports cross-sector collaboration across sectors to promote sustainable development within the cultural and creative industries within the social environment. Neglecting to the arts and culture within the broader context of an individual's social environmental risks, there tends to be the production of a one-dimensional cultural policy, thus limiting its depth and relevance (Hadley, Collins & O'Brien, 2020).

This then proposes the question of: "How can cross-sector policy interventions and collaborative innovation support the sustainability and economic growth of South Africa's cultural and creative industries?". The importance of this policy approach is strongly supported by Beukelaer (2017), who emphasises that the 'Western' orientated policy framework tends to impose its own definitions of cultural and creative industries onto an African context. This leads to a disconnect between the policy models being applied and the actual working conditions of cultural stakeholders across Africa. There is also a political dimension around the self-interest of the state, public vs private institutional dynamics, and market dynamics, and

whilst these may provide potential platforms for employment creation, policy makers, apart from considering these dynamics, should not underestimate the often-precarious living and working conditions of those that operate within this sector (Ellmeier, 2003).

What we already know is that the cross-sector connections between hospitality, tourism, the arts and culture is already driving sustainable development within the creative industries, as seen in the works of Forristal (2022), Darbellay and Stock (2012), Woodside, Crotts and Harrill (2007), Zhong, Bottorff, Li, Thiamwong and Beltran (2024) and Afifi, Atef and Al Busaidi (2018). While these sectors are often seen as distinct, their combined potential to create synergies for economic and cultural growth remains underexplored. This requires a deeper analysis of the complex interplay between cultural expressions and the social, economic, and environmental policy shaping them (Hadley et al., 2020). The potential contribution of this cross-sector collaboration approach to improve upon policy applied in the cultural sector could impact on potential opportunities for local artists, improve cultural tourism experiences, and promote innovation within the hospitality industry. Ellmeier (2003) highlights the value placed on cultural products and experiences, which now play a key role in shaping economic transactions and consumer behaviour.

To develop cultural policies, a thorough understanding of the national socio-economic context is required. This thus ensures that the policies reflect the specific needs and dynamics of the cultural industry. Additionally, culture, viewed from an anthropological perspective, is closely tied to work, social activities, and the broader realm of ideas, emphasising the need for cultural policies that integrate these elements into their framework (Hadley et al., 2020). Beukelaer (2017) stresses that it is crucial to deepen research within Africa's cultural sector, as the continent cannot simply adopt pre-existing policy models, and hope for success. Instead, Africa must develop its own conceptual policy frameworks and apply unique approaches to develop the cultural industries, allowing for a more meaningful and practical approach to the cultural and creative sectors across the continent. However, Ellmeier (2003) reminds us that policy makers should be mindful of the social implications of such policy. The "marketisation" of culture and the "culturalization" of the market indicate two interrelated trends. Culture is becoming increasingly commercialised where cultural content plays a significant role in shaping the production of commodities while representing a non-alienated, emotional and value exchange. But the economy is viewed as rational and functional, reflecting the separation which exists in market-based societies.

However, the separation between market and culture that exists within the market-based economy is often bridged through the embedded social networks which support the creative and the cultural sectors. The knowledge development occurring within these embedded networks and relationships is supporting the creation of new platforms and practices. A significant aspect of this is the use of shared spaces as mediums for engagement, which can take various forms, such as incubation centres or shared facilities, or even virtual platforms which facilitate collaboration and exchange in non-traditional environments (Gilmore & Comunian, 2016). To derive a complete

understanding of such dynamics that exist within a local context, this study draws from the experiences of role players, practitioners and key stakeholders.

## **Methodology**

This study applies a qualitative mixed-methods approach derived from thirty-two symposium participants who represent different sectors and industries within the South African cultural and creative industries. The population of interest for this study comprised professionals and stakeholders working in or with South Africa's cultural and creative industries. A purposive sampling approach was used to select 32 participants for the symposium, including artists, academics, policymakers, and creative entrepreneurs. Participants were chosen based on their active involvement in CCIs and their potential to contribute to policy, innovation, and collaboration-focused discussions.

The focus of the symposium was divided into four thematic areas: innovation in arts and culture policies, commercialisation of research, sustainable financing and commercial business models and, building networks and collaborations. Individual participants chose to participate in each of the four thematic areas based on their experience, and their interest in the respective thematic areas. Feedback derived from the discussions, relating to the four thematic areas, plus a summary of the overall symposium, were collected for analysis. Word content was extracted, cleaned and pre-processed. The most frequently used words were identified, and n-grams (bi-grams) were extracted to explore common word pairs. Word clouds and histograms were developed from the data to visualise these patterns and provide insights into the key themes discussed during the symposium. The study employed a Latent Dirichlet Allocation (LDA) method for topic modelling within the analysis. Topic modelling refers to a set of algorithms designed to uncover latent topics within a document.

There are two main types of topic modelling approaches that could be used, and these include linear topic modelling and probabilistic topic modelling (Qomariyah, Iriawan & Fithriasari, 2019). Latent Dirichlet Allocation (LDA) is a Bayesian hierarchical model that represents a collection of text data as a mixture of different topics.

Latent Dirichlet Allocation (LDA) was selected for this study as it offers a systematic and data-driven approach to uncovering underlying thematic structures within large sets of qualitative responses. Given the cross-sector and exploratory nature of the symposium, which brought together a range of stakeholders from across the cultural and creative sectors, LDA provided an effective means of analysing unstructured text data without the need to impose predetermined coding categories. While traditional qualitative methods such as thematic analysis or grounded theory are valuable for deep, interpretive insight, they often rely heavily on manual coding, which may introduce subjectivity and limit scalability.

Topic modelling is a technique used to uncover the underlying themes within large, unstructured sets of discussions, organizing the data based on these discovered

themes. Furthermore, the Latent Dirichlet Allocation (LDA) is a better suited to analysing these relationships, making it more suitable for identifying patterns across multiple discussions (Qomariyah et al., 2019). Six to eight distinct topics from the corpus of data used in this study. The optimal number of topics was determined by evaluating the model's perplexity across a range of topics. This allowed for the extraction of relevant topics such as policy, creative industries, and sustainable business models. Word clouds for each topic were generated to visualise the prominent words within each identified topic.

To further interpret the participants' feedback, sentiment analysis was conducted using the VADER sentiment analysis tool, which categorised text into positive and negative sentiments. VADER (Valence Aware Dictionary and sEntiment Reasoner) is a lexicon and rule-based sentiment analysis tool that is particularly effective for analysing social media text or any informal, short-form text (including transcriptions from discussions or interviews). It is widely used due to its balance between computational efficiency and human-like accuracy in sentiment classification (Gilbert & Hutto, 2014).

VADER sentiment is a lexical sentiment classifier used for initial sentiment labelling of texts. A sentiment lexicon is a collection of words annotated with semantic scores, typically ranging from -1 to 1. VADER sentiment analysis can aggregate individual word sentiment scores to generate an overall sentence score. It accounts for the impact of booster words (e.g., "very" in "very happy") and negation words (e.g., "not" in "not happy") when determining sentence sentiment. However, VADER's default configuration uses an English sentiment lexicon, including English negation and booster words (Borg & Boldt, 2020).

This analysis provided insight into the overall disposition and perception of the participants regarding the discussed themes. Borg and Boldt (2020) mention that by grouping the feedback by sentiment and topic, we can potentially identify areas within the cultural and creative industries where processes and strategies could be supported. Areas of concern or opportunities for improvement in organisational approaches to supporting cultural and creative industries could thus be highlighted, guiding future policy recommendations and strategic decisions.

Various tools were used to conduct these analyses, helping to identify patterns and insights within the collected data. Perez-Llamas and Lopez-Bigas (2011) mention that a simple yet effective approaches include clustering, and correlation analysis, which have been employed to extract key themes and explore the relationships between different topics and sentiments. The visualisation of data and results is crucial for contextualising information, particularly when analysing and comparing multiple conditions, and an effective visual representation allows for clearer interpretation and communication of complex data, enhancing understanding across various aspects being studied (Perez-Llamas & Lopez-Bigas, 2011). These techniques allow for a deeper understanding of how various aspects of the cultural and creative industries (cultural and creative industries) are connected, providing a comprehensive view of the challenges and opportunities within the sector.

A correlation matrix was generated to assess the relationships between the identified topics, visualised using heatmaps. Freedman and Osicka (2008) mention that heatmaps can be used for visualising complex, multi-dimensional data by representing one dimension through colour. In this research, heatmaps have been used to explore the relationships between assorted topics discussed during the symposium, helping to identify correlations and areas of thematic overlap or divergence. By mapping sentiment and thematic discussions onto heatmaps, this method provides a visual representation of the intensity and connection between key themes, such as innovation, commercialisation, and sustainable financing. Positive and negative correlations between topics are identified, indicating areas of overlap or divergence in the participants' discussions.

To test the robustness of the analysis, several statistical methods were employed to ensure the validity and significance of the data collected from the symposium. One of the key approaches was the calculation of perplexity in the model, which measures how well the model fits the data. Lower perplexity values indicated a better fit, suggesting that the topics identified from the symposium feedback were meaningful and provided a solid foundation for the subsequent analysis (Rieger, Jentsch & Rahmenführer, 2024). By testing perplexity across a range of topics, we were able to identify the optimal number of topics, ensuring that the final model provided robust insights into the key themes discussed.

The thematic framework of the symposium was developed in advance, based on two key National and Provincial Research Projects which examined the economic impact of the Cradle of Humankind on the South African economy<sup>1</sup>. This approach ensured that the discussions were based in relevant theoretical and policy-oriented contexts while remaining open-ended enough to accommodate diverse viewpoints. The pre-selection of themes, namely: innovation, commercialisation of research, sustainable business models, and network-building. It was therefore not intended to restrict participant input, but to create a structured and meaningful discussion around strategic areas identified as priorities for the sector's long-term sustainability and growth. Moreover, this structure enabled the application of analytical methods such as topic modelling and sentiment analysis, which benefit from well-defined thematic parameters.

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1. Baur P., Saba C., Biyase M., Zwane T., Kirsten F., Ayemele C., 2024, Socio-Economic Report on The Cradle of Humankind World Heritage Site 2024, Gauteng Department of Economic Development, University of Johannesburg, March 2024. & Baur P., Saba C., Biyase M., Zwane T., Kirsten F., 2023, Report on The Cradle of Humankind World Heritage Site and Dinokeng Projects, Gauteng Department of Economic Development, University of Johannesburg, April 2023.

The analysis undertaken here will be applied under each of the following themes:

**Theme 1:** Innovation in arts and culture policies and practices by exploring policy, creative and technological platforms, including the XR and the Metaverse, to support and generate opportunities for the cultural and creative industries.

**Theme 2:** Commercialisation of research by discussing models and strategies for monetising arts and culture effectively, bridging the gap between academic research and practical application, identifying priority research areas, and expanding accessibility to research case studies and opportunities.

**Theme 3:** Sustainable funding and commercial business models used in identifying and developing sustainable funding sources for ongoing and future project and building cross-sector business models for viable cross-sector commercial projects with cultural and creative industries.

**Theme 4:** Building networks and collaborations by leveraging connections for stronger synergies and a wider impact on the arts and culture sector.

The summaries of the results are presented in the form of a table. The table is divided into the following six sections: Section 1 includes a word cloud of the most common word combinations used by the respondents within this specific theme used in the symposium. Section 2 indicates the top six topics identified through the LDA analysis is presented as word clouds from the highest probability to the lowest probability. The probability of each topic is indicated in section 3 using a bar graph to be indicating the range of the probability of each of the topics identified in the LDA. Section 4 applies a heatmap cross correlation table to indicate the correlation between the identified topics. This is then supported in section 5 through a histogram to indicate the log-probabilities and goodness of fit of LDA model. Section 6 explores the measured sentiment distribution as shown indicating the range of positive to negative sentiment per point raised by individual participants in the discussions.

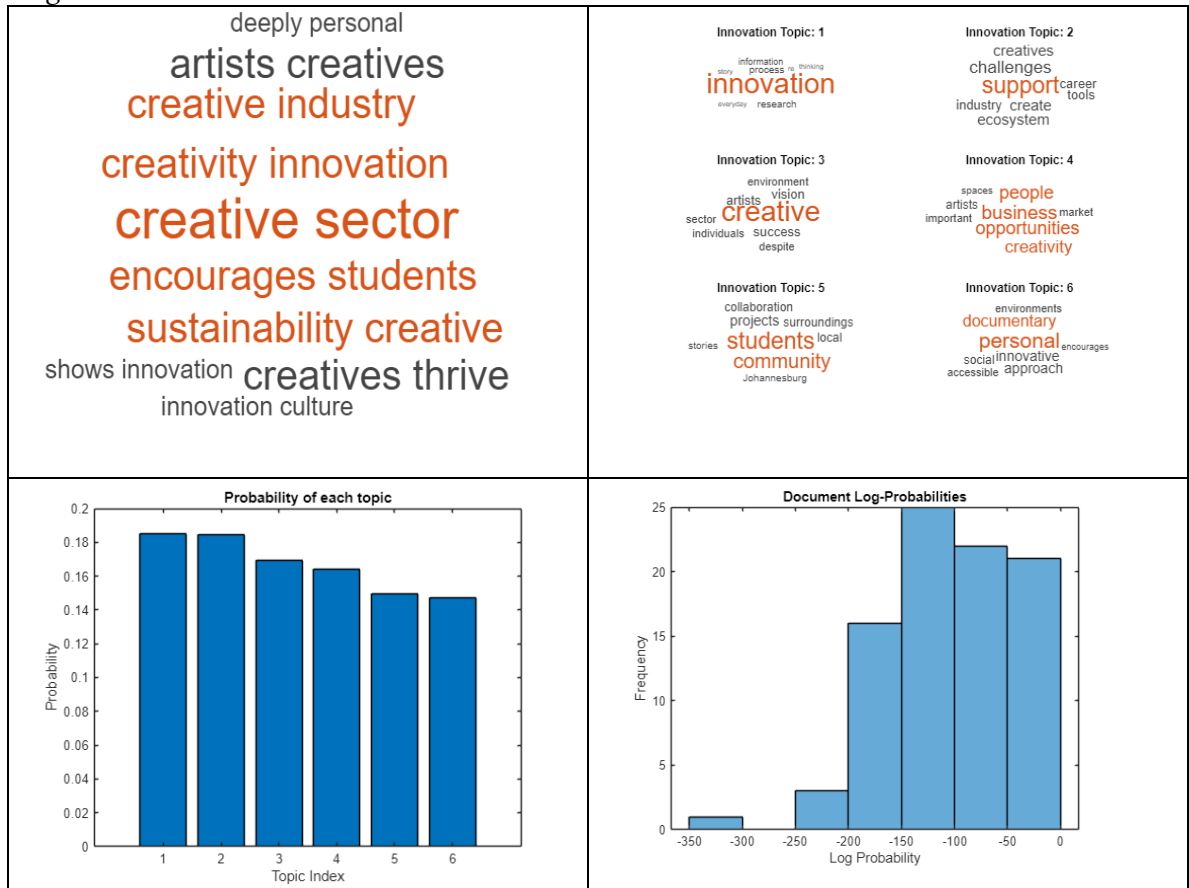
### **Theme 1: Innovation in Arts and Culture Policies and Practices**

Theme 1 focuses on innovation in arts and culture policies and practices, emphasising the role of everyday experiences and cultural heritage in driving creativity within the cultural and creative industries. Drawing from innovation systems theory and the diffusion of innovations framework, the discussion explores how policy reform, informed by participatory and creative approaches, can unlock new opportunities within the cultural and creative industries (CCIs).

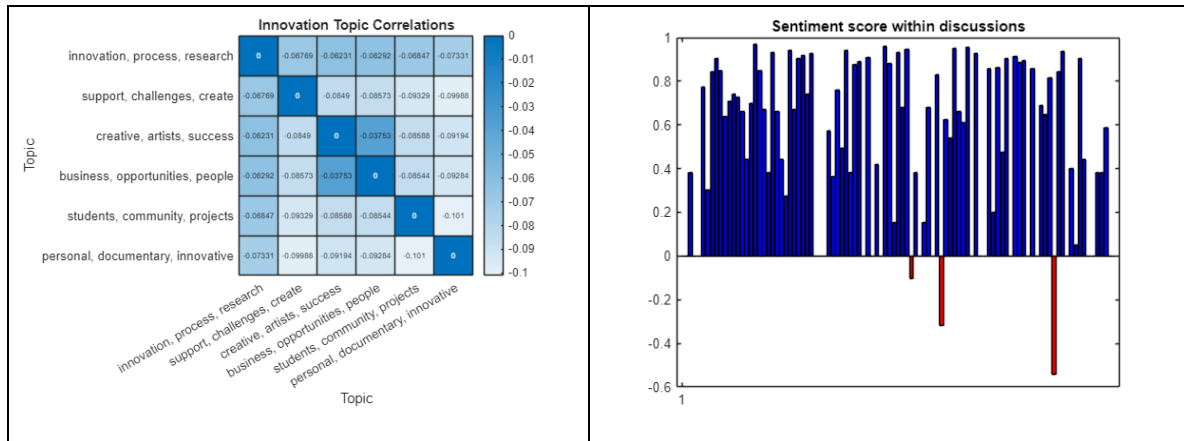
Innovation is framed through developing or advancing practice, using local resources, and community-driven solutions. Creative approaches are applied in educational settings to inspire students to draw from their personal narratives and local environments, making their work impactful and socially relevant. The integration of indigenous knowledge and community-based funding models, such as

the development and support of stokvels<sup>2</sup>, create sustainable platforms that promote economic growth and cultural preservation. This broader approach to innovation in cultural and creative industries encourages collaborative efforts and adaptability to real-life conditions, supporting long-term sustainability and cultural development.

Figure 1. Innovation in Arts and Culture Policies and Practices



2. Stokvels are community-based self-help initiatives aimed at addressing issues of poverty and income insecurity. As a form of informal social security, they enable members to meet their basic needs by pooling resources. In addition to fulfilling immediate needs, stokvels provide opportunities for members to save, invest, and build wealth over time by accumulating assets. Notably, stokvels also play a significant role in promoting the empowerment of women, offering them a platform to participate in financial decision-making and gain greater financial independence Sally, M. & Edwell, K. (2014). *The role of stokvels in improving people's lives: The case in orange farm. Johannesburg. South. Africa. Social Work*, 50(4): 504-515. <http://dx.doi.org/10.15270/50-4-388..>



The word cloud emphasises several key themes related to creativity, innovation, and sustainability within the creative sector. At its core, it highlights the importance of the 'creative sector' and 'industry' as significant drivers of both cultural and economic growth. The central focus on 'creativity' and 'innovation' suggests that these are critical elements for ensuring that artists and creatives thrive in a competitive environment. 'Sustainability' emerges as an important theme, indicating a need to balance innovation with the economic viability of creative work. The word cloud also emphasises the role of 'education' and 'mentorship,' with terms like "students" and "encourages" implying the importance of supporting the next generation of creatives. Individual experiences are highlighted, particularly in the context of 'storytelling' and 'documentary production,' suggesting that deeply personal narratives drive much of the innovation in this space. Finally, the mention of making creative approaches 'accessible' and 'repeatable' reflects a desire to ensure that innovation in the arts is inclusive and scalable, allowing broader participation in the creative economy.

Six themes were chosen for the LDA analysis, based on the order of probability.

- The first theme emphasises innovation as a central theme, focusing on processes, information sharing, and research. This suggests that innovation is seen not just in terms of creativity, but that it also be a structured, systematic process that involves critical thinking and the integration of current information. This theme highlights the need to develop outcome-based research through personal and shared narratives to drive creative progress.
- The second theme revolves around the support required for creatives to overcome industry challenges. It emphasises the need for an enabling ecosystem that provides tools and career development opportunities. This topic reflects on how innovation in arts and culture is often linked to external support systems, including industry collaborations and mentorship.
- The third theme centres on the vision of artists and their ability to achieve success despite obstacles. It highlights how innovation can come from artists' determination to create and succeed, even when faced with challenges. The

theme also reflects how personal vision and resilience are key components of the innovation process within the arts.

- The fourth theme links creativity with business opportunities, highlighting the role of market access in driving innovation. It suggests that for many artists, innovation is not just about the creative process itself, but also about finding ways to monetise their work and tap into market potential.
- The fifth theme focuses on community collaboration and the role of students. It suggests that collaboration between students and local communities on artistic projects is a key driver of creative innovation, providing opportunities for learning and the development of innovative ideas through collective action.
- The sixth theme highlights the personal and social dimensions of creativity, particularly in the context of documentary work. It emphasises innovation through storytelling that is both accessible and engaging, focusing on individual experiences and social issues.

The histogram of Document Log-Probabilities provides insight into the likelihood of the model fitting the data in terms of how well it assigns probabilities to the discussions in the dataset. The x-axis represents the log probabilities, ranging from -350 to 0, while the y-axis shows the frequency of discussions corresponding to each probability range. From the histogram, we can observe that most discussions have log probabilities between -150 and -50, suggesting that the model assigns higher probabilities to these discussions. However, there is a small number of discussions with log probabilities lower than -200, that might indicate outliers or discussions that the model struggled to fit well. The peak around -100 to -150 represents the largest group of discussions. The distribution suggests that the model fits the data well for most discussions.

Overall, the heatmap shows mostly weak negative correlations between the topics, suggesting that these areas were discussed independently. The strongest correlation (0.101) is observed between "students, community, projects" and "personal, documentary, innovative", which suggests a strong link between community-based projects involving students and the creation of personal, innovative work. The close relationship between these topics' highlights how educational and community-led projects are essential for creativity and developing new forms of artistic expression. Another noticeable correlation (0.0564) exists between "business, opportunities, people" and "students, community, projects", indicating that discussions around business opportunities and people-centred innovation were closely tied to student involvement in community projects. The role of students in community engagement appears to be a central theme in how innovation can be applied to economic and cultural development, with a focus on local projects that have the potential to create new business models and market opportunities. Additionally, the correlation (0.0375) between "creative, artists, success" and "business, opportunities, people" indicates some overlap between discussions on artistic success and the creation of business opportunities. This suggests that the commercialisation of creative work, through the

development of business models and market strategies, was viewed as contributing towards the success of artists. The link between creative output and business strategies highlights how innovation in the arts is not limited to artistic production but also includes the ability to market and monetise creative works.

Overall, while many of the topics were discussed independently, the heatmap reveals key intersections between student involvement, community projects, and business opportunities. These connections suggest that education, community engagement, and entrepreneurship are seen as vital components of innovation in the arts and culture sector. For South Africa, innovation in the arts, tied to business opportunities and community-driven initiatives, presents an avenue to both preserve cultural heritage and promote economic sustainability.

The strong focus on education and mentorship indicates that investing in training young artists within the creative industries through structured support systems could support the sector's adaptability. The correlation between community projects and business opportunities shows that South Africa's arts sector has potential for broader social and economic impact, particularly if local projects are tied to market opportunities. This could encourage entrepreneurship within the creative sector and create job opportunities, especially for youth and marginalised communities.

The sentiment graph provides insight into how participants expressed their opinions on the theme during discussions. The graph indicates a broad range of sentiment, with a predominant portion of the responses showing positive sentiment, represented by the bars above the zero line. This suggests that many participants were optimistic about the potential for innovation in arts and culture policies. They likely expressed support for new ideas around policy reform, community-driven projects, and the integration of technology, all of which were viewed favourably as means to support the creative sector. However, the presence of negative sentiment bars below the zero line reflects some concerns or criticisms that were raised during the discussions about efficacy in these arenas.

The negative sentiment scores from Theme 1 highlight several critical concerns regarding the future of innovation in the arts and culture sector. A recurring theme is the lack of a broader strategy, which, if not addressed, could make even well-intentioned efforts unsustainable in the long term. Participants expressed that without comprehensive support systems and strategies, artists and creatives will continue to face challenges in achieving sustainability, particularly in securing consistent funding and institutional backing. Another concern raised was the stigma associated with certain locations, like Johannesburg, being perceived as unsafe and crime-ridden, which could negatively impact tourism and cultural engagement.

To deepen the interpretative value of the thematic analysis, the top five contributions, ranked according to sentiment scores were examined to highlight the most positively and negatively perceived aspects offer insight into stakeholder perspectives across the cultural and creative industries.

1. *"The speaker highlights the importance of sustainability for creative individuals and organizations celebrating those that have survived for decades despite the high failure rate of many ventures the goal is to ensure long term success for artists beyond the typical short term life span of creative initiatives"*
2. *"a personal experience in a taxi ride serves as a powerful metaphor for documenting everyday life the interaction between the speaker and fellow passengers leads to a discussion about plants and personal memory the man's story about his grandmother nurturing peace lilies connects innovation to caregiving and memory preservation the lilies symbolize life and care drawing a parallel between innovation and nurturing environments"*
3. *"These projects illustrate how the innovative teaching method starting with personal stories and familiar surroundings helps students connect with their work on a deeper level the student's ability to create impactful documentaries shows how innovation is nurtured by inviting them to explore what is already within their reach"*
4. *"Bold leadership clear vision and strategic planning are required to create an ecosystem that not only supports individual success but also ensures a thriving robust creative industry that can provide opportunities for future generations"*
5. *"The speaker draws on historical examples like jfk's moon mission and South Korea's post war rise to demonstrate the importance of having a bold long-term vision even when the technology and resources are not yet in place a strong vision can inspire collaboration innovation and the mobilization of resources"*

The top five positively ranked contributions reflect a strong, future-oriented optimism within the cultural and creative industries. Central to these perspectives is the emphasis on sustainability, sustainability, and long-term success for creative practitioners, particularly in a sector known for short-lived ventures. Personal experience serves as powerful metaphors, linking innovation with memory, care, and emotional connectivity. There is also a clear endorsement of educational strategies that draw from personal experience to deeper student engagement. Additionally, the responses emphasize the role of strategic foresight, proposing that ambitious and long-term goals supported through collaboration, could drive innovation in the industry.

However, there are clear challenges, as indicated by the lowest ranked sentiment score.

1. *"Stigma comes from word of mouth how can technology be used to put water to the fire of the stigma of jhb being unsafe and crime infested"*
2. *"The failure of orbit a jazz club initiative in Johannesburg is used as a case study to emphasize the consequences of not fostering a supportive ecosystem despite efforts and funding the lack of a community driven system to support such initiatives led to its downfall"*
3. *"Without these components artists and creatives will continue to struggle with sustainability"*

4. *"Having courses for learners in townships indigenous skills no innovation due to copycatting influence of ai using ai to brainstorm students heavily reliant on ai lazy thinking"*
5. *"a domestic issue of how or the role of media plays a significant role in perpetuating the negative perception of people become desensitized because of what they consume people don't take pride in their surroundings parts of Soweto that are flagship communities for tourists, they are treated as royalty because they contribute heavily to those community economies understand the value of culture and how it can contribute to the continuation of business people need to be accountable and responsible for your surroundings if not taken care of these places can become redundant broken window theory feelings of unsafety our actions and feelings have consequences corporate can do so much they can run out of interest message on not littering restore pride"*

The lowest five sentiment scores reveal a range of concerns and critical reflections on the systemic barriers affecting the cultural and creative industries. Central to these responses is a sense of frustration with the lack of supportive ecosystems, as illustrated by the failure of initiatives like the Orbit jazz club, where community-driven backing was insufficient to ensure sustainability. A recurring theme is the challenge of negative perceptions, particularly around safety and socio-economic decline in urban areas like Johannesburg and Soweto. The role of media in reinforcing harmful stereotypes and diminishing civic pride is also noted, possibly indicating a deeper need for cultural accountability and environmental stewardship. Additionally, concerns about the overreliance on artificial intelligence in educational contexts raise questions about creativity, originality, and critical thinking among learners, especially in disadvantaged communities.

## **Theme 2: Commercialisation of Research**

The theme addresses the 'Commercialisation of Research' by exploring models and strategies to effectively monetise South Africa's arts and culture sector. Grounded in the theory of knowledge transfer and cultural entrepreneurship, the focus is placed on identifying mechanisms that bridge epistemic divides between academia and industry. It emphasises bridging the gap between academic research and practical application through partnerships between universities and industry incubators. The theme focuses on the development of skills programs and business incubation models that support entrepreneurship, particularly in digital content and heritage sectors.

There is a strong focus on aligning research with economic data, creating opportunities to monetise cultural and heritage assets, and expanding research accessibility through case studies and emerging technologies like AI and the metaverse. The theme also highlights the need for innovative funding models beyond government reliance, encouraging sustainable long-term strategies to commercialise research.

Figure 2. Commercialisation of Research in Arts and Culture Policies and Practices

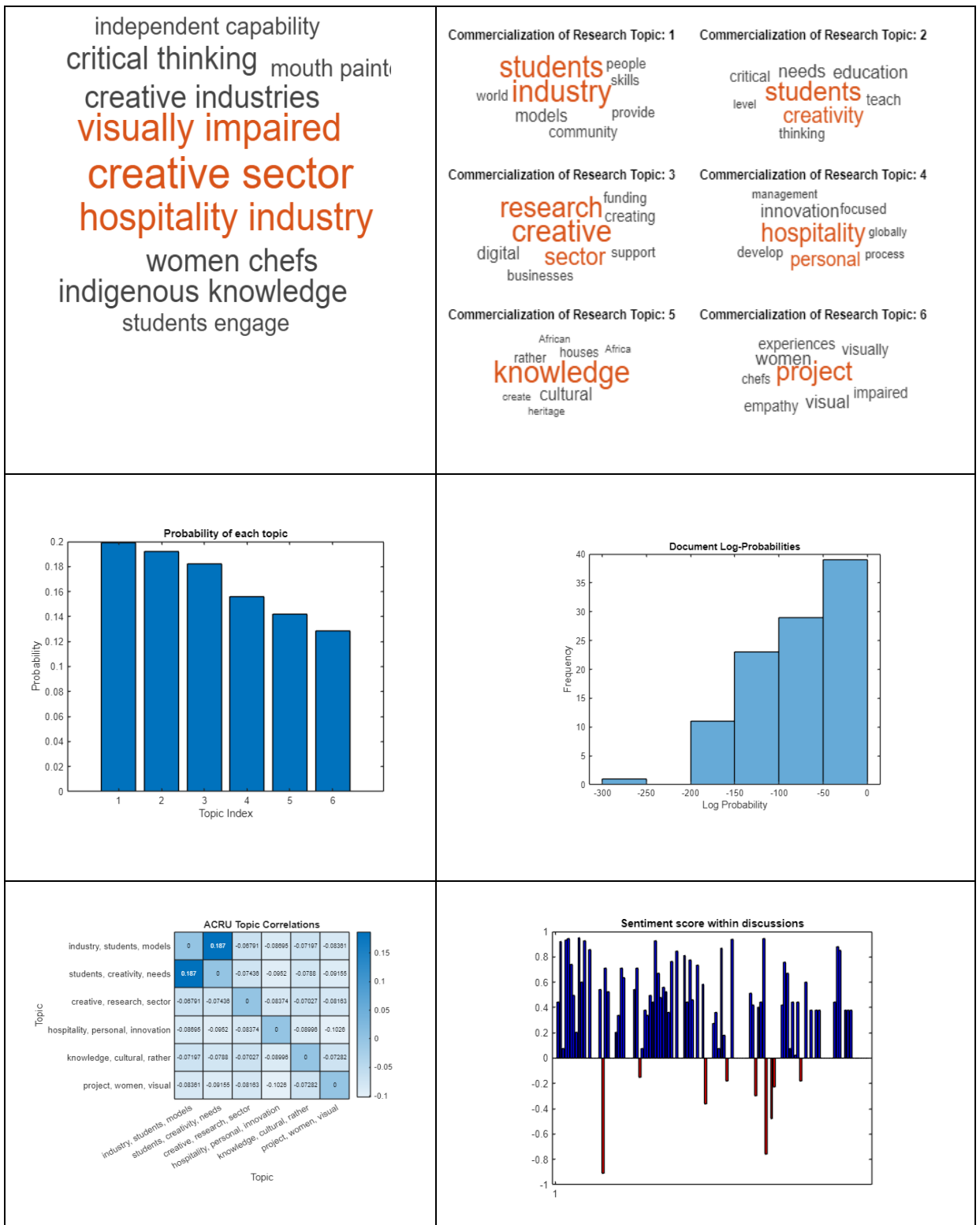


Image 1 in figure 2 highlights key themes related to the commercialisation of research within South Africa's creative sector. At the centre is the "creative sector," emphasising its importance as a driver of economic and cultural growth. Terms like "critical thinking" and "students" suggest a focus on education, indicating that critical thinking among students and, in addition, connecting them with industry professionals to support practical approaches to skills transfer, is essential for research commercialisation. This connection between academia and industry helps students develop real-world skills that can be applied in the creative industries. Another significant theme is the inclusion of "indigenous knowledge" and "cultural heritage," reflecting the economic potential of traditional practices and knowledge systems. The commercialisation of indigenous knowledge represents a growing opportunity to monetise South Africa's rich cultural assets, emphasising both preservation and economic development. Furthermore, terms like "visually impaired" and "women" indicate a socially conscious approach to commercialisation, focusing on inclusivity and creating opportunities for underrepresented groups in sectors like culinary arts and creative businesses. There are opportunities for marginalised groups, such as people with disabilities and women.

The LDA addresses various aspects of research monetisation within the creative sector.

- The first topic emphasises the role of students and industry collaboration, indicating that students play a crucial role in bridging academic research and practical industry applications. By aligning research with industry needs, students can develop essential skills and contribute to business models that support the commercialisation process.
- The second topic focuses on critical thinking and creativity, stressing the importance of developing such skills through education. This highlights the need for academic institutions to cultivate innovation and problem-solving capabilities in students, preparing them to transform research into marketable products and services. The remaining topics explore additional dimensions of research commercialisation.
- The third topic discusses the need for funding and support to enable the commercialisation of research in the creative sector, with a particular focus on digital businesses.
- The fourth topic ties innovation to the hospitality industry, suggesting that hospitality management can benefit from research that is focused on enhancing individual experiences and operational processes.
- The fifth topic emphasises the commercialisation of cultural knowledge and heritage, particularly within an African context, emphasising the importance of protecting and monetising indigenous knowledge.
- Lastly, the sixth topic highlights the role of inclusivity by addressing the experiences of women and the visually impaired in the creative sector, advocating for commercial projects that empower marginalised groups and

promote social equity. Together, these topics present a comprehensive view of how research can be applied to different sectors, focusing on skills development, industry collaboration, cultural heritage, and inclusivity to drive the commercialisation process.

The histogram presents the document log-probabilities, which measure how well the LDA (Latent Dirichlet Allocation) model fits the dataset. Most discussions fall within the range of -150 to 0, indicating that the model assigns higher probabilities to these discussions. The peak around -50 indicates that a considerable number of discussions align well with the identified themes of research commercialisation. However, some discussions have log probabilities below -200, indicating that there are outliers. This suggests that the LDA model fits most of the data well, though a few outliers exist, but this may require further investigation.

The highest correlation in the heatmap (0.0627) is observed between the topics "knowledge, cultural, rather" and "research, creative sector, support", indicating that conversations about the role of cultural knowledge in research are closely related to discussions on how the creative sector can be supported through research commercialisation. This suggests a positive link between leveraging indigenous knowledge and the need for research to be applied within the creative industries. It indicates that cultural heritage and local knowledge systems are seen as valuable assets that, when combined with research, can drive innovation and create marketable products or services in the arts and culture sector. Another moderate correlation (0.0564) exists between "business, opportunities, people" and "students, creativity, needs", which points to the interconnection between business opportunities and the role of students in fulfilling the needs of the creative sector. This suggests that students, through their education and creative thinking, are seen as key contributors to creating sustainable business opportunities within the creative industries. Educational institutions and training programs play a significant role in bridging the gap between academic research and practical commercialisation, preparing students to contribute to the creative economy in a business-oriented manner. Additionally, the heatmap shows a weak but noticeable correlation between "hospitality, personal, innovation" and "business, opportunities, people" (0.0462), indicating that the hospitality industry may be seen as an emerging area where business opportunities for creatives can be created through innovation and individual experiences. This connection suggests that collaborative projects in arts, culture and hospitality could offer new avenues for commercialising creative research, especially by integrating cultural assets into tourism.

The sentiment analysis graph presents a range of sentiment scores, showing a mix of positive and negative reactions throughout the discussions on research commercialisation. The bars above the zero line represent positive sentiment, with participants expressing optimism about the commercialisation strategies and their potential benefits. However, several bars below the zero-line show instances of negative sentiment, reflecting criticisms or concerns raised during the discussions.

The negative sentiment scores reflect several significant concerns about both workplace environments and emerging technologies like AI. One recurring issue is the toxic workplace culture, where employees express frustration over unnecessary stress caused by managers' verbal abuse, such as shouting and swearing. This highlights the need for clearer communication and a healthier work environment, especially in high-pressure creative industries. Another concern centres around the role of AI in research, with participants expressing fears about biased data, particularly from Western sources, and the lack of proper compensation for individuals who contribute to AI-driven knowledge systems. There is apprehension about AI's potential to steal intellectual property and make the creative sector vulnerable to data loss. Additionally, concerns are raised about the decolonisation of education and the need to develop critical thinking skills to address the gaps in how AI functions and affects the creative and research industries.

1. *"there is a danger with ai people say we are behind but we still own intellectual property which is important we need to be careful with ai cause everything we feed to ai it owns it and if we plug in model it trains itself on our own knowledge e.g. it does not know indigenous knowledge but rather copies from humans and that's our intellectual property let's us build our own platforms that preserves our intellectual knowledge as Africans e.g. ai platforms are able to create our music which is our intellectual knowledge how do we protect ourselves from ai"*
2. *"Traditional investors tend to favour sectors like agriculture over creative industries even when creative businesses have strong business plans this has led to the incubator creating an alternative funding model including a creative capital reserve fund to address gaps in access to investment"*
3. *"The program places great importance on maintaining strong relationships with the industry ensuring that education aligns with real world expectations internships and partnerships are key allowing students to engage directly with the industry and gain feedback"*
4. *"the speaker highlights the importance of using art education to foster empathy community involvement and inclusive design by challenging students to think beyond the visual the project helped them develop a deeper understanding of the diverse ways art can be experienced in essence the presentation focused on how art education can go beyond traditional boundaries to promote inclusivity empathy and personal growth with a strong emphasis on process driven learning and engaging with the community to foster a deeper connection to the art and its impact on society"*
5. *"The South African creative industries incubator was established to support sustainability entrepreneurship and thriving businesses in the creative sector addressing gaps in the ecosystem the incubator provides business incubation and acceleration services offering support in areas like product development and business acceleration across multiple creative industries e.g. music digital content"*

The top five positively scored contributions under the theme of Commercialisation of Research reveal a shared commitment to safeguarding intellectual property, fostering innovation, and aligning education with real-world industry needs. A strong concern is voiced around the implications of artificial intelligence for cultural ownership, particularly regarding indigenous knowledge and creative outputs like music, with calls for the development of African-owned digital platforms to protect and commercialise local creativity. Several participants highlight the structural barriers in traditional investment, where creative ventures are often overlooked in favour of more conventional sectors like agriculture. The significance of embedding students in industry contexts through internships and partnerships is also emphasised, with education seen not only as a means of technical training but as a transformative process that nurtures empathy, inclusive design, and community engagement.

1. *"However, the workplace environment presents difficulties they express frustration over unnecessary shouting and swearing from managers feeling that they can handle the pressure without such behaviour they want clear instructions without the added stress of verbal abuse"*
2. *"AI is dangerous e.g. personal research and surveys can be lost on digital knowledge and get lost on the internet"*
3. *"Models of ai are biased as they provide data from the east and west the models ai provides need to compensate the people who provide the knowledge ai is biased and western and rather learns and steals"*
4. *"we humans are the first machines and therefore ai is not innovative and we can make it do what we want it to do first we need to realize our power ai lacks critical thinking and we need to teach students more on critical thinking"*
5. *"a key challenge in the sector is the lack of commercialization much of the sector is dependent on government funding leading to a project-based mindset where businesses often fail to focus on long term sustainability"*

The lowest sentiment responses under the theme of Commercialisation of Research highlights a series of concerns and critiques regarding both structural and technological barriers to progress in South Africa's creative economy. A recurring issue is the perceived overdependence on government funding, which fosters a short-term, project-based approach that undermines the long-term sustainability of creative enterprises. Participants also express discontent with toxic workplace environments, highlighting a need for more supportive and professional management practices that facilitate, rather than hinder, creative output. A strong thread of scepticism surrounds the integration of artificial intelligence in the creative sector. Respondents caution against AI's potential to misappropriate intellectual property, particularly when it draws from biased, non-African datasets, thereby erasing local knowledge systems. The fear of data loss, lack of transparency, and insufficient critical engagement with AI tools is

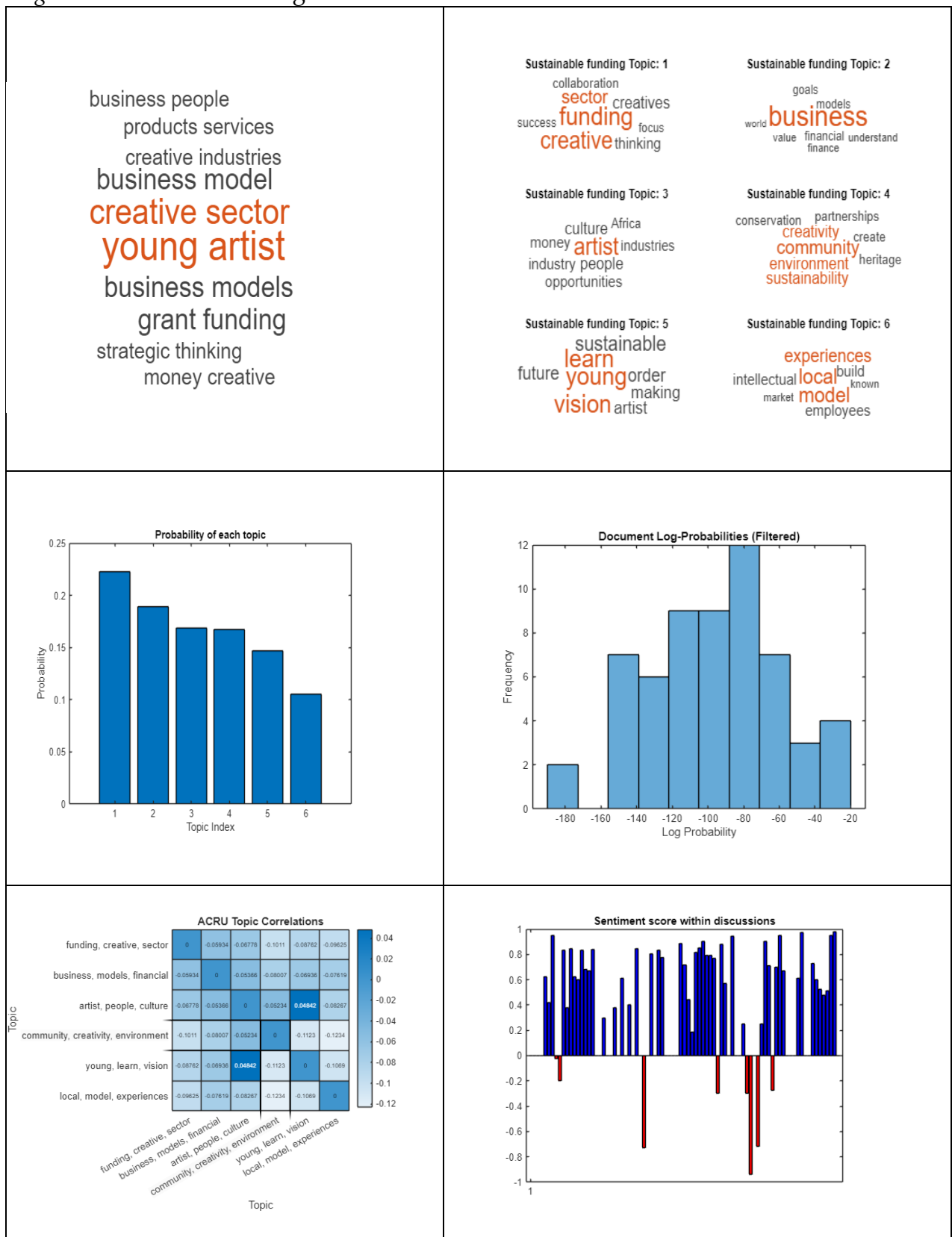
also prevalent, with calls for a greater emphasis on critical thinking and digital literacy within educational and professional contexts.

### **Theme 3: Sustainable Funding and Commercial Business Models**

There is a need for creative industries to move beyond reliance on grant funding and adopt more sustainable, entrepreneurial approaches in financing. This theme is situated within the broader framework of sustainability theory and cross-sectoral innovation and highlights the disconnect between the role of the financing infrastructure and the creative industries. Financial support is often lacking despite the significant contribution of the creative sector to the economy. To overcome these barriers, creatives must develop structured financial models, collaborate across sectors, and strategically seek funding beyond the traditional grants. Cross-sector collaborations, such as partnering with industries like finance, tourism, and technology, are key to diversifying income streams and ensuring long-term sustainability.

Moreover, the theme emphasises the importance of collaboration, diversification, and financial planning. Creatives are encouraged to build business models that integrate commercial and cross-sector approaches, tapping into new markets and monetising creative outputs through innovative products and services. By moving away from short-term project-based thinking, the goal would be to empower creatives to create lasting, scalable solutions that not only contribute to cultural and creative development but also ensure financial independence and sustainability for ongoing and future projects.

Figure 3. Sustainable Funding and Commercial Business Models



Based on the respective graphs in figure 3, the theme of sustainable financing and commercial business models highlights the discussions around sustainable funding and business models in the creative sector, particularly the role of young artists and their need for financial independence. The terms "business model," "creative sector," and "grant funding" explores transitioning from traditional grant-based funding to more sustainable business-oriented financial models. The inclusion of terms like "income streams," "products," and "services" implies that creative professionals are encouraged to think strategically about diversifying their revenue sources, focusing on offering products and services that can generate continuous income. The terms "strategic thinking" and "partnerships" point to the importance of collaboration and creative solutions to break financial barriers, while "social media" and "businesspeople" emphasise the potential for creatives to engage with broader business networks and use modern platforms to expand their market reach. Overall, the word cloud suggests that young artists should be empowered to create scalable business models, reducing dependency on grants.

The LDA reveals six distinct topics, each emphasising aspects of how creative industries can secure long-term financial sustainability.

- Topic 1 focuses on funding, creative thinking, and collaboration, suggesting that the creative sector must shift towards innovative thinking and partnerships to access diverse funding sources. This implies that creative professionals need to engage in cross-sector collaborations to find financial success beyond traditional methods.
- Topic 2 centres around business models and understanding the financial aspects of creative work. It emphasises the importance of setting business goals and gaining financial literacy to establish models that allow creatives to succeed in the market. By bridging the gap between creativity and financial knowledge, the topic highlights the need for creatives to better understand the broader economic landscape.
- Topic 3 highlights the importance of leveraging cultural heritage and the artistic industries in generating funding opportunities, particularly for African creatives. This suggests a focus on turning cultural assets into profitable ventures through industry partnerships.
- Topic 4 discusses the role of community and environmental sustainability in creative business models. It suggests that creative entrepreneurs can build long-term, impactful businesses by incorporating sustainability and environmental conservation into their models.
- Topic 5 emphasises the need for young artists to learn and develop a vision for sustainable business practices, highlighting the importance of mentoring and forward-thinking strategies.
- Finally, Topic 6 focuses on local experiences, and building business models around intellectual property and unique local markets. This topic suggests that creatives can capitalise on their unique cultural context to build

sustainable businesses, particularly by engaging employees and communities in the process.

The histogram of Document Log-Probabilities shows that most discussions in the dataset have log probabilities ranging from -140 to -60, indicating that the model fits the data well. The peak around -80 suggests that a substantial proportion of discussions have a strong fit to the topics identified, reflecting a consistent alignment between the identified themes and the content analysed. There are fewer outliers, as seen by the lower frequencies at the extremes of the range (around -180 and -20), which suggests that for the discussions align well but there was a degree of divergence in the discussions.

The Topic Correlations heatmap indicates a weak to moderate correlation between the identified themes. One of the higher correlations (0.04862) is observed between "young, learn, vision" and "artist, people, culture", which suggests that discussions around the vision for young creatives were linked to conversations about artists and their role in cultural development. This connection implies that youth in the creative sector are seen as integral to building future sustainable funding models, especially as they contribute to, and preserve, cultural heritage. The focus on young creatives centres on the importance of equipping them with the knowledge and vision to develop sustainable business practices that can thrive within the Creative Economy. Another key correlation is between "local, model, experiences" and "hospitality, Africa, industry" (0.0627). This indicates that discussions regarding local business models and experiences were related to how the hospitality industry in Africa can support and enhance these experiences. This suggests that the hospitality sector is seen as a potential driver for creating sustainable funding opportunities through tourism and cultural experiences, with collaborations between local artists and the hospitality industry playing a key role. The low correlations between most other topics indicate that discussions on funding and business models, such as those involving creative sectors, international value, and environmental sustainability, were treated as distinct and separate.

The sentiment analysis graph shows positive sentiment across the discussions, as indicated by the high frequency of positive bars (above zero). This suggests that many participants had optimistic or favourable views on sustainable funding and business models. However, the negative sentiment scores under zero reflect various challenges and concerns within the creative industry in South Africa. A prominent issue is the lack of access to financial resources, despite the significant contribution of the sector to economic growth. Participants expressed frustration about how artists often struggle to access funding, leading to a reliance on grant-based, short-term projects, which impedes strategic long-term planning. Another key sentiment highlights the importance of developing cross-sector collaboration, not just with other artists but also with industries such as finance and agriculture to strengthen business models and access new opportunities. Additionally, there is a focus on the struggles

of young artists, who often face rejection and are fearful of failure, which discourages risk-taking and innovation.

The top five positively scored responses under the theme of Sustainable Funding and Commercial Business Models reflect a strong focus on strategic thinking, proactive engagement, and alignment with broader developmental goals.

1. *"one need to value ideas artists need to understand the value of intellectual property portfolios consists of intellectual property intellectual assets intellectual capital tells which of the business model would make sense every business has its own way to operate and academic model will tell how one should go about running the business activity or does it work and apply science models will tell if it's true or not do not borrow use business model without deep understanding of the model it is important to build industrial clusters this is the process of building companies in the specific area and check the skills that will be required and build equal system around that build these companies to be competitive not just to survive this helps because in other countries we will be known for this"*
2. *"the most challenge that art and culture industry face is for artist who do art for art sake artist has to do art in order to effect change in the world their art have to influence the current discourse they should look at art as an instrument or catalyst technology ... goes hand in hand with Africa continental free trade create pathways for artists and business people to do trade do business within the continent agenda talks about vision Africa growth and there are there are goals around that now the art industry need to understand all these so that it can operate efficiently"*
3. *"in conclusion the speaker calls for a shift from reliance on grant funding towards sustainable entrepreneurial approaches they emphasize the importance of collaboration diversification of income sources and innovative thinking to ensure the long-term success of the creative sector"*
4. *"first thing is to find a mentor in order for them to guide you and share their experiences so that you will learn from that you can find them online reach them via LinkedIn or any other social media it does not have to be someone you know normalise spending time with successful persons ask them out for tea and ask them questions engage with them and ask them how they get successful"*
5. *"he suggests that breaking down these barriers and being more proactive in finding opportunities e g Instagram collaborations exhibitions in public spaces can help artists reach new audiences and find success"*

Participants emphasise the importance of understanding and leveraging intellectual property (IP) as a foundational asset for business sustainability, noting that a deep grasp of suitable business models that are grounded in both academic and industrial experience would support competitive creative enterprises. The call to shift away from a reliance on grants towards diversified income streams highlights a pressing need for entrepreneurial approaches rooted in innovation, collaboration, and long-term planning. Moreover, respondents advocate aligning artistic practices

with frameworks such as the Sustainable Development Goals (SDGs) and the African Continental Free Trade Agreement (AfCFTA) to unlock funding and trade opportunities. Mentorship is also promoted as a vital tool for growth, encouraging creatives to actively seek guidance from successful figures in the field. Finally, leveraging digital platforms and public engagement spaces is seen as a practical method for expanding visibility and accessing new markets.

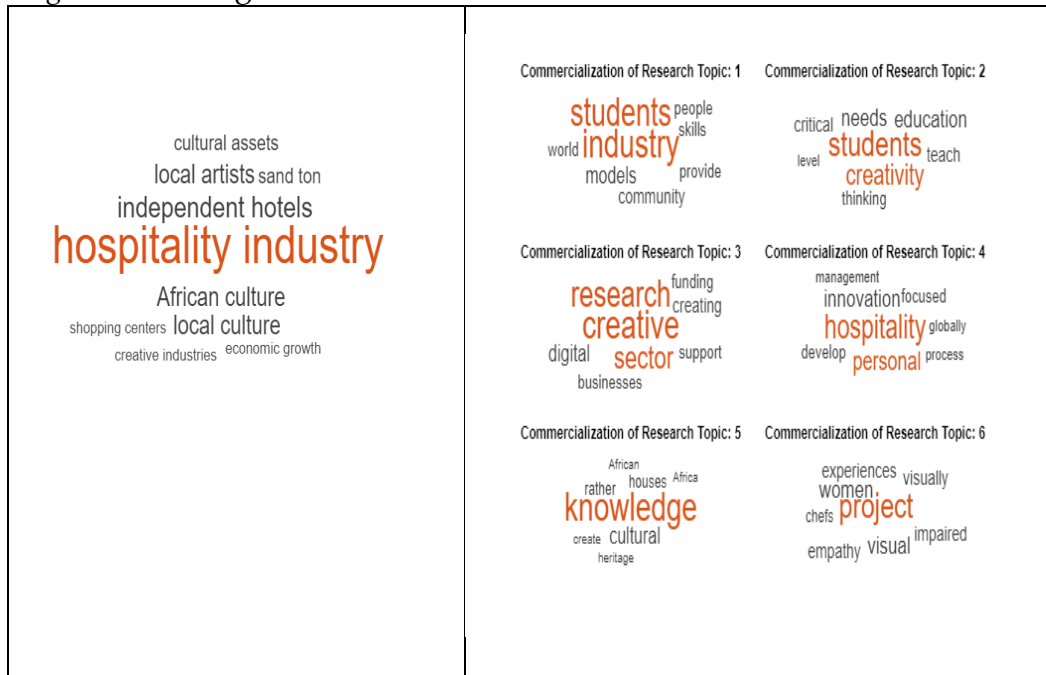
1. *"making a mistake in life a young artist is possible therefore make those make and learn quickly from them rectify them where possible because mistake is a mistake nelson Mandela is not remembered of the freedom because he was living a free stress life no he is remembered because he was living the most painful life Gandhi is not known or famous because of his food but he was remembered for hunger mistakes are the ones that shape the future but the most imperative thing is to learn from them as a young artist avoid assumptions assuming about things because that is trap or it very dangerous"*
2. *"the first thing is to start doing something you wish to achieve in life most of South African young people are waiting to be given which not good they fail to remember that in order to go ahead you need to take one step at a time as you moving forward you would have to put more effort and sacrifices identity yourself as to where you want to be in the future after identifying yourself where you want to be know your goal and make a foundation of that goal do not avoid be afraid of failing making mistakes even you fail get your back quickly"*
3. *"He also stresses the size of the creative industry s contribution to SA's GDP showing that the sector has money, but creatives often lack access to it"*
4. *"The speaker stresses that the focus on grant funding keeps the sector in a project-based mindset making it difficult to find time for strategic long-term thinking it is important for the sector funders and investors to focus on long term sustainability rather than short term projects"*
5. *"The hotel aims for zero waste using practices like bokashi enzyme composting to recycle kitchen waste and grow food for the restaurant through aquaponics recycling initiatives have created jobs including roles like glass crushing"*

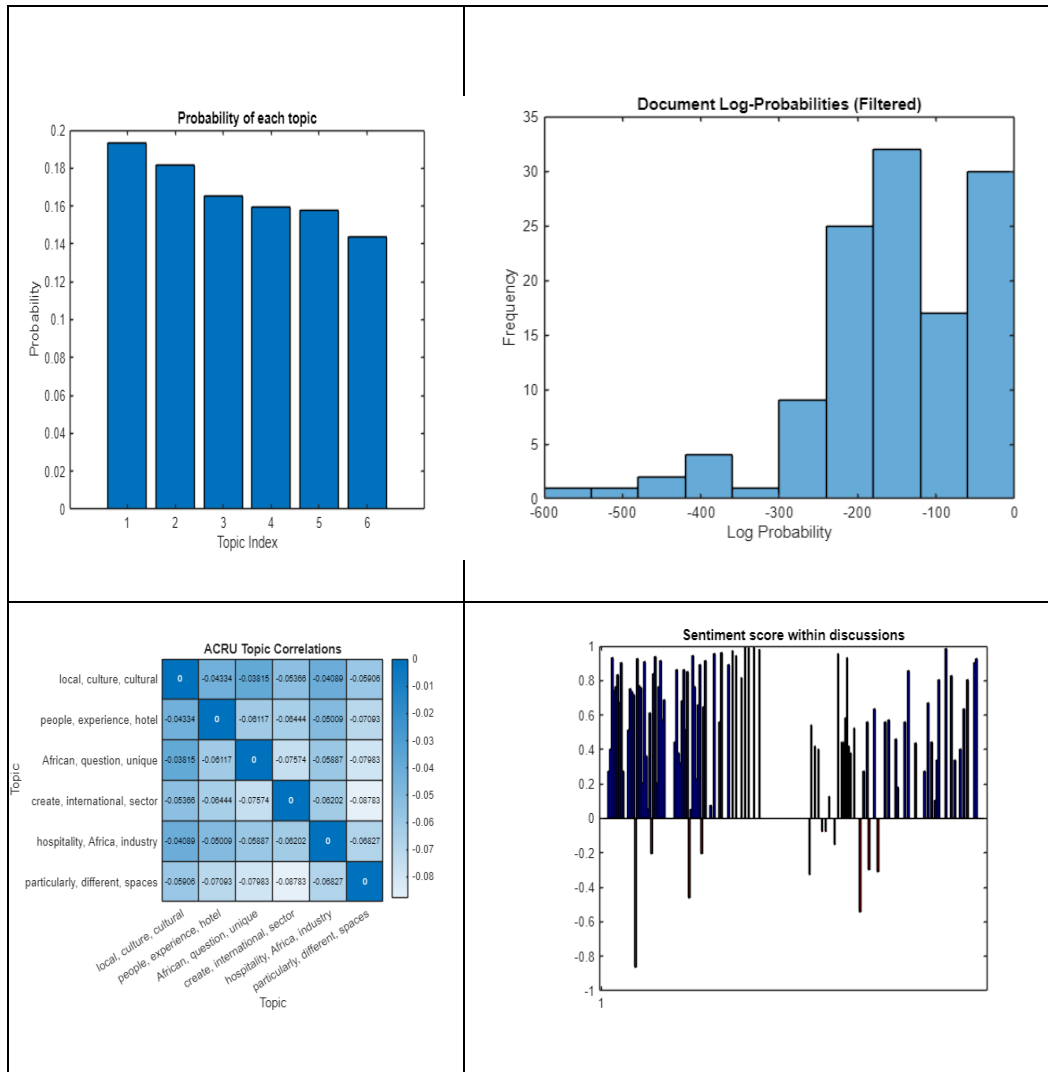
The lowest sentiment-scored responses reveal underlying concerns about access, sustainability, and mindset within the creative sector. Participants acknowledge the importance of sustainability, especially for young artists, where mistakes are inevitable and valuable for growth and long-term development. However, a recurring frustration is the sector's overreliance on grant funding, which develops a short-term, project-based mentality at the expense of strategic planning and sustainable models. Despite the sector's significant contribution to South Africa's GDP, there is a perceived disconnect between its economic potential and the actual accessibility of funding for creatives. Moreover, while initiatives such as waste-reducing hospitality projects are innovative and support job creation. They also highlight the need for better integration between creative entrepreneurship and sustainable economic practices.

### Theme 4: Building Networks and Collaborations

The theme focuses on the practical application of networking in the arts and culture sector, emphasising the importance of synergies which could be developed to increase their impact. Grounded in network theory and the concept of social capital, by developing cross-sector partnerships, especially between arts, tourism, hospitality, and even sports, creative projects can reach broader audiences and gain financial and social sustainability. Collaborations between local and international communities are seen as important for cultural exchange and economic opportunities, particularly for township-based artists. Additionally, the theme emphasises collaborative entrepreneurship, where stakeholders from different sectors work together to create platforms for artists, community projects, and cultural tourism. The focus is on breaking down silos between creative industries and other economic sectors, such as hospitality, to promote local cultural assets, while also encouraging inclusive business models. Through these collaborations, not only is the creative work elevated, but the local community is empowered, offering sustainable growth and a wider cultural and economic reach for South Africa's creative industries.

Figure 4. Building Networks and Collaborations





The word cloud places a strong emphasis on the hospitality industry and its connection to local culture and cultural assets within the context of building networks and collaborations. Key terms like "local artists," "independent hotels," and "local tourism" suggest that a significant focus is on how the hospitality sector can support and promote the creative industries. This collaboration may support business development, create value for local communities, and highlight African culture. Independent hotels and hospitality businesses are identified as key players in driving local cultural experiences, potentially using partnerships with artists and creatives to enrich the guest experience and promote cultural exchange. The word cloud also reflects the importance of integrating local artists and cultural offerings into tourism and hospitality, with terms like "shopping centres," "sports tourism," and "international tourists" indicating the wide-ranging opportunities for collaboration. By connecting African culture with the hospitality sector, both industries can support economic opportunities and cultural visibility.

The topics identified in the LDA analysis highlight different aspects of how collaborative efforts can drive growth in the arts and culture sectors.

- The first topic emphasises the integration of local culture and community collaboration, particularly within industries like hospitality, which can support and promote local artists and cultural platforms. The focus on community and grassroots collaboration suggests that cultural heritage can be better showcased and supported through partnerships with local businesses, particularly independent hotels.
- The second topic centres on people and experiences, underlining how collaborations between the hospitality and creative sectors can develop cultural tourism.
- Another key topic focuses on access to research and institutional collaboration within Africa, bridging gaps between research institutions and the creative sector. Stronger partnerships with academic institutions can promote knowledge-sharing and support innovation.
- International collaboration is also significant, with a focus on creating value through global business partnerships that expose local talent on the international stage. Tourism and hospitality play a major role, as collaborations between artists and the tourism sector can drive growth by promoting African cultural experiences to a broader audience.
- Finally, the analysis highlights the importance of providing diverse spaces and opportunities for underrepresented artists, particularly within universities and hospitality settings, showcasing the potential for innovation and cross-sector growth in the arts through these unconventional platforms.

The histogram of Document Log-Probabilities shows most discussions falling between -250 and zero, suggesting that the model fits the data well, as most log probabilities are within a range that indicates strong alignment with the themes identified. A notable cluster is around -200, suggesting that most discussions align well with the identified topics. There are fewer discussions with extreme log probabilities, with minimal outliers.

The correlation heatmap reveals weak correlations and are mostly independent. This indicates that the discussions on the various themes, such as local culture, international partnerships, hospitality, and industry collaborations, were segmented, each focusing on various aspects of the theme without significant overlap. The highest positive correlation (0.0627) occurs between the topics "hospitality, Africa, industry" and "particularly, different, spaces", suggesting a link between discussions on how the hospitality industry in Africa can create unique spaces and opportunities for collaborations, especially for local artists. This implies that in the discussions, hospitality was seen as an important platform for highlighting African culture and creating innovative spaces for artists to interact with both local and international audiences. Another moderate correlation (0.04862) is found between "African,

question, unique" and "hospitality, Africa, industry", indicating that discussions about African identity, culture, and uniqueness were connected to how the hospitality industry could promote and capitalise on these attributes.

The sentiment analysis shows positive sentiment, as indicated by the numerous bars above the zero line, reflecting optimistic views on collaboration and networking within the arts and culture sector. However, some negative sentiment bars, which fall below zero, suggest that there were challenges or concerns. A significant issue raised is the negative perceptions of South Africa, especially among international tourists.

These perceptions, often stemming from concerns about safety and crime, have led to shorter tourist stays and hindered the growth of hospitality and tourism sectors. Additionally, participants emphasised that peer reviews and social proof are becoming more influential than traditional advertising, suggesting that negative online feedback may also be contributing to these perceptions. Another challenge is the excessive cost of travel and accommodation, which can make South Africa seem like an expensive destination. Despite this, there is a lack of proper marketing and exposure, especially for smaller hotels and local ventures. The discussions also touched on the difficulty of overcoming systemic issues, with one speaker comparing it to the need for creating new neural pathways to address long-standing problems. Furthermore, the issue of criminal activity affecting street vendors, who must pay protection fees to criminals, was highlighted as another significant barrier to collaboration and entrepreneurship.

1. *"The speaker raises several critical issues surrounding the use and protection of local culture and resources in South Africa they emphasize how South Africans are consuming foreign products and platforms like apple Spotify Netflix and Disney while failing to capture the full value of their own cultural assets ... they argue that unless there is equal representation from all sectors including artists academics and other stakeholders the conversation will remain fragmented with each group talking past one another instead of building collaborative solutions"*
2. *"The speaker is curious about how large organizations known for their involvement in job creation and other sector's view arts and culture within their policy frameworks they suggest that these organizations while doing significant work might not yet have fully aligned efforts with cultural development or cultural policy implementation ... the development of the creative industries by helping local talent access international markets and networks these agencies contribute to economic growth and the global visibility of south African culture the speaker raises the question of whether these efforts can be scaled and applied nationally to boost arts and culture beyond just one region such as cape town"*
3. *"But if you look at these ... it promotes it yeah it's not one or the other it's telling the story yeah it's not an either or"*
4. *"Certain tourists might seek a basic experience only interacting with obvious surface level ... the conversation also touches on the importance of storytelling in the promotion of culture the way a culture is presented and narrated can make a significant*

*difference in how it is perceived and valued by tourists when done right storytelling allows tourists to connect with the local community and its history leading to a richer more fulfilling experience"*

5. *"The speaker highlights the independent hotel sector in South Africa noting that while these hotels are not part of major international chains, they have the potential to compete with the larger branded hotels ... creative partnerships with local artists festivals and community driven activities however the speaker notes that there is a lack of collaboration within the independent hotel sector particularly about travel agents and tourism services independent hotels could benefit from more partnerships and marketing strategies that highlight their unique offerings and create synergies across the sector"*

The highest-rated responses under this theme emphasise the importance of strategic collaboration across sectors to amplify the impact of South Africa's cultural and creative industries (CCIs). Participants emphasized that while global platforms provide exposure, they often result in the extraction of local value without sufficient reinvestment in domestic communities. There is a strong call for policy safeguards that ensure equitable returns for local creatives and protect intellectual and cultural assets in the digital realm. Furthermore, tourism agencies offer creatives access to international markets through animation and film platforms. Respondents advocate for more inclusive and multi-stakeholder engagements, noting that authentic storytelling and immersive tourism experiences are more likely to preserve, rather than dilute, cultural heritage. Importantly, independent hospitality operators are urged to collaborate with local artists and festivals to offer unique, culturally grounded experiences that cater to younger, experience-driven travellers.

1. *"References the broken window theory, a concept suggesting that neglecting small signs of disorder like broken windows leads to a sense of community decline and increases crime the speaker explains that in the hospitality industry fixing broken windows and maintaining a beautiful environment is crucial for success"*
2. *"The speaker transitions into a discussion about the negative perceptions of South Africa especially among international tourists he reads a u s travel advisory that warns of high crime rates civil unrest and safety concerns in SA cities this type of messaging contributes to the fear that potential visitors have causing them to limit their stays to short periods on average tourists spend just days in Johannesburg due to safety concerns"*
3. *"The speaker concludes by reiterating the need for storytelling collaboration and cultural integration in the hospitality industry he stresses that locals need to focus on sharing positive stories about the country both at home and abroad to shift the negative perceptions that currently dominate"*
4. *"He argues that peer reviews and social proof are becoming more important than traditional advertising in today s economy as people increasingly rely on the opinions of others when making decisions"*

The lowest five sentiment-rated responses under Theme 4: Building Networks and Collaborations reflect concerns surrounding the broader socio-economic context in which cultural and hospitality collaborations take place. A recurring issue raised is the negative international perception of South Africa, particularly regarding safety and crime. Respondents cited examples such as travel advisories that discourage extended tourist stays in cities like Johannesburg. These perceptions pose barriers to cultural tourism and economic growth. There is also concern over the lack of positive storytelling from within South Africa to counteract these dominant narratives. Participants noted that trust and peer validation are becoming more influential than traditional advertising, emphasizing the need to harness public opinion and reputation management through collaborative storytelling. The low sentiment indicates a collective awareness that unless these perceptions are addressed through cohesive strategies and support collaboration between hospitality, the cultural sector, and institutions, efforts to build sustainable networks and attract long-term investment will remain hindered.

## **Discussion**

The arts and culture sectors are a significantly key component of the South African economy. The South African Department of Arts and Culture aims to support sustainable Local Economic Development (LED) and promote job creation by safeguarding, nurturing, and advancing South Africa's arts, culture, and heritage sectors. The primary objective is to develop an environment that sustains social cohesion and accurately reflects the values of a democratic nation (Baur & Venter, 2019). The importance of this is paramount, in that the cultural sector should be understood as a dynamic and evolving system of knowledge, norms, and values, rooted in the experiences of individuals and self-identified groups. It encompasses their interpretations and creations, through which they find meaning, substance, and expression in their lives, relationships, and both tangible and intangible works (Erasmus, 2005).

The analysis in this paper reflects the role and the significance of the arts and culture sector and examines the relationship between the arts and culture industries on other economic sectors, and the spillover effects of arts and culture into the hospitality and tourism sectors. There is a clear linkage and flow between and across the diverse cultural sectors. The dynamic identified in the analysis gives us insight into the mechanism through which local cultural assets and creative industries can drive economic growth, particularly through the hospitality sector by offering inimitable experiences tied to African culture, local artists, and indigenous knowledge.

Policy frameworks in South Africa have a substantial influence on the direction, inclusivity, and sustainability of the cultural and creative industries. As identified in this research, a critical shift is required toward the development of cross-sectoral cultural policies which reflect the realities and working conditions of the creative

practitioners within the industry. Current policy approaches that operate in isolation and may fail to acknowledge the embedded networks that link arts, culture, tourism, hospitality, and education. The importance of collaboration between hospitality, businesses and the creative sector to support business models would support innovation within the sector, through a collaborative process which facilitates the integration of resources, the exchange of services, and the co-creation of value. This concept is supported by the works of Marasco, Martino, Magnotti and Morvillo (2018), whom propose that when drawing insights from multiple theoretical perspectives, that this collaborative innovation empowers firms to engage in strategic entrepreneurship by strengthening their capacity for continuous innovation.

Not only do these partnerships contribute to economic development, but they also promote local cultural industries and provide support platforms for young artists and marginalised groups (e.g., people with disabilities, woman entrepreneurs and those previously disadvantaged). This is supported by Maconi (2020), who mentions that art can serve as a powerful means to challenge prevailing narratives about disability and highlights existing inequalities. The arts have become a significant platform for activism, promoting inclusion as a force that invites participation and acting as a political tool to amplify voices that are often marginalised or overlooked.

The integration of intellectual property, critical thinking, and innovation in production and financing, create the opportunity to leverage cultural heritage. Linking innovation to the cultural sector should not be undermined. According to Potts (2009), the creative industries are an integral part of the innovation system, not by being forced into a traditional science–technology framework, but because of their essential role in the socio-cultural adoption and retention of new ideas. While the creative industries generate art, culture, and entertainment, they also play a less obvious but crucial role in dynamically reshaping the socio-cultural and economic landscape in response to the continuous growth of knowledge. It is this contribution to the innovation process that effectively links the creative industries to broader discussions of innovation systems and policy.

The role of innovation, creativity, and community in driving the cultural and creative industries by engaging students and local communities in creative projects, highlights how educational institutions contribute to innovative ideas and practices within the sector. In addition, there is a need for collaboration across creative industries, businesses, and funding bodies through strategic partnerships. This should not only apply to local partnerships, but the relationship should extend to foreign partnerships too. Evans and Foord (1999) support this by stating that funding for arts and culture supports the sector, recognising arts and heritage projects as potential drivers of employment and economic growth. These projects can operate as independent enterprises with local economic benefits or serve as part of a broader cultural infrastructure that plays a key role in economic development. Although there is growing scepticism over the more ambitious claims regarding arts and heritage as 'cultural enterprises,' they have proven to be popular and effective tools for revitalising former industrial cities. This rebranding makes these areas more

attractive for investment from both national and international companies in the financial and business services sectors.

There is a significant opportunity through such partnerships to support tourism and capitalise on local culture to drive both the hospitality and creative sectors. The role of local culture and the hospitality industry in providing unique cultural experiences is a key feature. This can only be supported by developing strong business models and a clear vision for the future of the cultural and creative industries, and this is especially significant for young artists and creative professionals. Furthermore, the integration of artists' goals with business strategies using goal-setting and strategic business models, even by integrating business models with technology, could support artists' ambitions in a competitive marketplace. There is a noticeable shift from traditional creative products that generate direct revenue to a service-based system that provides businesses with a unique competitive edge. This transition may challenge the originality of creative content across suppliers, and the collective nature of content creation could alter the role of creators, whose creativity was once the primary competitive advantage. While similar trends can be seen in other digital content sectors, the changes in creative industry business models are distinct, as they involve a blend of innovation with various resources like skills, talent, technology, and organisational practices (Lyubareva, Benghozi & Fidele, 2015).

The integration of artists' goals with business strategies touches on the need to understand different approaches to creating value and ensuring that creatives have access to the funding and resources needed to bring their ideas to life, while also addressing potential barriers. Access to industry knowledge and research is essential for navigating challenges and maximising opportunities, particularly in the context of global markets. This is strongly supported by the works of Ruiz, Colbert and Hinna (2017), whom stress that the growing importance of research into the arts and culture sector, along with regional cultural policies, is driving the need for professionalisation. It is at this critical juncture that academia should step in to support the creation and dissemination of knowledge. In this regard, academia holds a unique advantage, as the topic is already a well-established part of academic study in many universities and research centres, particularly in countries with advanced economies.

The role of students and emerging talent in driving innovation is also highlighted in this study, with additional emphasis on education and mentorship. Accessing or driving new research to strengthen industry knowledge is a key feature derived from the respondents. A key concept derived here is that focusing on gains from personal experiences and knowledge is critical for navigating the challenges faced by artists and professionals in the sector. Hennekam and Bennett (2017) emphasise that it is the very unpredictable nature of the creative industries which drives the need for workers to continuously update their skills, competencies, and industry knowledge as self-directed learners. This instability is further intensified by the rapid emergence of innovative technologies and the necessity of working across various sectors and tasks. The complexity of creative projects often involves global teams with diverse backgrounds, necessitating strong intercultural skills.

The development of policies should incorporate mechanisms for co-creation, interdisciplinary support, and resource sharing. Tailored policies that address funding, digital integration, and the commercialisation of indigenous knowledge will further support marginalised groups and youth-led creative enterprises, supporting inclusive economic growth. This is supported in the works of Sullivan (2016), in that the diverse capabilities of digital technologies make them the preferred medium for collecting, managing, representing, and sharing cultural heritage.

It is important to mention that throughout the symposium, topics were discussed independently, without significant overlap in the themes. However, there appeared to be clustering that emerged from the separately themed discussions. A prime feature derived from the discussion indicated that when participants were talking about local culture, they also touched on issues related to financial opportunities and how cultural experiences could be developed into something financially sustainable. Furthermore, a strong focus on supporting local culture within the hospitality industry to enhance the tourism experience was detected. While business models were a key discussion point, they were viewed separately from broader questions about value creation in the creative industries.

In general, it was found that participants foresee that development of suitable technology-based business models and that the sector requires significant financial support with the development of new and innovative approaches to ensure sustainability within the sector.

## **Conclusion**

An analysis of the discussions from the symposium emphasises the importance of collaboration, particularly for artists looking beyond the creative industry to form partnerships with other sectors, such as tourism and hospitality, to access essential resources and support, and thereby promote broader economic optimisation. Such support can come in the form of financial support, research development, mentorship programs and partnerships, both national and international. Additionally, the need for entrepreneurship development and business model innovation, with a focus on growing technological acumen is highlighted, especially for young people who must continuously innovate throughout their careers. The undervaluation of South Africa's cultural assets, such as heritage, art, and preserving traditions were a key theme raised by the speakers. The conversations also focused on the working conditions within the hospitality industry, stressing the need for a shift toward better treatment of workers. Lastly, by leveraging on local creativity, such as by using street artists to beautify urban spaces, and supporting tourism, may create economic opportunities for local creatives, urban regeneration, growing the green economy, and further supporting the local hospitality sector. The importance of implementing cross-disciplinary approaches to research and development within this sector may contribute towards deepening

innovation and lead to additional positive spillover effects into other sectors of the economy.

For the economy to capitalise on this, there is a need to develop suitable policy which operates outside of siloed thinking by incorporating multidimensional approaches to collaboration between different sectors of the economy. Such policy could be applied from many angles and take on many forms, with the common goal of bolstering the cultural and creative industries.

Policies which address breaking silos between hospitality, tourism, arts, culture, technology, environmentalism, business and finance could potentially support building new relationship between different sectors of the economy.

From this perspective, interdepartmental policy coordination units should be established to bridge the divide between departments responsible for arts and culture, tourism, small business development, and higher education. These units can develop cross-sector strategic plans and funding pipelines to foster collaboration and reduce siloed governance structures.

Policies must prioritise support for community-based creative clusters through the development of shared spaces, such as artist incubators, digital media hubs, and cultural marketplaces. These should be supported by dedicated funding streams linked to community development programmes. In line with this, public procurement policies should be amended to require a percentage of contracts in events, branding, and education to be sourced from local creative enterprises, especially those led by youth and marginalised groups.

Capacity-building interventions should be embedded within national arts funding strategies. These should focus on digital skills training, financial literacy, and entrepreneurial development. Government-supported mentorship programmes, in collaboration with universities and industry leaders, should guide creatives in navigating funding models and leveraging intellectual property.

National policy should mandate cultural impact assessments through suitable monitoring and evaluation processes in tourism and urban development planning. The role of deepening digitalisation to this would significantly impact the industry, by providing suitable support platforms. A critical and often overlooked aspect is the need for digitalisation in monitoring and evaluating the creative economy. Policymakers should adopt data-driven approaches to assess the impact and reach of CCIs using tools such as real-time dashboards, geospatial mapping, and machine learning analysis which could further support the industry.

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## From the 'Cradle of Civilization' to Ben Okri's *Changing Destiny* (2021)

By Rosemary Gray\*

*The paper begins with a brief discussion of myths and legends, 'the cradle of civilization', and an outline of the BA/KA relationship, the latter a pivotal mythological concept that underpins both the generative poem and its migration into a play, seen through the prism of a 4000-year-old Egyptian poem, Sinuhe. This is followed by a summary of the 1875 BCE funerary autobiography. A comparison of the framing poem with Ben Okri's drama, Changing Destiny, serves to explore the transfer and transformation of key ideas of what it means to be human and the nature of exile and homecoming. The discussion is bolstered by theories of hospitality encapsulated in Merle Williams's 2020 Hospitality: Transitions and Transgressions, North and South. I conclude by arguing that despite the four-century gap and the dearth of literary criticism, the ideas in the poem, transferred and transformed by Okri in his drama, resonate powerfully with our times.*

### Introduction

This presentation explores the transition and transformation of the 4000-year-old Egyptian poem *Sinuhe* into its twenty-first century dramatic form by Ben Okri. Its production in London at the Young Vic, post COVID-19 in July 2021, was praised for its set but the script was adjudged as "too broadbrush" and the play as Okri's "sketchy foray into ancient Egypt" by Arifa Akbar.<sup>1</sup> Perhaps Akbar might have benefited by being apprised of the narrative's literary legacy and founding myth. The amazing journey of this true-to-life legend does require some discussion of generic classification, its seminal myth and why Egypt, its originating home, is known as "the cradle of civilization".

### The Legend of *Sinuhe*, the Rise of Early Egyptian Legends and the Plays's Founding Myth in the Cradle of Civilization

The basic argument is that the funerary autobiography of *Sinuhe* is an ancient Egyptian legend that has journeyed into modernity - first through Oxford's Professor of Egyptology and erstwhile Assistant Keeper of in the Department of Egyptian Antiquities at the British Museum, who resuscitated the poem at the end of the twentieth century and then, a quarter of a century later, the poem was

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1. Arifa Akbar, *Changing Destiny Review - Ben Okri's sketchy foray into ancient Egypt* (The Guardian 1 August, 2021).

transformed into Ben Okri's drama, *Changing Destiny*. Oxford's R. B. Parkinson tells us that "From antiquity, Ancient Egypt exerted a fascination as a land of strange gods, impenetrable symbols, magicians, and tyrants, and it was only in the 1820s that decipherment revealed that hieroglyphics were not allegorical mysteries, but a practical script used for a wide range of writing, including literature".<sup>2</sup>

Parkinson informs us of the salient features of Egyptian literary texts: they tended to be hybrid, conjoining "the general and the particular"; and, concerned with "self-definition and expression", they valued "aesthetic considerations" in dramatized interpersonal relationships. "Egyptian literature," he elaborates, "was also a predominantly secular mode of discourse, being concerned with the 'here and now', but it was one which spanned various spheres, and crossed the secular-sacred and royal-private divides; it was not limited to a particular single function".<sup>3</sup>

Pointing to the "physical mobility" of ancient Egyptian literary texts, he adds that they were "copied on privately owned rolls of papyrus". Funerary texts, such as *Sinuhe* were, by contrast, copied onto "tomb or temple walls" for perpetuity. The tale, Parkinson tells us, "was read for at least 750 years".<sup>4</sup> Okri enlarges on this, saying that although it had been "unread for three-and-a-half millennia, [it] retains an uncanny ability to speak to our times".<sup>5</sup> Alluding to the responsibilities of storytellers, whatever their mode, Okri<sup>6</sup> apprises us of the metamorphosis of the storytellers' art through the ages: "From battling dread in words and incantations before their people did in reality, they became repositories of the people's wisdom and follies. They became the living memory of a people." He adds that

These old storytellers were the true magicians. . . Their role was both simple and demanding. They had to go down deep into the seeds of time, into the dreams of their people, into the unconscious, into the uncharted fears . . . They had to see clearly. They had to see even what they hadn't seen, and make it more real to us than our most frightening experiences.

This casts the tellers of stories in the role of a culture's Griot [seer] or isanusi [medicine man]. Indicative of their sacred socio-historical trust, Okri elaborates, saying,

When great storytellers die, a thousand years of unconforted journeys, unguided journeys towards the deceptive lights of future civilisations also perish in their silence.<sup>7</sup>

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2. R. B. Parkinson, *The Tale of Sinuhe and other Ancient Egyptian Poems 1940-1640 BC* (Oxford: OUP, [1997]2009), 2.

3. Walter J. Ong, *Orality & Literacy: The Technologizing of the Word* (London and New York: Routledge, 2002), 3.

4. *Ibid*, 21.

5. Ben Okri, *Changing Destiny* (London: Methuen, 2021).

6. Ben Okri, *A Way of Being Free* (London: Phoenix, 1997), 37-38.

7. *Ibid*, 38.

Writing and its literature are pivotal marks of civilization as we know it, yet both travelled to us via oral transmission. Terence Hawkes<sup>8</sup> counters any notions of the oral mode as being primitive, arguing that “Thought and expression in oral cultures is often highly organized but calls for organization of a sort unfamiliar to and often uncongenial to the literate mind”. This is because orality is participatory and “basically formulaic, structured in proverbs and other set expressions”. In contradistinction, literacy or literature “transforms consciousness, producing patterns of thought which to literates seem perfectly commonplace and ‘natural’ but which are possible only when the mind has devised and internalized, made its own, the technology of writing”.<sup>9</sup> In *Orality & Literacy*, as Hawkes adds as a correlation, “[Walter Ong] reviews the exciting new discoveries that have revised our understanding of the Homeric poems, of every-day African epics and other oral genres across the globe, and that have provided new insights into the rise of abstract philosophical and scientific thinking”.<sup>10</sup> I would agree with Ong that interest in Homer - in addition to religious mythology - “had roots reaching back to classical antiquity”.<sup>11</sup> Both aid in our understanding of what it is to be a human being, conscious of self and others and, in the present context, of cultural mores and the study of its various religious mythologies that are axiomatic to civilization, all represented as key ideas in Ben Okri’s *Changing Destiny* (2021).

As posited by Arthur Cotterell and Rachel Storm,<sup>12</sup> “The Ancient Middle East was the so-called ‘cradle of civilization’”; it was “the birthplace of Judaism, Islam and Christianity, the three faiths that came to have such an immense impact on human culture and, by tradition, originated amongst the descendants of Shem, one of the sons of Noah”. Pertinent to the argument in this essay, these co-authors also acknowledge the widespread religious sect of Zoroastrianism and the rise of the powerful Egyptian and Hittite empires. They surmise that this “remarkable achievement” accrues from the geography of the region that saw the inception of crop farming and the attendant beginning of “a settled civilized way of life”. Okri’s opening scene extols the virtues of Egyptian civilization, having Sinuhe inform the audience the “Other civilisations will light their torches from the celestial blaze of our mother civilization” (Prelude, 7). Civilized life or the changing of human destiny depends upon food production and a community lifestyle that, in turn, owes its origin to the geophysical nature of the annual flooding of the Nile that “inspired many myths of ancient Egypt”.<sup>13</sup> As myth-maker, Okri’s protagonist and his Spirit attribute Egypt’s exalted position to the activation of

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8. Hawkes in Ong, *Orality & Literacy: The Technologizing of the Word*, 2002, n.p.

9. Ibid.

10. Ibid.

11. Ong, *Orality & Literacy: The Technologizing of the Word*, 2002, 17.

12. Arthur Cotterell, and Rachel Storm, *The Ultimate Encyclopedia of Mythology* (London: Anness Publishing, 2005), 235.

13. Ibid.

“the full dimensions of the human spirit”.<sup>14</sup> Central to the Egyptian human spirit is the BA/KA myth and an understanding of the retelling of the legend of Sinuhe, a high-born soldier in the Egyptian Royal Guard.

What then is a myth? Contrary to the notion that myths stand for that which is untrue, a myth is one of the ways in which we attempt to make sense of the unknowable; and, as Veronica Ions<sup>15</sup> reminds us, a myth is “a sacred narrative with a moral message . . . connected with ritual even if it is not scripture”. Myths are thus culturally specific, an attempt to explain the meaning of the world and the human estate. Characteristically, myths are set “in the dim, distant past . . . Often too they originated in ancient times when traditions that held people together, in families and wider communities, were transmitted by word-of-mouth”.<sup>16</sup> Legends too are compelling stories from ancient times that have stood the test of time, and have been handed down from one generation to the next. Okri portrays the genre by having a camp fire in front of the pyramids as his opening gambit. Legends are about specific people and events; they are also moralistic and may or may not be true. Nonetheless, they serve to enhance Africa’s communal ethos and its once elevated human history.

One of the principal beliefs in ancient Egypt was then that of the BA/KA relationship. Underpinning the 4000-year-old poetic legend of Sinuhe, the BA/KA myth has travelled through time and across continents to be resuscitated and transformed in Okri’s dramatic version of the Sinuhe legend entitled, *Changing Destiny* (2021).

### The BA/KA Myth

In *The Ultimate Encyclopedia of Mythology*, Cotterell and Storm explain the BA/KA myth:<sup>17</sup>

The BA and KA were believed by the ancient Egyptians to be the soul and spirit, or vital essence of a dead person. The Ba hovered over the deceased and was usually depicted as a bird with a human head. The Ka was said to appear to the deceased in the form of a blue phoenix and was believed to return to the tomb, where it ate food left by relatives and priests. So deeply entrenched was this belief that menus were sometimes inscribed on the walls of tombs.

This is the interpretation in the funerary autobiography, *Sinuhe* that dates back to c.1875 BC. In the somewhat more accessible modern parlance encountered in Okri’s twenty-first century drama, the protagonist’s living self appears to be

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14. Okri, *Changing Destiny*, 2021, 7.

15. Veronica Ions, *Hamlyn History – Mythology* (London: Reed International Books, 1997), 6.

16. Ibid.

17. Cotterell and Storm, *The Ultimate Encyclopedia of Mythology*, 2005, 271.

divided into embodied soul (Ka) and spirit (Ba), given that Sinuhe's BA remains 'at home' when Sinuhe finds himself, that is, his KA, compelled to flee for fear of being found guilty of conspiring with the conspirators to kill the king (Act 1, Sc.5-6).

In the poem, the split personality is merely implied in Sinuhe's subconscious emotional dis-ease, while in foreign Syria. It is metamorphized as his "heart". In a heartfelt prayer to his god, Sinuhe pleads:

Surely you will let me see the place where my heart still stays?  
 What matters more than my being buried  
 in the land where I was born?  
 This is my prayer for help, that the good event befall,  
 That God give me grace! (B155-60)

As Okri<sup>18</sup> acknowledges, "The metaphysics of these terms are too complex to go into here, but they are a fundamental aspect of what we are". "Like all ancient cultures, the ancient Egyptians believed that human beings are composed of two selves" as in the poetic Sinuhe life writing.<sup>19</sup>

### The Funerary Autobiography of Sinuhe and its Dramatic Transposition

Arguing that the poem foreshadows both the *Odyssey* and the tragedy of *Hamlet*, Okri foregrounds the complex thrust of the ancient Sinuhe narrative, saying:

Here we have a civilisation conceived on an exalted plane, but whose most famous literary text is about identity, immigration, social disorder, the mystery of power, changing fortunes, and the inexplicability of the deep motives of our actions.<sup>20</sup>

Parkinson<sup>21</sup> is less fulsome, describing *Sinuhe* as "a tale of adventure in foreign lands, but one which encourages reflection on the nature of Egyptian life, particularly on the individual's relationship to the King". More than an overlord, "[t]he king was quasi-divine, the political and ideological centre of Egyptian culture, and the representative of all its values. The king was the direct heir of the creator-god", a religious concept that has travelled into Roman Catholicism in the belief in the Pope's role as Christ's Vice-Regent on earth. Having introduced us to Sinuhe as ". . . a Follower who followed his lord/ a servant of the Royal Chambers" and to the Egyptian Queen Nefru in Stanza 1 (ll.5-6 or R5), the speaker loses no time in reporting the death of the godlike King in Stanza 2, (ll.11-15; R10)

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18. Okri, *Changing Destiny*, 2021.

19. Ibid.

20. Ibid.

21. Parkinson, *The Tale of Sinuhe and other Ancient Egyptian Poems 1940-1640 BC*, 2009, 21.

in conversational free verse that endorses the godhead mythology. However, unlike the murder in Okri's play, no cause of death is given in the original:

The God ascended to his horizon;  
The Dual King Sehotepibre mounted to heaven,  
and was united with the sun,  
the divine flesh mingling with the creator. (R10)

Parkinson explains that the word "horizon" is a signifier for pyramid, deduced perhaps by the then cultural practice for the burial of the ancient Egyptian elite, and endorsed by the closing stanzas in which Sinuhe is accorded "a pyramid of stone" with his image "overlaid with gold" as a gift from the new king, son of the "Dual King", a reference perhaps to the two selves (BA/KA) belief or to his being, at once, human and divine. The following lines invoke Okri's exalted civilization in the courtiers' reaction to Amenemhat the First's sudden death, with "The Residence was in silence/. . ./ the Great Portal was shut,/ The entourage was bowed down,/ and the patricians were in grief." (ll. 16, 18-20), lines that suggest decorum and hospitality, where hospitality is not only seen as an urgent challenge for our conflicted present but also as foundational for ethics and resonant within the play of language.<sup>22</sup>

Although the word "hospitality" does not occur in either text, it is a theme that underpins both versions of *Sinuhe*. As Parkinson explains, formal court life was idealistic, without "any trace of intellectual rebellion or dissent";<sup>23</sup> Middle Kingdom literature was evidently a palliative, allowing "its privileged audience to explore or enact various complementary realities, as the poets taught, meditated on, or narrated their interpretation of the nature both of humanity and of the divine. . . ; literature seeks eternity through humanity, and creates a space for entertainment as well as wisdom".<sup>24</sup> As with Islamic and other belief systems, the ancient Egyptians preached "permanent perfection" in eternity, in life after life, whereas literature is, by definition of its fictionality, essentially polemical. Poetry's task, says Parkinson, "transforms an imperfect world into 'perfect speech'".<sup>25</sup> This can be illustrated in Mary Olden's poem, "Mostly Water":

"We're mostly water, not solid at all."  
That's what the travelling man said to me,  
lifting his full glass absent-mindedly.  
"If you want to stay true to what you are,  
keep changing: fixed opinions are the devil's food."  
I turned to answer him, but he had gone:  
shifting shapes, no doubt, without a pause.

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22. cf. Rosemary Gray, "Review of *Hospitalities: Transitions and transgressions, North and South*, Edited by Merle A. Williams," in *English Academy Review* 39, no. 1 (2022): 118-119.

23. Parkinson, *The Tale of Sinuhe and other Ancient Egyptian Poems 1940-1640 BC*, 2009, 16.

24. *Ibid.*, 17.

25. *Ibid.*

Stumbling outside, into a pouring rain,  
I felt my bones dissolve, and I was home.

Okri, however, capitalizes on the dramatic potential, having Sinuhe as an unwilling witness to the courtiers' plot to murder the king. Perhaps this is to explain Sinuhe's overhearing of the king's death and his irrational flight in the seminal version. Stanza 3 (B1-5) is fast paced, telling of the accession and deification of the king's warrior son, Prince Senwosret - Okri's San-Usert -, and the dutiful Sinuhe's ensuing panic attack. The hyperventilation is conveyed in graphic detail:

My heart staggered, my arms spread out;  
Trembling fell on every limb  
I removed myself, leaping,  
To look for a hiding place.  
I put myself between two bushes,  
until the traveller had departed from the road. (ll.41-6; B1-5)

The description reflects the customary ancient Egyptian world-view that this world is fundamentally chaotic, a notion encapsulated in Sinuhe's overwhelming terror.<sup>26</sup>

There is a stylistic shift after the panic that functions as the generating circumstance. In quick succession, the poetic narrative details Sinuhe's near-death from thirst in the desert, his rescue by a nomadic sheikh, his acceptance and performance of menial tasks, followed by heroic exploits in internecine strife with the Libyans, all dramatically replicated in Okri's retelling. The poem's quick-paced rising action culminates with his capture by a Palestinian King. En route to Syria as a fugitive alien, Sinuhe turns philosopher, expatiating on the merits of his fellow Egyptian Macbeth-like warrior, the current king, in an expansive eulogy that articulates Egyptian values and foreshadows the king's largess with which the poem closes.

Now, he is a God who is peerless,  
before whom no other exists.  
He is a lord of understanding, excellent of plans, effective orders;  
Coming and going are by his command.  
He subjugates the countries.  
His father stayed within the palace,  
and he reported to him that what he had ordained was done. (B 45)

This praise poem typifies the African cultural mode and, here, prefigures a royal decree from King Senwosret I (c.1875 BC) to the homesick Senuhe to return to Egypt.

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26. Parkinson, *The Tale of Sinuhe and other Ancient Egyptian Poems 1940-1640 BC*, 2009, 22.

In Syria's Retjenu, Senuhe had striven to establish a social identity by proving himself willing to turn his hand to the most menial of tasks, such as scrubbing floors, herding cattle and emptying night soil slops - work that the local inhabitants frown upon - much as is the plight of immigrant labour today, particularly in Europe and the Middle East. The turning point in the plot occurs when he is challenged by the local unnamed he-man (Okri's giant, Telluhi) to a duel and, notwithstanding his victory, he collapses in desperate prayer as he realizes that life outside Egypt is meaningless, despite the fact that the Syrian King ". . . placed me at the head of his children./ He joined me to his eldest daughter./ he had me make my choice of his country" (B 80); "He appointed me the ruler of a tribe/ of the choicest of his country" (B85) , transformed in Okri's play where Senuhe becomes King of Syria after marriage to the deceased king's daughter.

One of the undercurrents in *Sinuhe* is the quasi-religious idea that questions the justice of the gods and an innocent man's labouring under the burden of imagined guilt. The notion opens up a dialogue that challenges different ontological interpretations, an idea that seems to have migrated, for instance, into some Christian sects' concept of the confessional and forgiveness of sins. Parkinson evokes the idea of *hamartia* or fatal flaw and its cathartic resolution, stating that, "The king is the representative of gods and in some sense a god himself, and in his letter he distances himself from any responsibility for Sinuhe's suffering and assigns all responsibility to the man's *fallible heart* . . . The king dismisses the chaos and the preceding events with the words 'he shall not fear', and Sinuhe is recreated as a courtier" (emphasis added).<sup>27</sup>

Sinuhe's homecoming and reinstatement, in addition to the Royal gift of a pyramidal tomb, invokes hospitality writ large. Initiating the polemics, the compelling opening chapter of Merle Williams's 2021 compilation on *Hospitalities*, largely informed by an article entitled, "Hospitalities, Justice and Responsibility. A Dialogue with Jacques Derrida", offers the reader a Derridean definition of "absolute hospitality" which he says,

. . . requires that I open my home and that I give not only to the [approved] foreigner . . . but to the absolute, unknown, anonymous other, that I give *place* to them, that I let them come, that I let them arrive, and take the place I offer them, without asking of them either reciprocity (entering into a pact) or even their names.<sup>28</sup>

Put simply, this implies that all conditions, be they of gender, belief, nationality, or of identification, are automatically suspended by the host.<sup>29</sup>

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27. Parkinson, *The Tale of Sinuhe and other Ancient Egyptian Poems 1940-1640 BC*, 2009, 24-5.

28. Richard Kearney, and Mark Dooley (Eds.), *Questioning Ethics and Contemporary Debates in Philosophy* (London and New York: Routledge, 1999), 65 (original emphasis).

29. cf. Gray, "Review of *Hospitalities: Transitions and transgressions, North and South*, Edited by Merle A. Williams," 2022, 119.

Okri offers an interesting transgressional transposition of the marriage of Sinuhe and his return to Egypt. Here, the only (not eldest) daughter is at first incognito and watches Sinuhe's dedication to his menial tasks in fascination; love blossoms and the marriage of Hotemi and Sinuhe follows. Moreover, the Syrian King chooses Sinuhe as his heir, and it is the ultra empathetic wife, Hotemi, who travels to Egypt to plead clemency for her husband, who silently hankers after the homeland, affecting marital bliss.

### Conclusion

This presentation has attempted not only to provide a brief account of the two primary texts under discussion but also to provide a context in which to interpret both the ancient generative poem *Sinuhe* and Ben Okri's *Changing Destiny*. The essential argument is that Ben Okri's drama, *Changing Destiny*, serves to explore the transfer and transformation of key ideas of what it means to be human and the nature of exile and homecoming, ideas that have journeyed intact from the seminal Egyptian poem to Okri's dramatic revival. The discussion concludes that despite the four-century gap and the dearth of literary criticism, the ideas in the poem, transferred and transformed by the Nigerian-born Londoner, Sir Ben Okri in his drama, resonate powerfully with our times. Both the poem and the drama are, like life and death, cyclical as symbolized by the three point setting - from Egypt to Retjenu and back to Egypt. And, as Parkinson<sup>30</sup> points out, "The Tale ends as it began, with Sinuhe in his tomb, addressing the tomb-visitor". Okri transposes and elaborates on the King's assurance to Sinuhe that "he shall not fear" (a coincidental prefiguring of Psalm 23) with a hospitable sermon-like exhortation to illustrate the activation of "the full dimensions of the human spirit" with which Okri's play begins:

**Sinuhe** We are the initiation chamber for future civilisations.  
**Spirit** The world will forever wonder at how we rose from nothing to this exalted place in the history of human achievements.

*They enter the pyramid. Before they shut themselves in, they address the audience.*

### Sinuhe and Spirit

You who dwell in this house of life and death,  
 Who draw in the sun with each breath,  
 Where is your spirit?  
 Where is your spirit? (Act3, Coda)

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30. Parkinson, *The Tale of Sinuhe and other Ancient Egyptian Poems 1940-1640 BC*, 2009, 24.

Characteristically, this closes the hermeneutic circle and far from being "Ben Okri's sketchy foray into ancient Egypt", the love story, in particular, in lieu of the Middle East's customary arranged marriages, as well as the reuniting of Sinuhe's BA with his KA befit a resolution to a drama choreographed as the first post-covid pandemic play to celebrate the reopening of London's theatre world after the trauma of a lengthy period of lockdown and multiple sudden deaths worldwide, as an appeal to and comment upon the resilience of his multi-cultural British audience.

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## Literature and Audiovisual Media in Teaching

By Claudia Panisello\*

*This paper is a critical review to teaching and learning literature mediated by technology. An essential change in culture is found in the current reality of the beginning of the third decade of the 21st century. This change in globalized society is closely related to technology and covers absolutely all spheres of society. There should be a method to apply in teaching, which would enhance the attractiveness of audiovisuals for new generations, transferring it to learning. The topics linked to audiovisuals that will be analyzed are: education, the modeling of the world, the influence and relations between literature and audiovisuals, and some ethical aspects on the selection of audiovisual material to be presented in class. Some examples will be proposed according to educational levels, related to audiovisual development in the classroom. The theoretical contribution will focus on relevant pieces of literature and their translation to audiovisual education. The act of communication within the classroom is transformed by the intervention of the audiovisual phenomenon. It is not substitution, but rather the use of the audiovisual medium to generate interest and then analyze in detail the most interesting passages of the printed text.*

**Keywords:** *Audiovisual, Media Literacy, Literature, Teaching and Technology.*

### Introduction

There is a fundamental change in culture closely related to technology and covers absolutely all spheres of society in the current reality of the beginning of the third decade of the 21st century. The topics linked to audiovisuals that will be analyzed are: education, the modeling of the world, the influence and relations between literature and audiovisuals, some ethical aspects on the selection of audiovisual material to be presented in class and an example will be proposed according to the educational levels, related to audiovisual development in the classroom.

The problem of adapting technology and its application to teaching is an issue to be treated with responsibility and intelligence by teachers. Following Lotman in **The Structure of the Artistic Text**: “Art is a secondary modeling system of the world.” (1982:20). Audiovisuals bring together several arts and their visualization implies the contemplation of a model of the world. The way audiovisuals are used for the creation of content and learning is essential to achieve the emancipation of subjects.

This change in globalized society is closely related to technology, and covers absolutely all spheres of society. Audiovisual media in general and cinema in particular have gained fundamental importance in today's culture. There should be a

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method to apply in teaching, which would enhance the attractiveness of audiovisuals for current generations, transferring it to learning. The use of technology should be promoted to improve the quality of teaching. The topic of audiovisuals as a modeler of the world today will be analyzed. The fact that it is a model does not imply that it is the only one, but rather that it should be an element of cognitive enrichment. The idea supported in this critical essay would not be to present what is seen on the screen as something to imitate, but as a model in the sense of understanding the world. With the understanding that the model would not be the only one, but one of many, and always teaching that reality is multiple and heterogeneous. That is, cognition based on the reasoning of what is seen and heard in the audiovisual must be an active construction, and not a passive reception.

Reasoning and problematization of the audiovisual are tasks that the teacher must consider to guide the student in an intelligent and active grasp of its meaning.

### Literature Review

Audiovisual media in general and cinema in particular, must have certain ethical guidelines or norms to be used to respect the film work that is proposed to the viewer. The various scopes of professional ethics within cinema will be studied, trying to break down the characteristic elements in relation to this art. The idea is to investigate several characteristics of teaching to be used in the implementation of audiovisuals as a teaching method in the classroom. It is important both to understand models of literary works, as well as other works.

The theoretical contribution that is intended to be implemented is the reflection on the topic of the study of audiovisuals and cinematographic as fundamental base of teaching in the current historical moment of globalization, in the third decade of the 21st century. The practical contribution or significance would be linked to a better understanding of the audiovisual phenomenon and its impact on culture and to the assumption of the importance of contemplating audiovisuals as a model of the world. Likewise, the application of audiovisuals in the classroom and its assimilation as a different way of acquiring knowledge crossed by new technologies.

The scientific novelty of this essay would be associated with a new perception of the audiovisual phenomenon as fundamental for the understanding of current reality and its relationship with literary pieces. Various aspects of this topic will be studied, including the ethics of the material that is exposed in the classroom, because it establishes a model or paradigm to follow in understanding the world.

The fundamental theoretical framework would be linked to updated studies by prestigious scholars on the subject, detailed in the bibliography, highlighting among others: the article by Torben Grodal *The PECMA flow: a general theory of the cinema experience* in **Semiotics of Cinema** by Juan Alberto Conde. The concept of semiosphere of Yuri Lotman, in **Culture and Explosion** and **Semiotics of Cinema: A Symmetrical/Asymmetrical Dialogic Model for the Analysis of Filmic Text/**

**Discourse** by García de Molero and José Finol. María Crowe, *Cinema and ethics in Education. From the hermeneutics of language to the hermeneutics of the image*, article in the ERASMUS magazine in 2017; Augustonsky, G *Audiovisual creation in childhood*, Chartier, R. **The world as representation. Studies on cultural history.** Dussel, I. *Educate the Gaze. Policies and Pedagogies of the Image*, Flacso. Dussel *Learning and Teaching in Digital culture*: Santillana; García Canclini N., **The Society without Story. Anthropology and Aesthetics of Imminence**, and Martin, M. **The language of cinema.** Silvia Díaz Herrero and Manuel Gértrudix Barrio: *Cinema as a Teaching Methodology. Systematic Analysis of Literature for Film-based Learning*; Yolanda Mercader Martínez: *Cinema as a Space for Teaching, Production and Research* and Raúl Ruiz: *Poetics of Cinema*.

The sustained position of this paper is that in the future of education, audiovisuals and cinema will be used mostly for the acquisition of knowledge. Culture in general will be more associated with the audiovisual than with the physical and real aspect of the book object.

## Methodology

Personally, in my twenty-five years of teaching I have observed the way literary pieces are understood and also their assimilation through audiovisuals. I analyzed the learning process using different techniques: direct reading of the text, reading and exposition with the audiovisual of the same work and only the exposition of the audiovisual. Through questions, I have come to perceive what is most understood.

The importance of the problem is the hierarchy of the way the research methodology is applied to the study of cinematography. The approach of a method is necessary to take advantage of the way of learning with audiovisual media. The problem of adapting audiovisuals to the educational system is a topic of global interest today, since technology advances rapidly and adaptation to it is complex.

The fact of the variation in forms of education is a topic of problematization these days and there is a questioning of traditional forms of teaching. In this sense, there does not seem to be a collective awareness of how important it is to accept technological evolution and its impact on current life in the 21st century. It is essential to raise the reflection in theoretical essays to find a methodology in teaching and the best way to generate a new education with audiovisual media according to different educational levels.

## Development

Several questions arise about the evolution of teaching: How to adapt literary works to the audiovisual medium? What is the evolution of teaching through audiovisuals? What is the ideal method for teaching audiovisuals on the different levels of education? What impact does technology have on culture? How are audiovisual media related to understanding current reality? What role do audiovisual media play in changing the reality of teaching? How are culture and audiovisuales related? What ethical considerations deserve to be taken into account when bringing the audiovisual to the classroom? What model or paradigm emerges from the contemplation of audiovisuals? The development of this paper will be unfolded in several points in order to investigate the topic in response to the questions raised above.

In the text **Semiotics of Cinema and Audiovisual** by the editor Juan Alberto Conde, Torben Grodal studies *The PECMA flow: a general theory of the cinema experience*, where is defined the flow that is experienced when having the audiovisual experience, defined as: "I model the flow of perception, emotion, cognition and motor action" (p. 25) These categories are those that are put into operation when being in contact with the audiovisual medium. Contemplation requires the attention of the visual sense, which brings the images to the brain. Likewise, through hearing, you can hear what is being transmitted and also incorporate that auditory image on a cognitive level. As the cited author holds:

"When we watch a horror movie, our hearts beat harder, we receive an increase in adrenaline levels, our muscles tense, and our fear focuses on our perceptions of visual and audience stimulation. The experience can only be fully described in terms of the interaction of the dimensions of PECMA" (p.25)

The audiovisual experience we have at that moment, then, influences our emotional and psychic system, influencing our emotions. There has been an introspection of that audiovisual. The interaction implies an introjection of what is being heard and visualized, definitely influencing emotions, even creating effects such as sweating, muscle tension, unconscious movements, etc.

The production of PECMA arises from the activation in the brain of the understanding of the stories or narratives that are being witnessed, and that constitute a unit of meaning with an influence on the perceptions of reality.

"Narrative mechanisms are central to the configuration of human meaning in general. These mechanisms are supported by a series of mental functions located primarily in the frontal lobe, but also in the limbic system and the dorsal stem. The unmediated use of narratives serves to offer a frame of reference for agency through planning and control actions, and to integrate plans, goals and motivating emotions in a PECMA flow" (p. 85)

If we consider the concern of the German philosopher and critic Walter Benjamin (1892-1940) regarding images, we see that the evaluation of the impact of technological innovations has always existed. Benjamin was concerned about the use of photography without an epigraph that explained what was wanted to be conveyed, and that there was a risk of losing its uniqueness. Photography would imply, on the one hand, a democratization of images, but at the same time a risk of it becoming “*a fleeting, ephemeral, anonymous and industrialized action.*” (5, Dussel) However, today, the phenomenon that he questioned did not occur, and on the contrary, the majority of the images that circulate in the media, have no explanation and has been democratized in such a way that even the smallest children who have a mobilephone can take pictures. That is to say, the point is that technology does not always advance in the expected way in relation to culture. Refusing to use it in education would be a mistake, since its impact on society is undeniable. The model or models, whether positive or negative, permanently reach the receiver. The most significant thing about current culture is linked to the presence of the mobilephone and its quick access to networks. In this sense, anyone who owns one is automatically associated with both the information and the media connection through the intervention of technology. Likewise, anyone who has a mobilephone today can express their opinion on the networks. That is a liberating aspect, since the voice, previously oppressed and that could be expressed only by a few, today can be expressed freely through the networks and automatically reach a large number of people.

The problem now is the following: the number of messages is so overwhelming that each one's message has once again lost validity, simply because it is one more within the great wave of messages, and it is lost like a wave in a sea. That is, if someone expresses their opinion, they must also have other mechanisms within society, for that message to be considered valuable. Otherwise, it will be just another opinion, a perspective that is lost among the plurality of points of view on a topic. The amount of information today is such that no one can pay attention to all the opinions, nor to everything that is transmitted through the networks.

What happens in the audiovisual phenomenon is what Torben Grodal<sup>1</sup> calls “*PECMA flow*” (for its acronym in English Perception, Emotion, Cognition and Motor Action) (already introduced above on this paper): this flow is what happens in the game and the player's intervention: he perceives what he sees, through his sight and ears, this causes an emotion in him that is linked to his cognition about life and its interrelationship with what he is contemplating. Finally, the motor action happens, or action response in some sense, performing some act in the game to follow it and advance. It is argued that this flow could be used for the effective teaching of any discipline.

The audiovisual experience influences the emotional and psychic system,

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1. Torben Grodal is an author and professor emeritus of Film and Media Studies at the University of Copenhagen in Denmark. Grodal was born on January 25, 1943 in Holbæk, Denmark.

influencing emotions, producing an introspection of that audiovisual. The interaction implies an introjection of what is being heard and visualized, definitely influencing emotions, even creating effects such as sweating, muscle tension, unconscious movements, etc. The production of PECMA arises from the activation in the brain of the understanding of the stories or narratives that are being witnessed, and that constitute a unit of meaning with an influence on the perceptions of reality.

The interest of students should be enhanced by the use of the PECMA flow, linking it to the cognitive process. Following Paulo Freire "*men are liberated in communion*" (119) and in this sense, the socializing function of teaching more than ever should encourage reasoning about what is transmitted, its intentionality and veracity.

The impact of technology on culture is indisputable. It is increasingly necessary to adapt old teaching methods to the culture of networks and the Internet. Children learn on the Internet, without a specific guide: the bad and the good are implicitly given in every video that children or adults watch, and in every audiovisual material that reaches their mobilephone. The topic would be the translation of this entertainment technology to classroom technology, a technology that was guided by pedagogical purposes and helped children learn in an enjoyable way. The tensions that exist between subgoals and goals should be used for teaching all disciplines.

*"Tension can be transformed into relaxation when goals are met. This applies when the main goals are achieved. But the achievement of a subgoal or a subsubgoal can change the perceptual and emotional configuration in such a way that a new subgoal or a subsubgoal can become urgent and, therefore, we have a pecma-pecma-pecma flow... This motor action is the move to solo in terms of brain-body architecture. In real life, flow need not begin with a perception: a person can remember that they want something, and that can start a new direction of flow. In films, however, it is the perception of activities on the screen that gives rise to the spectator's simulation of flow, even though the flow in that diegetic or narrative world may begin inside the protagonist's mind."* (p. 33 **Semiotics of Cinema** by Conde).

The use of technology in the cultural field has broad projections, which each teacher can and should exploit and develop to the maximum. The interesting thing, in this case, would be that a relationship would be found with academic freedom, which could be positive if it allowed the teacher to detach himself in a certain way from the rigid established program. This issue has been raised in various ways. According to Silvia Díaz Herrero in *Cinema as a Teaching Methodology. Systematic Analysis of the Literature for Film-Based Learning (ABC)* establishes the need for a translation of the audiovisual as a resource to the consideration of an educational methodology in itself. This author points out the importance of media literacy as a framework:

*"defined as "the skills, knowledge and understanding capabilities that allow citizens to use the media effectively and safely," and that provide "the critical thinking necessary to discern, analyze complex realities and recognize the difference between opinions and facts.""* (Díaz Herrero, p.3)

Understanding current reality implies the assimilation of technology as

fundamental for the cultural progress of the individual. Media literacy is the basis of the person's insertion into their historical reality and understanding of the neo-postmodernity in which we live. The change in the reality of teaching is linked to the new constructions that are presented in audiovisuals, as Augustonsky maintains, in Audiovisual creation in childhood, media education, also called "*media literacy*", lays its foundations on a fundamental notion: media messages are constructions. (72)

Globalization, cosmopolitanism and the assimilation of the change in the rules of the game in our times are fundamental elements for understanding the situation of being in the world.

A central theme is not to leave anyone out of what technological culture is, constituting the responsibility of the teacher that what is studied in class through some audiovisual medium reaches all students. Following Freire:

*"No truly liberating pedagogy can remain distant from the oppressed, that is, make them unhappy beings, objects of humanitarian treatment, to try, through examples taken from among the oppressors, to develop models for their "promotion." The oppressed must be the example of themselves, in the fight for their redemption." (34)*

Technology should serve to better understand the world and not to devalue the individual. The democratization of technology would in a certain sense cause the elimination of the contradiction that Freire speaks of in the following passage from **Pedagogy of the Oppressed**: *"the reason for being of liberating education lies in its initial conciliatory impulse. Education must begin by overcoming the educator-learner contradiction. It must be based on the conciliation of its poles, in such a way that both become, simultaneously, educators and learners."*(52) In this sense, technology helps to eliminate intermediation, since learning is not necessarily linked to the presence of the educator. The student can learn alone, if the student is interested in a particular topic, therefore, technology is deeply democratizing if it is considered from the point of view of free access to knowledge. The issue is whether the person has the motivation to do it or not, that is, the willingness to learn, and not to waste time on thousands of other distractions and entertainment found on the Internet.

The important thing when selecting a film to bring to the classroom, following Inés Dussel, would be to dismantle the opposition between school and visual culture (2), in this sense, through a film that provides new perspectives, Larrosa's premise would be followed in the meaning of the showing and exhibition in the cinema of "an ethical and singular event". (Dussel,2)

Following Silvia Díaz Herrero and Manuel Gértrudix Barrio: *Cinema as a Teaching Methodology. Systematic Analysis of the Literature for Film-based Learning*, they establish that on the one hand the incorporation of cinema into the classroom is beneficial because:

*"...cinematic and audiovisual language, by extension, are an unavoidable part of the daily experience of our students, so exposure to multiple screens inevitably builds non-formal learning that has an extraordinary weight in its form of perceive and relate to reality" (p. 230)*

The concern about what cinema wants to transmit and the study of its structure is raised by Rafael del Villar Muñoz in: *“establishing a theoretical and methodological equivalence between the visual sign and the linguistic sign: if first we try to look for minimal distinctive visual units analogous to the graphemes and phonemes of the language, today it is recognized that it is a useless and unproductive task. Therefore, today it is commonly accepted that the most important thing is to apprehend visual statements.”* (Gómez et al., p. 23)

Jaques Rancière maintains in **The Distances of Cinema**: *“Cinema is also an ideological apparatus that produces images that circulate in society and in which it recognizes the present of its types, the past of its legend or the futures it imagines.”*

According to Paulo Freire, in **Pedagogy of the Oppressed**: *“one of the misunderstandings inherent to a naive conception of humanism lies in the fact that its desire to present an ideal model of a “good man” forgets the concrete existential, present situation of men themselves.”* (76) The negative would be the imitation of a culture other than one's own. The issue in relation to audiovisual is complex and does not have a single solution, but depends on the place and circumstances.

## Teaching and Audiovisual

According to Merleau-Ponty, our intentionality is interrelated with the motor system and action within the real world. If this action is understood to interfere with the reality of the fiction or virtual game, then the individual will proceed with an action of intentionality that affects the fictional world he or she is seeing on the screen. Therefore, it follows that when interacting in a video game, not only the perceptual, intellectual and cognitive part intervenes, but also a motor activity consistent with the dynamics of the game must be developed, and the corresponding action must be carried out that serves to reach the target. This action will be carried out using the keys on your mobilephone or computer, or using a joystick. If, in addition, the game is collective, the interaction between the participants must be organized and reasoned to reach the desired objective. The person must not only perceive the reality of the fiction of the game they are playing, but must also interact with their teammates, in order to win or solve the problem or task designated by the video game's instructions.

That interaction that the game has and develops the ability to interest and provoke the child to interact in the fictional world of the video game, would be what education should use and even enhance so that the student would be interested in education.

The configuration of the different needs must influence the individual's action when playing. The challenge of winning implies victory against the opposing team, in the collective game or if the game is individual, managing to pass certain stages, is the driving force of desire of the children, who immerse themselves in the world of fiction. The interest is given by the fact of achieving small goals, small tasks or instructions that make them move from one stage to another. This motive could be taken for education to advance from a cognitive and intellectual point of view.

Returning to the PECMA flow: **A General Theory of Film Experience** by Torben Grodal, *“The basic architecture of the emotional system is universal and innate, but one of its*

*functions is to provide flexible motivation and the intelligent execution of preferences.”* (p. 36)

That is, learning should use what is universal and innate in the person so that cognition is entertaining and not tedious. Torben Grodal states in the following: The use of this flexible motivation and intelligent execution is what must be projected, enhanced and expanded to achieve better intellectual development, both in the child, in the adolescent and in the adult. He points out that in each film there are a series of mechanisms that generate attention in the viewer, but it depends on each person and each intelligence how it is captured. There is a flexible selection of preferences for each viewer and of course their interests are linked to their knowledge and life experiences.

The spectator who attends a film chooses to believe in what he is seeing and not question too much the veracity of what is seen perceived precisely because of the knowledge that it is a fictional world. It is the same thing that happens with Literature, in a certain sense, since the reader is not going to question why the fairy flies, for example in *Peter Pan*. The bases of fiction are not questioned, because precisely, the reader is looking for fantasy without explanations. The interest in reading a work that he knows is far from reality, which is not what he contemplates in his daily life, but rather he is looking for another reality, a fictitious reality, that transports him and distances him from his everyday life, from his temporal reality. However, everything that is seen functions as knowledge of the world. The internal mechanism selects and learns through fictional worlds, whether literary or audiovisual, as an instrument to capture authentic reality.

The objective of an individual by continuing to play a video game over time is to advance and achieve the progress of his character or the team in a certain way, if it is a collective game. The game is linear and repetition is at its base. Psychomotor capacity will have to improve to achieve greater precision in achieving the effectiveness of the movement. It is the linear objective that is wanted want to be achieved. Temporal linearity is given in the game itself because the character advances in virtual space, but the character's time and the player's time come together when trying to pass the test. At that moment, the player is the fictional character and experiences the same thing that the character is experiencing in the sense that he depends on his motor actions and his greater speed to achieve the goal that the game proposes.

The player becomes excited because he is advancing, or on the contrary, he becomes sad because he cannot make the necessary movements more quickly to achieve the goal proposed by the game. That is, this action of the hand in temporal historical reality, moving the joystick or pressing the keys, has its consequences in the space and time of the character's fiction.

There may be the case of games like Rocket League where success or victory depends not only on one player, but on the entire team of players trying to beat their rival by goals. This game has the particularity that the anthropomorphic character that was the soccer player is replaced by a car, that is, a non-anthropomorphic character. Each player has a car and together, as if they were soccer players, they have to achieve the team's victory. The synchronization of the players must reach a level of excellence to minimize errors and, just like in a real soccer team, achieve victory. If a

player is slower than the others, he will slow down the team to which he belongs in a certain way and to a certain extent, with his clumsiness. On the contrary, the good performance of a player acts as a boost to the team.

The speed of perfection of movements is associated with motor capacity, which is achieved through experience, trial and error. The level of excellence is achieved with practice, which provides speed of action in the movement and execution of the different movements that the car can make to hit the ball. In this sense, the more hours of play in this or other games will enhance the speed of performance. That is why the generation that has had the experience of video games at a very early age will be able to exercise greater speed and a level of excellence higher than an adult who plays the game for the first time with a joystick, without having gone through others. individual and lower difficulty games. Generally, children and young people who have played these types of games develop notable skills in the performance and precision of the plays.

The perception of advanced players has achieved a level of celerity, speed and precision that is associated with the PECMA process, reaching a level of excellence. The trial and error form of learning within video games should be used in learning. This way of interaction between the game and the receiver would have to be projected in a way to enhance knowledge, and also to learn in groups, by developing new skills in a collectively.

### Ethics, Education and the Model

Ethics and education have been topics that have been debated since ancient times. The philosopher Plato (429 to 347 BC) in **Crito or the Duty of the Citizen**, refers to the ethical elements in relation to laws, values and their validity in various circumstances. Socrates' claim to Crito of that philosophical spirit of objectivity is what permeates the work. What they affirmed in theory becomes difficult for Crito to sustain in the circumstance of Socrates' death. That is, another element of the ethics of education is whether it changes with practice, or remains only in the theory of ideas in the abstract.

The basic argument of the text is the following: Crito, a disciple of Socrates, enters the prison of the teacher (who had been sentenced to death) and proposes to restore his freedom. Socrates does not want to flee, and to convince him, Crito presents arguments that he believes are valid, but that his teacher rejects. Socrates maintains that if the laws have condemned him, and he has respected the laws all his life, then he will die, fulfilling the sentence.

The work happens through dialogue and the methodological issue can be studied: the rigor of reason, of the scientific logo, even when installed with scientific rigor, could present questions. These characters through mimesis reflect a life dedicated to the study and philosophical spirit of objectivity. In this case, what they affirmed in theory becomes difficult for Crito to sustain in the circumstance of Socrates' death. That is, another element of the ethics of education is whether it changes with practice, or remains only in the theory of ideas in the abstract. Crito has

considered the same topics many times with Socrates, what changes is the danger in which Socrates finds himself. Socrates maintains his theoretical position at the time of death, but Crito, out of affection for his teacher, cannot assume what he previously stated with the same solidity.

The presence of an ascending dialectic can be considered, something that is valid for all cases, at that present moment, it would have to be applied directly. These instilled values will have real validity, that would be Socrates' position. And in contrast, a descending dialectic is found in Crito, which is what disintegrates with the presence of facts. For this reason, Socrates wants to convince Crito of the search for conviction, resisting affection, affection, and even in a certain sense he wants to make him detach herself from that subjectivity. Therefore, Socrates' argument relies on Crito self-analyzing his previous position, that is, what he held in theory, and relating it to the Crito of that moment. It is like a call to principles, to fundamental values, to the person not to allow themselves to be molded by changes in circumstances.

The thoughts they have developed in years of dialogue with Crito, only now Socrates is in danger, and that is a lot, it is life itself, but they cannot change. Everything is proposed in a dream vision through figurative language, Socrates is putting the fundamental commitment of the values he made. Even when those values determine danger or death. Crito does not understand Socrates' integrity, and in this aspect, the distance between one character and the other is perceived. The opposition is found between the tragic man represented by Socrates, who follows to the final consequences the ideas that he has held and taught all his life, in contrast to the practical man, represented by Crito, where the ideas of what he has learned would vary with the circumstances. vital. Crito has informed Socrates that the ship from Delos was to arrive on that day, upon whose return he must die. Crito maintains that Socrates must escape, since he has the ability to do so:

*“Crito: ...follow my advice, let me save you; that if you die, my misfortune will not be a single one, but apart from being deprived of a friend such as I have never found another, still people, who do not know you or me well, will believe that I can save you, With a little money, I didn't do it. And what mark is more shameful for one than to be considered a man who esteems money more than a friend? Because the masses will not be able to believe that it is you who did not want to leave here despite our requests.” (Plato, 1971, 107).*

It becomes clear that Crito not only wants to save Socrates, but also considers the thoughts of others, of the people, in his decisions. But, Socrates clarifies that that would not be the main point, but rather his escape in the context of the values and teachings that he himself has upheld in life. It is a drama of ideas and characters, which also implies a conflict of situations, where the ethics of education and its application could be debated in depth. It is an ethical duty for Socrates to maintain his ideas until the last circumstances, even when he is going to lose his life, which is why he refuses to escape. Crito reiterates his offer, telling him: *“The informers are bought for little.... because of that fear, do not give up on saving yourself...” (109-110).*

Socrates is a character who stands out for his temperance when it comes to reasoning, which is immovable in relation to the vicissitudes of destiny, even in the circumstance of death and maintains: *“Socrates: ...not only now do I not give in, but nor have I ever given in as far as I am concerned for any other reason than the one that upon reflection seemed fairer to me. I cannot abandon the principles that I professed all my life today because my situation has changed; I still look at them with the same eyes, I still have the same respect and veneration as before; and if there are no better ones, be sure that I will not give in now regarding what you propose, even when the crowd, to frighten me like a child, presents me with images even more horrible than confiscation, chains and death”* (Plato, 1971, 113-114)

The ontological relationship of teaching and logos is sustained in changing circumstances by Socrates, saying:

*“Socrates: ...What I want to examine with you, Crito, is whether the principles that we previously supported change now that my situation is different, or whether they remain the same; whether we should leave them or adjust to them. It seems to me that we have said many times, and seriously, what I said a moment ago, namely, that among the opinions of men there are those that should matter to us and others that do not deserve any consideration”* (Plato, 1971, 114)

A defense is made of ideas that contain importance and reason, as opposed to those that are insubstantial, and said without thinking, or with bad intentions, on purpose, to destroy someone. Socrates convinces Crito, in this dialogue, that he has a lot to do with relating ethics in general and ethics and education in particular. In all the disciplines in which the issues of what to follow, whether good or evil, can be debated; and if we have to let ourselves be carried away by the circumstantial or the vain or remain in what is good and correct, according to the ideas that are part of the being in its immanence.

Reference was made to Crito to transfer the ethics of modeling the world in relation to the audiovisual. The idea of the validity of the paradigm parameters that do not change when the teaching conditions are altered is inferred. Ethics in audiovisual education implies the awareness that what is brought to class is a model or paradigm of the world. It must be conscience that the audiovisual will be taken as a model of the world and a modeling of the world when exposed and analyzed in class.

### Ethics of Teaching Film

Ethics in audiovisual teaching is essential when selecting the material to study in class. An example of the modeling of the world that audiovisuals generate in students is seen in the short film *“Paraje Samurai”* by Cineduca, which shows the importance of broad and unbiased education. The short, less than six minutes, shows an isolated place, where the only film available is a film about Japanese culture. The new teacher, who replaces the old one after thirty years, suggests that they watch other films, and the children are amazed, due to their conviction that it is the only film in existence. The children have only seen that movie, and as the girl's question at

the end shows, they all think that it is the only movie that exists. This short film demonstrates the terrible influence of limited teaching. The harmful bias of a single point of view, which generates tragic blindness in those who receive a biased and incomplete education. Every reference made by the children was influenced by the film, invading not only their games, but also their customs and ways of seeing life. That external and imposed culture did not even represent the national and own culture, but rather a foreign and particular culture, which would not be bad to know as part of one of the cultures of the world, but what was wrong was its exclusivity in the sense of teaching and learning. The previous teacher had spent thirty years teaching the children of said inland school, which due to its characteristics as a small and remote place had no contact with the rest of the country, or the world; and its influence had been negative. This former teacher had educated several generations, and the parents gave their children names from the film, therefore, all the children have Japanese names, however, their surnames are common, and typical of the area (Pérez, Rodríguez, etc).

In Plato's **The Allegory of the Cave**, contemplation was limited only to the shadows projected on the wall of the cave. The fact of contemplation of shadows proposed a reality other than the true one. But, since it was the only thing they could see, for them validity was limited to their direct observation, so they presupposed certainty through their senses and contemplation was limited only to the shadows projected on the wall of the cave. The fact of contemplation of shadows proposed a reality other than the true one. But, since it was the only thing they could see, for them validity was limited to their direct observation, so they presupposed certainty through their senses.

The students of this short, as in **The Allegory of the Cave**, had a position related to Japanese culture such as shadows, that is, something false and that generated incomprehension within the meaning of life and encompassed even their own beings, since their own names were from a foreign culture.

When an audiovisual or a film is shown in the classroom, a paradigm is being created, which implies a specific modeling of the world, an ideological position in the way of interpreting reality. In *Society without a story* Anthropology and aesthetics of imminence, García Canclini maintains, in turn citing Rancière:

*"Another model is necessary in which art avoids becoming a generalized way of life, or creating total works, as in certain uncritical fusions with assemblies or mass movements... The practicable effectiveness of art is, according to Rancière, an "effectiveness paradoxical": does not arise from the suspension of aesthetic distance, but from "the suspension of all determinable relationship between the intention of an artist, a sensible form presented in an art place, the gaze of a spectator and a state of the community " (Rancière, 2008a: 73). (García Canclini, 233)*

This concept of *"generalized life"* was what led to the failure of the viewing of the same film for thirty years, in the aforementioned short film. That is, the

generalization of the Japanese model that the students took as absolute, the only model and paradigm of reality. Obviously, this short film is an allegory that in turn represents an exaggeration or hyperbole, since it seeks to convey a much deeper meaning through an idea transmitted. The importance of perception by the viewer and its relationship with society is supported in this quote by García Canclini:

*“The aesthetic experience, as an experience of dissent, opposes the mimetic or ethical adaptation of art for social purposes. Without functionality, artistic productions make it possible, outside the network of connections that established a pre-established meaning, for spectators to turn their perception, their body and their passions to something other than domination” (García Canclini, 234).*

In this quote, the other model is of interest, diverse representation, which moves away from the homogeneous and univocal perspective towards a heterogeneous and plural perspective. In the case of the example, the negative was not the teaching of Japanese culture, but that this film was the only thing that was shown to the students, and also for such an extensive period of time of thirty years. In this sense, it could be stated that there was a lack of ethics in teaching, since the bias was too prominent due to having only one audiovisual reference.

An interrelation occurs between the perceived model semiotic system and the introjection of values and situations that generate knowledge in the recipient. Lotman already defined the Semiosphere in his work **Culture and Explosion** as: “the semiotic space necessary for the existence and functioning of languages, not the sum total of the different languages; In a certain sense, the mysosphere has a prior existence and is in constant interaction with languages. LOTMAN, Yuri (1990:123)

The intellection of the film involves the assumption of it as a complex system of signs that generates its assimilation as a paradigm, both in the complexity of the formation of values and in its assumption regarding their truth or falsity. At the same time, between production and reception a mechanism of mobility occurs, where the models are accepted or rejected by the implicit system of values, ideas, thoughts and other elements that it transmits.

It could be stated that there was a lack of ethics in teaching, since the bias was too prominent due to having only one audiovisual reference. What would increase the lack of educational ethics would be the repetition of the same thing for several generations, to the point of false belief in the uniqueness of the film.

### The Specific Methodology for the Different Levels

First: for pre-schoolers: use of audiovisual material that was linked to improving expression and knowledge of new words for them. The appeal of color, image and music would be great stimulation at this early age, where

attention is easily captured. Clear and simple instructions would be indicated, for example by using the infinitive, and by printing parts of what they have seen in the video: paint, color, join. Likewise, it could be used to learn songs, repeat the song that was heard, etc.

There are studies on the influence of cartoons on preschoolers and their impact on cognition and intellection, in that sense, argues Carmen Pereira in **The Values of Animated Film**. Proposals pedagogical for parents and educators: "Much has been criticized of the "penetrating" and "addictive" power of cartoons, also colloquially called "comics." However...cartoon films can serve as an important pedagogical resource, especially when analyzing values in a society." (p.144)

The value of what Carmen Pereira contributes is that when it comes to teaching, anything that attracts the student can be used, depending on their age. That is, for the little ones it can serve as a way of learning.

In this sense, an example is **Teletubies**: this cartoon was highly criticized, because it did not capitalize on everything it proposed. There was a general intention to teach, as well as provide entertainment; however, there was a profound error: Teletubies spoke poorly, they did not modulate the words well, therefore they were incomprehensible to pre-school children. It is not a good example for teaching any language.

Second: for school children depending on their course, it could also be implemented by studying geography, history, music, etc. The length of the video must be taken into account, with short viewing being preferable, so that the tasks specifically associated with the displayed material can be carried out. It would be advisable for the short film to be precise in relation to what it is intended for them to develop as learning. Mechanisms for preparing different types of evaluations are already found on the CREA platform (Uruguay): multiple choice, developing the question in written form, etc. The teacher could combine the audiovisual evaluation with the projected material. At this level, it is generally advisable to use audiovisual types where the analogy of reality is produced.

Third: At the secondary education level I have found influences from cartoons that the students saw in their childhood, which have been positive when it comes to studying: I am referring to **Hercules**, who provided the teaching of the gods and their functions. There is a generation that was positively influenced by that cartoons, since by giving texts such as the works of Greco-Latin antiquity: **Iliad** or **Odyssey**. The students recognize the gods and remember their attributes and functions, being very positive when it comes to understanding the text, since it is already knowledge that they have incorporated, and by associating it with their childhood, it is permeated (in general) with a perception pleasant affective.

It should not be forgotten that cinema and audiovisuals are deeply linked to the perceptions of the senses, therefore, it can be something that serves to capitalize on knowledge, if it is positive and pleasant. But, suppose the opposite, that a student has had a childhood with problems, whatever the type, then that

cartoons will bring back bad memories, and perhaps transfer it to the subject they are studying. For this reason, I believe that one should be careful when choosing audiovisual teaching material, since not all students would have the same effect.

Adolescents in Secondary School also have the CREA platform, where the evaluation can be in the same way as the one mentioned above. The material can be longer, since they already pay more attention, but, on the other, since class hours are forty-five minutes, it would not allow more than one hour and a half of material, if it is projects in two hours classes. It would be convenient, as in the previous case, to specify the questions to the material that is being passed, however, as they are older, the greater power of abstraction allows subjective linkage with other knowledge and could be projected and interconnected with several subjects. Audiovisuals can be displayed that are not necessarily analogues of reality, depending on the subject being discussed.

According to Yaneth Lizarazo: *"Film productions work on significant realities such as color, movement, expression, sound, etc., which allow us to interpret and address positions regarding what we observe. Therefore, cinema is a space that will allow students to understand and learn about this communication system..."* (Gómez et al., p.13) For example, watching the film **Fernat's Room** for mathematics, and answering questions that not only correspond to the discipline itself, but are also about logical inferences that arise from the plot of the film, interrelated with literature.

Fourth: At the tertiary level, the use of technologies has expanded after the pandemic, since there are several blended courses that students from various areas of the country can follow, without needing to be in the capital, as was the case previously. . In this type of courses, the teacher gives virtual classes to which students must connect synchronously, with a limit on absences, depending on the courses. Opinion forums are held on the CREA platform, and there students can answer what is raised in the forum about the topic raised and interaction between students can also occur, so that feedback occurs between them.

In these blended learning courses, topics can also be developed by the teacher and sent through the same platform. Links could be sent to approach to different materials, whether in PDF or audiovisuals, so that students can study. The evaluations can be through the aforementioned platform, or orally through the **Zoom** connection, or in the geographic place they are, under the supervision of the teacher. At the third level of education, more studies could be implemented at the university level, on cinema and audiovisual matters, which until now (at least in Uruguay) do not exist. The position held is that it is plausible to teach in a way to incorporate the audiovisual in the different courses, according to the levels of knowledge that they require.

Personally, I led the implementation of the study in my classes **Romeo and Juliet** by William Shakespeare. This teaching was implemented beginning the unit with the screening of the film of the same name directed by Carlo Carlei, from 2013. Interest is achieved by viewing the film, and then the topic is continued with more formality linked to Literature, studying the various literary

aspects, such as: literary and historical sources, the Elizabethan Theater, the dramatic genre, the argument, the plot, the structure of the work, the characters of the work and their action within the work, etc.

**Romeo and Juliet**, would be treated as a methodology and not as a resource, since the very beginning of the theme would be established by watching the film. In general, the majority of the students does not read the text, therefore the methodology of making the text known would be transferred from reading to viewing the work on film. The positive factor is that the teacher guarantees that everyone knows all the parts of the work, that it has been understood in its entirety, and not partially. That is why it would be better to visualize it in class and not send it as a homework assignment, since many do not complete the task due to laziness or lack of technological means or lack of time.

The solution should be to show the film during class time and it is guaranteed that the students actually see it. Subsequently, analyze by reading fragments of the text. Media literacy in this sense would be ensured through the analysis of the work in a critical sense and would gradually build the point of view of each student.

The contemplation of films such as **Romeo and Juliet** contributes not only to the study of the work itself, but also of aspects linked to the uses and customs of the time. Among others, the following can be considered: the architectural part, the clothing, the decorations, the spaces, the means of locomotion, the type of linguistic structures, etc.

In the past, the reader, who read the text directly, had the freedom of imagination regarding all the elements indicated above, but, when viewing them, the assumption of the reality of fiction and its connection with historical reality could become more concrete and definable. In a certain sense, more concise to be able to be detailed and described by the student, or anyone who contemplates it, given the analogy between fiction and historical reality.

The act of communication becomes more complex when the class is intermediated with the projection of an audiovisual. Some of the variants that occur are: on the one hand, associated with the change of the issuer, and on the other hand, associated with the code change. The change of the transmitter occurs when the teaching is exchanged for the audiovisual. The fundamental difference is that the teacher usually repeats the topic a thousand times, with synonyms and various explanations. But, the audiovisual, obviously, continues its course and is projected in its entirety. Although it could be visualized again, if the students have not understood, but, at least at first glance, it would not explain as much as the teacher. Unless it was some material expressly prepared by the teacher herself (or some material specifically created for learning) and already included the relevant reiterations and definitions.

In the case that it is not prepared for education, as most audiovisual material is, it could be used to learn new words, and instead of being introduced by the teacher, the students would have to write down and research the words, that are

unknown to them. In this way, a method of understanding the material would already be established. Furthermore, with regard to language, it is often translated, therefore, there are divergences due to linguistic uses, depending on the place where the translation was carried out. It would then serve to expand the vocabulary of the language and discuss the different words and linguistic uses in the various Spanish-speaking areas.

The code would no longer be only the written and verbal linguistic one, but the audiovisual one deploys a number of visual and sound codes, above all, that affect the topic. It also affects the perception and understanding of the topic that is being projected. It may happen that there are codes that are not understood, for example that the close-up of a character is not captured, or the transition from a long shot to a medium shot. The teacher should subsequently refer in detail to these effects, if necessary for a full understanding of the audiovisual. In general, even if the explanation for the change of shot is not known, the student would perceive that for some reason a certain aspect was wanted to be detailed with a close-up. Then, for a better understanding of audiovisuals, a definition of the audiovisual plans and their intention in general would be necessary; and of course, in particular in the one being studied.

It is convenient to consider that depending on the intellectual differences of the students, they will also make different perceptions of the audiovisual in question. A student who is used to watching several movies is not the same as someone who is only used to using networks. In this sense, the student's previous film culture would have an impact, since it would act as cultural baggage that would produce a better understanding of what was being projected.

Another adaptation that the student would have to have in this change from the common class to the projection of an audiovisual, would be that the understanding is no longer by sight and hearing alone, but rather the perceptions of the different aspects that would be viewing in the audiovisual. The understanding of it would be in accordance with the cognitive level of the student, according to the age group to which they belong.

## **Conclusions**

The way in which literary pieces are translated into audiovisual education has been tested over several years in teaching in different places and levels. I analyzed the process and proposed improvements in my own classes, as I explained in this essay. I am convinced that the example of Plato's work *Crito*, which teaches the immutability of positive values in different circumstances, can be inferred that the values must be immanent to the work, regardless of the medium in which it is taught. The ontological relationship of teaching and logos is sustained in changing circumstances by Socrates, the same can be applied in teaching through different methods, since the content itself does not vary.

The ethics of bringing material to class is demonstrated by the example of "Samurai Passage," which demonstrates the harms of teaching only one perspective or point of view. The use of technologies within teaching should be an instrument of subject liberation. The PECMA flow should be used to improve performance in education, creating new educational content. The audiovisual experience influences the subject as a modeling of the world, therefore it should not be considered an absolute reality. Significance should be directed to knowledge about what is perceived in the audiovisual, as a point of view to address a certain topic, not as a unique, absolute and undeniable truth, in a way that generates in the subject an emancipation from fixed and immutable parameters. It is essential to generate critical reflection on the model, without considering it the only one, so that it enriches the individual's culture. The modeling of the world generated through audiovisual media should be analyzed with a rational sense as one of the possible perspectives of the world, to produce knowledge and subjects emancipated from biased projections that limit them.

The need for the existence of several models was captured in the example given in the work of Plato's **Allegory of the Cave**. Bringing this teaching to today's world, it is argued that audiovisual media are a means for understanding current reality and should be used for a change in the reality of teaching. The audiovisual should be treated as a learning model, but not as if all reality were contained in it. You must be taught to reason about what you see, as a point of view on reality, to address a certain topic, not as a unique, absolute and undeniable truth. Critical reflection on what is seen must prevail, so that it enriches the individual's culture. In a certain sense, currently the lack of speech in the general population could be reversed, since through technology we could relate and communicate. Perception is intimately and closely linked to audiovisual media and cinema from the first stages of childhood. This approach to the audiovisual, which naturally occurs today, should be promoted to amplify it in a cognitive sense. The forecasts for the expansion of virtual teaching are plausible.

The evolution of learning through audiovisuals must be a key element for current teaching. Examples have been given of how to teach audiovisuals at different levels. The impact of technology on culture is indisputable and we must be in line with the evolution of new technologies. Audiovisuals are closely linked to what constitutes a model or paradigm of the current world, therefore the modeling of them should be used in a positive sense of learning. The role of audiovisual media is fundamental both for teaching in the classroom and in blended learning courses. The ethical considerations that must be taken into account are not to show a single audiovisual as if it were the only one in existence, and also to teach that the audiovisual is only a model of the world, but never the only one in existence. The model or paradigm that the audiovisual proposes must serve for a perspective understanding of the world, within the non-dialectical heterogeneity that is the present.

In the current reality of the beginning of the third decade of the 21st century there is a hinge, since it perceives technological evolution, but still maintains the previous teaching methods, because it is the basis of the training of previous generations. The evolution from the old to the new is not easy, especially in the elderly, however in general there is a daze of all generations towards technology. The natural curiosity of human beings and their innate concern for progress imply the social evolution necessary for the take-off towards new forms of teaching.

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## Intermedial Narrative as a Phenomenon of Contemporary Artistic Communication

By Monika Karwaszewska\*

*This article explores intermedial narrative, a type of narrative specific to a particular medium. Investigated is the relationship between media and how the narrative form generates meaning through the chosen medium, such as verbal text, photographs, audiovisual works, music, and choreography. An analysis of intermedial narrative across distinct media was conducted through the study of selected intermedial works. One of the pieces is A Dream about Podlasie, an intuitive composition performed by the ensemble Mud Cavaliers. The composition is inspired by a series of 11 photographs by Mariusz Wideryński, which the musicians treated as a contemporary music score. The other piece is Baltic Inphrases, an augmented reality performance art inspired by the Baltic Sea and the Pomeranian region. It was created by Polish performance artists and a music theorist. The initial composition became a source of inspiration for Baltic Inphrases. This article examines the techniques employed by artists to illustrate the significance of visual elements, audiovisuals, music, and performance art utilizing AR technology in both the presentation and perception of dance performance art. The performer interprets the stimulating intersemiotic texts, conveying concealed meanings and feelings through gesture and movement.*

**Keywords:** *intermediality; augmented reality; choreography; live performance; inphrasis*

### Introduction. Terminological Assumptions and the Subject of the Study

The emergence of experimental art and art using new technologies prompts inquiry into the category of beauty, a value recognized through aesthetic and artistic perception. Indisputably, contemporary culture possesses iconic and sonic qualities. Swift technological advancements in art have rendered aesthetic values an inadequate means of assessing modern artistic creations. The fusion of art, science, and artificial intelligence enables individuals to witness novel phenomena and sensory experiences. Nevertheless, it is humans who possess the ability to objectively evaluate their inherent values. Humans actively engage in the entire communication process, serving as receivers receptive to the specific sensory encounters provided by the sender. Digital media is currently tailored to the psychophysical abilities of viewers who are able to discover their potential to perceive reality, including emotional engagement in art reception. Hence, it is crucial to meticulously analyze the artistic components such as musical, visual, choreographic, and literary texts to uncover the underlying meaning intended for the viewers. The use of contemporary audiovisual methods – and the signals which they produce in a piece of art that

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communicate emotional content and elicit emotions in the viewer – is increasingly becoming a key objective.

Nowadays, the aesthetics of analog and digital media shape intermedial narrative, resulting in enriched messages due to media interrelationships. We are dealing with a new “creative strategy that primarily facilitates dialogue between particular genres or types of media messages” (Zajdel, 2014, p. 175),<sup>1</sup> resulting in an artistic phenomenon known as media hybrid. According to Jakub Zajdel, media hybrid is an “*audiovisual amalgam* with centripetal orientation towards its reception. This indicates that despite possible associations with other genres, types or media forms during reception, the primary focus is on conveying a sense of connection with the medially unmarked whole” (2014, p. 175). According to Zajdel (2014, p. 180), “the audience’s perceptual experience of the audiovisual amalgamation can at times be likened to viewing images portraying an impossible physical reality.”

Undoubtedly, the rise of new media has narrowed the gap between a piece of art and its audience. The aesthetic value of the latest artworks using new technologies, known as intermedia art, is different for the creator and the audience. Initially, the audience of such a work attempts to solve the intellectual puzzle, and only then do they decipher its meaning and artistic significance. It is worth recalling the observation from Maria Gołaszewska on how

one of art's fundamental properties is its mediality, that is, its ability to transmit values [...] aesthetic, cognitive, ideological, cultural, and religious. But this mediality of art is not merely instrumental – it serves not only to represent something but also has intrinsic philosophical value in the anthroposphere as a means of existing and cognizing. It involves intentional, subjective-objective existence and intellectual, sensory, emotional, and aesthetic cognition (acquiring knowledge of human nature through aesthetic experiences) (2001, p. 84).

At this juncture, it is worth noting the definition of the term narrative proposed by Didier Coste which, distinct from discourse or syntax, relates to the process of narrative communication. As Coste stated, “It is worth repeating: narrative is neither a language nor a chain of events but a particular manner of imposing design on a presented world and of presenting worlds through the operations required by the constraints of this design” (Coste, 1989, pp. 206). Vincent Meelberg, a contemporary music and narrativity scholar, provided a definition of narrative as “the representation of a succession of events that succeed each other in time” (Meelberg, 2006, p. 39). However, in analyzing intermedial works, the notion of representation proposed by Meelberg is deemed “much too narrow as it excludes several media types from the realm of repression” (Elleström, 2019, p. 36).

Intermedial narrative is a unique form of artistic communication that uses diverse media forms; spanning from literary text, imagery and sound to film, dance and digital media, including a non-linguistic facet of expression. This kind of

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1. Quotations from Polish authors and Merlau-Ponty are own translations.

narrative can be found in various cultural forms, such as literature, music, film, photography, painting and dance, as well as in philosophy. It provides an opportunity for the audience to actively engage in the discourse and analyze intricate philosophical concepts in greater depth. Gołaszewska points out that such works do not always need to coincide with the criteria of art. Most often, a hybrid creation is produced as a technical and artistic or para-artistic accomplishment (Gołaszewska, 2001, p. 85). Roman Ingarden, a Polish phenomenologist who formulated philosophical ideas by reflecting on film, introduced the term “artistic spectacle” to describe an artistic creation that stands on the border of multiple arts, intertwining with each other to form distinct creations (1958, p. 205). As a result, this study highlights the role of the audience in shaping the process of concretization when receiving an intermedial work of art as an intentional object.

Marcin Sieńko, who analyzes narratives presented across diverse media, has put forth his own definition of intermedial narrative and its defining characteristics. He defines intermedial narrative as

a representation that employs multiple artistic media to present a sequence of events arranged in some temporal and logical order [...]. This narrative is dispersed – it consists of many heterogeneous segments that complement each other like puzzle pieces, and is multimedia – uses many media [...] (2007, pp. 155–156).

This study focuses on an interactive intermedial project that, following Ingarden, could be classified as an “artistic spectacle.” It is appropriate to reference Ingarden to account for the characteristics of an interactive work that constructs a narrative through multiple texts (i.e., various media) without requiring the audience’s activation. According to Dick Higgins, who proposed the concept of intermediality and coined the term “intermedial,” various media are “conceptually united, not just juxtaposed” (Vos, 1997, p. 325), generating a unique artistic outcome and a new dimension. As a result, the audience can witness what is formed between different media, utilizing a range of texts, languages, and discourses. It is important to note that intermedial messages integrate traditional media such as literary text, dance, music, and photographs into the wider context of audiovisual and interactive communication. The combination of multiple forms of media, which at the same time form intermedial relationships, creates an original artifact that can evoke the so-called aesthetic shock in the audience.

Just as contemporary literature uses a range of modern technological solutions, including audiovisual plots and topic presentations within literary works, creative works can also emerge through a powerful sensory experience of reading. This emotional expression triggered by literature serves as a gateway into the world created by the author of the literary work (Radziewicz, 2017, pp. 174–175). It is necessary here to adopt the right practice or tool for examining contemporary works of art that extend the boundaries of a given medium.

The starting point for the analysis and method of describing interactive performance may be a reference to the concept of musical ekphrasis described in the musicological works of Siglind Bruhn. In her theoretical reflections, the American scholar concluded that musical works are musical representations of verbal works and fine art (Bruhn, 2000; 2001, p. 560). Bruhn indicates the categories for the way of functioning of musical ekphrasis, specifying how a composer, like a poet, can respond in many different ways to a visual representation (image) in the form of association, transposition, interpretation, supplementation, or fun (2001, p. 551). On the basis of the concept of musical ekphrasis, I coined a new term – “artistic inphrasis” – to describe intermedia works or its parts,

which conveys emotions through appropriate artistic means, a result of interpreting the literary content or a different work of art (original work). Artistic inphrasis is a phenomenon of the permeation of meta-artistic material, being a reflection of non-verbal (musical, dance, film, visual) material or a verbal one in a non-verbal medium. (Karwaszewska, 2023, p. 29).

Therefore, like ekphrasis, it can be a creative tool for the writers, composers, choreographers and other artists, helping to improve the work of art, bringing out what only the imagination sees of it. Artistic inphrasis, which is a type of intermedial narrative, allows creators to explore the psychological aspect of the work, or to draw on a work of visual art only a part of what was intended by the its creator and highlight it as a theme.

The purpose of this article is to analyze the intermedial narrative of two selected intermedia works: the intuition-based composition *Sen o Podlasiu* (A Dream about Podlasie) by Kawalerowie Błotni (“Mud Cavaliers”), and the augmented reality live performance art *Infrazy Bałtyckie* (Baltic Inphrases) inspired by the former work, which integrated animation and dance. Incorporating a performer into the project – along with musicians and a visual artist – was a calculated artistic decision. The performer weaves a narrative utilizing real and generated motive idioms to impartially convey the human emotions and concealed meaning of the original inspiration to the audience.

The analysis of musical dance by Richard Kislán highlights the fact that the choreographic message precisely corresponds to the verbal and musical message, despite using different symbolism in each system (1995, p. 240). The performer interprets images of an alternate phenomenon, another story, indicating something beyond movement via a chain of gestures that become an integral part of the meaning system. A gesture “can also be a visualization, and in this case a vocalization, a performance, and more often it is an element of the performance, a building block of theatricalization – a spectacle” (Szyszkowska, 2003, p. 266). It is gesture, as Maurice Merleau-Ponty emphasizes, “that constitutes one of the most important phenomena of expression; every gesture, even when left unanswered, co-creates an agreement understood as a meeting of two entities” (2001, pp. 206–207).

The main research objective became the search for an answer to the question of how the creative potential of technology influences the process of shaping the narrative of improvisation in both performers and musicians, and how new forms of expression can be sustained by a fusion of different media, motion and gesture. In such a work, the new technology becomes an additional medium, a dance partner, a stage set. The viewer can follow the sensual interaction between the technology and the embodied inner experience of the performer.

To this end, a study was conducted based on the art created by the interdisciplinary research team. Research of this kind is generally carried out in order to gain new knowledge through practice. What we have here, then, is “art-based research and one or more art forms or processes are involved in the doing of the research.” (Greenwood, 2019). As Janinka Greenwood points out, art “it invites art viewers to interact with representations in ways that involve their senses, emotions, and ideas [...] and one of the characteristics of arts and arts-based research projects is that they engage with aesthetic understandings as well as with discursive explanations.”

The concept of the interactive live project emerged more likely from personal desires, inspirations and explorations of the artists. This artistic research, which can be described as a process of artistic exploration, consisted of several activities, including the composition of the intermedia work *Baltic Imphrases*, rehearsals with the ensemble to assess the coordination of musicians and performers during the implementation of the augmented reality improvisation, and the artistic performance of the work. Based on the original composition inspired by another project, an attempt was made to convey emotions hidden in other works to the viewer by means of observed movement cinematics and a visual layer. The realized project was to prove that different sign systems (acoustic and visual) and references to other narratives convey narrative meaning to the audience. What connects the different media in an artistic work and passes from one to the other is narrative in nature, and the viewer can follow the story that has been intertwined with the audiovisual material.

In this intermedia project, a kind of “silent narrative” is created in which the performer improvises, without the use of verbal media, using her body movements to convey the meaning of the work and tell a musical story. The gestures of the dancer, along with the visual and verbal-musical layers derived from the music, become a non-verbal means of conveying the narrative in the live artistic work. The artists and the performer, however, allow the audience to explore the themes that they have in part initiated. The body movements of the performer become instruments for communicating thoughts, feelings and narratives. Thanks to the immersive technology used (Augmented Reality, Virtual Reality), the audience can also experience a new narrative that introduces them to the virtual world and at the same time comments on the events through live-generated images.

### Sources of Inspiration. In Search of Inphrastic References

The chosen art piece for analysis is an intermedial project called *Baltic Inphrases*, a performance art experience using augmented reality and improvised music, without audience participation. It was created through references to other works, resulting in an artistic inphrasis. The artist expresses the hidden meaning of the original work using various media languages. The sources of inspiration for this project are as follows:

1. A Dream about Podlasie from the Cycle *Partytury Fotograficzne* (Photographic Scores)

The objective of *Photographic Scores* is to create, each time, new musical compositions influenced by photography. Light is used to expose selected photographic scores during the show, allowing the audience to discover the images paired with music at a specific moment in time. This type of concert functions as a live exhibition and is always a premiere. The goal of the project is to explore intermedial connections between sound and image.

The work *A Dream about Podlasie* is a musical improvisational analysis and interpretation of a sequence of photographs taken on the Polish-Belarusian border. It delves into various social and cultural issues of the Podlasie region. The project was initiated by a group of Polish musicians who improvised avant-garde electroacoustic music under the name Mud Cavaliers; a provocative gesture in itself. The group of artists, formed by Mieczysław Litwiński, Krzysztof Knittel, Ryszard Latecki, Tadeusz Sudnik and Tadeusz Wielecki, dissociates itself from conventional aesthetic values, instead exploring social tensions to construct emotionally charged scenarios. The piece by the Mud Cavaliers references photographs portraying a cultural expedition into Podlasie, with its structure and narrative determined by the content and sequence of the images. The authors of the work have divided the piece into 13 short segments known as “musical stills” which designated musicians perform *attaca*. Also included in the work are interludes and a coda played independently by the Cavaliers, accompanied by poetic commentary on the photographs. These passages are unique, as they contain verbal elements. In live performances, the audience experiences the interpretation of the photographs via music at specific moments. The intention of the Mud Cavaliers was to create a story that works in unison with images that speak to the audience through words and sounds. The visual layer of the performance<sup>2</sup> was created by Mariusz Wideryński, while the verbal layer was created by Andrei Khadanovich and Mieczysław Litwiński. The musical layer was produced by the ensemble formed by Krzysztof Knittel on the sampler, MIDI monochord, and ISA MIDI harp, Jerzy Kornowicz on the piano, Ryszard Latecki on

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2. The piece was premiered on November 12, 2012, at the Witold Lutosławski Polish Radio Concert Studio, with the participation of a group of invited artists from Belarus.

the trumpet, harmonium, and pseudo-instruments, and Mieczysław Litwiński on singing, harmonium, violin, string zither, early and ethnic instruments, grooveboxes, sound effects – Tadeusz Sudnik, double bass – Tadeusz Wielecki, cello – Ilona Les, flute – Sjarhei Machau, and dulcimer – Veranika Pradzed.

2. *The Art Exhibition Glony II (Algae II) by Blanka Byrwa allows Visitors to discover the mysteries of the baltic sea and find inspiration in the sea*

The *Glony* project promotes sustainable development in the context of the Baltic Sea. It focuses on the ecology of the sea, the use of its resources and socio-cultural aspects. [...] Thanks to the generative nature of the songs, [the artists offer – M. K.] a speculative look at the design, attempting to create images that show our future relationship with the sea.<sup>3</sup>

Motif creations of the performer are inspired by seaweed, algae, and other creatures of the marine ecosystem, both real and virtual worlds, where the performer is transported using a VR headset. Additionally, an improvisational musical layer was created using a song inspired by Kashubian folklore, myths, and underwater recordings from the Baltic Sea that are essential to the exhibition.

3. Shanty, the sailing song; its structure and the content of marine legends. For the purposes of the project, a song was used that tells about demons inhabiting the Baltic Sea. The song and the literary texts inspired jazz improvisation (sung ballads) by Polish jazz musicians and the improvised movement of the performer.

4. The creation of a computer-generated virtual space for the moving performer was inspired by the natural landscape of the Pomeranian region and the depths of the Baltic Sea.

### **Intermedial Productions: An Inphrastic Story**

The concept of the project centers around the intuitive audiovisual composition *A Dream about Podlasie* by the Mud Cavaliers, also based on improvised content created during performance, alongside various sources of inspiration, such as photographs and regional folklore, with the artists traversing the selected region on an internal journey. The form, likewise, serves as a source of inspiration, as the composition discussed in the article is one of the completed Baltic impressions creating a cycle.

The 2023 project in Sopot, carried out in collaboration with performer Beata Oryl, Polish jazz musicians Magda Kuraś, Maciej Świniarski, Tomasz Chyła and

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3. Wydarzenie specjalne: Glony – TO JEST (Z) MORZA, PPNT Gdynia, Centrum Designu, (accessed 14 September 2023). <https://www.gdyniadesigndays.eu/aktualnosci/wydarzenie-specjalne-glony-to-jest-z-morza>.

Krzysztof Hadrych, VJ Gary Garnowski, Saskia Wojtalewicz (creator of interactive mapping), and music theorist Monika Karwaszewska sought creative inspiration in the sea through the *Algae II* exhibit by Blanka Byrwa. The purpose of this interactive performance is to take the audience on a musical and choreographic voyage into the realm of Kashubian demon songs. The creators utilized improvised dance, where the movements of the performers generate virtual images, to showcase the emotions conveyed in the original piece.

The intermedial project *Baltic Inphrases* is an improvised impression related to the Pomeranian region and the Baltic Sea surrounding the northern border of Poland. Inspiration is drawn from various works, including music, legends, photographs, and intuitive composition, as well as the living landscape. According to ancient folk beliefs, mystical beings and deities inhabit the depths of the Baltic Sea, making them the subjects of numerous fairy tales and underwater mythology. The marine environment and its associated elements, including demons, have historically generated anxiety, mystery, and fictional narratives. These beliefs served as the basis for crafting an appropriate intermedia story within the project, acknowledging the current reality constructed using advanced computer systems.

The imaginary maritime landscape and the content of legends were reflected in all the media used, becoming an inphrastic story. Intermedial narrative enables the audience to experience the story envisioned by the artists, interpreted through musical, visual, and virtual means. The resulting “compositional meta-system” incorporates diverse elements of the dance environment – such as performers, movement, sound, and space – into new configurations (Lissowska-Postaremczak, 2020, p. 124).

This live music performance evokes a sense of nostalgia and pensiveness, while the narrative unfolds at a deliberate pace. The slow tempo of the musical layer enables the performer to move freely, without predetermined choreography, while the accompanying musical material, generated by a computer, complements the vocalist as she sings a heartfelt ballad, evoking sounds from the depths of the ocean. Sung by the jazz singer, the ballad conveys the legend of a sea demon, an emissary of the devil, who causes storms in the northern waters. Expressive vocalizations add to the effect and evoke the features of the treacherous watery abyss. The ballad also touches on the ongoing extinction of the Baltic Sea due to human exploitation. An improvised musical narrative, reflecting the unpredictable nature of the Baltic Sea, accompanies the song (see Figure 1). The verbal and musical layer improvised by the musician serves as inspiration for live improvised movement in an enclosed space with projections (see Figures 2, 3). The visuals respond to both her movements and variations in the music. Using her VR headset, she is transported to a virtual environment and explores and shapes the space through her movements and gestures. Cf. Figure 4. While in the generated space, the performer alters the virtual world image by moving. It should be noted that her actions are limited in the same way as in computer games. The audience can enter this world through its graphical representation in reality, while the performer expresses her interpretation and emotion associated with Baltic seaweed, algae, or other sea creatures through

appropriate dance gestures. However, the image projected in the visual layer remains static or drifting, limiting exploration of the ground plane's potential. The choice of means of expression made by the performer enables us to treat the live choreography as artistic inphrasis, evident in the translation of musical content into bodily movements. According to the Swedish performer and choreographer Mårten Spångberg, choreography provides specific structure to body movements without expressing emotions; only dance is unorganized and allows for pure expression and affect that stimulate the body (2017, pp. 349–393).

The computer-generated visualization creates a virtual space that serves as an interactive set design for the performer. It acts as a virtual partner, guiding her through an imaginary world that changes with her movements and gestures. The improvised choreography is the performer's interpretation of the works that inspired her, presented in a new reality for the audience, and the interactive graphics immerse the user in a vast sea-like space of creative actions, evoking the depths and landscape of the Baltic Sea. Their design integrates visual references to the sea's characteristics.

The intermedia project presented in this study is an example of the use of the modern artistic process as a means of analyzing data – a particular scenario – as well as providing new emotions for the viewer. In the project, the artists illustrate the problem of the marine ecology of today and the use of its resources through an intermedia narrative, which enables the audience to deconstruct the socio-cultural reality.

*Figure 1.* Jazz Musicians Krzysztof Hadrych, Tomasz Chyła, Magda Kuraś and Maciej Świniarski Perform the Verbal and Musical Layers



Figure 2. Performer Beata Oryl Utilizes A VR Headset for Live Improvised Movement



Figure 3. Performer Beata Oryl utilizes a VR headset for Live improvised Movement



Figure 4. Performer Beata Oryl creates an Image of the Virtual Environment through her Movement in the VR Headset



In this project, the literary content of legends and other works are used in the musical text, choreography, and visual layer, creating an artistic *inphrasis* that represents a subjective interpretation rather than an accurate illustration of the original content. The interactive work expresses through an intermedial representation the emotions of the artists elicited by reading and perceiving these works, the main objective of the project being to bring back the initial content to the thoughts of the audiences, which will manifest in various mediums.

## Conclusions

The intermedial works discussed in the article are instances of *artistic inphrasis*, embodying subjective interpretations of works, where the conversion of one code to another occurs within the symbolic realm. They showcase the growing tendency for the creators to combine artistic expressions from different media. Through interactive choreography and dance, the project offers a diverse range of opportunities to illustrate the emotional reactions of the performers to the original piece, thereby enabling the audience to relate more closely to the work. Using the capabilities of VR to produce sensory experiences represents a distinctive and original concept within installations, not limited to dance performances alone. In the current era, both the artist and the audience must possess an understanding of the basic codes that are part of a specific medium, and be able to decipher individual media that use their unique means of expression, for an active participation in the culture. They possess the capacity to communicate through multiple forms of media, resulting in a unique and significant combination of narratives across different media types. This theory is confirmed by the concept introduced by Henry Jenkins which “refers to the modern

phenomenon of building large narratives as a sum of partial narratives distributed by different kinds of media such as motion pictures, comics, video games, novels, and various forms of Internet-based media" (Elleström, 2019, p. 6). "A transmedia story unfolds across multiple media platforms with each new text making a distinctive and valuable contribution to the whole" (Jenkins 2006, pp. 95–96). This results in the creation of original intermedial narratives, which offer artists unparalleled creative opportunities and are appealing to audiences. Audiences of these narratives must be adaptable and engaged in their analysis and interpretation.

The form of combining various ideas, artistic concepts, knowledge systems, methodologies, different cognitive disciplines and various forms of human activity is an example of how, within an interdisciplinary project, it is possible to transcend the confines of specialization within individual disciplines, also seeking common ground for them, creating an intermedia narrative (Karwaszewska, Oryl, 2023, p. 508).

The activities discussed have provided the impetus for further research into the *Baltic Inphrases* project, which will combine the artists' work with the viewer's interaction to create a new visual and emotional experience. By involving the audience in the creative process, the next iteration of the project will aim to stimulate reflection and dialogue about *Baltic Impressions*. This will create a bond between the artist and the viewer and create an innovative art form for the work. In arts-based research, it is worth emphasising that image, space, sound, body movement, voice and metaphor are as important in the expression and understanding of knowledge as the lexical meanings of words, and are means of communication. Interactive art is considered to be an excellent tool for communication, allowing the free transmission of important messages and the exchange of emotions, impressions and ideas between the artist and the audience.

The use of art-based processes for analysis and interpretation poses new challenges for research audiences, who need to locate themselves not only in subjective expression, but also in the invisible meanings that are embedded in artistic processes and, perhaps, work, both for art researchers and the wider scholarly community.

It is important to note that there is the challenges signal continuing areas of discussion and currently a dearth of appropriate methods for describing and evaluating intermedial narratives. Introducing a novel definition of artistic inphrasis appears to be a suitable approach for adequately describing the resultant effect and influence of this form of artistic expression.

Although the article focuses on the selected artistic project, it is worth noting that intermediality is dynamically developing concept which requires further research. Analyzed and interpreted, the *Baltic Inphrases* project exemplifies how combining media forges new paths for creators and audiences, offering interactive experiences which engage the latter in the process of creating an intermedial narrative.

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## Optimizing the Usage of Public and Community Libraries in the Limpopo Province, South Africa

By N.P. Mahwasane\* & T Mahwasane<sup>‡</sup>

*Library usage is concerned with the use of the library in relation to the factors that influence using the library like age, possession of ICT skills and awareness by users as well as their visits to the library, and whether the facilities, collections and services are used or not. Library usage is defined in this paper as the frequency of use of the library, and the time spent in the library. The aim of this paper is to increase the visibility and usage of the public library by the community in Limpopo Province. This paper will use the qualitative research methodology where a case study design will be employed. A purposive sampling approach will be employed to select district librarians as well as public librarians to participate in the investigation. The researcher will use the mixed method, that is the qualitative and quantitative research approaches making use of questionnaires with closed and open-ended questions to attend to both research methods. Data will be collected by self-administered questionnaires. To establish how the available libraries 'usage can be optimized to benefit the users. The public librarians where asked questions regarding their library resources and facilities, the type of trainings they require to effectively render their library services as the librarian, the type of intervention they would like to see, the type of user education provided to the users, as a result this paper seeks to propose possible resolutions and strategies for optimizing the public libraries. Recommendations are made based on the findings of the study that there is a need for intervention as far as public libraries usage is concerned for optimal usage by the community. The advantages of having a public library will be highlighted as well as disadvantages of not having a public library in this 4<sup>th</sup> industrial revolution era. Moreover, as public libraries provide services, it calls for awareness and awareness go hand in hand with promotion so as to make the potential customers, that is the library users aware of the products being provided which is information. Public libraries have an indispensable role in building a reading nation and also in eradicating illiteracy in the rural communities.*

### Introduction

A public library is a library in the community that provides all information needs of the whole community without a fee. According to Maurya (2016) "public libraries are local gateways to information for individual and social development". They provide access to all the citizen equally without grading them. Students and learners from different schools around the public library especially those from schools without libraries can use the public library for their studies; Young adult use the public library for vocational matters to be assisted with how to apply for jobs and other developmental issues. It is indicated that the first yatch was developed by a boy

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after visiting and using the library resources. UNESCO public library manifesto says that “the services of public library are provided on the basis of quality of access for all regardless of age, race, sex, religion, nationality, language or social status. All age groups must find materials relevant to their needs. Material must reflect current trends and the evolution of society as well as the memory of human endeavor and imagination (IFLA 2015).

According to Lor (1997), libraries are usually regarded as product of white colonizers and are not perceived as appropriate to most of the African who are the black majority, which result in the role of libraries being not valued. Moreover, the foundation on which libraries were formed that of being used to backup apartheid policies they cannot be trusted and defamed.

Public libraries are said to offer society a common stage and enable them to take crucial steps in relation to issues like the societal resources, scholastic as well as leisure development of the society. Libraries are no longer just the custodians of books but a place that provide the meeting place of the book and the library users. A place where people from all walks of life meet to share, explore, interact and imagine important things (Maurya 2016). People who use the library are well informed.

Of resent public libraries unlike in the past are becoming more and more popular to the society and as a result are faced with the multi-faceted roles to play in meeting the various needs of the community. Amongst the many roles of the public library is that of serving as a place that anchor community life and bring people together.

## **Research Question**

What are the strategies for optimizing public library usage in the Limpopo Public libraries?

## **The Objectives**

- To establish the public library usage in the Limpopo Province.
- To identify the factors influencing public library usage in the Limpopo Province.
- To determine the importance of public library marketing.
- To establish the viewpoints of public librarians concerning the attitude of the community towards the library.

## **Literature Review**

Literature review will focus on what the ideal public library is. This section focuses on what the ideal public library should be. The researcher has given attention to studies conducted by other researchers. As we are living in the information age in which information is needed to have breakthrough and succeed in life in general, as a result we all need information irrespective of age, gender, cast and belief. Therefore, we cannot speak about libraries without touching information as provided through

various media as one of the public library's services. On top of the various services provided by the public libraries they also serve as repositories of unlimited books and information in various formats like for example print sources and digital sources. One of the most important features of a public library is that it is accessible free of any payment. To access the store of wealth in the public library one needs to have a membership card only. The public library provides a safe, quiet and conducive place for recreational reading, studying and also a learning place. However, the public library seems to be significant and indispensable in the community as a whole. "A reading nation is a winning nation" For a nation to grow it should be educated and public libraries play a crucial role in the nation by providing it with books and other resources (Jamadar 2022).

According to Bopape et al. (2021, p. 16) "one of the limitations of the physical spaces of public and community libraries visited is that they are still designed for the traditional role and capability of public and community libraries in South Africa. There is a need to concentrate more on developing concepts beyond this traditional role".

### **The Concept of Public Library**

The public libraries are usually centrally situated within the neighborhood where it can be accessed by people from the nearby community with ease. Infrastructures like public library are to be situated within reach of people, that is there should be accessibility to libraries without a need to travel. They are an ideal place for providing various services to the community ranging from toddlers to old, aged people can be catered for by the public library. Public libraries serve as a place for attracting tourist with the aim of improving economy in the community. An ideal public library skyrockets the arts that is within the community like for example recording dances and other traditional activities and making them available on virtual and audio-virtual resources. According to IFLA (1994), books are no longer regarded as the primary resource of the public library. Recently public libraries are embracing the deferent types of source formats. Collection and information provided by the public library should be of good quality and standard taking into consideration the local demands. "To the developing as well as to the developed world this was an extremely important step. To the so-called developed world but also to other regions of the world this decision is highly relevant in order to catch up with demands from the users, asking for other media than books as more and more information and cultural products are found in form of audio-visuals, online-databases, CD-ROMs, multimedia and other computerized products. To the developing world it was an equally important decision in order to stress the fact, that communicating knowledge, information and culture in some regions takes place in the form of oral and aural transfer" (IFLA 1994). Moreover, UNESCO has been playing a crucial role that of promoting the public libraries by utilizing its various programmes. In developing countries where there is still lack of public, community and school libraries to use, the available public libraries complement the provision of

resources to all the people. Moreover, the public library provides the society with an environment in which every person get what they need. Public libraries bridge the gap of poverty that it there in rural areas so as even children from poor background can have access to learning resources. They also strive in providing learners with learning resources so that learners from different nearby communities can share resources that they do not have in their schools. There are several roles played by the public library. Public libraries play a crucial role in as far as the development of economic advancement in the community is concerned by means of their extended services and activities that are associated with the local businesses and economic activities (Biswas and Mahato 2020).

“It concluded that public libraries should identify themselves with the aspiration of economic development of the country. It proposes a re-focusing of public libraries towards the idea of an information Centre, to contribute towards local economic development by satisfying the information needs of citizens, small businesses, new entrepreneurs and community institutions. This new vision of the public library as an information Centre creates greater links and integration between the public library and its local community” (Soroya et al. 2014).

### **Public Libraries Promote Local Culture and History**

Public libraries are indispensable in as far as being guardians of local history and folklore, they are also regarded as repositories of a community's collective memory. Moreover, they play the crucial role of “housing genealogical centers, settlement records, archives and map collections, library innovators are captivating patrons through storytelling, traditional festivities, and exhibits celebrating culture and myth. Libraries can also connect people to their communities by serving as civic information centres. They are ideal forums for public discourse about timely local topics such as zoning changes, new developments, and government initiatives. Furthermore, with information on community events, entertainment, and noteworthy destinations, libraries can welcome visitors and help understand and better appreciate the community” (Project for Public Space 2009).

According to UNESCO, cultural heritage is defined as “the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations”. UNESCO divides cultural heritage into tangible and intangible. Tangible cultural heritage is classified into these objects including buildings, historic sites, monuments, artifacts, and others. While the intangible cultural heritage cultural output is not in the form of monuments or objects, but a tradition inherited from ancestors which are hereditary, including oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts (IFLA 2021). Cultural heritage preservation is one of the priorities /functions of a public library

where public libraries collect and build a special collection like for example local content indigenous knowledge collection such as the Africana (Nove 2017).

### **Purpose of the Study**

The purpose of the study was to establish ways of optimizing the usage of public and community libraries in the Limpopo Province.

### **Methodology**

The study employed both the qualitative and quantitative methods. Open ended questions in the questionnaire were used which also invited some qualitative interpretation. According to Tenny et al. (2022) qualitative research “explores and provides deeper insights into real-world problems”. Moreover, according to Aliaga and Gunderson (2002) qualitative approaches are intended to yield non-numerical statistically trustworthy data that informs us the number of people who do or think something. On the other hand, quantitative data is characteristically in numerical form, that is data that can be counted or measured in numerical values. The copies of 60 questionnaires were sent to public and community librarians. Out of 60 copies of questions sent to librarians 36 questionnaires were returned and the response rate was 60%.

*Table 1.* Number of Public Libraries in Each District in the Limpopo Province

<b>District</b>	<b>Number of public libraries</b>
Capricorn District	18
Mopane District	12
Sekhukhune District	13
Tzaneen District	20
Vhembe District	21
Waterberg District	23

### **Population and Sampling**

As can be seen in Table 1, the Limpopo Districts are Capricorn, Mopani, Sekhukhune, Tzaneen, Vhembe and Waterberg. All these circuits form part of the sampling frame.

The research population for this study were public and community librarians in all six districts in the Limpopo Province. A convenience sampling was conducted to solicit information from public and community librarians working in public and community libraries in Limpopo Province. 10 questionnaires per district were sent to the public and community librarians and 36 questionnaires were returned and

participated in the study because they are the ones who provide library services to users and as a result all the six districts were covered.

## Data Collection

Data was collected from public librarians by means of questionnaires and questions were based on library usage by the community, types of services provided, user's attitudes towards the library, and how they promote library usage of available resources in their libraries as well as the problems they encounter when serving the library community that hamper them to provide optimal library service. As well as the types of cooperation their libraries are in.

## Results and Discussion

This section presents the findings and discussion of the questionnaire. All respondents answered all the questions that were asked. As a result, 36 public librarians provided their answers on library usage, type of promotions to promote library usage, the attitude of the community towards the library, the library cooperation that their libraries are in, the problems encountered when serving the library users and their views on what should be introduced to optimize library usage. The findings show the various types of library training as well as the various strategies used for promoting public library usage by the community. The findings also indicated the types of attitudes of the community towards the library as well as the types of library cooperation affiliated with it.

*Table 2. Types of Trainings and Workshops Received*

<b>Types of trainings and workshops</b>	<b>N</b>	<b>%</b>
Information literacy training	27	75
Basic computer skills	11	30.6
Digital literacy	6	16.7
Information searching skills	11	30.6
Customer service orientation	30	83.3
To write articles for local newspapers and for publishing	0	0

In Table 2, the result on types of trainings and workshops received indicated that most respondents 30 (83.3) received customer service orientation training. This could be due to the fact that new librarians should be trained so as to know how to provide services to users. More than half of 27 (75%) respondents indicated having received Information literacy training, a small percentage 11 (30.6%) or respondents received Information searching skills training as well as Basic computer skills training and 6 (16.7) received Digital literacy training. No librarian indicated receiving training to write articles for local newspapers and for publishing.

Strand and Britz (2018, p. 373) stressed that “finally, assessment of library services has always been challenging. In South Africa, this task is exacerbated by lack of uniformity in data collection, lack of centralized direction of assessment planning, and lack of training of library staff in LIS assessment best practices. These challenges still exist in South African libraries today and contribute to information inequality and poverty of many of its people”.

The respondents were also requested to indicate the type of trainings apart from the ones indicated on the questionnaire, they feel they require to be offered in order to render their library services effectively. The respondents were requested to give multiple responses. The following trainings were indicated for the question “other trainings” that the public and community librarian need to receive: Generally training on promotion of library and information services was considered the topmost training required by the librarians, followed by the 10 (27.8%) book club establishment, 8 (22.2%) project management, 5 (13.9%) digital management, 3 (8.3%) records management, 3 (8.3%) cataloguing and indexing records management, 3 (8.3%) digital marketing, 3 (8.3%) best practice in managing the library, 2 (5.6%) ethics in workplace, 2 (5.6%) advanced computer skills, 1 (2.8%) respondent responded indicating information searching skills, writing minutes and reports skills, monitoring products skills, management skills, Microsoft team training, gender-based violence workshop.

“Library staff training and development is a crucial element in ensuring positive user experiences within libraries. A staff component consistently exposed to relevant training and development interventions should not be underestimated” (Lockhart and Majal 2012).

*Table 3. Types of Strategies used to Promote Public Library Usage*

<b>Types of strategies to promote public library usage</b>	<b>N</b>	<b>%</b>
To write articles for local newspapers and for publishing	8	22.2
I attend community meetings and speak about the library services	19	52.8
I visit nearby schools	36	100
When there is a meeting held by nurses, I request a slot and speak about the library services	5	13.9
When there is a meeting held by social workers, I request a slot and speak about the library services	1	2.8
When there is a meeting held by politicians, I request a slot and speak about the library services	5	13.9
When there are funerals, I request a slot and speak about the library services	1	2.8
By staging reading competitions for learners	29	80.6
By inviting speakers to address important issues identified.	6	16.7
By celebrating the special celebrations of library calendar events, National Library Week, World Book Day, Open Access Week, Librarians 'Day.	36	100%

## Types of Strategies Used to Promote Public Library Usage

Table 3 shows the responses given by the respondents and indicated the types of strategies they used to promote public and community library usage. Generally, all 36 (100%) respondents indicated promoting the library by celebrating the special celebrations of library calendar events, National Library Week, World Book Day, Open Access Week, Librarians' Day. This could be due to the fact that national library events are being promoted annually national wide. Visiting nearby schools was also indicated by all respondents 36 (100%). More than three quarters 29 (80.6%) respondents indicated that they stage reading competitions for learners. 19 (52.8%) respondents indicated that they attend community meetings and speak about the library services. Only 6 (16.7%) of the respondents indicated that they by inviting speakers to address important issues identified. Very low 5 (13.9%) respondents indicated that When there is a meeting held by nurses, I request a slot and speak about the library services; When there is a meeting held by politicians, I request a slot and speak about the library services respectively and only 1 (2.8%) of respondents indicated that When there is a meeting held by social workers, I request a slot and speak about the library services; When there are funerals, I request a slot and speak about the library services respectively. This was consolidated by Komariah et al. (2017) who indicated that "Recommendation in a marketing context is the strategy of word-of-mouth marketing; it is generally much more effective in influencing others than other promotional efforts such as advertisements in the mass media, brochures, etc". Therefore, libraries should always strive to meet the information needs of actual users, so that they will become loyal supporters of the library. According to Kumah et al. (2018) promotion has everything to do with activities, materials and media which are utilized by the person who is marketing a specific product to make their potential clients aware of the products being offered.

Table 4. Causes of the Attitudes of the Community Towards Public Library Use

The attitudes of the community	N	%
Lack of interest	15	41.7
Lack of staff support	1	2.8
Lack of space for reading	15	41.7
Lack of relevant materials	28	77.8
Ignorance	24	66.7
Lack of motivation	25	69.4
Laziness	5	13.8
Lack of knowledge	28	77.8
Lack of user education	25	69.4
Lack of library awareness	28	77.8

The respondents were asked to indicate the attitudes of the community towards the public and community library whether positive or negative and if negative which negative attitude do they have. In Table 4, 9 (25%) of respondents indicated that the attitude of the community is positive. While on the other hand 27 (75%) respondents indicated that the attitude of the community is negative. If they ticked negative, they had to tick as many as possible of the causes of their attitudes on the questionnaires applicable to their libraries. All respondents who indicated yes to the question, what on their opinion the attitude of the community towards the public and community library services are? Tick "Yes" or "No", 28 (77.8%) respondents indicated Lack of relevant materials, and lack of library awareness respectively and lack of knowledge. Followed by 25 (69.4%) respondents who indicated the cause of negative attitudes being lack of motivation, and lack of user education respectively. 15 (41.7%) respondents indicated lack of space for reading. 15 (41.7 %) respondents indicated ignorance; this could be due to the fact that there is lack of user education. Perception is closely related to attitude, as perception is "a process by which organisms interpret and organize sensations to produce a meaningful experience of the world" (Gross 2004, p. 209). Petr and Aparac-Jelusic (2002, p. 25) noted that "some of the public have a negative perception of public libraries". As a results of what the users experienced in the libraries, they end up developing negative attitudes towards the library. This finding is confirmed by Eruvwe et al. (2015), who indicated that developing a high-quality library policy addresses specific irregular attitudes among students/users to meet up with set goals of the library.

*Table 5. Types of Library Cooperation Affiliated to the Public Library*

<b>Types of library cooperation</b>	<b>N</b>	<b>%</b>
Between the public library and the school library	10	27.8
Between the public library and the university library	1	2.8
Between the public library and the special library	2	5.6
Between the public library and the community library	15	41.7

In Table 5, respondents were asked to indicate the types of library cooperation they are affiliated to. 15 (41.7%) respondents indicated that they are in a cooperation which is between the public library and the community library. 10 (27.8%) respondents indicated being in the cooperation which is between the public library and the school. No respondent indicated the cooperation between the public library and the university library, and between the public library and the special library respectively. Grossland et al. (1993, p. 7) believe that "cooperation could include developing the library collection jointly, and all should work towards its success. Library cooperation can be regarded as a relationship in which each library contributes equally whatever it has in its stock, for example materials, personnel, programmes, grant writing and networking ideas, into a partnership. It is a joint effort, which is also referred to as joint-use, collaboration, consortium and networking or partnership. Its purpose is to provide wider access of available material to users." "Where cooperation is running

smoothly, a joint proposal can be undertaken for funding. There should be a teacher-librarian who also acts as a liaison to facilitate this partnership between the school, college, university and public library" (Woolls 2001, p. 10).

### **The Problems the Librarians Encounter when they Serve the Library Users/Community**

The respondents were asked to indicate if there are problems encountered when they are serving the library users/community, and they should indicate by ticking "yes" or "no". For those who ticked "yes" they were requested to indicate the type of problems they are encountering when serving the library users/ community, as a result the open-ended question in the questionnaire invited for some qualitative interpretation and the responses were categorized according to the themes and the following themes were identified.

#### **Outdated and Insufficient Library Books**

Nearly all the respondents indicated that their libraries contain insufficient library resources which are outdated. The respondents also pointed out that there is high demand of books with low supply from the department and that there is an unavailability of library materials requested by the users. "A well-adjusted compilation of up-to-date and appropriate articles is needed to guarantee the retrieval of materials for users of different ages" (Dewe 2007). In essence, for the library collection to be effective, the collections need to be updated with current and relevant resources. Resources are bought to make available the most up-to-date, efficient and cost-effective access to all (College Centre for Library Automation 2007).

#### **Difficult Library Users**

Nearly all the respondents indicated that they encounter problems with users who are difficult to work with. Some respondents indicated that some users would make noise in the library and would not put their phones in silents. While other users don't want to cooperate or work with library staff members which makes it difficult to work in the library. Difficult users disturb other users by breaking the rules and regulation that need to be followed in the library which end up developing a negative impression of the public library because of those bad experiences like for example, difficulties with the library space, noise by other users and untidiness of the library (Coker 1993).

### Technological Barriers

Most respondents indicated encountering problems with technology. They indicated lack of and insufficient computer in their libraries which create a resource sharing problem. They further indicated unstable internet as one of the major problems in providing the library services optimally. Some users steal the library materials especially when there is load shading. According to Okogwu (2019, p. 12), “the library should provide an alternative supply of power to support the library in the provision of energy needed for building electronic resources. Libraries should indulge in subscription of electronic resources that are relevant to the needs of the library users.” Despite the services offered by the public library, Iwhiwhu and Okorodudu (2012, p. 3) observed that several factors, such as lack of infrastructure and bad networks, pose challenges for public library users. So much information is now made available on the internet and people prefer their own technological equipment (Sin and Kim 2008, p. 208).

### Shortage of Study Space

Most respondents indicated that their library study space is quite small to accommodate all users at the same time. Some respondents indicated that the library is very small and need to be relocated to a bigger building. On the other hand, a mainstream library must make available sitting amenities for at least a quarter of the people of the society in which the library is situated (Ayorinde 2005). The library space should be extended so that it can house all users in the library at the same time. Libraries are said to be “a growing organism” and it should be kept in mind when planning and erecting a building for the library and provision should be made for an area for extension in time to come (Mahwasane 2017). Users who need to hang around outside for a space become yet more discouraged, since occasionally they will have to go back without having accessed the library (Shandu 2014).

### Library Being Used for Something Else Other than for Library Purposes

Only some respondents indicated that the library reading space is being used by the municipality officials to hold meetings and events. Respondents also indicated the following comments that users are moved out of the study area while busy studying for the municipal officials to hold meetings or events in the study area. They even want to use the reading room to eat inside during their events, a person who have interest in libraries clearly know that books and food do not mix. Mahwasane (2017) indicated that library authority should avoid transforming and using the library for other purposes other than serving the library purposes to the community. It is not surprising that Mahwasane (2017) continues to indicate that “the value of the library has deteriorated in the last few years especially the libraries in the rural areas. The library should be valued as a place where learners should be allowed access and

be provided the opportunity to come into contact and be immersed with the books without any disturbance”.

### Lack of User Education

Most of the respondents indicated user education as one of their main problems and stated that library users do not obey library rules. Other respondents indicated that the library users also steal library materials, and that the municipality should part of the library outreach programmes According to Mahwasane (2008, p. 33), “user education is concerned with the instruction and training that are given to the user by the librarian so that he/she will be able to make maximum use of the library and information sources. User education has to do with orientating, informing and instructing the user on how better to use both the library and information. It is concerned with both library training and information skills training. User education can take different forms”.

### Lack of Library Awareness

The majority of respondents indicated that the other problem they encounter when serving the library users is lack of library awareness by library users. It is not surprising that the attitude of the communities towards the library is negative, this is because of lack of library awareness. Few respondents indicated that the low awareness services are their problem. According to Kumah et al. (2018, p. 40) “awareness is a crucial factor in the utilization of any information product”. “The services should be adapted to the needs of a particular community. Also, for the community libraries to be successful, they need to be established with the assistance of the community” (Mostert and Vermeulen 1998, pp. 12–14).

## Conclusion

The findings of this study, optimizing the usage of public and community libraries in Limpopo Province shed light on the attitude of the community members towards the public library which was found to be negative with lack of knowledge, motivation, library education and interest being the most prominent responses which will negatively affect the public and community libraries. This will slow down the development of the communities in Limpopo if their attitude continues to be negative. Moreover, Various strategies that can be used to promote the library to optimize the usage of the public and community libraries included staging reading competition and by celebrating the special celebrations of library calendar events. To optimize public library usage, the librarians indicated that they need training like copyright workshop, project management. Attending to these training needs will make librarians provide good library service rendering to the communities they serve.

## Recommendations

The following recommendations are made based on the findings of this study: Public and community library usage can be improved by effectively employing effective strategies for promoting library usage by the whole community from young to old with the aim of familiarizing the public and community library as a useful and indispensable resource in the community. The Africana for Limpopo which denotes that which belongs to Limpopo should be developed by starting something like the “*Limpopiana*” to promote and preserve that which belong to Limpopo. The public and community libraries should not be situated next to the tavern and the community hall because of the noise experienced when there are events. Library awareness to the community especially to the municipal authorities, should be conducted so that they will be able to understand the importance of libraries in the community and be able to take it seriously. Public and community library promotion activities to enhance library usage should be conducted on a regular basis with the municipality as part of the outreach program. The use of public and community libraries may also be increased by introducing awards for library users based on the user who borrows library materials more often than others. The Library and Information Board should request donations from companies like VODACOM, MTN, on behalf of Public and community librarians to meet their need for being trained on technology based- service.

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