

Inter-disciplinary Approaches to Studying Aesthetics in Arts and Cultures

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Abstract

Aesthetics is one very ancient and yet relevant concepts in the fields of arts and culture. It has been around in humanities for thousands of years, and continued to evolve with arts and cultures through periods as a meaningful concept growing in parallel to technology and advancement of other fields. Aesthetic is one kind of philosophy examining aspects of beauty and the arts. In addition, aesthetic refers to the theory of senses and experiences. This study attempts to find ways to further benefit the study of arts and culture using the what is now interdisciplinary concepts and provides a basis for interpretation and application of aesthetics to benefit research in arts and culture, that would provide the ways for more study, discovery, and the building of knowledge. Having outlined the characteristics and importance of aesthetics in research related to arts and culture, this research article then poses two research objectives including a) to understand the implications and applications of aesthetics in arts and culture research and b) to know the ways that aesthetics can be linked to other interdisciplinary concepts in arts and culture research.

This research article uses the documentary research method covering 12 Master of Arts Program in Arts Performance Communication (MA-APC) Independent Studies on arts and cultures from 2021. Independent studies reviewed showed that aesthetics still is an important and potent concept to study arts and cultures in the contemporary society while revealing the importance of using interdisciplinary research approaches in studying arts and cultures through proper definitions, applications, and frameworks. Future research should be conducted more on interdisciplinary fields of arts and cultures in more countries in Asia and Europe to draw more

insights and knowledge gained from this topic. In addition, aesthetics should also be better understood through the lens of sciences and technologies from users and marketing perspectives.

Keyword: Aesthetics, Arts and Cultures

Introduction

From the historical point of view, aesthetics tends to be associated with philosophy, ethics, and art. At later stages, aesthetics tends to be associated with education, psychology, culture, technology, and marketing as well as consumer behavior. According to (Süzeni, 2020), aesthetics strives to explain the nature, content, and value of art. In the ancient Greek context, ‘aesthetics’ means to “hear”, to “perceive” involving emotions and senses. The history of aesthetics is said to date back to 2500 years ago. However, it was only in the middle of the 18th century that attempts were made, for example by Baumgarten, to explain beauty and art. When aesthetics is integrated with philosophy and theology, it becomes possible to link aesthetics to poems, paintings, music, and architecture.

Other thinkers, such as Friedrich Schiller (1759–1805), expounded further about aesthetics, making connections between aesthetics and literature, poem, and play writing. From this perspective, aesthetics was used to examine the philosophical analysis of beauty, arts, culture and its effects on human beings (Süzeni, 2020).

Later, aesthetics was assigned to other fields of knowledge, which saw the basis for such broader application from the work of Kant, who coined the terms “philosophical aesthetics”. By philosophical aesthetics, Kant referred to the “understanding the beautiful and pleasant”. In subsequent periods, aesthetics is connected to education, known as aesthetic education. From the aesthetic education perspective, one can understand the artistic expressions and gain a critical perspective to ensure the production of the work of art (Süzeni, 2020).

Other scholars argue that the study of aesthetics is already saturated with almost no room left for an “alternative action”. The answer does not rest with the field of aesthetics, nor with contemporary art. Instead, it requires integrated, mixed approaches and applications of aesthetics so that the concept of aesthetics can provide solutions to dynamic changes in today’s very complex society (Vuksanović, 2011).

Meanwhile, present-day research focuses more on the interdisciplinary perspectives of aesthetics in definitions and applications. Scholars point out that the theory of art itself hinders the progress of art knowledge. Instead, they call for research to be focused not on using aesthetics in the context of the theory of art, but on broad-basing definitions and applications of aesthetics as well as on interdisciplinary research approaches in aesthetics (Cazeaux, 2017).

Research Objectives

Having outlined the characteristics and importance of aesthetics in research related to arts and culture, this research article then poses two research objectives and research questions including Research Objectives

- 1.To understand the implications and applications of aesthetics in arts and culture research
- 2.To know the ways that aesthetics can be linked to other interdisciplinary concepts in arts and culture research.

Research Questions

- 1.What are the implications and applications of aesthetics in arts and culture research?
2. How aesthetics can be linked to other interdisciplinary concepts in arts and culture research?

Literature Review

Concepts and approaches to studying arts and culture use aesthetics as a focus in research have been proposed. Roelofs (2016) suggests further that aesthetics could be connected to “structural asymmetry”, “underrepresented groups”, “multiple theories in arts, humanities, and social sciences”, as well as “narration, interpretation, and concept building”. This broader frame of aesthetics as a tool to research arts and culture lends itself to understanding of other concepts and issues including “nation, globalization, market, culture, cultural identity and diaspora” (p.2-3).

In the “Introduction” of the book titled *Nationalizing Aesthetics* by Chudoba (2015), there has been a collaborative effort to look at various aspects of aesthetics. The book chapters in *Nationalizing Aesthetics* captured on “naturalist aesthetics” involving historical, naturalistic, environmental, ecological matters. Contributing authors touch on aesthetics in connection to various areas such as nature, landscape, art, philosophy, pragmatics, idealism, beauty, and harmony, enabling aesthetics to be linked to contemporary fields of study (p. 7-11).

Additional details from the book chapter/article by Michael Ranta on “On the Revolutionary Foundation of ‘Narrative Resemblance Concepts’” highlighted the historical connections and evolutions of the ancient, rationalized, and contemporary aspects of aesthetics. Aesthetics started from ancient times when “pragmatic, magical-religious interests” provided the basis for cultural productions. A significant change occurred in the 18th century whereby aesthetics was separated from “unified philosophy of art and beauty”. It was in this context that the modern

views can be linked to ancient concepts of beauty and art, which gave rise to “fine arts” or “beaux arts” (p. 59-60).

The starting point from the 18th century until the 20th century including “conceptual art, minimalism, land art” showed that ancient frameworks of aesthetics no longer sufficed. This movement was known as “analytic aesthetic”. Art has historical connections which can appear in real and fictive forms. Ancient and modern theories are “partially co-referential” whereby texts from the ancient past have been studied from the framework of art. In so doing, “analytic aesthetics” can be used to study dance, theatre, music, painting, and sculpture (Ranta, p.60-62).

The explanations by Michael Ranta are similar to what Kevin Melchionne (2011) wrote. Aesthetics has now been widened in perspective and become an interdisciplinary study, which can be applied in research. Aestheticians entered into specific forms of arts, music, film, dance, and literature. By focusing on particular arts, philosophies can now have dialogues with art history, musicology, and literary criticism.

Despite that shift from basic to particular arts, aesthetics cannot still be clearly defined in terms of “experience” and “taste”. With aesthetics applied in an increasingly more complex world and society, there arises an issue of “aesthetic unreliability”, notwithstanding the issue of “reliability of self-knowledge”. With the experience seen as “subjectively self-evident”, aesthetics is criticized as “empirically inscrutable”, which in turn affects the notion of taste. Art scholars suggest paying attention to the questions of art, rather than aesthetics (Melchionne, 2011). Petterson (2008), similarly, argues that aesthetics still remains under attack from the lack of “relevant empirical facts, the tendency to objectivize concepts, and tenacity in the existence privilege of the world” (p.60).

In providing critiques to the concept and approach of aesthetics from the classical or rationalized aspects of the term, Vuksanović (2011) argues that the study of aesthetics is already saturated with almost no room left for an “alternative action”. The answer does not rest with the field of aesthetics, nor with contemporary art. Instead, it requires an “integration, fusion, and a mixture of approaches and applications of aesthetics to meet the ongoing changes of traditional notion of culture and art” (p.145). Any attempt to apply aesthetics as a concept of study must reflect “dynamic and complex cultural living styles calling for a remix of complex synthesis of cultures, which is articulated by contemporary ideas of aesthetics” (p.149).

Cazeaux (2017) adds more to the perspectives of aesthetics in research. He argues that at the moment, the theory of art hinders the progress of art knowledge. He calls for the “possibilities of artistic knowledge, encompassing the absorption of science, depiction of science, institutional critique, self-reflection, interdisciplinary, revelation of what is concealed” (p. 36). It calls for

interdisciplinary research approaches, which could broaden the framework, context, and application of aesthetics (p. 37).

Research Methodology

The research article investigates this issue about the application and applicability of aesthetics as a concept in arts and culture research using the documentary research method basing on the reports, findings and recommendations from 12 Independent Studies by Master of Arts Program in Arts Performance Communication (MA-APC) students who graduated in 2021.

Data Analysis and Findings

Based on the 12 Independent Studies reviewed, aesthetics can be variously defined and applied to the study of arts and cultures as follows:

From the framework of history of art, music, and performance regarding RO1, RQ1, Xie, H. (2021) on Development of Shaanxi Zheng Guzheng Music Style defines aesthetics as related to style and performance of music, including the analysis and evaluation of representative repertoire, the study of performance skills. Aesthetics is better understood in connection to Guzheng Style performance in China, from the perspective of long history, complex dialect phonetic changes, and people's living customs and aesthetic tastes in different regions. From the point of view of history, the study reflects **the exchange of Chinese and Western cultures, people's entertainment methods and aesthetic views are constantly updated, and they are also gradually changing (p. 10)**

In terms of applications regarding RO2, RQ2, aesthetic is demonstrated through the formation of a Style is a long and long historical process. The inheritance of a school must conform to the local people living habits, ways of thinking, culture, aesthetics, language, customs, etc., and be accepted and recognized by the local people. In the recommendations, it can be seen that the formation of an art form is closely related to the cultural soil on which it depends, thereby requiring more research on aesthetics and the change and transformation of art and culture form.

From the framework of history of art, music, and performance regarding RO1, RQ1, using a historical research approach, Ren, Z. (2021) on Modern Guzheng Music Development in Shandong Province defined aesthetics as linking with arts and culture based on style characteristics. In case of the development of Guzheng (traditional music instrument), it is predicated upon social and cultural conditions of the time and place. **Shandong Guzheng's series of unique styles are influenced by Shandong's specific natural environment, language, cultural customs, aesthetic tradition, and local folk music (p. 7).**

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through Shandong Zheng Music's relationship with the local dialect. In this case, the focus is paid on how aesthetic tradition of the area was formed through the social, cultural context of the time. Recommendations are made to further study about other forms of Zheng School in relation to social, cultural atmospheres of specific places, to be followed by cross-comparative studies between physical locations and historical periods.

From the framework of history of art, music, and performance regarding RO1, RQ1, Liu, X. (2021) *Creation of Female Characters in Chinese National Opera defined aesthetics in relation to antiquity and culture of the country*. The research argues that China as an ancient civilization with a long history and culture offers rich types of art forms in various places. **Chinese opera into the development characteristics of Chinese national new opera based on the essence of Western opera art and combined with the foundation of traditional Chinese music (p. ii).**

In Chinese national operas, the female characters produced in each period have a distinct historical and cultural atmosphere, and they can always innovate the vision of the aesthetic group and give everyone space to think. "White Hair Girl", "Honghu Red Guards", "Canal Ballad" are good examples of this.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through the ability to judge the aesthetic value of relevant opera works in terms of performing arts, and the characteristics of singing, performance and image creation of the older generation of opera performers in this period. In the history of the development of national operas in China, it can be concluded that in opera creation, whether it is to absorb local creative elements such as traditional Chinese dramas or to learn from the creative characteristics of Western operas, they are all based on China's national characteristic culture. During the development of China's national operas, the performance forms of Western operas have always run through, but the essence of China's traditional opera and the traditional culture of the Chinese nation has played a more profound role.

From the framework of ethnic cultural study and identity regarding RO1, RQ1, Lin, Y. (2021) on *Adaptive Aesthetic Features of Hakka Dance defined aesthetics as reflecting the assumption that works of art give people the enjoyment of beauty, so the study of aesthetics is particularly meaningful*. Take Hakka Dance culture as an example, one can look at **the rich cultural accumulation, bright rhythm, and beautiful movements, which gives people the enjoyment of artistic beauty (p. 1)**. Such distinctive Hakka dance artists also have their own aesthetics, and the audiences of these dances also have their own aesthetic requirements or pursuits.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through the creation, performance, and evaluation by Hakka dance practitioners and Hakka dance lovers.

Hence, the systematic study requires various factors leading to aesthetic consciousness such as motion, composition, creation, career, culture, interest, appreciation, and innovation. Literature review points to the importance of studying cultural aesthetics based on culture and exploring the "aesthetics" in daily culture is a respect for aesthetics and culture. Judging from the current research status at home and abroad, there are different aesthetic viewpoints, some emphasize local traditions, some emphasize professionalism, some advocate innovation, and some advocate techniques.

In proposing methodologies for this interdisciplinary framework, this IS research adopts a combination of quantitative and qualitative methods, and conduct research and analysis based on a large amount of primary and secondary data, and the aesthetic factors obtained will be more objective and realistic. This research will use interview method, literature analysis method, questionnaire survey method, Delphi method, descriptive statistics method, factor analysis and other research methods to analyze and study the aesthetic factors of Hakka dance in Guangdong Province. Insights drawn from the Interviews with experts reveal the following aspects in terms of aesthetics: a) Dance technique, artistic conception; b) Contemporary mainstream culture; c) The carrier; d) Regionality; e) The creation; and f) The unity of technicality and artistic conception.

From the framework of ethnic cultural study and identity regarding RO1, RQ1, creation, and preservation, adaptation, and development of art, music, and culture, Li, J. (2021) on Performance and Development of Chinese Nationalized Piano Works defined aesthetics as linking to the conception and music thinking habits through **melody characteristics of traditional Chinese music and three dimensional harmonic sound effects (p. 25-26)**, hence describing the creation and performance of national style piano works. Its conclusion analyzed the creation cases and found that Chinese music differs significantly from Western music in terms of aesthetics and conception (aesthetics in connection to conception), especially in musical thinking habits.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through cross-disciplinary studies of music in connection to traditional folk wisdom of various nationalities in the country and through the creation practice of Chinese style piano music. The folk music of various nationalities in our country contains a wealth of national music creation techniques, and national music creation thinking, and "aesthetic consciousness". It proposes to use extensive and in-depth study and study of folk music created by the people of all ethnic groups in our country, and constantly summarize and summarize the unique creative techniques of folk music, and deeply understand the aesthetic style of folk music and the music developed under the guidance of this aesthetic consciousness.

From the framework of adaptation and development of art, music, and culture regarding RO1, RQ1, Yang, Y. (2021) on Fan Cutting's Adaptation of Yu Opera defined aesthetics from **the**

transformation of Yu Opera's localization and urbanization, modernization, and the language vulgarization and aestheticization of Yu Opera (p. 7).

It shows that a case study about a person/artist could be deemed as useful for this field of study to understand the personhood and personal influence of the person on the history of arts and cultures. **Fan Cutting's adaptations of mythological plays account for a relatively large proportion (p. 13).** In a study by Gu Yang, it mainly focuses on three parts about Fang Cutting: the principle of the theme adaptation, the main theme and connotation of the adaptation, artistic characteristics and achievements.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through the creation concept showing that Fan Cutting is the first batch of graduate students in the preparatory class for studying in the United States and Zhongzhou University. Fan Cutting strives for the aesthetic effect of the balance of elegance and vulgarity on stage. Recommendations were made to study the ways that Fan Cutting popularized the choice of genre, mostly close to the lives of the masses. In the adaptation of mythological dramas, one should also strive to understand better the lives of the masses.

From the framework of adaptation and development of art, music, and culture regarding RO1, RQ1, Li, P. (2021) on Cultural Signs of Henan Province made connections between aesthetics and semiotics. It argues that **in recent years, with the continuous progress of production and post-production technology, the success or failure of tourism promotional films no longer depends only on the audience's aesthetic perception of images, but more on their text content (p. ii).**

Thus, there arises an important question as to how to improve its influence and recognition through text content is the focus of attention of creators and creation subjects.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through the meaning generation of cultural signs and the construction of cultural signs' meaning to texts. In the analysis and discussion, characteristics of cultural signs are discussed, whereby cultural sign is an important carrier of culture, and the distinctive regional cultural sign is also an important sign and abstract embodiment of regional image. A series of cultural signs with strong cultural characteristics of the Central Plains subtly highlight the full significance of the theme of "Hometown Henan" in the promotion video of the theme of "Hometown Henan", which has caused a great response and gained great attention from all circles at home and abroad.

From the framework of communication, expression and interpretation of art, music, and culture regarding RO1, RQ1, Lin, W. (2021) on Communication Effects of Radio Music Program in Fujian Radio and Tv Stations defined aesthetics as linking to the audience's media selection

tendency and usage habit; the listener's listening attitude to Fujian Radio and TV station's radio music program; and the change and dissemination of the audience's music aesthetic behavior.

The research draws a conclusion that radio music programs have a strong influence on the audience, and the success of the programs hinge upon the audience's participation in interaction, the influence of the introduction of music program on the aesthetic appreciation, their interest in some new music, and the sharing of songs and music information heard in the program.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through the influence of corresponding broadcast frequency on audience interaction, aesthetic influence, or special attention to the place (music project) of a certain singer in music behavior. Recommendations were made to study factors affecting the influence and success of radio programs in other radio stations, along with factors affecting improvement of people's ascetic level in listening to music programs.

From the framework of communication, expression and interpretation of art, music, and culture regarding RO1, RQ1, Wang, Y. (2022) on Different Expressions of Isomerism – A Study on The Similarities and Differences Between Mozart and Figaro's Arias defined aesthetics as linking to the emotion, style and singing style of the song. A study by Zhang Ran **focuses on the singing part in the opera, discusses from the actual singing aspects such as voice and music information, and points out how to sing more specifically. From the point of view of music aesthetics, starting from the actual existence of Mozart and playwright Beaumarchais, the character and spiritual significance of figaro is deeply explored (p. 3).**

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through a combination of drama, music and performance, opera reflecting the composer's unique musical aesthetic and spiritual attitude formed in the process of life and creation. The plots of these two works are connected, and the characters in the plays are the same. Figaro is not only eye-catching in the works of playwright Beaumarchais, but also a character portrayed by Mozart and Roscini in their operas and is an important figure in the whole process of plot development. Aesthetic enjoyment as a term is seen in a new light. His expression is natural, and his voice is soft. The dexterity of his voice is one of his great characteristics. Under the historical background of this stage, the aesthetic and direction of music have been determined by the lifestyle of this period.

From the framework of education, education training, and expression regarding RO1, RQ1, Chen, X. C. (2022) on Research on The Improvement of Vocal Music Learning in Music Education Major by Artistic Practice – Take Human Preschool Teachers College as An Example defined aesthetics as linking to the concepts of aesthetics to exploration and reflection on the current situation of art practice in music education specialty of higher education. Artistic accomplishment

refers to people's feeling, experience, evaluation and ability to create art. **It is the main content of aesthetic cultivation, aesthetic cultivation, the mastery of art theory and art history knowledge, the understanding of artistic creation, artistic appreciation, and the law of artistic development, as well as the sensibility, imagination, judgment, understanding, and creativity of art (p. 24).**

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through the creative ability, artistic ability, and value embodiment of the practice of music education art in local normal colleges. Essentially, it involves improving students' vocal music art aesthetic ability. Aesthetics refers to a special expressional relationship between human and objective things or phenomena in the process of social practice. There are three kinds of relations between human beings and objective things or phenomena: one is the cognitive relationship of science; The second is the normative relationship of ethics; The third is the relationship of aesthetic expression. The aesthetic expression relation focuses on the vivid and perceptible expressive form of the object, which is the unity of regularity and purposiveness, and has freedom. The difference between artistic aesthetics and general aesthetics is that they observe different aesthetic objects. The object of general aesthetic observation is more extensive, including all the objective things in nature.

From the framework of design, technology, and art regarding RO1, RQ1, Zhang, H. (2021) on Jipiao Liu" Fine Art Architecture" and Chinese Architectural Decorative Art of The Modern Transformation highlights were made on the theory and practice of Jipiao Liu, who promoted the practical function of Chinese traditional architecture to pay attention to aesthetic function, which extends the scope of aesthetics to across the fields of arts and cultures to design. **Jipiao Liu advocated the "fine art architecture" concept and practice, by opening the Chinese architectural decoration art modernization theory and practice, changing the modern scholars and the public of the original engineering, through architectural decorative design (p. 2)** while opening the door for Chinese architectural decoration art to modernization with far-reaching influences. Under the influence of western culture and art concepts, the people's aesthetic needs have produced many demands from different angles.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through Jipiao Liu's new concept of "fine Art Architecture" as having a strong impact on Chinese architectural decorative art aesthetic system and people's concept of architectural decorative art. The vast majority of people surveyed think that Jipiao Liu's new concept of "fine Art Architecture "has been put forward. It has positive influence and contribution to Chinese architectural decorative art aesthetic system and people's concept of architectural decorative art. Through the theory and practice of "art architecture", he provides a direction for the modern transformation of Chinese

architectural decorative art, enhanced the aesthetic art effect of architecture, and enriched people's visual and cultural life.

From the framework of design, technology, and art regarding RO1, RQ1, Zhai, W (2022) on Research on The User Interface Design of Smart Phone for The Post-90s Group defined aesthetics as linking to design of mobile phone technology. In the current mobile phone interface design case survey, there are still some interfaces that are not in line with users' demands and aesthetic experience. There is no real goal-oriented interface design, and there is not much research on the aesthetic needs of different age groups.

Emotional design can attract users to use the interface to a greater extent by collecting and analyzing user emotions (p. 11). The emotional elements on the visual level of the mobile UI interface mainly refer to the layout design, graphics, colors, and text on the mobile interface that are intuitive and consistent with human aesthetic elements. **These factors directly affect the user's emotions from the visual impact (p. 11).** The research focuses on “What are the Factors Influencing the Interface Preferences of the Post-90s Group?”. It finds out that the font design in the interface also affects the user experience. As an important source of user identification information, fonts must be easy to read and understand.

In terms of applications regarding RO2, RQ2, aesthetics is demonstrated through the minimalist approach to the user experience of the post-90s generation that penetrates into various fields of life, not only changes people's lifestyle choices, but also guides people's aesthetic trends. In the field of design, whether it is interior design, clothing design, environmental design, more and more emphasis on the application of minimalism. Recommendations were made to study about post-90s groups' unique aesthetic insights, along with incorporating touching emotional value into the imitation. The monotonous pure imitation of skeuomorphism has now been abandoned by this group of users, and the second-degree innovative skeuomorphism design in combination with its own characteristics is still attractive the user's favorite.

Conclusion

In conclusion, through the documentary research method of this article covering 12 Master of Arts Program in Arts Performance Communication (MA-APC) Independent Studies on arts and cultures from 2021, it can be found that aesthetics still remains an important and potent concept to study arts and cultures in the contemporary society. Through proper definitions, applications, and frameworks, the concept of aesthetics assists in deepening knowledge about arts and cultures. This article points to the importance of using interdisciplinary research approaches in

studying arts and cultures. These independent studies employed interdisciplinary research methods very well to bring about findings about arts and cultures.

Discussion

Aesthetics can still be defined and understood from the perspectives of history of art, music, and performance; ethnic cultural study and identity; creation and preservation, adaptation, and development of art, music, and culture; adaptation and development of art, music, and culture; communication, expression and interpretation of art, music, and culture; education, education training, art, and music; and design, technology, and art based on samples of 12 MA in APC Independent Studies on arts and cultures analyzed. Research Objective and Research Question 1 can be understood and answered with the style and performance, the analysis and evaluation of repertoire, the study of performance skills, apart from the perspective of history, living customs, and taste of different regions in terms of art, music and performance: (in terms of definitions and applications).

In terms of ethnic cultural study and identity, Research Objective and Research Question 1 can be understood and answered with the way that the work of art and other give enjoyment of beauty, the rich cultural accumulation, bright rhythms, and beautiful movements. Research Objective and Research Question 2 can be understood and answered with the formation of style through the long historical process along with the acceptance and recognition of art, music, and performance by the local people (in terms of definitions and applications). In terms of ethnic cultural study and identity, Research Objective and Research Question 2 can be understood and answered with the cultural methods of creation, performance, and evaluation of art, dance, and performance. In this regard, other concepts can be understood such as dance techniques, artistic conception, contemporary mainstream culture, regionality, and the unity of technicality and artistic conception. In terms of creation and preservation, adaptation, and development of art music, and culture, Research Objective and Research Question 1 can be understood and answered with the conception and thinking habits of traditional music, the harmonic sound effects, and the creation and performance of national style music works.

Research Objective and Research Question 2 can be understood and answered with the applications across the types of music covering traditional folk music of various nationalities, along with the unique creative techniques of folk music under the guidance of aesthetic consciousness. Similarly, one can draw similar conclusions about fines arts, design, and communication. From RO 1, RQ 1, and RO2, RQ 2 as reported in this article, which goes to show that through broader

definitions and applications across the wide fields of arts, music, and cultures, one can continue to research about aesthetics in a meaningful way.

Furthermore, the concept of aesthetics can be linked variously by the key concepts and theories reviewed in the Literature Review section as including:

1. Süzeni (2020), which reviews the definitions and applications of aesthetics through historical and rational frameworks as focusing on the nature, content, value and origin of art, on the one hand, and the essence of beauty and art were integrated with philosophy and theology to analyze different concrete arts, such as poems, paintings, music and architecture, on the other hand. These notions are still supported by the Independent Studies reviewed.

2. Roelofs (2016), which suggests further that aesthetics could be interfaced with five perspectives, such as structural asymmetry basing on history that divides social groups, aesthetics for underrepresented groups, as well as for multiple theories in arts, humanities, and social sciences, as well as the perspective of narration, interpretation, and concept building. These notions are supported by the Independent Studies reviewed.

3. Chudoba (2015), which proposes that the varied forms of “naturalist” aesthetics which tackles from history of art, not only in areas of naturalistic, environmental, ecological matters. Aesthetics is connected to contemporary lifestyles and practices in society. These notions are supported by the Independent Studies reviewed.

4. Ranta, (p. 60-62), which draws on “analytic aesthetic” as linking ancient and modern theories of arts with co-referential implications whereby texts from antiquity have been used and interpreted as theories of art. There is also a common trait in ancient texts that deal with objects/activities such as dance, theatre, music, painting, sculpture, all focusing on imitative, mimetic functions. Numerous works created for imitating or representing something. These notions are supported by the Independent Studies reviewed.

5. Melchionne (2011) suggests, the evolutionary aspects of aesthetics have now been incorporated in various fields to become the basis for interdisciplinary study, as well as in research while still raising concern about the issues it presented from the past. By focusing on particular arts, philosophies have been able to speak to art historians, musicologists, and literary critics, etc. Therefore, it becomes possible and important to go into specific fields. These notions are supported by the Independent Studies reviewed.

6. Pettersson, A.) 2008 (critiques, aesthetics still remains under attack from the lack of for relevant empirical facts, the tendency to objectivize concepts, and tenacity in the existence

privilege of the world. These notions are addressed by the Independent Studies reviewed as limitations in their research using aesthetics as a concept.

7. Cazeaux (2017) adds, more to the perspectives of aesthetics in research are required. He argues that at the moment, the theory of art impedes the achieving of knowledge about art. He calls for the interdisciplinary and performative nature of art practice that constitutes research dimensions. It is within this framework and context that aesthetics as a concept, approach, and application can be used in research. These notions are supported by the Independent Studies reviewed.

Recommendations

Future research, whether independent studies or others should be conducted more on interdisciplinary fields of arts and cultures in more countries in Asia and Europe to draw more insights and knowledge gained from this topic concerning the concept of aesthetics in arts and cultures. Aesthetics should also be better understood through the lens of sciences and technologies in connection to users and marketing. As well, future research should pose ROs and RQs following this framework to further advance and develop the notion of aesthetics in research so that this concept can be better understood and applied.

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