

The Integrated Relation between Advertising Content and Dramatic Performance Embodying the “Refugee Crisis”

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Abstract:

“The greatest nations are defined by how they treat their weakest inhabitants.”⁽¹⁾
~Jorge Ramos. quoted Brand experience is conceptualized as sensual awareness, insights and behavioral responses.⁽²⁾ Thinking clearly and rationally about the meanings of what we are seeing, hearing, sensing, observing, encountering, and how we express our ideas and inner self.⁽³⁾ As the Nature of human experience is constantly interpretive: whatever perception we have of the world is framed by our efforts to define, figure out and chronicle this experience; allowing us to experience a feeling of integration into a cohesive whole.⁽⁴⁾

Performance art is a practice born out of the necessity to find alternative means of releasing the human person from the chains attached by the idols of the state, religion, culture, tradition, consumerism, and capital in order to create a more truthful, true, liberal, and authentic community among people.⁽⁵⁾

A performance artist should constantly consider the connections between the demands of intellectual creativity and those of political norms and ethical principles while addressing political and social concerns, such as the Refugee Crisis.⁽⁶⁾

Something that people do consciously to produce experiences that alter their own and other people's perceptions. The sense of presence and participation that an artistic practice fosters in both the artist and the audience makes it immensely fulfilling - engaging, engrossing.⁽⁷⁾

Keywords:

Advertising, Visual content, Brand experience, Dramatic Performances, Human Identity, Refugee Crisis

Paper received December 22, 2022, Accepted February 10, 2023, Published March 1, 2023.

Introduction:

“We are human beings”.⁽⁷⁾~Khaled Hosseini quoted. Creating Brand Experiences that Encourage an Emotional Connection and drive ongoing organic growth, according to the Advertising Research Foundation (ARF)The Heart of engagement is "turning on" a mind”, That is more than just delivering a message. It's where consumers relate to their own experiences, correlations, share their own interests, and pay attention to what matters to 'co-create' meaning,” and value.⁽⁹⁾

“Humanity's legacy of stories and storytelling is the most precious we have. All wisdom is in our stories and songs. A story is how we construct our experiences.” ~Lessing quoted.

Empathy is Connection. Empathy is establishing connections with others so that we may realize we are not struggling alone. Empathy is a vulnerable decision that must be made.⁽¹⁰⁾

Brand storytelling refers to the art of engaging narrative about a brand that creates emotional

connections (Granitz and Forman, 2015; Lundqvist et al., 2013).⁽¹¹⁾

The expression of body and emotion gives the dance liveliness, revealing the eternal rhythm of life. The expression of body and emotion gives the dance vitality, revealing the endless rhythm of life. The blending of body and emotion is a sign of dance performance art maturity, a bridge connecting the audience and the dance art, and a concentrated expression of art.⁽¹²⁾ "Body" dynamics have a strong "emotional" factor in dance performances.⁽¹³⁾

Emotional branding is defined as engaging the consumer on the level of senses and emotions; imitating a deep, eternal, intimate emotional connection to the brand that exceeds material satisfaction; it involves creating a holistic experience that delivers an emotional fulfillment so that the customer develops a special bond with and unique trust in the brand.⁽¹⁴⁾

With the number of refugees increasing by more than 50% in the previous ten years, history is

witnessing the greatest levels of global displacement ever observed (United Nations High Commissioner for Refugees – UNHCR, 2019),⁽¹⁵⁾ The Role of Advertising content based on dramatic performance in the Refugee Crisis, is to learn about people, their cultures, and their stories. and that is why doing so helps to personalize and individualize the refugee situation, it is crucial to expand awareness of it and its effects. Performance art attempts to express this suffering humanity by giving refugees a voice.

Research Problem:

This Study poses the following research questions:

- 1- How advertising content based on new visual language featuring live immersive experience, approaching the integration between drama as a reflex of life and Performance art as an organic medium affects brand engagement?
- 2- How exploring a new visual language featuring live immersive experience utilizing the integration between design, drama, performance art and technology leads to embody “Refugee Crisis”?
- 3- How exploring the dynamic relationship between scenography elements; concerned with the process of change and transformation affects brand social purpose in advancing and addressing social challenges?

Research Objectives:

The Study conducted with the aim to:

- 1- Explore the effect of advertising content based on dramatic performances through live experiences on brand engagement.
- 2- Explore a new visual language featuring live immersive experience utilizing the integration between design, drama, performance art and technology and its relation to embody “Refugee Crisis”.
- 3- Explore the dynamic relationship between scenography elements; concerned with the process of change and transformation and its effect on brand social purpose; in advancing and addressing social challenges and creating a meaningful and share-worthy experience.

Research Methodology:

The Research will follow the descriptive approach; exploring the phenomenon, experience, ideas, beliefs and values; dig deep and design a pattern of meanings based on interpretivist perspective. Followed by analytical study; on how advertising content based on new visual language featuring immersive experience “dramatic performance” affects the brand engagement; depending on qualitative data collection methods and analysis; through case study research conducting experiences, thoughts or feelings, also content analysis.

Creating Brand Experience:

Creating Brand Experiences that Encourage an Emotional Connection and drive ongoing organic growth, according to the Advertising Research Foundation (ARF) “The Heart of engagement is “turning on” a mind”, That is more than just delivering a message. It's where consumers relate to their own experiences, correlations, share their own interests, and pay attention to what matters to 'co-create' meaning.” and value.⁽¹⁶⁾

Emotional branding is defined as engaging the consumer on the level of senses and emotions; forging a deep, lasting, intimate emotional connection to the brand that transcends material satisfaction; it involves creating a holistic experience that delivers an emotional fulfillment so that the customer develops a special bond with and unique trust in the brand.⁽¹⁷⁾

Building a positive sensory brand experience is critical in-service contexts to boost a brand's competitive position and equity.⁽¹⁸⁾

Meaningful brand experience: The concept of experience can be defined from different perspectives, as the nature of human experience is constantly interpretive: whatever perception we have of the world is framed by our efforts to define, figure out and chronicle this experience; allowing us to experience a feeling of integration into a cohesive whole.⁽¹⁹⁾

In terms of intellect, a state of being is described as a method of thinking and functioning in the environment that has a set of qualities that may be used to differentiate one state of being from another. We believe that a state of being is within of us because of how we interpret states of being.⁽²⁰⁾

The Soul, or the Self, is neither a “has been” or a “want-to-be,” and neither is the State of Being. Your Real Self is not who you believe yourself to be right now, in the past, or in the future. It is also not who you believe yourself to be right now. What is it that makes you who you are? That is the purest kind of “is-ness,” the purest form of being.⁽²¹⁾

Stories move people (McKee, 2003), The power of narrative. As natural storytellers, humans are aware of the narratives (Nehaniv, 1999; Granitz and Forman, 2015; Kao, 2019).⁽²²⁾ Consumers share stories with each other, which helps them comprehend one another through shared experiences or imagination. (Nehaniv, 1999; Escalas, 2004; Sax, 2006; Granitz and Forman, 2015). Considering how consumers construct stories in relation to brands that reflect their experiences with the brands, storytelling could be an effective marketing tool for branding (Woodside, 2010; Gensler et al., 2013; Granitz and Forman, 2015; Solja et al., 2018; Kao, 2019).⁽²³⁾

Brand storytelling refers to delivering a compelling

story about a brand in order to generate emotional connections between the brand and its consumers (Granitz and Forman, 2015; Lundqvist et al., 2013). It comprises actors, narratives, causation, and chronology of brand-related events. (Delgadillo and Escalas, 2004; Escalas, 2004; Solja et al., 2018).⁽²⁴⁾ Brand storytelling is a powerful emotional marketing technique, stories - almost by definition - are dramatic vehicles that convey the consumer through an emotional journey, through a process psychologists call "narrative transport," good stories engage listeners emotionally. Engaged emotions create empathy with the speaker." empathy is what brands strive to evoke in consumers forging an emotional bond. A brand story helps "to build brand awareness, understanding, empathy, identification, recall, and provide meaning to the brand" (Singh and Sonnenburg, 2012, p. 189).⁽²⁵⁾

Emotional engagement through effective storytelling plays an influential role in enhancing brand value (Mills and Robson, 2019).⁽²⁶⁾ Compelling and well-designed brand stories impact consumers' brand experiences, which include their feelings, cognitions, and behaviors. (Brakus et al., 2009).

The context of emotion is critical for the experiences, expressions, perceptions, and regulation of emotions.⁽²⁷⁾ "Social scientists of the most varying perspectives agree that human action can be rendered meaningful only by relating it to the context in which it takes place. The meaning and consequences of a behavior pattern will vary with the context in which it occurs. This is commonly recognized in the saying that there is a "time and a place for everything." (Gouldner, 1955, p12).⁽²⁸⁾

According to researcher Brene' Brown, "Empathy is a connection to the heart, and it cannot be expressed without touching our own vulnerability." The emotions that we strive to communicate are derived from deep, personal experiences. by asking ourselves who we are: How do you perceive life? What are our principles and morals? How do we respond to various situations?⁽²⁹⁾

Engaging Personas:

"The engaging perspective is rooted in the ability of stories to produce involvement and insight. Through an understanding of characters and stories, it is possible to create a vivid and realistic description of fictitious people. The purpose of the engaging perspective is to move from designers seeing the user as a stereotype with whom they are unable to identify and whose life they cannot envision, to designers actively involving themselves in the lives of the personas. The other persona perspectives are criticized for causing a

risk of stereotypical descriptions by not looking at the whole person, but instead focusing only on behavior."- Lene Nielsen

According to previous studies on emotional responses to advertising (Deighton and Hoch 1993; Escalas and Stern 2003; Bok and Min 2013), the storytelling characteristics of an advertisement are an effective persuasive element capable of influencing consumer attitude and behavior by arousing sympathy in consumers.⁽³⁰⁾

Consumers purchase products when they feel sympathy and get emotionally invested in its narrative. According to Escalas's study (2004), Effects of Storytelling in Advertising on Consumers' Empathy: When evaluating whether a brand's story aligns with their own experience, consumers have a tendency toward narrative processing, which they use to understand the meanings of what they have personally experienced. Additionally, it demonstrated how narrative processing contributes in promoting the self-brand connection between consumers and brands.⁽³¹⁾

How our inner world is reflected in the outer, whatever state we are in is also being expressed as our environment, what our bodies are doing in that environment and the experience we are having in our bodies in that environment." (Ferlic, 2008).⁽³²⁾

A dynamic perspective on the human experience

The embodiment theory, which proposes that we use our bodily sensations and functions to comprehend both our own and other people's emotional experiences, has given us a framework for comprehending how emotions are processed.⁽³³⁾

Body image is made up of how a person feels, perceives, and lives in their body as well as how they think other people view them.⁽³⁴⁾ we strive to become more "embodied", to re-attach ourselves to our bodies in a physical sense, as we were when we were born. To find a way to be accepting of our internal experiences, and thus more accepting of ourselves.⁽³⁵⁾ Being "embodied" means being in your body in the present moment and experiencing all of its sensations (emotional and physical).⁽³⁶⁾ Embodiment is a concept that has wide practical relevance, it illuminates how social and cultural influences affect how individuals act, think and feel.⁽³⁷⁾

Emotional Expression:

A complicated, subjective experience, emotion is accompanied by behavioral changes. Emotion includes feelings, thoughts, nerve system activation, physiological changes, and behavioral changes such changes in facial expressions.⁽³⁸⁾

"Great theatre is about provoking our thinking and encouraging us to visualize about a world we aspire to." - Willem Dafoe.

"I think what makes people fascinating is conflict, it's drama, it's the human condition." Nicolas Cage "Drama is mimetic action, action in imitation or reflection of human behavior", A drama's essence is not an idea, although dramas always have ideas, but ideas put into action, "dramatized ideas".⁽³⁹⁾ Dramatic Arts; a form of narrative performed on a stage in front of an audience. Dramatic arts tell stories on stage through action. The dramatic arts are one type of performing art, which also includes acting, pantomime, and puppetry. Each performing art has distinct attributes that determine how it tells a story, dramatic performance, the act of performing a drama.⁽⁴⁰⁾ "In drama, conflict is what creates tension. The more conflicting the actors find, the more interesting the performance." Michael Shurtleff quoted. Values and practices related to social, political, and aesthetic performance describes a state of change. Contemporary political performances rarely show reality as it is. They convey the sense that we are all adrift in a sea of troubles and injustices that demand a response. However, they overwhelm artistic ability to sum them up into a poignant whole.⁽⁴¹⁾

Identities of performance art.

A performance art practice is often a process of creating an identity, While the performance itself can be a direct or indirect embodiment of experienced identities, multi-layered identities, contextual cultural identifications, and an instrument for cross-cultural (trans) dialogue, the formation of social memories, or addressing marginalized and oppressed inclusions and exclusions.⁽⁴²⁾ In a broader sense, identities are imagined significations socially attributed. They contribute to the dynamic projects of individual and social autonomy (Cornelius Castoriadis). In no other way can arts shape, represent or reflect the imaginary constructions of particular societies better than they do.⁽⁴³⁾ Nicholson (2005:129) explains that through Dramatic aesthetics, theatre, and performance, people can gain new insights into social and cultural practices.⁽⁴⁴⁾

Augusto Boal, Brazilian theatre director, theatre maker, educationalist, and activist, Boal is a prominent figure in applied drama (Nicholson, 2005:9-25). Through dramatic strategies, Boal's theatre techniques specifically focus on social change and experimentation encourage actors and

non-actors to learn about the world, promoting involvement and participation in drama. (Nicholson, 2005:75-115).⁽⁴⁵⁾ In the book *Playing Boal: Theatre, therapy, activism* editors Mady Schutzman & Jan Cohen-Cruz (1994:1) note that in Boal's *Theatre of the Oppressed*, passive spectators become active participants who develop strategies towards personal and social change. The active learning and collective empowerment techniques of Boal can be applied to addressing critical issues ranging from racism to sexism, loneliness, and political impotence.

The Role of Advertising content based on dramatic performance in the Refugee Crisis, is to learn about people, their cultures, and their stories. and that is why doing so helps to personalize and individualize the refugee situation, it is crucial to expand awareness of it and its effects. Performance art attempts to express this suffering humanity by giving refugees a voice.

With the number of refugees increasing by more than 50% in the previous ten years, history is witnessing the greatest levels of global displacement ever observed (United Nations High Commissioner for Refugees – UNHCR, 2019), almost 68.5 million people have been forced from their homes by conflict, persecution and widespread violence (UNHCR, 2019). Of these, 25.4 million are refugees, 40 million are internally displaced persons and 3.1 million are asylum seekers. Filippo Grandi, the United Nations High Commissioner for Refugees (UNHCR, 2019), says that We are now in a situation where successful management of forced displacement requires a new and broader approach so that countries and communities do not have to tackle the problem in isolation.⁽⁴⁶⁾

International migrants have voluntarily chosen to live abroad, typically motivated by economic considerations, whereas refugees face a vulnerable situation due to a lack of protection provided by their own countries, being threatened and oppressed. As a result, international migrants are able, if desired, to make it safely to their home countries (UNHCR, 2018, p. 10). The "quest for durable solutions" establishes a framework that would place a high priority on a peaceful and dignified reconstruction of refugees' lives while upholding their rights.⁽⁴⁷⁾



Humans of New York Refugee Stories

The hugely successful Humans of New York project, which was once intended as a method for photographer Brandon Stanton to observe the ordinary lives of strangers, now focuses on capturing the terrible migration and refugee experiences of Syrians. These narratives concentrate on certain communities, exploring their struggles and experiences. His new mini-overarching project's goal was to capture the immense scope of Syrian migration: "One of the biggest populations shifts in recent history includes these immigrants. However, their narratives are made up of distinct and distinct sorrows."⁽⁴⁸⁾

In this situation, Stanton is utilizing his enormous social media following to share with the world how a few people managed to survive living in the

Syrian war. The endeavor embodies the concept of supporting others by using the abilities you have in a distinctive way.

One photograph at a time, Stanton is guiding audiences in understanding the human consequences of the Syrian crisis by utilizing the famous HONY format (open, first-person interviews).⁽⁴⁹⁾

Survivors' stories of death boats:

Knowing the "plastic boat," The plastic boat plays a crucial role in practically every refugee's experience. They stand for one of the few ways that migrants may get around immigration limits and grovel before Europe. The refugees are piled onto boats that are crammed to capacity and the voyage is exceedingly risky; several people have died in recent months.⁽⁵⁰⁾



Humans of New York, İstanbul, Turkey

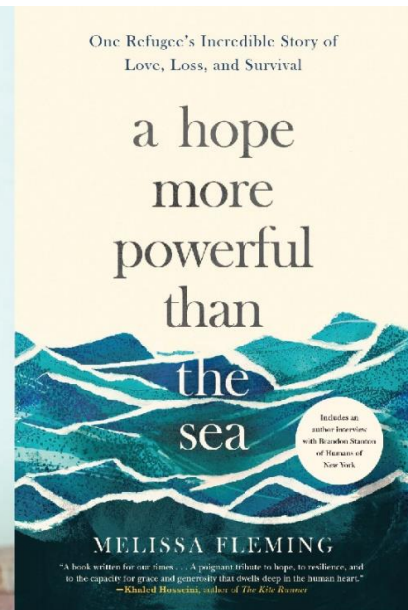


Lesvos, Greece © UNHCR/Brandon Stanton

"When we were getting on the plastic boat, I heard her say something that broke my heart."

In order to avoid being seen, the boats normally depart at night. Frequently, the migrants come with nothing but horrific memories. Tragically, they won't find anything waiting for them on the other side. They could get lucky and find a few volunteers waiting for them on the sand with a water bottle. In Lesvos, where this photo was taken,

the refugees after which they'll start walking a 50-mile walk to the port so they may register. The UNHCR and several NGOs are struggling to meet the bare minimum of needs. Other than a survival guarantee, they have little to offer. The migrants' initial delight upon reaching Europe will swiftly



Syrian refugee Doaa al-Zamel, one of the few survivors of a deadly boat journey across the Mediterranean. Photograph: Makis Kartsonakis/AFP

"I heard people screaming, and water crashing. I felt like I was going to drown."

fade when many of them learn they cannot even afford the cost of a ferry to leave the island.⁽⁵¹⁾

"I want to be a professor that examines the bones of dinosaurs because I like dinosaurs a lot. I also want to have a dinosaur, but I know that's impossible. I love to go to Google and type: 'Nice dinosaur movies.' But that uses a lot of the phone, so, I don't get to do that too much. One day I'm going to open a museum full of dinosaur bones. I'm not sure where I'll find the bones. Probably America and France."⁽⁵²⁾

"Look at this invention we made. We've made a lot of inventions. You can make really good things out of stuff you don't need. We made an alien out of a speaker that we found in the trash, and then we made a person out of milk cartons, and we turned our trash can into a dinosaur because I love dinosaurs." "When I was in second grade, our school got attacked by a bomb. It was a barrel full of explosions. We were just opening our books to start the class, and it's hard to describe the sound, but it was like a building coming apart."

I ran to the other class to find my brother, and he was crying because of the sound. Our bus left, so we didn't know what to do. But my brother is so smart. He ran to the market and called our grandma."

"I was at home when the telephone rang. It was my mother. She told me that there had been a bomb at the boys' school. I immediately tried to call the school, but nobody answered. Then I tried to call the bus driver but he didn't answer either. I imagined the worst. The roads were closed, so I couldn't get to the school."

"All I could do was pace around the house. Finally, the bus driver answered the phone and said that everyone was alive. The bomb had landed on the playground and only destroyed one wall of the school. After several hours the roads were reopened, and they came back home. When I hugged them, it felt like the whole world was in my hands."

"I wish I could have done more for her. Her life has been nothing but struggle. She hasn't known many happy moments. She never had a chance to taste childhood. When we were getting on the plastic boat, I heard her say something that broke my heart. She saw her mother being crushed by the crowd, and she screamed: 'Please don't kill my mother! Kill me instead!'" (Lesvos, Greece)⁽⁵³⁾

Doaa nonetheless had the will to save a little child despite the sea having claimed the love of her life. She is a 19-year-old Syrian refugee and promising student who was compelled by the conflict to live

in exile with her family and endure a painful existence, At TEDx Thessaloniki, UNHCR's Melissa Fleming shared the story of Doaa.⁽⁵⁴⁾

Melissa Fleming, chief spokesperson of the UN High Commissioner for Refugees, UNHCR is to safeguard and support refugees worldwide, has undoubtedly been battling the questions that those who work with refugees frequently raise. What can we do to help people recognize refugees for who they are? How can we guarantee that refugees are handled in a way that respects our common humanity?⁽⁵⁵⁾

Fleming launched "A Hope More Powerful than the Sea", her book highlighting the remarkable bravery of Doaa Al Zamel: "I've opened up about my pain in this book. It is only a mere insight of the suffering and misery experienced by refugees all around the world. Among the millions of people who put their lives in danger every day to live lives of dignity, I am just one voice."

This is a significant story that is strong and inspiring. I am thankful to Doaa for sharing her experience and bringing attention to the issue of the Syrian refugees in this book so that we don't lose empathy for our fellow humans in their suffering and may continue to act with compassion and good intentions toward all of mankind.⁽⁵⁶⁾

"Doaa's narrative is very impressive; through it, the resilience and power of the human spirit are so clearly demonstrated that it inspires others in addition to moving them."⁽⁵⁷⁾Ms. Fleming



The flight of the refugees: Crystal Pite treats migration and displacement in her new work for the Royal Ballet ,Good Chance Theatre.

Held in partnership with UNHCR, the UN Refugee Agency.

"Deep human connection is the purpose and the result of a meaningful life - and it will inspire the most amazing acts of love, generosity, and humanity." ~Nietzsche quoted

Refugee Performance and Dance

Flight Pattern: Canadian choreographer Crystal Pite's ballet is an affecting and emotional exploration⁽⁵⁸⁾ of the refugee crisis, a touching response to one of today's most serious humanitarian crises, From the suffering of millions of displaced people to individual human interactions.⁽⁵⁹⁾

Pite's ballet Flight Pattern, describes the urgency of telling "the story of our time"⁽⁶⁰⁾ in response to the refugee crisis through her language of dance, created in 2017 for the Royal Ballet, one of the world's greatest ballet companies, is dedicated to

enriching people's lives through ballet. attempting to depict a human catastrophe, art is meant to tackle huge issues, with her distinct language of movement fearlessly and empathically, an exploration of motherhood and family separation.

Performance "Genre and Concept":

In today's refugee crisis, can thirty minutes of contemporary ballet make a meaningful statement?⁽⁶¹⁾ Taking action to address the tragedy of displacement, Despite the constant and purposeful migration of birds, Persecution, danger, and uncertainty are all part of the plight of displaced persons around the world. Throughout this abstract and predominantly emotive work, Pite focuses on displacement as a lived experience: There are no evil antagonists, no larger context explaining the journey, only the movement itself.⁽⁶²⁾



The flight of the refugees: human migration for the Royal Ballet

The first few seconds of Flight Pattern certainly make an impression with a group of 36 dancers moving as one pulsing, rippling organism to introduce the refugees a collective that is always attempting to move, but caught by forces beyond their control.⁽⁶³⁾ Later, in another stunningly beautiful passage they ripple their arms in the flight pattern of the title and appear enlightened for a moment in golden light, as liberated and focused as a flock of wild birds in flight. Finally, some of them disappear into a bright snowstorm that may or may not signify the fulfillment of a goal.

Theme, Choreographic "Techniques and Styles"

Flight Pattern is performed by 36 dancers in a group; Kristen McNally and Marcelino Sambe are the only distinctive "characters," often removing layers from the group as the choreography zooms in on their personal tragedy. Opening on a stage with dim lighting, the dancers dressed in dull grey clothing, the group stands in compliance with

profile, shifting back, and forth, looking side to side, lightly. They are travelling on, or have already become, their own conveyor belt because they have no other option than to submit to some greater, unwavering command. At times they reach out to support each other, yet at other times the cruel exigency of their pilgrimage means that one person is left behind unnoticed, lying motionless on their front.⁽⁶⁴⁾

There is progress and constant motion, but toward what is unclear. Doors of light emerge: Do they lead to a better fate or do they serve as exits to salvation? This is particularly poignant in the closing scene, as Sambe drifts and then turns away from a narrowing door that looks into snowy surroundings. Through the little opening, we can see the remaining dancers furiously moving back and forth: They are intense, and we can see and feel that, yet their surrounds are invisible.⁽⁶⁵⁾

Pite's movement language contains its distinctive

broad arcs in contrast to sharp, spiky isolations. Despite the impressive articulation, it is difficult to identify anything unique to this group of individuals beyond a common sense of loss and oppression. At times, there are powerful moments of stunning stillness when the dancers out blowing from each other but then pause, just at the edge of connection, arms struggling to keep cradling heads and backs. The audience witnesses a tangible representation of the waves of sadness, the shared suffering, and the comfort of family as they grasp these stretched ties.⁽⁶⁶⁾

Considering physicality and narrative:

What ballet is capable of by evoking deep feelings without losing virtuosic form. Presenting a theoretical and analytical study, that the emotions in Pite's work arise from a sense of stress and tension.⁽⁶⁷⁾

Examining perceptive characteristics as integrated with symbolic and narrative elements and how the emotional strength is created from the combination of Pite's work, this feeling of tension is brought on by the characterization of movement qualities, orchestration, musicality, spacing, and narrative or symbolic components. Then to explore the opportunities that might allow to comprehend the experience that this type of dance works afford by integrating our cognitive, interpretive and our bodily experiences.⁽⁶⁸⁾

Theories of embodied cognition suggest that "There is no fully autonomous faculty of reason separate and independent from bodily capacities such as perception and movement". "Cognition is not a representation of a pre-given world by a pre-given

mind, but rather its act of enacting a world and a mind".⁽⁶⁹⁾

Theories such as these suggest "an embodied (mindful), open-ended reflection. Exploring the movement, space, and music, as well as narrative and symbolic components, to explore the spectator's experience, an exploration of the interaction between physicality, narrativity, and symbolism, these components are included into the composition as a whole."⁽⁷⁰⁾

Emotional and fearless Górecki:

This large-scale ensemble performance examines the present refugee issue in a striking and sombre manner, is set to Henryk Górecki's Symphony no 3 "Symphony of Sorrowful Songs" exploring themes of parenthood and family separation. Górecki's opening notes creep in with low double bass whispers gradually develop into a thick textured canon. Its constancy, despite being stark, this contributes to the work's lack of dramatic intensity.⁽⁷¹⁾

Flight Pattern is set in a harsh nowhere by Jay Gower Taylor, brilliantly lit by Tom Visser, with the dancers dressed in no-color no identity clothing" by Nancy Bryant. This clothing is described by dance critic Zoe Anderson as "dull grey coats over vests and trousers: the colors arousing monochrome images of the second world war. as well as the present crisis". The dancers are dressed in plain, monochrome grey pants, vests, and long coats that represent infants, beds, and weight by way of their costumes. They seem to protect the dancers at the beginning, or perhaps taking away their feeling of self and sense of color in life.⁽⁷²⁾





Scenes from Crystal Pite's *Flight Pattern* at The Royal Opera House.
TRISTRAM KENTON/THE ROYAL BALLET

Set Design: The set and lights distinctly defined spaces through curtains, falling snow, diagonal lines, and contrasting colors. All these elements come together to form a “gloomy, surreal, and immensely compassionate portrayal of people in limbo between their necessarily abandoned homeland and a still-distant better future.”

Costume design: Nancy Bryant with all the dancers wearing the same dull, dark clothes, A loss of humanity is all but certain.

Lighting: Tom Visser’s lighting remains dark throughout - as such, the production can feel dim rather than atmospherically hopeless, there is some relief when the dancers are bathed in a bright glow, and towards the conclusion, there comes a fresh snowfall.

Dancers: Kristen McNally artfully captures suffering and exhaustion, while Marcelino Sambé’s final solo injects a sudden shift in pace as he explodes angrily across the stage.

The dancers are dressed in greys and blacks with mid-length coats adding an additional kinetic element. They softly swing, a chink of light coming from the layered black/grey backgrounds illuminating them. Groups of dancers bend, reaching out and crawling, striving together but with a feeling of helplessness. Individuals push themselves to the front during slow motion, the music rises in tune and soloists reach out with undulating gestures.⁽⁷³⁾

Pite gives these themes new meaning in a work that moves from the overall view of the displaced communities to focus on the emotions of individuals. The vast ensemble cast moves as one body, packed together in tight rows, until one depressed couple is marked out from the crowd through a poignant pas de deux.⁽⁷⁴⁾

It begins with all 36 cast members were packed in

close rows and were unable to look up at the high, veiled point of light. They rock backwards and forwards, occasionally shoot glances about them, fall in and out of line.⁽⁷⁵⁾

The result is a group of people who have lost all sense of who they are due to their situation, as well as their entirely colorless clothes. Nevertheless, as the performance goes on, the poignant friction between the dancers' determinedly planted feet and the optimism inherent in their outstretched arms lends them a significant amount of dignity.⁽⁷⁶⁾

Dynamic and leaves behind scar tissue on their own personal sorrow, concealed behind quiet. Beginning on a stage with very low lighting, the dancers were clad in dull grey clothing, far from a source of illumination during their darkest hour.

The dancers start off in a dimly lit room, gazing up, around, down, and truly in all directions. It is designed so that we may observe a variety of unison dancing. As one group turns their heads in one direction, another one could do the same. The piece is filled with this variety of unity, which gives us the impression that while these people are united by their situation, they are nevertheless individuals. They bend their bodies back and forth; they push forward, lurch, and stumble as a group. a lone dancer is seen laying on the ground, maybe dead. And when we see something like a duet between two males, for instance, people start to stand out more.⁽⁷⁷⁾

The refugees eventually reach a certain point in their flight and take off their coats. Although they appear to be sleeping, their slumber is fitful and broken up. Their individuality then becomes clear again in a duet between Marcelino Sambé and Kristen McNally. It begins with McNally dancing with a folded coat in her arms, as if holding something valued, but the choreography quickly

moves into a duet that is filled with Spinning lifts and stretched limbs. The duet comes at the moment where a soprano voice (that of Nigerian-American singer Francesca Chiejina) becomes part of the score and another emotional component is added to the developing drama by her lovely voice.⁽⁷⁸⁾

Group dynamics become better again and snow begins to fall. The stage grows darker as a black curtain starts to enclose the area. McNally unable to handle her situation, she remains downstage, trembling and shivering. Sambé stays with her until the very end, he danced out his emotions. What is their fate?⁽⁷⁹⁾

Pite describes how the music includes a long, slow crescendo, which peaks and then drops to a single voice. She wants to imitate that style in the choreography, by zooming in on the subject, reducing a big story, millions of individuals displacement, into a single picture, "human to human, family to family", in the way that a photo of a boy's body washed up on a beach has a greater impact on the imagination than a statistics inundation.⁽⁸⁰⁾

From mimicking the influx of bees in "Emergence," trying to grapple with forces of nature in "The Seasons' Canon." Crystal Pite often excitedly anticipates complex arrangements and omnipotent capabilities when working with a corps de ballet. Kristen McNally and Marcelino Sambé are the only recognizable "characters," often peeling away from the group as the choreography zooms in on their personal tragedy.⁽⁸¹⁾

Dance and Emotional Considerations:

"The truest expression of a people is in its dances and its music. Bodies never lie." Agnes De Mille, 1905–1993

Dance is an art that combines body and emotion. The expression of body and emotion gives the dance liveliness, revealing the eternal rhythm of life. The expression of body and emotion gives the dance vitality, revealing the endless rhythm of life. The blending of body and emotion is a sign of dance performance art maturity, a bridge connecting the audience and the dance art, and a concentrated expression of art. "Body" dynamics have a strong "emotional" factor in dance performances.⁽⁸²⁾

Recognizing how dance audiences perceive emotion. There seems to be a progression from the more intellectually focused understandings based on identity, reflection, interpretation, and meaning, to the more bodily ones through natural expressiveness or kinesthetic empathy.

Philosopher of art Susanne Langer stated that *"dance can be understood as often falling into the self-expressive realm-with the emotions in the works assumed to be personal emotions of the*

choreographer or dancer(s)."

At one point, it appeared as though the relationship between experienced emotion and the artist's self-expression through dance was universally recognized, as self-expression seems to embody dance practice, there is still the assertion that dance allows performers and/or choreographers to express themselves, or that it allows their perspectives to be made manifest.

Pite's experience is a content on a particular theme destined to be emotionally charged builds a world of "a mixture of energy and despair", describing Flight Pattern piece as a "A heartbreaking creation" getting to the heart of human experience.⁽⁸³⁾

Defining tension and emergence:

Crystal Pite's work aspects on two levels, movement and narrative ideas, by creating a sense of opposition between them, in spite of the lack of a clear narrative, it conveys a sense of tension between ideas, which creates emotional energy.

From the opening moments of the work, tension appears in Flight Pattern through the use of qualities of movement, musicality, orchestration of groups, and use of spaces, and also through the relationship between these properties of perception and elements of a more symbolic and narrative nature.⁽⁸⁴⁾

Crystal Pite focuses on current questions of connection, understanding and responsibility in Flight Pattern, the study of refugee flight by using movement as a tool to explore problems in refugee performance and understand the experience of bodies in motion. Drawing from somatics, movement analysis, and dance training explore forces that set bodies in motion; the spaces in which forced movement occurs; the movement of refugee identity arcs, What effects does forced movement have on identity?⁽⁸⁵⁾

Embodied experience as investigating with a critical eye the performances refugees enact, and the performances refugees and/or outsiders make about migration across dance, theatre, and mediated visuals.

Launching of movement, Dance and refugee performance, introducing the idea of "movement initiation," which, in the practice of dance, defines the location on the body where a movement ("kinetic chain") begins, exploring the forces that set refugees in motion, as well as the effects that movement initiations have on personal experience. Pite speaks passionately about the inspiration that drove her to create a piece about refugees, and movement initiations on a body level stand out as a distinguishing quality of her choreography, highlights the spaces in which refugees move.

"Refugees are, in essence, bodies in motion."⁽⁸⁶⁾ This attribute ties them together as dancers, which

in turn frames dialogue about people on the move. “*entanglement of movement, representation, and practice.*”

The only common expression with a feeling of momentum (from the Latin *fugere*, “to flee,” as in, “one who seeks refuge”).

Refugee-ness is not what people in motion are but what they do or have done, that disrupts a social dynamic and leaves scar tissue behind, concealed in silence.⁽⁸⁷⁾

“Flight Pattern” exists most often on one emotional level: exhaustion. However, in choreographing humanity's ability for both empathy and lack of compassion when placed in desperate conditions, in demonstrating how quickly humans may be reduced to a basic, undefined mass, Pite's work bravely and compassionately challenges the human predicament and illuminates even the deepest spiritual void.⁽⁸⁸⁾

Empowered Flight Pattern, the work deals with the plight of refugees and displaced communities. What drives the lines forward we don't know; perhaps it's just the impulse to keep moving. They are at once both the human wave and the potentially fatal storm-driven waves of the sea. Flight Pattern is a gloomy and very powerful piece, the composition obviously resonates with current international situations.⁽⁸⁹⁾

Crystal Pite's Flight Pattern is an emotional ride that fades in a flash, really sympathetic representation of people in limbo between their necessarily abandoned homeland and a still-distant better future.⁽⁹⁰⁾

The experience that this type of work affords, let the spectator needs to make the effort to perceive, to develop thoughts, and is equally affecting on an

intellectual level and a bodily level. That it is not only through interpretation of narrative that a piece of dance reaches us emotionally: nor is it only through perception of abstract movement. Our experience of the emotional power of this piece arises from a combination of symbolic/narrative elements and the work's formal features.

What could be more heartfelt for humanity than Flight Pattern in response to the refugee crisis, Crystal's moving piece remains powerfully emotive and a poignant reminder of the fragility of the human situation as well as the conflict between hopelessness and despair.⁽⁹¹⁾

The practice of performance art stems from the need to find alternatives to the symbols of the state, religion, culture, tradition, consumerism, and capital that bind human beings to these symbolism order to build a more authentic, honest, progressive and genuine community.

Community is "true and genuine because it grows out of each individual spirit, because it is embodied in every vibrant idea, because it already exists between people."⁽⁹²⁾

A performance artist should always consider the connections between the demands of intellectual creativity and those of political norms and ethical principles while addressing political concerns.⁽⁹³⁾

Art is freedom, a civil bring-forth that is creative and expresses our existence, humans in the world and that can be done anywhere anytime. "Something humans do on purpose to produce experiences that alter their own and other people's minds. An artistic practice is immensely rewarding, captivating, and involved because it gives space for presence and participation in both the artist and the observer."⁽⁹⁴⁾



One little girl. One BIG hope.

“We believe in Little Amal! Make sure to also check out A Scoop Of Hope: Jordan Among First Countries To Vaccinate Refugees. Paving The Path To Unity” -A Scoop of Hope

In the field of performance art practice, decontextualizing and alienating ordinary common bodily gestures serves primarily to suggest new potential meanings. It is the materiality of the performer's body that engraves these meanings, revealing the contradictions and incidents that the performer encounters to highlight them.

"The body does not have the identity of its wholeness in itself, but only through interaction with another body."⁽⁹⁵⁾

“Little Amal, a 3.5m-tall animated puppet of a nine-year-old Syrian refugee girl who is travelling Europe on foot to bring attention to the plight of young refugees.”⁽⁹⁶⁾

Numerous governments have addressed and must continue to address the refugee crisis on a global scale. As part of an 8,000km art project surrounding the refugee crisis, a 3.5-meter puppet of a Syrian girl will be crossing over the continent of Europe, starting from the Syria-Turkey border all the way to the UK.⁽⁹⁷⁾

The Walk is uniting well-known performers,

prominent cultural institutions, community and humanitarian organizations to create one of the most bold and innovative public art installations ever.⁽⁹⁸⁾

The name “Amal” is an Arabic name that means “hope,” an accurate and appropriate name for this project, what the Puppet Amal represents, hope. In an event described by organizers as “A moving festival of optimism and art supporting refugees”.⁽⁹⁹⁾ The project's objective is to provide refugees hope for a higher standard of living and official recognition and was created by the famous South African Handspring Puppet Company.⁽¹⁰⁰⁾

The Little Amal puppet and “The Walk” are a cooperative endeavor by South Africa’s highly regarded Handspring Puppet Company and Good Chance Theatre, which has been working with refugees since 2015.

Little Amal, who represents all of the abandoned children, many of whom have been separated from their family, is traveling over 8,000km to provide the powerful message “Don’t forget about us.”⁽¹⁰¹⁾



From Turkey To The UK, Amal The Puppet Refugee Spreads Hope For Migrants

Photographs via Swindon



Good Chance Theatre

Amal is a 9-year-old refugee trying to find her mum after fleeing her troubled nation, representing hundreds of thousands of Amals, both boys and girls who are seeking methods to get an education and rebuild their lives.

The Walk, hopes to rewrite refugees’ story and raise awareness about the ongoing matter. It is not intended to represent misery or how hopeless the situation is. On the contrary, the purpose is to



express pride and identity, also raising awareness about the situation. It is an experiment to see how people from different places react and greet the puppet that represents refugees around the world.

Starting from Turkey, Amal visited Germany, Belgium, Greece, Italy, Switzerland, France, and the UK, a unique journey that highlights many of the reactions and misunderstandings people from different cultures have

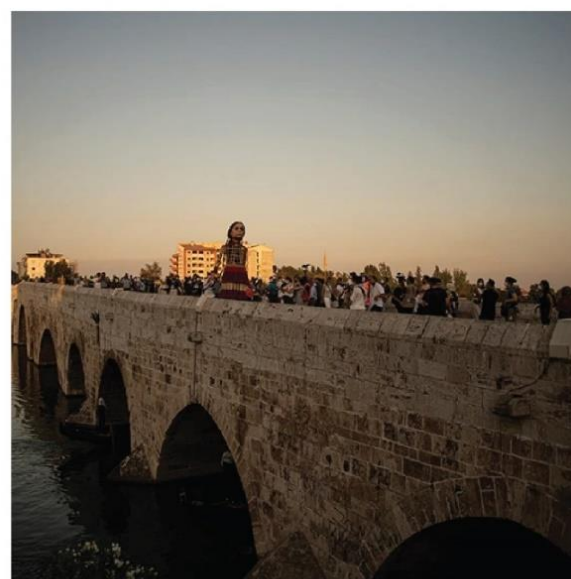


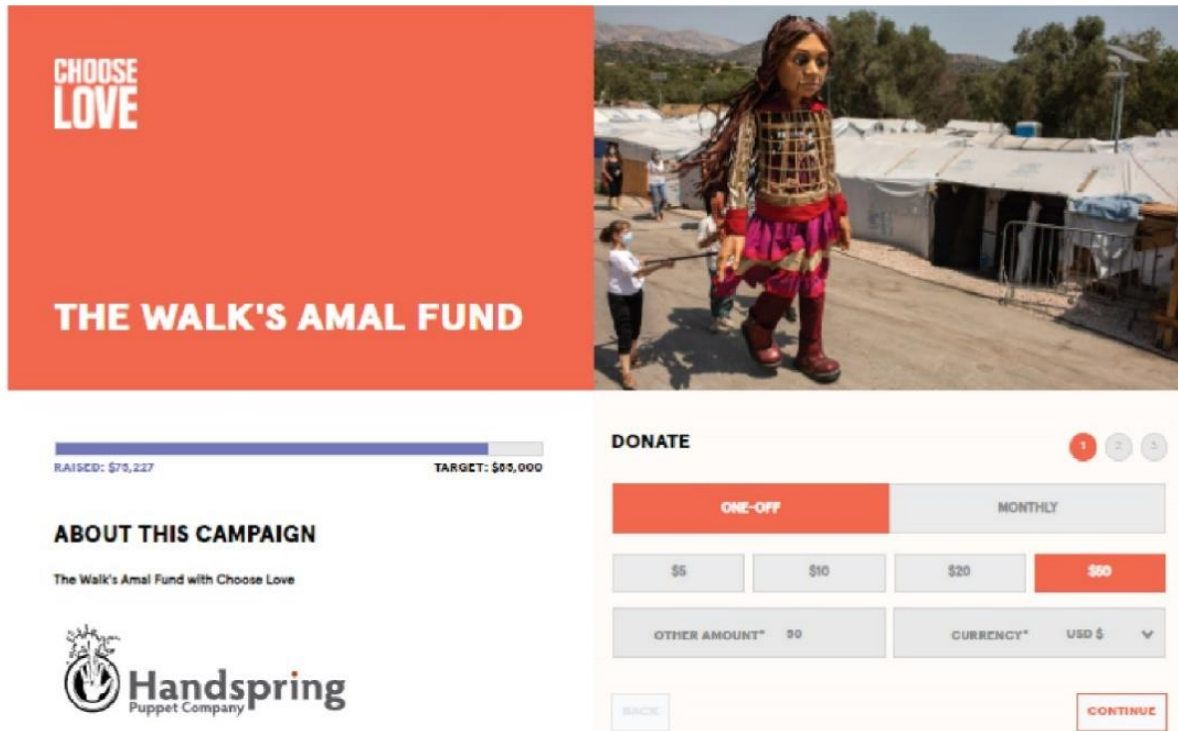
Photo (c) Andre Liohn

While Amal has received praise and support in some areas while facing hostility in others. This is because so many people and political parties are opposed to admit refugees into their country.

As a result, Amal’s intention was to shed light on these people in order to reveal to the rest of the world the issues that arise from this situation. To deal with the problem and eliminate any misconceptions people may hold towards refugees,

these topics must be addressed and involve appropriate conversation.⁽¹⁰²⁾

A walk of welcome: Across our route The Walk is together outstanding artists of many genres to provide a special interactive outdoor cultural event.⁽¹⁰³⁾ Everywhere Little Amal goes, is being welcomed by individual artists and towns with city-wide festivals and performances of poetry, music, theatre and dance.



CHOOSE LOVE

THE WALK'S AMAL FUND

RAISED: \$75,227 TARGET: \$105,000

ABOUT THIS CAMPAIGN

The Walk's Amal Fund with Choose Love

Handspring
Puppet Company

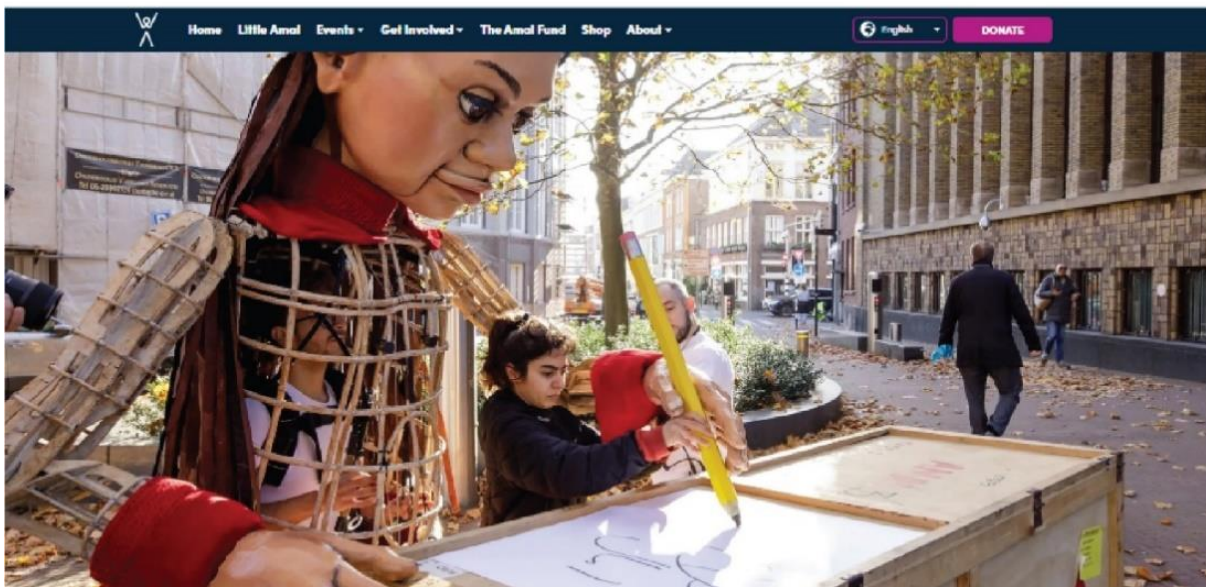
DONATE

ONE-OFF MONTHLY

\$5 \$10 \$20 \$50

OTHER AMOUNT* \$0 CURRENCY* USD \$

BACK CONTINUE



The Amal Fund

If you've been moved by Little Amal's journey this is how you can help. Today tens of thousands of children who have fled war and persecution need our support to get an education and to rebuild their lives. To try to help we've launched **The Amal Fund** with Choose Love.

[DONATE NOW](#)

<https://www.walkwithamal.org/>

With events being broadcast online, an international audience will be able to join all those who welcome Little Amal into their homes and towns to share her narrative and the stories of the thousands she meets on her way.⁽¹⁰⁴⁾

Amir Nizar Zuabi, Artistic Director of The Walk


“It is because the world's focus is elsewhere right now that it is more important than ever to spark the conversation about the refugee crisis and to change

the narrative around it. Yes, refugees need food and blankets, but they require respect as well as a voice. The purpose of The Walk is to demonstrate the potential of the refugee, not just their situations are severe. Little Amal is 3.5 meters tall because we want the globe to expand and welcome her. We want her to encourage us to think and act more broadly.”⁽¹⁰⁵⁾

BLOOMBERG CONNECTS: THE CITY THROUGH THEIR EYES

Little Amal learnt about many communities, places and histories on her journey from the people she met along her way. With our free platform on the Bloomberg Connects app, you can too!

This exclusive content from *The Walk* includes 'City Through Their Eyes' - audio guides created by artists from refugee and migrant backgrounds, offering unique insights into the places they now call home.

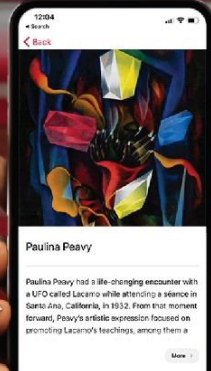


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The Walk's Amal Fund with Choose Love
 A little girl on a BIG journey, Little Amal is a gigantic puppet of a ten-year-old refugee, who has traveled over 9,000km from the Syrian border to the UK embodying the crucial message “Don’t forget about us”.

Half of all refugees are children. Half of all school-age refugee children have missed the chance to receive a formal education. Today tens of thousands who have fled war and oppression are urgently in need of support. To help these children, The Walk’s Amal Fund with Choose Love have been launched. The Fund claims to support young

people into education and helps them to the best of their ability wherever they are rebuilding their new home. The Fund supports grassroots groups that are funded by Choose Love, which provide academic training and education, giving them access to food, housing, and healthcare.⁽¹⁰⁶⁾ The Walk celebrates persistence, courage, and hope. Hoping those moved by Amal’s story - our traveling festival of art and hope in support of refugees in collaboration with St. Ann’s warehouse and Handspring Puppet Company - will donate to this Fund and aid in the rebuilding of the lives of young refugees.⁽¹⁰⁷⁾



UNDAILY BREAD

UNHCR



UNDAILY BREAD

UNHCR



UNDAILY BREAD

UNHCR



UNDAILY BREAD

UNHCR

“Undaily Bread” A journey without end. Undaily Bread - A Venezuelan refugee's daily diet

The photographic collection that shows the opposite side of the Venezuelan refugees and immigrants' story.

Credits Agency Agency: Publicis Colombia Chief Creative Officer: Camilo Carvajal

Creative Director: Anderson Quiroga / Juan Afanador Copywriter: Pablo Gaitan / Jose Racioppi

Art Director: William Neuta Photographer: Gregg Segal Edition: Katherine Garcia

Producción Photo: Salvación Studio / Mambo Source: Publicis Colombia

The photographic collection from Publicis Colombia shows the opposite side of the Venezuelan refugees and immigrants' story, families who gave up all to cross the border on foot in search of safety and a better life for their children in Colombia.⁽¹⁰⁸⁾

Alongside Gregg Segal, a distinguished American photographer and author of the series “Daily Bread” where he tried to portray the daily diet of

children around the world, utilizing a distinctive aesthetic depending on each culture.

Creating the opposite, the “Undaily Bread” project, an audiovisual collection that showed the reality of the journey of hundreds of refugee and migrant mothers that every day cross the border in search of safety, protection and a better life for their child's.⁽¹⁰⁹⁾

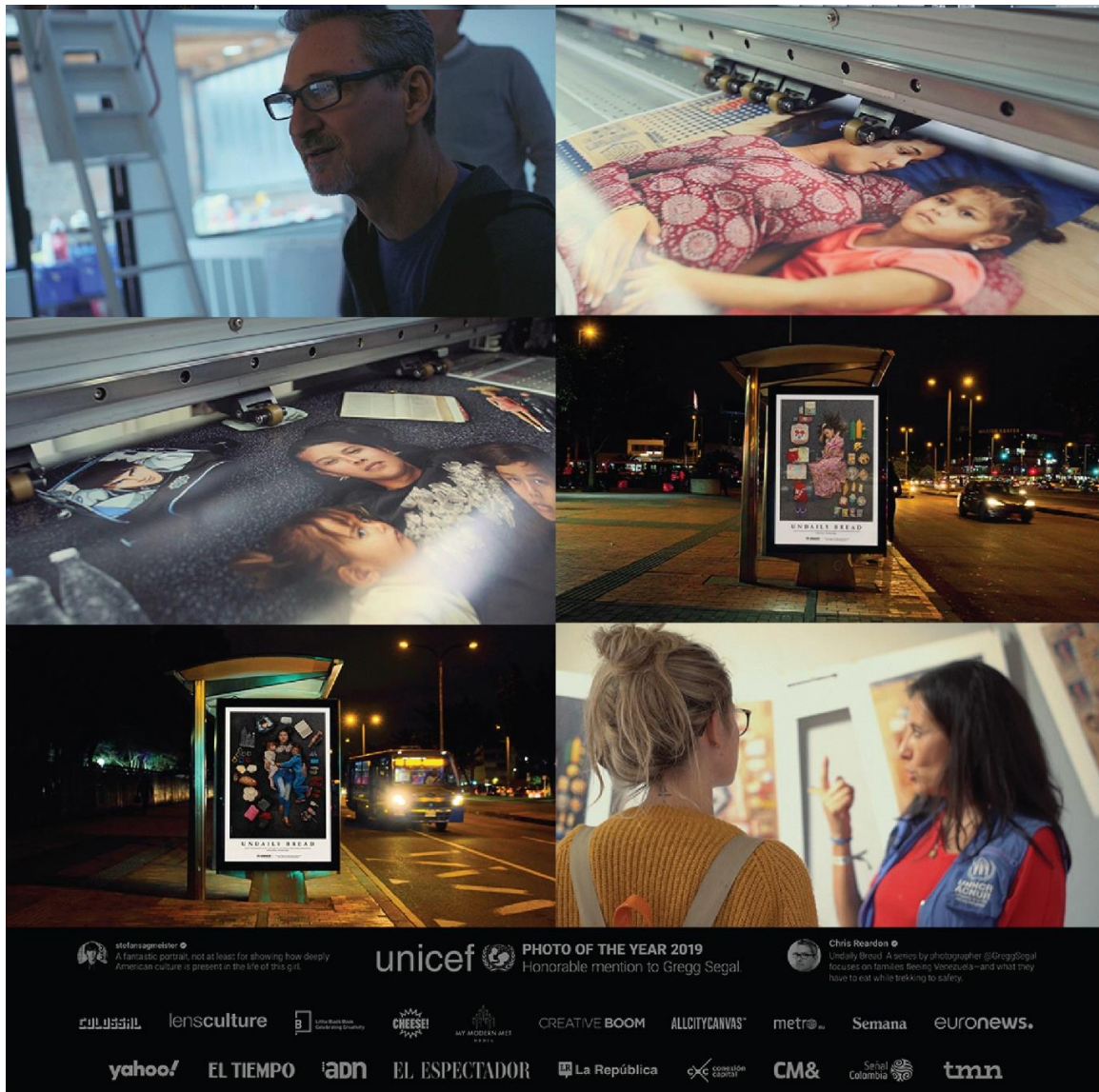




UNDAILY BREAD relates the tale of five refugee families that left everything behind so that they may go over the moors of cold Colombia. These photos are intended to raise awareness about the crisis Immigrants from Venezuela show the challenges they confront upon leaving their homeland by modelling each figure on the belongings they brought with them, in addition to

the nutrition they followed throughout their seven-day road trip.⁽¹¹⁰⁾ Partnership with UNHCR and How the Photos might be used to raise funds for a UNHCR campaign. Funds raised would be used to provide essential medical care for mothers and children who have fled to Bogota and would be rewarded with photographic prints as the reward for their contribution.⁽¹¹¹⁾





“Social issues can be illuminated by artists by framing them in new ways or visualizing problems in new ways. Through their work, artists can help us feel and ignite compassion. The power of images lies in their ability to connect with audiences on an emotional level. As a society, we live in a visually-oriented era, which allows pictures to convey social problems with a degree of immediacy. The old adage “a picture is worth a thousand words” has never been more true.” Segal about how the collaboration came to be and what people can take away from the stories of these families.⁽¹¹²⁾

“We often recognize ourselves in others when we look at photographs. A human being’s ability to empathize is one of the most vital capacities to possess. The simple, direct presentation of refugees opens a well of empathy in audiences and they ask, “What if it were me?”

Initiating the affective dimension, motivating, potentially and positively, empathy, compassion, reflection, recognition, a sense of responsibility, the drive to act and solve problems, the gratification for helping and awareness of the positive contribution.

Conclusion:

The purpose of this study is to investigate the persuasive potential of refugee advertising based on dramatic performance campaigns within this thematic and analytic framework, to better understand the power of advertising in raising awareness about social and humanitarian issues such as refugees. Using dramatic performance-based advertising, a wide and well-defined target audience can be reached through Empathy. “Empathy is Connection with others so that we may realize we are not struggling alone. Empathy is a vulnerable decision that must be made.”⁽¹¹³⁾, that creating emotional connections while engaging narrative about refugee advertising based on dramatic performance, creating a holistic experience that delivers an emotional fulfillment so that the customer develops a special bond with and unique trust in the brand.

“A positive image can be used in humanitarian communication to: a) personalize the sufferers, allowing the viewer to pay close attention to them; b) make the donor feel that his contribution is

tangible in improving a life; c) stimulate the spectator's imagination; d) prevents the spectator effect, which makes people feel helpless to support a sufferer who is far away; e) prevents resistance to the depressing tone of campaigns (Chouliaraki, 2010; LeBuhn, 2018, p. 23)⁽¹¹⁴⁾

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