Annual International Research Symposium 2026

Media and Liberal Arts in the Digital Context



CONFERENCE PROCEEDINGS-2026

Sri Palee Campus
University of Colombo, Sri Lanka

Annual International Research Symposium – 2026

© *Sri Palee Campus, University of Colombo, Sri Lanka*

@ All right reserved. No part of this publication may be reproduced, stored in a retrieval system, transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written prior permission of the publisher.

ISSN 2773-711X (Print) | ISSN 3051-5068 (Online)

Cover Design & Page Layout
Dinuka Malinda Herath

Symposium Logo Design
Nipuni Shanika (Department of Performing Arts, Sri Palee Campus, University of Colombo, Sri Lanka)

Cover Photo
Lahiru Lakshan (Department of Mass Media, Sri Palee Campus, University of Colombo, Sri Lanka)

Print
Happy Communication & Duplo Print Shop,
No 01, Hospital Junction, High Level Road,
Homagama, Sri Lanka.

Publisher
Sri Palee Campus,
University of Colombo,
Wewala, Horana, Sri Lanka.

How to cite : Conference proceedings - 2026. (2026). [English]. In Annual International Research Symposium 2026, Media and Liberal Arts in the Digital Context (1st ed., Vol. 1). Sri Palee Campus, University of Colombo, Sri Lanka. https://spc.cmb.ac.lk/airs-2026/

The views, ideas, and opinions expressed in the abstracts and papers published in these conference proceedings do not necessarily represent the views, ideas, or opinions of the editors or reviewers of Sri Palee Campus, University of Colombo. The authors bear sole responsibility for the content and opinions expressed in their respective abstracts and papers.

Annual International Research Symposium 2026

Media and Liberal Arts in the Digital Context



CONFERENCE PROCEEDINGS-2026

Sri Palee Campus



The Western Campus of the University of Colombo was established on 20th June 1996 by a notification of the Sri Lankan government Gazette (Extraordinary) No 928/1. Its name was subsequently amended to Sri Palee Campus of the University of Colombo, Sri Lanka, with effect from 11th September, 1998, by an order made by the Hon. Minister of Education and Higher Education under Section 27(1) of the Universities Act No. 16 of 1978.

It is located in the Kalutara District at Wewala, Horana, on the lands and buildings donated to the University of Sri Lanka in 1976 by the Board of the Sri Palee Trust, established by the late Mr. Wilmot A. Perera, a veteran politician and well-known philanthropist.

According to the above gazette notification, it has two faculties, namely the Faculty of Performing Arts and the Faculty of Mass Media. According to the new amendment to the above gazette notification, there are four departments under the faculty of Mass Media, namely the Department of Mass Media, the Department of Performing Arts, the Department of Languages, and the Department of Computer Studies.

The students are admitted to the Sri Palee Campus based on the Z-score obtained from the Advanced level Examination and the administered Aptitude Test.

VISION OF THE SRI PALEE CAMPUS

A center of excellence with a global presence in producing transformative knowledge through education, research, creativity, and entrepreneurship

MISSION OF THE SRI PALEE CAMPUS

- Create a transformative educational process and learning experience for students.
- Cultivate a vibrant, engaged, and healthy campus community, based on the concept of integrated living, committed to social responsibility, critical thinking, creativity, collaborative spirit, and professionalis
- Make a transformative impact on the collective consciousness of society through education, media, and arts.

Sri Palee Campus Organizing Committee

Chair	Dr. Kumesh Gamage Department of Mass Media
Co-Chair	Mr. Nuwan Maddumabandara Department of Performing Arts
Secretary	Dr. Nayana Suraweera Department of Mass Media
Co-Secretary	Mr. Prageeth Aluthwaththa Department of Performing Arts
Advisory Committee	Prof. Prathibha Mahanamahewa (Rector)
	Prof. Tudor Weerasinghe Department of Mass Media
	Prof. Ranjan Hettiarachchi Department of Mass Media
	Prof. Dharmakeerthi Sri Ranjan Department of Mass Media
	Prof. K.V. Dhanapala Department of Languages
	Prof. Kumudini Maddumage Department of Performing Arts
	Prof. Pradeep N' Weerasinghe Department of Mass Media
	Dr. C.K. Gamage Senior Assistant Librarian

Organizing Committee

Dr. Kumesh Gamage
(Conference Chair)

Dr. Sugath M' Senarath
Head- Department of Mass Media

Mr. Pujitha De. Mel
Head - Department of Performing Arts

Dr. Udari Abeyrathne
Head - Department of Languages

Dr. Nayana Suraweera
Head-Department of Computer Studies

Dr. C.K.Gamage
Senior Assistant Librarian

Dr. Amali Perera
Department of Performing Arts

Mr. Dilan Darshana
Department of Mass Media

Ms. H.T.I. Sanjeewanee
Deputy Bursar

Mr. D.S.R.C. Sawanawadu
Senior Asst. Registrar

Ms. R. M. D. M. Bandara
Assistant Registrar

Editor-in-Chief

Prof. Pradeep N' Weerasinghe
Department of Mass Media

Editorial Committee

Dr. Sugath M' Senarath
Department of Mass Media

Dr. Udari Abeyratne
Department of Languages

Dr. Thisaranie Kaluarachchi
Department of Computer Studies

Mr. Thumindu Dodantenna
Department of Performing Arts

Mr. Amila Lokumannage
Department of Mass Media

Ms. Anusha Sivalingam
Department of Mass Media

Inauguration Committee

Mr. Amila Lokumannage
Department of Mass Media (Chair)

Ms. Anusha Sivalingam,
Department of Mass Media

Mr. Chathura Fernando
Department of Performing Arts

Ms. Woshika Ruchini
Department of Performing Arts

Mr. Prasad Weerasooriya
Department of Performing Arts

Web and Publishing Committee

Ms. W. W. G. D. S. Dhanapala
Department of Computer Studies (Chair)

Dr. Thisaranie Kaluarachchi
Department of Computer Studies

Mr. Damitha Iddamalgoda
Department of Performing Arts

Mr. Rajesh Hettiarachchi
Department of Computer Studies

Mr. S. R. A. Subasinghe
Department of Computer Studies

Mr. Bimsara Kanchana
Department of Mass Media

Mr. Chanaka Sanjeewa
Technical Officer, Sri Palee Campus

Mr. Chaturanga Pannila
Technical Officer, Sri Palee Campus

Refreshment Committee

Mr. K. M. D. D. K. Bandara
Department of Performing Arts (Chair)

Ms. Nayani Pradeepa
Management Assistant, Sri Palee Campus

Ms. Sanjula Dharmarathne
Management Assistant, Sri Palee Campus

Mr. M.D.S. Gunathilaka
Office Assistant, Sri Palee Campus

Mr. R.L.D. Sampathpriya
Office Assistant, Sri Palee Campus

List of Reviewers

1 **Prof. Tudor Weerasinghe**
Department of Mass Media
Sri Palee Campus
University of Colombo

2 **Prof. Ranjan Hettiarachchi**
Department of Mass Media
Sri Palee Campus
University of Colombo

3 **Prof. DharmaKeerthi Sri Ranjan**
Department of Mass Media
Sri Palee Campus
University of Colombo

4 **Prof. S. Raguram**
Department of Media Studies
University of Jaffna
Sri Lanka

5 **Prof. G. T. Madhubhashini Hewage**
Department of Social Studies
The Open University of Sri Lanka

6 **Prof. K. V. Dhanapala**
Department of Language
Sri Palee Campus
University of Colombo
Sri Lanka

7 **Prof. Pavithra Jayawardena**
Department of International Relations
University of Colombo
Sri Lanka

8 **Dr. Priyantha Premakumara**
Secretary, University Grants Commission
Sri Lanka

9 **Dr. Sugath M. Senarath**
Department of Mass Media
Sri Palee Campus
University of Colombo

10 **Dr Mahesh Hapugoda**
Department of Languages
Sabaragamuwa University
Sri Lanka

11 **Dr. Ranga Kalansooriya**
Regional Advisor- Asia
International Media Support

12 **Dr. Harsha Wijayawardhana**
University Of Colombo School of Computing
Sri Lanka

13 **Dr. Senesh Dissanaike Bandara**
Department of Sinhala and Mass Communication
University of Sri Jayewardenepura
Sri Lanka

14 **Dr. W. M. H. G. U. Indika Tikiri Bandara Weerakoon**
University of Visual and Performing Arts
Sri Lanka

15 **Dr. Ranjith Dharmathilake**
Dept. of Visual Communication Design
University of the Visual and Performing Arts
Sri Lanka

16 **Dr. Amali Nisansala Perera**
Department of Performing Arts
Sri Palee Campus
University of Colombo
Sri Lanka

17 **Dr. Thushari Gamage**
Department of Social Studies
Open University of Sri Lanka

18 **Dr. Udari Abeyrathne**
Department of Languages
Sri Palee Campus
University of Colombo
Sri Lanka

19 **Dr. Thisaranie Kaluarachchi**
Department of Computer Studies
Sri Palee Campus
University of Colombo
Sri Lanka

20 **Dr. Shyma Jinasena**
Department of Communication
Stockholm University
Sweden

21 **Dr. Nirosha N. Dissanayake**
Department of Mass Media
Sri Palee Campus
University of Colombo
Sri Lanka

22 **Dr. J. M. R. C. Bandara**
Department of Performing Arts
Sri Palee Campus
University of Colombo
Sri Lanka

23 **Mr. Thumindu Dodantenne**
Department of Performing Arts
Sri Palee Campus
University of Colombo
Sri Lanka

24 **Ms. Chathurika Nimalachandra**
Department of Performing Arts
Sri Palee Campus
University of Colombo
Sri Lanka

25 **Ms. Uthpala Herath**
Department of Music
University of Alberta
Canada

26 **Mr, Priyantha Fonseka**
Department of Fine Arts
University of Peradeniya
Peradeniya
Sri Lanka

27 **Ms. Ruvini Batuwangala**
Department of Performing Arts
Sri Palee Campus
University of Colombo
Sri Lanka

28 **Ms. Sivapriya Sriram**
Department of Languages and Communication Studies
Trincomalee Campus
Eastern University
Sri Lanka

29 **Mr. Nuwan Madduma Bandara**
Department of Performing Arts
Sri Palee Campus
University of Colombo
Sri Lanka

30 **Ms. Kalani I. Dharmasiri**
Department of Mass Media
Sri Palee Campus
University of Colombo
Sri Lanka

31 **Ms. A. K. Sivalingam**
Department of Mass Media
Sri Palee Campus
University of Colombo
Sri Lanka

32 **Mr. Amila Lokumannage**
Department of Mass Media
Sri Palee Campus
University of Colombo
Sri Lanka

33 **Mr. Prageeth Aluthwaththe**
Department of Performing Arts
Sri Palee Campus
University of Colombo
Sri Lanka

SYMPOSIUM PROGRAMME

Time	Event
8.30 a.m. – 9.00 a.m.	Registration of Participants
9.00 am – 9.05 am	Arrival of Guests and Invitees
9.05 am – 9.10 am	National Anthem Lighting of the Oil Lamp
9.10 am – 9.20 am	Welcome Address by Professor Prathibha Mahanamahewa Rector, Sri Palee Campus, University of Colombo
9.20 am – 9.30 am	Address by the Chief Guest Professor Indika Mahesh Karunathilake Vice Chancellor, University of Colombo
9.30 am – 9.35 am	Launching of the Proceedings of the Symposium to the Chief Guest, Keynote speaker, and Rector
9.35 am -9.40 am	Presenting the Token of Appreciation to the Chief Guest
9.40 am -9.45 am	Introduction of the Keynote Speaker Dr. Amali Perera, Department of Performing Arts, Sri Palee Campus
9.45 am – 10.15 am	Keynote Speech Prof. Dr. Violet B. Valdez Department of Communication, Ateneo de Manila University Philippines
10.15 am – 10.20 am	Presenting the Token of Appreciation to the Keynote Speaker

10.20 am – 10.30 am	Vote of Thanks by Dr. Kumesh Prabhashini Gamage, Symposium Chair - AIRS 2026
10.30 am – 10.40 am	Group Photographs
10.40 am – 11.00 am	Refreshment
11.00 am – 1.00 pm	Morning Sessions
1.00 pm – 1.45 pm	Lunch
1.45 pm – 3.45 pm	Afternoon Sessions
4.00 pm – 5.00 pm	Closing Remarks Cultural Event

MESSAGE FROM THE VICE CHANCELLOR - UOC



Professor Indika Mahesh Karunathilake
Vice Chancellor,
University of Colombo, Sri Lanka.

It gives me great pleasure to extend my warmest congratulations to the Sri Palee Campus of the University of Colombo for organizing the International Research Symposium 2026 under the timely and compelling theme, 'Media and Liberal Arts in the Digital Context'.

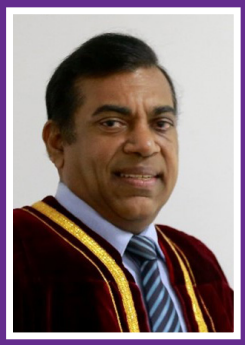
As the University of Colombo proudly maintains its position as Sri Lanka's premier higher education institution, it is commendable how Sri Palee Campus consistently contributes to this standing. By fostering a culture of academic rigor, creative inquiry, and intellectual excellence, this international symposium serves as a powerful testament to the Campus's dedication to shaping future-ready scholarship.

Aligned with the broader research orientation of the University of Colombo which champions innovation, technological transformation, and sustainable development for an inclusive future Sri Palee Campus plays a pivotal role in redefining the humanities and social sciences. This symposium offers a dynamic, multidisciplinary platform for local and international scholars, artists, and media practitioners to engage in critical dialogue. It explores how digital ecosystems, emerging media frameworks, and liberal arts intersect to address contemporary societal challenges, supporting both national progress and global academic networks.

I wish to express my sincere appreciation to the Rector of Sri Palee Campus, Professor Prathiba Mahanamahewa, for his visionary leadership in driving this academic milestone forward. My heartfelt thanks also go to the Symposium Chair, the organizing committee, academic, administrative, and non-academic staff, undergraduate and postgraduate students, and all local and international presenters whose collective efforts ensure the resounding success of this event.

May this symposium inspire groundbreaking research, cross-cultural collaboration, and innovative solutions that harness digital media and liberal arts for the betterment of society.

MESSAGE FROM THE RECTOR-SPC



Professor Prathibha Mahanamahewa
Rector, Sri Palee Campus
University of Colombo, Sri Lanka.

It is an honor to present this message for the official proceedings of the Annual International Research Symposium 2026 (AIRS 2026), hosted by the Sri Palee Campus, University of Colombo.

As technological advancements continue to transform contemporary society, the need for robust academic inquiry and interdisciplinary collaboration has never been more critical. Digital technologies are fundamentally reshaping media systems, cultural production, education, and our daily social interactions. As an institution historically rooted in mass media, performing arts, and the progressive humanities, the Sri Palee Campus has always championed the synthesis of creative expression and critical research. AIRS 2026 stands as a testament to our ongoing commitment to cultivating an intellectual environment where innovative ideas can thrive.

This year's theme, Media and Liberal Arts in the Digital Context, is particularly timely. Today, media operates within highly interactive, globally networked environments, requiring us to develop new frameworks for understanding culture and communication. At the same time, the liberal arts are essential for cultivating the critical thinking, ethical reasoning, and cultural awareness necessary to navigate these complex digital spaces. This symposium provides a vital platform for scholars worldwide to engage in interdisciplinary dialogue and examine the evolving relationship between media, digital technologies, and the liberal arts. The diverse research papers featured in these proceedings reflect a shared dedication to challenging conventional thought and addressing real-world issues through rigorous academic investigation.

Organizing a symposium of this caliber requires immense dedication, meticulous planning, and collaborative effort. I wish to extend my deepest appreciation to the Symposium Chair, Dr. Kumesh Prabhashini, the organizing

committee, and the panel of reviewers for their tireless work in upholding the highest academic standards. I am also sincerely grateful to our Keynote Speaker, Associate Professor Dr. Violet B. Valdez, and our Chief Guest, Professor Indika Karunathilake, Vice Chancellor of the University of Colombo, for their invaluable presence and insights. Finally, I thank all the contributing authors for making this publication such a rich repository of knowledge.

I am assured that the insights and dialogues generated during AIRS 2026 will not only enrich our academic community but also pave the way for impactful future research and practical applications in wider society.

I wish the Annual International Research Symposium 2026 every success, and I hope these proceedings will serve as an enduring source of inspiration for scholars in the years to come.

MESSAGE FROM THE CONFERENCE CHAIR

Dr. Kumesh Prabhashini Gamage
Chairperson of the Annual International Research Symposium 2026
Department of Mass Media,
Sri Palee Campus,
University of Colombo, Sri Lanka.



It is with great pride and immense pleasure that I welcome you to the Annual International Research Symposium (AIRS) 2026, hosted by the Sri Palee Campus, University of Colombo.

Digital technologies have profoundly transformed communication, media systems, cultural production, education, and everyday social interaction. Operating within increasingly interactive, networked, and global digital environments, we are challenged to adopt fresh approaches to understanding communication, culture, and the liberal arts. Contrary to the assumption that digitalization might marginalize the liberal arts, critical skills such as ethical reasoning, critical thinking, cultural analysis, and effective communication are more vital than ever for navigating today's complex digital media environments.

AIRS 2026 was conceptualized precisely to address this dynamic landscape, providing a robust platform for interdisciplinary dialogue that brings together scholars and researchers from around the globe. Our shared aim has been to explore developments in media and liberal arts in digital contexts, with a particular emphasis on digital transformation in creative practices and education. Through this symposium, we have sought to examine the intersections between media, liberal arts, and digital technologies; promote global interdisciplinary scholarly dialogue; explore digital and media literacy as central educational concerns; address pressing ethical, civic, and cultural challenges; and actively contribute to pedagogy development and ongoing academic debate.

A scholarly gathering and publication of this magnitude are built upon the vision, dedication, and tireless collaboration of many individuals. First and foremost, I extend my deepest gratitude to the Vice-Chancellor of the University of Colombo, Senior Professor Indika Mahesh Karunathilake, and

the Rector of the Sri Palee Campus, Professor Prathibha Mahanamahewa, for their visionary guidance, leadership, and unwavering support.

I would also like to express my sincere appreciation to our Advisory Committee, Organizing Committee, Editorial Committee, and Web and Publicity Committee for their meticulous planning, rigorous peer-review management, and seamless execution. Special thanks must go to our dedicated student volunteers, whose enthusiasm and hard work behind the scenes ensured the smooth flow of the symposium.

We were exceptionally honoured to welcome Associate Professor Dr B. Valdez as our keynote speaker for AIRS 2026. We extend our heartfelt thanks for her gracious presence and for delivering an insightful keynote address that deeply enriched our academic discourse.

Finally, we extend our profound gratitude to all our paper presenters and listeners. Your cutting-edge research, critical inquiries, and active engagement are the true lifeblood of these proceedings. It is your collective intellectual curiosity that breathes life into our theme and propels our academic community forward.

We trust that the research papers compiled within these proceedings will serve as a valuable resource, inspiring future inquiries and fostering continued collaboration across disciplines.

Thank you for being an essential part of AIRS 2026.

INTRODUCTION TO THE KEYNOTE SPEAKER

Professor Dr. Violet B. Valdez
Department of Communication,
Ateneo de Manila University
Philippines.



Dr. Violet B. Valdez, is faculty member of the Department of Communication of the Ateneo de Manila University. She is the founding director of the Ateneo Asian Center for Journalism (ACFJ), a pioneering center for education and research that offered training and education programs designed for Asian working journalists. Among these is the M.A. in Journalism, a leading-edge hybrid degree program that was launched in 2004. She heads the department's doctorate program in media and communication which is expected to launch shortly.

After serving ACFJ for 14 years, she took the post of executive director of the Ateneo Center for Asian Studies (ACAS) whose work is focused on fostering interest in Asian society and culture. Her work at ACFJ and ACAS took her to many media firms and advocacy groups around Asia, allowing her to build a wide network of Asian journalists and academics, and earning her valuable insights on journalism and journalism education in Asia.

Dr. Valdez is actively engaged in international circles of journalism and communication research and education, and Asian studies. At present her main research interest is postcolonialism and communication education, and the digital divide especially as it a Gests woman. She is a member of the advisory board of Global Media Journal and the editorial board of Journalism Media and Communication Educator, among others, and has written and edited articles and books in journalism and journalism education, and media literacy. She obtained her doctorate degree at the Freie Universität Berlin (Germany), and she is a certified translator for the language combination of English, German and Filipino.

ABSTRACT OF THE KEYNOTE ADDRESS

Media and Liberal Arts in the Digital Context Subtheme: Information disorder, manipulation and democracy

Professor Dr. Violet B. Valdez

Department of Communication,
Ateneo de Manila University
Philippines.

Decolonizing Asian Journalism in the Digital Age: Implications to Development

Guided by postcolonial theory as well as news flows theory this paper discusses the role of communication in development in the digital context bearing in mind an unequal distribution of global communication resources. I revisit the debate on this issue which led to the movement for a New World Information and Communication Order, and discuss initiatives to rebalance global inequality in news flows, especially in Asia.

The Coloniality of Knowledge.

Academics of the Global South have long emphasized the 'coloniality of knowledge' (Schopf 2020), i.e., knowledge that is not only situated in specific locations within hierarchies of gender, class, race but also in the global power structures that are the remnants of colonialism and are being reestablished by contemporary global inequalities. Through colonialism, Europe positioned itself on top of the various global hierarchies and structures such as economic, racial, political, linguistic, aesthetic, as well as media and information. Inequality is felt in the distribution of media and information resources. Because mediated communication plays a crucial role in development, the imbalance in the distribution of media and information resources along various levels has detrimental consequences. The potentials of communication to drive development cannot be attained in a global order where there is serious lack of equality in the access to communication resources and the flow of information and news.

Origins of debate.

This issue emerged in the 1970s in the wake of anti-colonial sentiments when the Non-Aligned Movement (NAM) countries established the movement

called the New World Information and Communication Order, or NWICO. NWICO was thought of as part of the larger project to achieve decolonization and national liberation and to promote development to resist neocolonialism. (15, AJIL, Cong.) NWICO highlighted the imbalance in the information and communication field, and understood this imbalance as a contributing factor to the continued economic and technological dependency of developing countries on their industrialized former colonial countries. Accordingly, NWICO brought forward a counter narrative.

Actions.

With UNESCO at the helm, NWICO led to a variety of activities meant to strengthen the communication capacity of countries in the Global South and rebalance international information flows. These have led to improvements in the global distribution of news and information, but imbalances persist, and have worsened with the increasing digitalization of the media, a phenomenon referred to as the "Digital Divide." Various recent studies affirm the unequal flow of news and information, invariably accusing the media "of not just poor coverage of developmental issues in the less endowed countries of the world but deliberately highlighting issues of poverty, hunger and devastation" (Udeze and Uche 2017 and others).

Asia after NWICO.

The global communication debate greatly enhanced Asian awareness of Western domination in global communication and contributed to an increased demand that Asia should have a more prominent profile in the news. It also led to a greater awareness for the need for a solution that is in tune with Asia's unique cultural identity and development goals.

Decolonizing Asian Journalism.

Actions such as an Asian news network and other similar news alliances can contribute significantly to the decolonization of journalism in Asia but they should be supported by professional organizations and educational institutions. In regard to standards of journalism, for instance, the dominant definition of what is news may have to be revisited so there will be greater coverage of development news, science and culture. In the education sector, journalism curricula may have to be reimagined. The current orientation of most journalism schools is to meet the demands of the journalistic marketplace. But if journalism will contribute to development, and in a larger context, to social transformation, journalism education must be socially committed. As one observer has pointed out: "The need remains for journalism educators to think about social relevance."

Contents

Communication, media, and digital technologies

Page

The Awareness–Usage Gap: Academic and Professional Engagement on X (Twitter) Among Mass Communication Undergraduates in Sri Lanka
K. A. R. K. Samarawickrama 31

Impact of Artificial Intelligence-Based Mobile Applications on the Development of Second Language Oral Proficiency: A Study Based on BAMS Students Learning English as a Second Language
S. K. L. J. Ramanayaka, Dr. S. A. R. P. P. Dissanayake 32

Analyzing The Influence of Memes on News Perception Among Young Adults in Sri Lanka
M. R. S. Perera 33

Artificial Intelligence and Media Ethics: Challenges for Responsible Journalism in the Digital Era
A. N. P . Pigera 34

The Study of Effectiveness on LinkedIn as a Career Search Tool
K. M. D. T. K. Kulathunga 35

The Erosion of the Private Sphere: An Ethical Analysis of Sharenting and Child Digital Labor in the Global Creator Economy
H. Shamdeen 36

A Study of Spreading Fake Information in social media and the Utility of Fact-Checking Organizations (Specifically for 'Fact Seekers' Organization)
M. S. I. Shavindi 37

Intellectual Property Compliance and Economic Rights of Creators in Sri Lankan Radio: A Study on the Lyricists of Songs Broadcast on the Radio Media
D. B. Herath *38*

An Exploratory Study on the Use of Color Psychology as a Creative Approach to Stimulate Audience Emotions Through Color in Creative Videography: A Study of Three Creative Videos on Facebook
E. M. D. N. Ekanayake *39*

Types and Forms of Media Texts in Sri Lankan Newspaper Media: With Special Reference to Selected Newspapers
M. A. T. N. Dissanayake *40*

Digital humanities, cultural heritage, Digital culture, identity, representation, power and ethics

An Analysis of Ethical Violations in Newspaper Reporting: An Investigative Study of the Sri Lanka Press Council Code of Ethics
D. Wijerathna, R. I. T. Sathurusinghe, W. A. K. C. Vidushika, M. Dhulabarani *42*

Digital Media, Identity, and Cultural Representation: A Review of Contemporary Scholarship in Digitally Mediated Societies
Ven G. Chullanaga Thero *43*

Fairy Tales and Feminism: Revisiting Misogyny in Traditional English Tales
D. Bandara *44*

Digital Steps, Traditional Roots: Evaluating Cultural Authenticity and Audience Response to AI-Generated Dance Imagery in the People's Bank Calendar 2025
D. A. N. Perera, W. D. Seerathunga *45*

Chinese Milk Tea Brands and the International Communication of Chinese Tea Culture: An Analytical Study
N. G. D. Madhusanka *46*

Enhancing Cultural Heritage Education Through Digital Interpretation and Sustainable Tourism: A Case Study of Thamankaduwa and Lankapura
S. Silva 47

Aesthetic and creative approaches to content creation and Computational analysis of performing arts and creative media

A Study on Repositioning Papara for Contemporary Performance
B. A. N. N. Gunawardhana 49

The Socio-Political Representation of Colonial Algeria in the French Animated Series Petite Casbah (2024)
W. M. T. P. Weerakoon 50

Cinematic Imagination of Cyborgian Mise-en-Scène: Titus Thotawatte's Anthology Film Thevatha (1970) Through Donna Haraway's Cyborg Theory
P. D. Dikwaththa 51

Digitalizing Indigenous Craft Heritage: A WebXR Augmented Reality Platform for Communicating Sri Lankan Wood Design Traditions
S. Fitzroy, S. Walgampaya, I. C. Gallage 52

A Conceptual Inquiry into Virtual Communication as Revealed Through Visual Art from the Primitive Communication Era: With Special Reference to the Murals of Kelaniya Temple
G. D. S. Gunawardhana 53

Transforming Theatrical Space: Empowering Community Aesthetics in Contemporary Sri Lankan Theatre Transforming Theatrical Space: Empowering Community Aesthetics in Contemporary Sri Lankan Theatre
P. De Mel 54

Transformation of the Kohombayo Folk Belief: A Study on Daduru Oya Valley in Sri Lanka
D. J. M. S. A. Jayamaha 55

An Analytical Study on the Use of Stage Lighting to Stimulate Emotions in Child Audiences: A Case Study of the Children's Play "Boon Moon"
P. D. Jayasundara 56

Naturalizing the Global: A Barthesian Semiotic Analysis of Visual Signification in 'Samsara' (2011)
W. K. D. S. Sarathchandra 57

Therapeutic Applications of Color in Sri Lankan Low Country Dance Rituals: A Multidisciplinary Analysis
S. N. Wijesinghage 58

Language, linguistics, semiotics, and multimodality and Pedagogy and the future of learning in media and arts

The Influence of Digital Communication on Academic Success Among Sri Lankan Senior Secondary School Students
P. S. T. Perera, A. Abeykoon 60

Artificial Intelligence in Counselling Psychology: A Conceptual Review of Ethical, Relational, and Epistemological Challenges
K. H. P. Fernando, L. V. P. R. Edirisinghe 61

Writing for Two Judges: Computing Undergraduates' Linguistic Strategies for Navigating Artificial Intelligence Detection Systems and Human Evaluation in Online Assignment Writing
S. A. D. C. H. Jayaweera 62

Exploring the Use of Online Dictionaries Among Undergraduates in Sri Lanka
M. A. S. S. Silva, B. M. P. U. K. Senevirathna 63

A Qualitative Approach to User Satisfaction on Websites of University Libraries in Myanmar
T. M. Swe 64

Communication, Media, and Digital Technologies

The Awareness–Usage Gap : Academic and Professional Engagement on X (Twitter) Among Mass Communication Undergraduates in Sri Lanka

K. A. R. K. Samarawickrama
University of Bremen, Germany
ruwini2013@gmail.com
https://doi.org/10.66281/70130/9231

Abstract

Since its launch in 2006, the social media platform X (formerly Twitter) has become an essential tool for digital networking, real-time news gathering, and professional branding in the media industry. Grounded in the Uses and Gratifications Theory, this research study examines the awareness, usage, and perceived academic and professional value of X among Mass Communication undergraduates at Rajarata University of Sri Lanka. Here, engagement is defined as active information-seeking, networking, and career-oriented platform use beyond basic social browsing. Primary quantitative data were collected through a structured questionnaire distributed to 122 second-, third-, and fourth-year students, resulting in 102 usable responses analyzed using descriptive statistics. Findings reveal a clear awareness–usage gap: about 90% of students are aware of the platform and its basic functions, but only 43% are active users. Furthermore, engagement among these users is infrequent, with most logging in occasionally (once a week) rather than daily. Several barriers to engagement were identified, including low technical self-efficacy and uncertainty about how X supports academic research or career pathways. Most participants lacked an understanding of how X is strategically utilized in professional media workflows to source news quickly or build industry networks. Thus, high brand awareness does not translate into practical application. The study concludes that embedding targeted digital literacy and practical exposure to X into mass communication curricula is essential to help students leverage the platform as a strategic tool for academic development and professional growth.

Keywords: *Twitter, Social Media, Mass Communication, Undergraduate Students, Sri Lanka*

Impact of Artificial Intelligence-Based Mobile Applications on the Development of Second Language Oral Proficiency: A Study Based on BAMS Students Learning English as a Second Language

S. K. L. J. Ramanayaka[1], Dr. S. A. R. P. P. Dissanayake[2]
[1]*Sri Lanka Institute of Tourism & Hotel Management, Colombo, Sri Lanka*
[2]*Gampaha Wickramarachchi University*
lathisharama@gmail.com
https://doi.org/10.66281/70130/9234

Abstract

Gampaha Wickramarachchi University of Indigenous Medicine offers the Bachelor of Ayurveda Medicine and Surgery (BAMS) degree programme, in which English oral proficiency is essential for academic presentations, research defense, and clinical communication. A preliminary pilot study indicated that more than 40% of BAMS undergraduates lacked the communicative confidence and fluency required for academic and professional contexts despite possessing knowledge of English grammar. This study investigated the potential of ChatGPT, an Artificial Intelligence (AI)-driven mobile application, as a conversational learning tool for bridging the gap between theoretical language knowledge and pragmatic communicative use of English. It also explored the potential of AI-supported practice to promote imaginative learning through simulated, authentic, and context-sensitive communication. The study employed a mixed-methods approach using a one-group pre-test–post-test pre-experimental design. The participants were 80 BAMS undergraduates with B1-level speaking proficiency. Over a two-month intervention, participants engaged in ten demonstration and practice sessions using ChatGPT as a conversational partner for selected topics and academic presentation tasks, with immediate AI-generated feedback. Data were collected through pre- and post-tests based on IELTS speaking materials and a Likert-scale perception questionnaire. Quantitative data were analysed using a paired-samples t-test, while qualitative responses were coded and thematically analysed to identify recurring patterns in learners' perceptions and experiences.The paired-samples t-test revealed a statistically significant increase in oral proficiency scores following the intervention. Mean post-test scores ($M = 6.7$, $SD = 0.48$) were higher than pre-test scores ($M = 5.3$, $SD = 0.68$), with $t(79) = 14.32$, $p < .01$. Notable gains were observed in fluency and pronunciation. Qualitative findings indicated positive learner perceptions, with 86% of participants agreeing that AI-supported practice created a low-anxiety environment that facilitated fluency and vocabulary development. The findings suggest that ChatGPT-based practice has potential as a personalized supplementary resource for developing ESL oral proficiency among BAMS undergraduates. Its pragmatic value supports authentic academic and professional communication, while imaginative learning enables engagement with simulated clinical, academic, and everyday situations. However, without a control or comparison group, improvements cannot be attributed solely to ChatGPT. The findings provide context-specific evidence and underscore the need for controlled research into AI-assisted pragmatic and imaginative English learning.

Keywords: *Artificial Intelligence, ChatGPT, English as a Second Language,*

Analyzing The Influence of Memes on News Perception Among Young Adults in Sri Lanka

M. R. S. Perera
Department of International Relations, Faculty of Arts,
University of Colombo, Sri Lanka
rivindusperera@gmail.com
https://doi.org/10.66281/70130/9235

Abstract

Memes have increasingly been a form of information dissemination in the contemporary context of digital media. However, its influence on news perception specifically among young adults remains understudied. This research explores how public understanding has been reshaped by memes, along with its capacity to circulate both misinformation and credible information. The "Agenda-Setting Theory" developed by Maxwell McCombs and Donald Shaw in 1972, alongside the "Social Amplification of Risk Framework" has been studied when considering the theoretical approach. This research has tried to understand the extent to which memes have influenced how young adults conceive news. The question whether the perceptions of credibility and trust have been affected by news presentation through memes is examined while analyzing the dissemination of misinformation through memes. A mixed-methods research design has been utilized, incorporating a comprehensive and pragmatic content analysis of social media pages that share memes and a survey along with an experimental survey that is comparative, conducted among participants spanning university students and young working professionals between the ages of 21 and 30 in Sri Lanka. A sample of one hundred participants, selected through convenience sampling methods for this survey would be presented with a fabricated meme containing misinformation and then, would be presented with the same news broadcast through a legitimate news outlet. Considering the exploratory nature of this research, a formal method of pretesting will not be undertaken. The results would be measured followed by a structured questionnaire, assessing the perceived credibility and trust. Results ideally showcase the vulnerabilities through meme-based narratives, revealing its considerable power to persuade audiences, even in this era of advanced digital literacy, when analyzed thematically. While it explores an area that has been underlooked in media studies, this research contributes to highlight how memes, visually, influence the narratives among young adults with their perception of news. Implications for initiatives targeting media literacy and policy interventions addressing misinformation is recommended, while also suggesting legitimate news outlets to utilize meme-based mediums strategically to strengthen its engagement with young adults as an additional mode of news communication, improving credibility while adapting to novel trends in the digital era.

Keywords: *Memes, Young Adults, News Perception, Digital Media*

Artificial Intelligence and Media Ethics: Challenges for Responsible Journalism in the Digital Era

A. N. P Pigera
Welfare Benefit Board, Ministry of Finance,
Planning and Economic Development, Sri Lanka
neranjanppigera@gmail.com
https://doi.org/10.66281/70130/9236

Abstract

The role of artificial intelligence (AI) in contemporary media landscape. In modern times, numerous media companies have embraced artificial intelligence technologies like automated news writing, algorithm-based news recommendations, and data analysis tools to speed up the production process or increase efficiency in spreading the news. The potential benefits of these technologies to journalism are numerous. But they also raise significant ethical issues about transparency, accountability, accuracy and the dissemination of misinformation in digital media. As AI-powered systems start to dictate editorial decisions and the distribution of news content, there are growing concerns about the reliability of automated journalism and the erosion of traditional print media gatekeeping practices. Thus, there is a need to see how AI impacts ethics in journalism. This analysis investigates the ethical dilemmas posed by journalism's adoption of AI and why responsible media practices should persist in its digital form. This research employs a qualitative method that involves an academic literature review and policy reports, as well as selected case studies on AI-assisted journalism and automated news production. The study reveals key ethical issues in AI application in media organizations through a thematic analysis. The results illustrate that AI technologies bring new opportunities for innovation in journalism. They can enhance data journalism, facilitate investigative reporting and empower media organizations to bring tailored news offerings to audiences. “Risks are identified several,” the study also wrote. Social issues stemming from automated systems involve algorithmic bias in news selection, limited transparency within automated decision-making system, reduced editorial scrutiny and the rapid dissemination of fake/false information through autonomous systems. These challenges, therefore, might impact the credibility of journalism as a practice. The study concludes that while AI technologies make the practice of journalism more efficient, they need to be underpinned by a strong ethical foundation. A clear ethical standard need to be developed regarding the use of AI technologies in the practice of journalism, while media literacy needs to be enhanced, as does collaboration between journalists, technology experts, policymakers, and educators.

Keywords: *Artificial Intelligence, Media Ethics, Journalism, Digital Media, Misinformation*

The Study of Effectiveness on LinkedIn as a Career Search Tool

K. M. D. T. K. Kulathunga
Department of Mass Media,
Sri Palee Campus, University of Colombo, Sri Lanka
kulathungadtkk@gmail.com
https://doi.org/10.66281/70130/9238

Abstract

With the rapid growth of the digital era, social media has become an essential part of communication and professional life. While most platforms center on interpersonal interaction, professional social media networking focuses on career development, networking, and job market access. LinkedIn is a leading global platform dedicated to professional life, including searching for career opportunities. Sri Lankan university graduates face intense job competition, career guidance challenges, and an increasingly digitalized job market. This study examined the utility and effectiveness of LinkedIn as a tool for searching career opportunities. The literature review revealed a thematic research gap on digital job search strategies and LinkedIn participation within the Sri Lankan university system; this study provides new empirical evidence. A mixed-methods design was used. For the quantitative component, 120 final-year students (60 each from state and private universities) were selected through simple random sampling and completed an online questionnaire, analysed using descriptive statistics in SPSS. For the qualitative component, web observation examined LinkedIn's career opportunities searching tools and features, analysed through thematic content analysis. The findings show that LinkedIn has positively transformed the career search and Career transition process of Sri Lankan university students. Both datasets confirmed that Professional Networking, Personal Branding, Automated Career Alerts, Easy Apply, direct access to global Career opportunities, and the ability to showcase expertise affect job search effectiveness. However, intense global competition, misleading information, difficulty in making profiles stand out, and limited Digital Career Literacy were identified as challenges. LinkedIn is a powerful tool for enhancing the Digital Employability of Sri Lankan graduates. The study recommends that university Career Guidance Units (CGUs) introduce practical training on LinkedIn use, Digital Identity Management, and digital branding. Although this study focused on Career opportunities seekers, future research could examine how employers and recruiters use LinkedIn as a Recruitment Tool in the Sri Lankan context.

Keywords: *Career Opportunities, Social Media Networks, LinkedIn, Networking, Career Opportunities Searching Tool*

The Erosion of the Private Sphere: An Ethical Analysis of Sharenting and Child Digital Labor in the Global Creator Economy

H. Shamdeen
Independent Researcher
shamhudhasham@gmail.com
https://doi.org/10.66281/70130/9239

Abstract

Parents today routinely document their children's lives online, posting everything from ultrasound scans to daily routines on platforms like YouTube, TikTok, and Instagram. While this practice often called “sharenting” starts as family sharing, it frequently turns into full scale content monetization. This paper examines the ethical dilemmas that arise when children become the primary subjects of public social media channels. It looks specifically at how monetized Sharenting strips minors of their digital privacy and creates a permanent online footprint before they are old enough to understand or consent to it. This study uses a qualitative approach, combining thematic analysis of popular family vlogging channels with an examination of public user comments across video platforms. Through a socio-legal lens, primary media content including child modeling clips, mukbang videos, and recorded disciplinary moments was analyzed alongside viewer responses. This method made it possible to map recurring privacy breaches and trace where current legal protection for children falls short in digital settings. The analysis shows that monetized Sharenting subtly rewrites family dynamics, turning normal parenting into an informal working relationship governed by view counts and platform algorithms. Broadcasting private domestic spaces like bedroom leaves children vulnerable to safety risks and psychological strain. Most importantly, the research highlights a major legal oversight: modern labor laws still treat home-based digital content creation as private family activity rather than work. As a result, child creators are left without earnings protection, set regulations, or control over their own privacy. Existing legal framework were built for traditional workplace and fail to address the realities of online content creation. Protecting child creators will require updated policy definitions that recognize digital child labor and establish clear legal boundaries around children's privacy and long-term autonomy online.

Keywords: *Creator Economy, Sharenting, Child Digital Labor, Privacy Rights, Social Media Ethics*

A Study of Spreading Fake Information in social media and the Utility of Fact-Checking Organizations (Specifically for 'Fact Seekers' Organization)

M. S. I. Shavindi
Department of Mass Media, Sri Palee Campus,
University of Colombo, Sri Lanka
shavindisamuel@gmail.com
https://doi.org/10.66281/70130/9240

Abstract

With the rise of social media, the rapid global proliferation of fake news has become a significant phenomenon. Fact-checking organizations have emerged as a critical intervention to mitigate the spread of such misinformation. While the number of fact-checking entities is steadily increasing in developed nations, scholarly research examining the utility of these organizations and the fact-checking process in Southern nations, including Sri Lanka, remains limited. The primary objective of this study was to examine the utility of fact-checking organizations in minimizing the spread of fake news on social media, with a specific focus on Fact Seekers, a recognized fact-checking body affiliated with the Sri Lanka Press Institute (SLPI). Data for this study were collected through interviews and consumer surveys. The findings reveal that the information overload on social media has accelerated the spread of fake news, resulting in adverse religious, ethnic, political, health, and economic impacts on individuals, institutions, and society at large. Furthermore, the study identifies a substantial demand for fact-checking organizations to prevent the spread of misinformation, noting that existing organizations are currently playing a significant role in this effort. However, it is evident that completely eradicating fake news from society remains a challenge due to the relatively low level of public awareness regarding fact-checking processes. The researcher suggests that a systematic social media culture can be established through state intervention in fact-checking processes, policy formulation, the establishment of new organizations, the enhancement of existing entities, community awareness programs, and ongoing research. Ultimately, this study contributes to building a democratic society that upholds the citizens' right to access accurate, misinformation-free information.

Keywords: *Social Media, Fake News, Fact-Checking, Fact-Checking Organizations, Fact Seekers*

Intellectual Property Compliance and Economic Rights of Creators in Sri Lankan Radio: A Study on the Lyricists of Songs Broadcast on the Radio Media

D. B. Herath
Department of Mass Communication,
University of Kelaniya, Sri Lanka
dammika@kln.ac.lk
https://doi.org/10.66281/70130/9242

Abstract

The Intellectual Property Act No. 36 of 2003 can be considered as the legal basis for ensuring the protection of creative works in Sri Lanka. It ensures the economic rights as well as the moral rights of the creator in his work. The Government has gazette the minimum royalties payable to musicians, singers, or songwriters by amending the Intellectual Property Act in 2020. As per the amendment, the minimum royalty payable to a musician, singer, or songwriter for every broadcast of a song or musical work by a radio or television channel, as prescribed by the gazette notification, shall be Rs. 20/- per broadcast on the radio. In the radio medium, twenty rupees is divided equally between the lyricist, the musician, and the singer. The Collective Management organizations (CMOs) are responsible for distributing the funds received from the media institution among the creators under a specific funding mechanism. According to the Frequency Assignments in FM Broadcasting by the Telecommunication Regulatory Commission of Sri Lanka, there are more than 50 radio stations in the country. However, the CMO reports make it clear that none of the broadcasting organizations is properly disbursing the money to the relevant creators in accordance with the Act. The aim of this research is to investigate what kind of impact this unconstitutional situation has on the creative work of Sri Lankan lyricists. In addition, other objectives of the study were to examine creators' awareness of intellectual property and their proposals for royalty payments. Qualitative data obtained through semi-structured interviews conducted with five purposively selected lyricists of songs broadcast on various radio media were thematically analyzed. The study revealed that although creators have an idea about the existing legal framework regarding intellectual property, they do not have a clear understanding of it. Although there is a need to legally enforce their creative works, the information reveals their inability to independently represent themselves in it. Creators point out the need to maintain the existing legal framework while also making it more secure and systematic. The final conclusion of the research is that there is a pressing need to update certain sections of the Intellectual Property Act 2003, streamline the roles of Collective Management Organizations (CMOs), and establish a mechanism to build a systematic relationship among the National Intellectual Property Office (NIPO) CMOs, and creators.

Keywords: *Intellectual Property, Royalty, Radio, Creative work, Lyricists*

An Exploratory Study on the Use of Color Psychology as a Creative Approach to Stimulate Audience Emotions Through Color in Creative Videography: A Study of Three Creative Videos on Facebook

E. M. D. N. Ekanayake
Sri Palee Campus,
University of Colombo, Sri Lanka
nimsaraekanayake5@gmail.com
https://doi.org/10.66281/70130/9244

Abstract

Creative video creation has become very popular across various social networks in the existing digital space. These videos, created by distinct creators, generally contain diverse moods, emotional natures, and social perspectives. In the contemporary digital communication space, these creative video creations emerge as a dominant means of attracting the audience's attention. The aim of this research was to conduct an exploratory study on how the use of "color psychology" in creative videography stimulate the moods and emotions of the audience. The basic concepts regarding the color psychology process in visual design have been developed since the 18th century, originating in Leonardo da Vinci's notes on color theory. Later, by considering emotional dispositions and through an analytical exploration of color psychology, colors were incorporated into videography to express diverse human emotions. For this research, three creative short videos were selected from the Facebook social network. The study was conducted using two primary methods: content analysis and qualitative data analysis. The core research problem addressed was to what extent does the psychological compatibility between the theme of a video and its color content affect the formation of emotions in the audience? The hypothesis posited that there is a strategic use of color consistent with the theme of the design across the three selected creative videos, which produced a positive effect on the audience's emotions. Ultimately, this study aimed to prove that incorporating the principles of color psychology into video design had a positive impact on the effective communication of human emotions, going beyond the mere expression of aesthetic beauty.

Keywords: *Color Psychology, Creative Videography, Social Media Networks, Color Content*

Types and Forms of Media Texts in Sri Lankan Newspaper Media: With Special Reference to Selected Newspapers

M. A. T. N. Dissanayake
Department of Mass Media, Sri Palee Campus, University of Colombo, Sri Lanka
hirudissanayake92@gmail.com
https://doi.org/10.66281/70130/9245

Abstract

Newspapers have traditionally played a significant role in informing the public and shaping social discourse. Despite the rapid growth of digital media, print newspapers continue to contribute to public communication through diverse content types and textual forms. This study aimed to identify the types and forms of media texts published in selected Sri Lankan newspapers and examine the factors influencing their development and presentation. The study employed a mixed-methods approach, combining quantitative and qualitative content analysis. Ten daily newspapers representing state-owned and privately owned media organizations were selected. Five weekday issues of each newspaper were examined, resulting in a sample of 10 newspaper issues. Quantitative data relating to content types, textual forms, and structural features were analyzed using the Statistical Package for the Social Sciences (SPSS). Qualitative data were analyzed using NVivo to explore the characteristics, patterns, and contextual meanings of the identified media texts. Additionally, interviews were conducted with five resource persons associated with the selected newspapers to obtain further insights into newspaper content and presentation practices. The findings revealed considerable diversity in the types and forms of media texts published in Sri Lankan newspapers, including news texts, feature articles, advertisements, and other specialized content. The analysis indicated that commercialization and the need to attract and retain readers significantly influenced the selection, organization, and presentation of media texts. Furthermore, the findings highlighted the influence of limited public awareness, the growing presence of online newspapers, and the use of visual and textual formatting as strategies for attracting readers. This study contributes empirical evidence to understanding media-text diversity and structural characteristics in Sri Lankan newspaper media. It highlights the relationship between commercial pressures, audience engagement, and transformations in the digital media environment. The findings may support future research on newspaper content, media practices, and the evolving role of print journalism in contemporary Sri Lankan society. Moreover, the study provides a foundation for examining how newspaper organizations adapt content and presentation strategies to changing audience expectations and the expanding digital communication landscape.

Keywords: *Media text, Newspapers, Media genres, Textual forms, Online newspapers*

Digital Humanities, Cultural Heritage, Digital Culture, Identity, Representation, Power and Ethics

An Analysis of Ethical Violations in Newspaper Reporting: An Investigative Study of the Sri Lanka Press Council Code of Ethics

D. Wijerathna[1], R. I. T. Sathurusinghe[2], W. A. K. C. Vidushika[3] and M. Dhulabarani[4]

[1] Faculty of Graduate Studies, University of Kelaniya, Sri Lanka
[2] Department of Mass media, Sri Palee Campus, University of Colombo, Sri Lanka
[3] Faculty of Law, University of Colombo, Sri Lanka
[4] Department of Journalism and Mass Communication, Faculty of Arts, University of Mysore, India
sthula28@gmail.com
https://doi.org/10.66281/70130/9247

Abstract

This research study initially examines the role of the code of ethics used in the Sri Lanka Press Council (SLPC) established in 1981 in promoting ethical standards of print media. It focuses on the effectiveness of the ethical guidelines on the conduct of journalists. Newspapers published over the period from 17 October 2025 to 30th April 2026 in all three languages (Sinhala, English, and Tamil) were reviewed on a daily and weekend basis. This study explores the role of the Code of Ethics in enhancing positive standards in print media and identifies the key ethical violations found in newspapers. It further examines the improvement in ethical reporting in print media. This research is based on the mixed-method approach. According to the findings, the code of ethics provides a clear framework for ethical and responsible reporting. However, in Sinhala newspapers, there are a higher number of ethical violations under the investigation reports of the SLPC. The mostly observed ethical violation is related to Clause 2(e), which deals with privacy and dignity. Many ethical violations involve the publishing of sensitive images and revealing the identity of minors. English and Tamil newspapers show less violations, and most of the publications are in accordance with the ethical standards. The research study further reveals that ethical violations have gradually reduced over time in investigations. This reflects the positive impact of SLPC initiatives, including awareness programs and letters. Even though these actions are not strict, they help improve ethical reporting through timely monitoring and guidance. This analysis shows that through guidance the media ethics can be improved. The study further highlights that the existing Code of Ethics is outdated and fails to adequately address current media challenges, which cannot be directly addressed due to potential limitations. Other than that, the Code of Ethics remains useful and relevant for journalism in Sri Lanka, but it must be updated in adherence with developing media practices and expectations.

Keywords: *Sri Lanka Press Council, Media Ethics, Newspapers, Ethical Violations*

Digital Media, Identity, and Cultural Representation: A Review of Contemporary Scholarship in Digitally Mediated Societies

Ven G. Chullanaga Thero
Department of Pali and Buddhist Studies, Banaras Hindu University (BHU), Varanasi, India
gchulla.pali.2025@bhu.ac.in
https://doi.org/10.66281/70130/9248

Abstract

Digital technologies increasingly shape how individuals and societies communicate, construct identities, and represent culture. Digitally mediated spaces, including social media, online communities, and algorithmically organized platforms, influence how meanings are produced, circulated, negotiated, and contested. Within liberal arts and media studies, these developments have generated growing scholarly interest in the relationships among digital media, identity construction, cultural representation, and power. This review examines how contemporary scholarship explains the role of digital media in shaping identity, representation, and power relations in digitally mediated societies. It aims to identify major scholarly debates, synthesise key theoretical insights, and determine recurring patterns across the literature. The study adopts a qualitative literature review based on published journal articles, book chapters, and conference papers in media studies, cultural studies, and digital humanities. The selected literature is examined thematically to identify recurring discussions concerning self-representation, participation, visibility, exclusion, and platform influence. The review finds that digital media can expand opportunities for creative expression, identity negotiation, and cultural participation. At the same time, they can reproduce or intensify inequalities through algorithmic bias, commercial platform structures, and unequal access to visibility. The literature further shows that representation in digital spaces is shaped by social power, language, technological design, and platform governance. These findings indicate that digital media should be understood not as neutral communication tools, but as cultural environments in which identities and meanings are produced, negotiated, and contested. By bringing together these recurring arguments, the review clarifies key tensions in contemporary research and highlights the value of critical, inclusive, and interdisciplinary approaches to the study of digital culture.

Keywords: *Cultural Representation, Digital Media, Digitally Mediated Societies, Identity, Literature Review*

Fairy Tales and Feminism: Revisiting Misogyny in Traditional English Tales

D. Bandara
National Disaster Relief Services Centre, Ministry of Defense, Colombo, Sri Lanka
tmdasanthabandara@gmail.com
https://doi.org/10.66281/70130/9249

Abstract

Folklore's root is oral tradition. Before create the writing letters human share their literature verbally. They were passed down orally from generation to generation. Therefore, those have sociological value and cultural value. This research is focus to fairy tales. Fairy tales belong to a distinct category of folklore. Its mean fairy tales has particular characteristics. The characteristics express understandings of fairy tales within different contexts and perspectives. This research use feminism theories for analyzing to the fairy tales. The feminist theory has been applied over time to the study of various academic disciplines. And feminism has been expanded verity ways. One of the way discuss that is misogynist. Generally misogynist means hatred against women. This research examines the misogynistic themes in traditional English fairy tales. However research problem is how do traditional English folktales embody misogynistic themes and how can feminist literary criticism reinterpret these narratives to challenge and subvert these portrayals? The primary objective of this research is to identify and analyze the presence of misogynistic characteristics in fairy tales. Another objective of this research is to recognize feminist themes in contrast to the misogynistic elements found in fairy tales. The research anticipates identifying these misogynistic elements and examining how they coexist with or oppose feminist themes within the narratives. This research analyzes fairy tales using content analysis methodology. The content of the stories has been thematically analyzed to the misogynistic characteristics within these tales. This study specifically uses Grimm's Fairy Tales by the Brothers Grimm. This research follows a qualitative approach. According to the research Fairy tales often convey misogynistic ideas to readers and listeners, Fairy tales discriminate against women and endorse revenge against antagonists' women. Therefore, psychological researchers can study negative infect of this misogynist characteristics. And storytellers can help reduce the negative effects of these narratives and promote a more balanced understanding of women's roles and behaviors.

Keywords: *Folklores, Fairy tales, Misogynist, Feminism, Misogynistic Elements*

Digital Steps, Traditional Roots: Evaluating Cultural Authenticity and Audience Response to AI-Generated Dance Imagery in the People's Bank Calendar 2025

D. A. N. Perera, W. D. Seerathunga
University College Ratmalana, University of Vocational Technology, Ratmalana, Sri Lanka
Nirmani303@gmail.com
https://doi.org/10.66281/70130/9250

Abstract

Artificial intelligence has introduced new visual possibilities, generated an immense number of images and photographed each day, often without clear authorship or ownership. Dance, as a cultural form, represents the traditions of a country and plays a significant role in shaping society both aesthetically and as a form of entertainment. Dance photography is particularly important, as it preserves cultural authenticity and serves as a visual record for future generations. However, while AI-generated images offer new ways of representing cultural heritage, they also raise critical concerns regarding authenticity, ownership, and cultural responsibility. This study examines the cultural effectiveness and traditional authenticity of AI-generated dance imagery featured in the People's Bank Calendar 2025 of Sri Lanka. Adopting a mixed-methods approach, the research integrates visual content analysis, audience evaluation, and expert insights to assess how these images represent the essence of Sri Lankan traditional dance forms. The visual analysis focuses on identifying key traditional elements such as costume, gestures, and symbolic motifs. A structured questionnaire is administered to a purposive sample of 20 respondents with prior knowledge or experience in traditional dance, in order to obtain informed evaluations of authenticity, aesthetic quality, and cultural appropriateness. In addition, semi-structured interviews with dance practitioners and cultural experts provide deeper insights into the accuracy and implications of AI-mediated cultural representation. Quantitative data are analyzed using descriptive statistics, qualitative findings are analyzed using thematic analysis. The study aims to examine how artificial intelligence interacts with traditional and cultural forms through the generation of dance imagery and photographs, and how these representations influence audience perceptions. It further seeks to evaluate whether AI-generated visuals can preserve and effectively communicate intangible cultural heritage without compromising its traditional integrity.

Keywords: *Artificial Intelligence, Traditional Dancing, Cultural Visualization*

Chinese Milk Tea Brands and the International Communication of Chinese Tea Culture: An Analytical Study

N. G. D. Madhusanka
Department of Foreign Languages and Literatures, Tsinghua University, China
dilanmadhusanka2018@gmail.com
https://doi.org/10.66281/70130/9252

Abstract

Food serves as an important medium for the transmission of local culture and a key pathway for experiencing and understanding it. In the new era, tea has gradually become a representative cultural "calling card" of China. Against the backdrop of globalization, this study examines the role of Chinese milk tea brands in the international communication of Chinese tea culture. While existing studies have mainly focused on traditional tea culture, relatively limited attention has been paid to the role of emerging commercial brands as cultural intermediaries. To address this gap, this study adopts an analytical approach to explore how Chinese milk tea brands participate in and facilitate the global dissemination of tea culture. The findings indicate that Chinese milk tea brands promote the internationalization of tea culture through three main mechanisms. First, product innovation, particularly the adaptation of flavors and ingredients to local tastes, enhances accessibility and acceptance in different cultural contexts. Second, culturally embedded branding strategies, such as packaging design and the use of symbolic cultural elements, contribute to transforming traditional tea culture into modern and visually appealing forms. Third, digital marketing and social media engagement significantly expand the global visibility of tea culture, while the offline experience provided by overseas stores helps create immersive cultural encounters that deepen consumer understanding. However, several challenges remain. Cultural differences may hinder the effective interpretation of the core values of Chinese tea culture, while inconsistent brand positioning can weaken the depth of cultural communication. In addition, the overreliance on social media platforms tends to result in fragmented and superficial dissemination. Based on these findings, this study argues that Chinese milk tea brands function as hybrid cultural agents that integrate commercial value with cultural representation. To further enhance their role in international communication, it is necessary to strengthen cultural adaptation strategies, clarify brand positioning, and develop more integrated online–offline communication models. This study highlights the increasing significance of consumer brands in the process of cultural globalization and provides practical insights for improving the global communication of tea culture.

Keywords: *Chinese Milk Tea Brands, Chinese Tea Culture, International Communication, Cultural Representation*

Enhancing Cultural Heritage Education Through Digital Interpretation and Sustainable Tourism: A Case Study of Thamankaduwa and Lankapura

S. Silva
Department of Psychology, IMBS Green Campus, Gampaha, Sri Lanka
ksjani96silva@gmail.com
https://doi.org/10.66281/70130/9256

Abstract

Cultural heritage sites are considered important resources for education, national identity building, and sustainable development. The Polonnaruwa region, known for its advanced water management technology and archaeological heritage, holds great educational value. Despite, tourism activities in the Thamankaduwa and Lankapura Divisional Areas are largely entertainment-oriented, and tourists' understanding of the historical, cultural, and scientific significance of these sites is limited. The aim of this study is to investigate how cultural heritage education can be enhanced through sustainable tourism development and to identify suggestions for developing heritage sites as educational tourism destinations. A qualitative research methodology was used for this study. Qualitative data were collected through community discussions and workshops held with the participation of local residents, religious leaders, local government representatives, and forest and forest conservation officers. The findings indicate that, despite the substantial educational potential inherent in archaeological sites and ancient water management systems, many tourists do not gain knowledge due to the lack of physical facilities. Most tourists focus on visiting places and taking pictures and have little understanding of their technical significance. The lack of information boards, guidance services, and digital information systems also limits the educational experience. The need to introduce an information system based on digital QR codes was emphasized. The findings indicate that cultural heritage education integrated with sustainable tourism can transform tourism activities into educational experiences. Digitally enabled tourism activities within local communities are proposed, and they can contribute to enhancing heritage awareness and education, community participation in tourism, and the sustainable development of the region. Another important aspect of this study is the extent to which digital technology can contribute to the educational dissemination of ancient knowledge within the tourism industry. In conclusion, this research is significant in the field of cultural heritage tourism.

Keywords: *Cultural Heritage Education, Digital Technologies, Sustainable Tourism*

Aesthetic and Creative Approaches to Content Creation and Computational Analysis of Performing Arts and Creative Media

A Study on Repositioning Papara for Contemporary Performance

B. A. N. N. Gunawardhana
Independent Researcher
nuwangunawardhana@gmail.com
https://doi.org/10.66281/70130/9258

Abstract

Papara is a genre of music unique to Sri Lanka, which was shaped by South Indian and Western influences. Papara is generally played at religious, cultural, and sports events employing wind and percussion instruments. However, Papara is often used as background music at such events, rather than a primary stage performance. This study explores the gap between traditional Papara and its potential as a primary stage performance, focusing on additional musical and structural elements that can be adopted into Papara. The research questions this study delves into is, "What is the significance of developing Neo Papara as a subgenre of Papara?" The objectives of this study are to develop a Neo Papara performance and explore methods of arranging and scoring that suit such requirements. This study was done within a Practice-as-Research framework, and by using a practice-based research methodology, the study involves performing a Neo Papara concert and analyzing observations of performance, rehearsals, and audiovisual data. A phenomenological approach was used to analyze the researcher's self-reflection and thematic interpretation. The performance was a one-hour long Neo Papara concert, consisting of a repertoire of Jazz, Papara, and Classical standards, along with Papara and Neo Papara originals. The research outcomes were introducing Neo Papara exploration, development, and publishing Neo Papara forms and arranging methods, exposing Papara to various communities, positioning Papara within a concert context, developing Papara literature, and providing more performance opportunities for Papara in the music industry. In conclusion, this study demonstrates the potential of identifying Neo Papara as a distinct musical subgenre while demonstrating its importance by appreciating both the innovative elements, and the preserved traditional elements and cultural essence of Papara. This exploration facilitates a path for international musical collaborations and cultural exchanges through Papara music, and promotes it on global platforms. This study suggests that promoting and preserving Papara can be achieved through the development of sub-genres, performance frameworks, and methods.

Keywords: *Papara, Neo Papara, Papara Standard, Subgenres*

The Socio-Political Representation of Colonial Algeria in the French Animated Series Petite Casbah (2024)

W. M. T. P. Weerakoon
Department of Modern Languages, Faculty of Humanities,
University of Kelaniya, Sri Lanka
thathsarani2002weerakoon@gmail.com
https://doi.org/10.66281/70130/9259

Abstract

Animated cartoons often portray complex historical and socio-political realities through simplified characters, visual symbolism, and narrative techniques. The French colonization of Algeria (1830–1962) was marked by political domination, social inequalities, cultural tensions, and resistance, culminating in the Algerian War of Independence (1954–1962). Set in Algiers in 1955, the French animated series Petite Casbah (2024) provides a fictional representation of Algerian society during this period. This study examines the representation of colonial Algeria through the first two episodes of the series, employing qualitative content analysis supported by historical contextualization and postcolonial interpretation. The analysis is guided by Frantz Fanon's postcolonial perspective on colonial domination and resistance. The socio-political elements identified are classified into five categories: society, culture, education, politics, and conflict. Each category is examined through narrative and visual features, including scene distribution, character interactions, dialogues, visual elements, and animation techniques. The findings reveal that the first episode predominantly foregrounds colonial conflict through the representation of police authority, the arrest of Malek, and the unequal relationship between colonial institutions and Algerian individuals. The second episode places greater emphasis on social conditions, educational aspirations, and everyday interactions, while visual elements in both episodes contribute to the representation of cultural identity. Although conflict is less explicitly structured in the second episode, it remains central to the narrative development. From a postcolonial perspective, the study demonstrates how the series represents colonial power relations through institutional authority, social inequalities, and the everyday experiences of Algerian characters and also it highlights the interconnectedness of socio-political dimensions in constructing a nuanced representation of colonial Algeria.

Keywords: *Algeria, Animated Cartoons, Colonialism, Postcolonial Representation, Socio-Political Context*

Cinematic Imagination of Cyborgian Mise-en-Scène: Titus Thotawatte's Anthology Film Thevatha (1970) Through Donna Haraway's Cyborg Theory

P. D. Dikwaththa
Museum of Modern and Contemporary Art Sri Lanka, Sri Lanka
prabuddha113@gmail.com
https://doi.org/10.66281/70130/9260

Abstract

This study examines the Sri Lankan anthology film Thevatha (1970) by the Sri Lankan filmmaker and film editor Titus Thotawatte (1927-2011) that comprises three short films: 'Picture Pissa', 'Gilihunu Mal', and'Ahala Pahala'. Thotawatte collages a different aesthetic through accelerated montage, rapid cuts, and a deliberate juxtaposition of aesthetic registers from Silent cinema to Western generic tropes and Sinhala literature. This paper argues that the film's formal techniques, including its visual distortions, pastiche of Western genres, and even its song sequences ('Dekkama Okkoma' and 'Gama Sathutin Awadi Wuna'), visualize a cyborg. This research theorizes Thotawatte's cinematic chaos using feminist theorist Donna Haraway's notion of the cyborg (1985). This concept refers to post-gender expressions of resistance against established borders and dualisms, such as human/animal, organism/ technological, physical/non-physical, etc. This study is a qualitative film-analysis. It engages in a close textual analysis of Mise-en-scène, style of editing, work of sonicscape, and functionality of collage incorporating pastiche, literature, and film history. For example: sequences such as the beginning of the 'Picture Pissa', show how Nilame's character immerses into the film-theatre-screen and the hero of the cowboy film, The superimpositions show the character's subjectivity: for example, the sequence during the zoom-in to Nilame's character with cowboy costume in the beginning of the Dekkama Okkoma song functions as an early French impressionist film-device and pastiche in using montage made incorporating cowboy film footages, usage of Dziga Vertov's Kino-eye and French impressionists' photogenie technique in the sequences such as how the massive world of bungalow including its gate, dogs and surreal appearance of wall-decoration made by lobster perceived in a fresh way by Silindu the little boy and how that sequence gives fresh perception to viewers in a destructive way are precisely a "cyborg writing" – a retelling stories (silent cinema, western generic tropes, literature) that reverses and displaces hierarchical dualisms/ logic of binaries (Haraway, 1991, p.251). In conclusion, Thevatha's boundary blurring willy, unfaithful, and illegitimate mise-en-scène enacts cyborgian organism that collapses boundaries/ binaries instances like between Silindu's eye, filmmaker's eye and viewer's eye including its cinematic-apparatus world; Nilame's subjectivity and retelling stories (Haraway, 1991).

Keywords: *Cyborg, Haraway, Boundaries, Silent Cinema, Pastiche, Sri Lankan Cinema*

Digitalizing Indigenous Craft Heritage: A WebXR Augmented Reality Platform for Communicating Sri Lankan Wood Design Traditions

S. Fitzroy, S. Walgampaya, I. C. Gallage
Department of Software Engineering, Faculty of Computing,
NSBM Green University, Sri Lanka
dsfmendis@students.nsbm.ac.lk
https://doi.org/10.66281/70130/9261

Abstract

Sri Lanka's tradition of wood craftsmanship represents a significant form of indigenous cultural knowledge, encompassing artistic techniques, design vocabularies, and spatial aesthetics transmitted across generations of artisans. This heritage faces erosion as local craftspeople encounter barriers in communicating their work within digital retail environments. The "imagination gap," where consumers struggle to spatially visualize culturally embedded artifacts, constitutes a commercial and cultural challenge. Grounded in digital humanities, this study investigates how a browser-accessible augmented reality platform built on Web-based Extended Reality (WebXR) can democratize access to indigenous wood design knowledge, in line with the Collective Benefit, Authority to Control, Responsibility, and Ethics (CARE) principles for indigenous data governance. A progressive fidelity methodology grounded in user-centered design was employed. Four participants, representing professional interior designers and casual consumers, took part in formative and summative evaluations. An Agile User Experience (AgileUX) process employed storyboarding and parallel prototyping to map user narratives. Data were gathered through semi-structured interviews, think-aloud protocols, and the System Usability Scale (SUS) to assess usability, including cognitive load, learnability, and error prevention. The summative evaluation yielded an average SUS score of 73.75, exceeding the benchmark of 68. Professional designers rated the platform highly for client consultations (average SUS of 85). Novice users initially experienced cognitive overload but achieved a 100% task completion rate after guided onboarding and a unified user interface were introduced. Delivery through WebXR removed the need for app downloads, and a custom coordinate-mapping algorithm reduced mental model misalignments between two-dimensional floor plans and three-dimensional real-time views. The findings suggest that digital humanities methodologies, applied through WebXR-based augmented reality, offer an accessible approach to preserving indigenous wood craft heritage. The platform's capacity to embed culturally situated knowledge in the browser provides a replicable model for other traditions at risk of digital exclusion. These results contribute to digital heritage scholarship by indicating that browser-native augmented reality tools can function as instruments of cultural preservation, with implications for indigenous knowledge equity. The study also affirms the role of liberal arts perspectives, including cultural analysis and humanistic inquiry, alongside user-centered design, in shaping ethical and inclusive digital media environments.

Keywords: *Digital Humanities, Indigenous Knowledge, Augmented Reality, Cultural Heritage, WebXR*

A Conceptual Inquiry into Virtual Communication as Revealed Through Visual Art from the Primitive Communication Era: With Special Reference to the Murals of Kelaniya Temple

G. D. S. Gunawardhana
University of the Visual and Performing Arts, Sri Lanka
susanuovpa@gmail.com
https://doi.org/10.66281/70130/9262

Abstract

Virtual communication is predominantly associated with contemporary digital technologies. However, its conceptual foundations may be examined through early visual communication practices that represented physically absent objects, environments, and events. This study investigates whether the fundamental elements of visual art, including line, shape, form, colour, space, and texture, reveal pre-virtual characteristics through visual representation, perception, symbolic interpretation, and imagination. Adopting a qualitative conceptual inquiry, the study integrates Pierre Lévy's philosophical understanding of virtuality, Ernst Gombrich's perspectives on pictorial representation, Roland Barthes' semiotic approach, and Steven M. LaValle's explanations of visual perception and perceptual illusions. It conceptually distinguishes visual representation, mental representation, virtuality, and virtual communication to examine the conditions under which artistic images may communicate experiences beyond immediate physical presence. The murals of Kelaniya Temple in Sri Lanka serve as a culturally and religiously significant case for visual semiotic analysis. The inquiry examines how religious symbolism, cultural memory, and prior knowledge may influence the interpretation of visual narratives and contribute to mental representations of physically absent historical events and sacred environments. Previous research concerning religious beliefs and practices at Kelaniya Temple provides contextual support for investigating these relationships. The study proposes that visual art may exhibit pre-virtual characteristics when symbolic representations enable viewers to construct and interpret meaningful experiences of absent realities. However, mental imagery alone is not considered sufficient to establish virtual communication; the communicative mediation of shared meanings is also essential. These characteristics are distinguished from the technological immersion and interactivity of contemporary virtual reality. The research seeks to develop a conceptual framework for understanding the possible pre-digital foundations of virtual communication through visual art, perception, and culturally mediated meaning-making.

Keywords: *Virtual Communication, Pre-Virtual Communication, Technological Immersion, Visual Perception, Virtuality*

Transforming Theatrical Space: Empowering Community Aesthetics in Contemporary Sri Lankan Theatre

P. De Mel
Department of Performing Arts, Sri Palee Campus, University of Colombo, Sri Lanka
pujitha@spc.cmb.ac.lk
https://doi.org/10.66281/70130/9263

Abstract

This study examines how the Wingfield Family play (an adaptation of Tennessee Williams's The Glass Menagerie) transforms the conventional proscenium arch theatre space into a contemporary open-space arena based on the Sri Lankan traditional theatre space of Kamatha. Deconstructing the conventional performance space as a spatial and aesthetic intervention, the study positions the spectator as an active spec-actor rather than simply a passive observer. The research gap addresses the need to understand how alternative community theatre forms can challenge the dominance of proscenium arch theatre and develop more participatory relationships among performers, spectators, and the community. The study uses a practice-based research methodology. Qualitative data were gathered through interviews of performers & participant, audience feedback, critical reviews of the performance and discussions engagement with the community. Aline to Applied Theatre and community theatre structure acting methods are incorporating Brechtian and Boalian approaches which is explore storytelling both as an acting method and as a form of communication, allowing performers and spec-actors to engage critically with lived experiences and social contexts. The performance process further considers elements of the Indian Roots Theatre Movement; how traditional theatrical aesthetics forms converted into contemporary global theatre practices. The creative study demonstrates the transformation of performing space with a minimalist and economical structure, centralizing the actor body as the main conveyor. The interconnection of all the elements of theatre such as space, text, spectator, and emotion is linked through the actor's intervention. The findings of this study depict that the inheritances of Sri Lankan theatre can be blended within contemporary global theatre genres, reshaping the performing space and building identity in real time.

Keywords: *Kamatha, Proscenium space, Spec-actor, Applied theatre, Indian Roots Theatre.*

Transformation of the Kohombayo Folk Belief: A Study on Daduru Oya Valley in Sri Lanka

D. J. M. S. A. Jayamaha
Department of History and Archaeology, Faculty of Humanities and Social Sciences, University of Ruhuna, Sri Lanka
sehanijayamaha@gmail.com
https://doi.org/10.66281/70130/9264

Abstract

The belief in Kohombayo is an ancient folklore tradition associated with paddy cultivation. The Kohombayo were believed to be invisible beings who steal a portion of harvest, a series of ritualistic practices were performed at threshing floor to prevent loss. This research aims to identify history of Kohombayo belief, rituals associated with them, and how modern farming methods have influenced this. Drawing on Walter Benjamin's theory of mechanical and digital reproduction, this study explores, how agriculture modernization and digitalization have transformed to influence of this belief. The research was conducted through qualitative research methodology with Bandarigalgoda village in Daduru oya valley serving as study area. Data were collected from 55 residents through non participant observation. Library study incorporated with books and research articles, field study incorporated with interviews and questionnaires. Thematic analysis was adopted to interpret. Findings reveal that, while the Kohombayo belief and rituals like spilling milk, hiding salt in threshing floor, drawing symbol called Alu yantharaya on threshing floor to prevent harvest from Kohombayo , is largely declined due to introduction of machine harvesting, it has not completely vanished. Only four adult participants were familiar with term Kohombayo and limited knowledge was preserved, mainly among the oldest generation. They still maintain Kohombayo faith in belief, communicate through dreams, practicing divine remembrance while offering alms and planting Kohombo trees, as symbolic acts of protection for their harvest. The study concludes that the last bearers of Kohombayo knowledge are fading with rise of the digital era, as younger generation increasingly rely on technological and digital knowledge rather than traditional beliefs. Preserving vanishing folk heritage must be prioritized before it is lost to modern agriculture and digital influences.

Keywords: *Daduru Oya, Folklore, Kohombayo, Modernization, Paddy, Transformation.*

An Analytical Study on the Use of Stage Lighting to Stimulate Emotions in Child Audiences: A Case Study of the Children's Play "Boon Moon"

P. D. Jayasundara
Performing Art Department, Sri Palee Campus, University of Colombo, Sri Lanka
pdjayasundara3@gmail.com
https://doi.org/10.66281/70130/9265

Abstract

In local children's theatre, lighting is predominantly utilized for simple illumination or general symbolic purposes. Although lighting designs based on the director's and designer's experience and imagination create aesthetic splendor, they risk overlooking a crucial element, which is the color perception of children who comprise the primary audience. Accordingly, the research problem focuses on whether color perception can be effectively brought out through lighting to stimulate child audiences' emotions, while the objective is to create an enabling space for them to experience theatrical emotions more intensely. This study employed a thematic analysis of qualitative data compiled through primary and secondary sources. Adopting a practice-based research approach, it investigates how the lighting design for the play Boon Moon was developed, while using an observational methodology to examine the behavioral changes of a child audience from Atkandura Seevali Vidyalaya who watched the performance with and without this specific lighting. Boyatzis and Varghese's color-emotion associations serve as the secondary theoretical framework to establish the child-psychological basis for color perception in the design. Consequently, pink and Cyan (green+blue) lighting were symbolically used to depict the dream-world sequences. Data analysis reveals that while the attention of children who watched the play without lighting drifted after just 10 minutes, those who viewed it with lighting maintained unwavering attention toward the stage until the end of the 30-minute performance. Furthermore, whenever the lighting colors shifted, the children's facial moods and expressions changed instantaneously in response. Accordingly, the study concludes that appropriate color combinations and variations in light intensity tailored to the child's mind directly contribute to emotional stimulation. Moreover, swift transitions in colors help children comprehend theatrical moods while breaking visual monotony, proving that Western color-emotion theories can be successfully implemented in the local context. These findings offer valuable theoretical and practical insights for future children's theatre productions and local lighting design pedagogy.

Keywords: *Lighting Design, Children's Theatre, Color Perception, Emotional Stimulation, Boon Moon.*

Naturalizing the Global: A Barthesian Semiotic Analysis of Visual Signification in 'Samsara' (2011)

W. K. D. S. Sarathchandra
Faculty of Graduate Studies, University of Sri Jayawardhanapura, Sri Lanka
wkdsaumya@gmail.com
https://doi.org/10.66281/70130/9266

Abstract

Non-narrative documentary cinema conveys meanings entirely through visual language, without relying on dialogue or narration. Therefore, this study attempts to analyze the visual signification in 'Samsara' (2011), a non-narrative documentary directed by Ron Fricke, through Roland Barthes' semiotic concept, 'denotation and connotation.' While denotation and connotation represent the core levels of Barthes' semiotic concept, 'myth' stands at the prominent level as it rises from the connotative level. Barthes suggests that visual images carry deeper ideological meaning through 'connotation and myth.' However, the ideological construction of the non-narrative documentary cinema through a critical semiotic perspective is the main gap of this research. Therefore, this study raises the research problem: How does 'Samsara' (2011) construct and naturalize a globalist ideology through visual signification? Moreover, this research aims to examine the visual signs, to identify the connotative meanings, to analyze how Barthesian myth functions through visual signification to naturalize globalism, and to critique the globalist ideology served through visual language in 'Samsara' (2011). This research employs a qualitative research approach, applying content analysis as its primary research method. The selected scenes and sequences of 'Samsara' (2011), a non-narrative documentary, are analyzed through Barthes' two orders of signification, denotation and connotation, to reveal the mythological meanings rooted within the visual language. Furthermore, the study expects to reveal that the visual language of 'Samsara' (2011) prevailed by powerful signs that construct connotative meanings beyond the literal meaning. And it operates as a Barthesian myth, naturalizing globalism. The analysis is expected to indicate that 'Samsara's (2011) visual language serves as a powerful ideological tool. Finally, this analysis concludes that the non-narrative documentary cinema doesn't require narrative to construct ideology but rather embeds it silently within its visual language. By exposing connotative meaning and mythological concepts, the study contributes to grasping how visual media forms ideological perception. Finally, the findings provide the need for critical engagement with visual language in contemporary documentary cinema.

Keywords: *Documentary Cinema, Semiotics, Denotation and Connotation, Mythology, Visual Language.*

Therapeutic Applications of Color in Sri Lankan Low Country Dance Rituals: A Multidisciplinary Analysis

S. N. Wijesinghage
University of Visual and Performing Arts, Sri Lanka
sumudusansala2000114@gmail.com
https://doi.org/10.66281/70130/9267

Abstract

Since the beginning of human civilization, humans have used various treatment methods to preserve their health and prevent disease. Among those therapeutic approaches, color therapy is an integrated treatment method that has given great importance to the effects of colors on human health and mental states since ancient times. Although these colors are used in a visually rich and vibrant manner in these ritual systems, academic investigations into their scientific therapeutic potential beyond symbolism are limited. Accordingly, this study aims to investigate the complementary therapeutic value exists in the use of using colors in the Low Country Dance system and whether it can be scientifically analyzed within the ritual system. This study adopts a multidisciplinary analytical approach, integrating the concepts of Psychoneuroimmunology in western medicine and Dhatu nourishment and Ojas enhancement in indigenous medicine. This study was conducted using a qualitative research methodology, where interviews, field studies, and participant observations were used as primary sources, and printed books, online publications, and television documentaries were used as secondary sources. It is hypothesized that the use of color in the Low Country Dance system, along with the diseases and treatments identified by integrated color therapy, is used to activate the patient's expectations and beliefs to help activate the brain's natural healing mechanisms. This study proposes a new conceptual approach called the Psychoneurological Color Therapy Model based on the Low Country Dance tradition and analyses conducted according to local and Western sciences.

Keywords: *Color Therapy, Indigenous Medicine, Western Medicine, Ritual Performance.*

Language, Linguistics, Semiotics, And Multimodality and Pedagogy and The Future of Learning in media and arts

The Influence of Digital Communication on Academic Success Among Sri Lankan Senior Secondary School Students

P. S. T. Perera[1], A. Abeykoon[2]
[1]Department of Humanities, Faculty of Social Sciences and Humanities, Rajarata University, Sri Lanka
[2]Department of Mass Communication, Faculty of Social Sciences, University of Kelaniya, Sri Lanka
shanaka.t.perera92@gmail.com
https://doi.org/10.66281/70130/9268

Abstract

Digital communication has become an important part of students' everyday lives, shaping how they exchange information, interact with others, access educational resources, and spend their leisure time. Although digital platforms can support learning, their use for non-academic purposes may compete with students' study time and be associated with academic performance. This study examined the use of social media as a form of digital communication among Sri Lankan senior secondary school students, with particular attention to the platforms they used, their purposes for using them, and the relationship between social media use and academic performance. A quantitative research approach was adopted, and data were collected through a structured questionnaire administered to 307 Advanced-Level students from the Colombo, Gampaha, and Kalutara districts. Participants were selected using non-probability purposive sampling. The data were analysed using descriptive and inferential statistical techniques in the Statistical Package for the Social Sciences (SPSS). The findings showed that 99.7% of respondents used social media platforms, including Facebook, Instagram, WhatsApp, and YouTube. Instant messaging, content sharing, and entertainment were among the main purposes of use. Although 12.1% of respondents reported using social media for academic purposes, 80.2% reported using it for non-academic purposes. These categories were not mutually exclusive because respondents could select multiple purposes. A statistically significant but weak negative correlation was found between the duration of social media use and academic performance ($r = -0.117$, $p = 0.030$, two-tailed). Reported adverse effects associated with social media use, including fatigue, headaches, and visual discomfort, also showed a negative correlation with academic performance ($r = -0.253$, $p < 0.01$). These findings indicate that longer periods of social media use and reported adverse effects were associated with lower academic performance among the students surveyed. The study highlights the need to strengthen students' digital literacy, encourage responsible engagement with digital communication platforms, and promote effective time management. Collaboration among schools, parents, and students may help establish a healthier balance between digital engagement and academic responsibilities.

Keywords: *Academic Performance, Digital Communication, Sri Lanka*

Artificial Intelligence in Counselling Psychology: A Conceptual Review of Ethical, Relational, and Epistemological Challenges

K. H. P. Fernando, L. V. P. R. Edirisinghe
Lotus Mind Institute, Sri Lanka
hasanka.piyumal.fernando@gmail.com
https://doi.org/10.66281/70130/9271

Abstract

The growing use of artificial intelligence (AI) in mental health services has opened up new ways to provide psychological help, such as through AI chatbots, virtual assistants, and digital therapy tools. At the same time, using AI in counselling psychology raises important questions about the nature of therapeutic relationships, empathy, professional responsibility, confidentiality, and the reliability of AI-generated psychological support. This conceptual review highlights the relational and epistemological challenges that arise when using AI in counselling psychology by synthesizing relevant theory and scholarly work. This review examines the therapeutic alliance and ethical principles that are important for digital mental health communication. It explores how AI may change the counselling process and the roles of counsellors and clients. Particular attention is given to problems related to authenticity, empathy, privacy, confidentiality, transparency, professional accountability, and the limitations of AI in understanding individuals' unique experiences. The review suggests that AI tools can improve access to mental health support and provide timely, personalised assistance. These tools can simulate understanding and care, but they do not experience real feelings or possess real-life experiences. Therefore, they are different from human counsellors in their ability to establish an authentic therapeutic relationship. The use of AI raises questions about protecting personal information, confidentiality, accuracy, transparency, and accountability. The review concludes that AI should be used as a tool that works alongside counsellors rather than as a replacement for counsellors. A more responsible approach involves integrating AI with professional expertise in counselling psychology. The review also identifies some areas requiring further research, such as the therapeutic alliance, ethical concerns, and the effectiveness of AI-assisted counselling.

Keywords: *Artificial Intelligence, Counselling Psychology, Digital Mental Health, Ethics, Therapeutic Alliance*

Writing for Two Judges: Computing Undergraduates' Linguistic Strategies for Navigating Artificial Intelligence Detection Systems and Human Evaluation in Online Assignment Writing

S. A. D. C. H. Jayaweera
School of Computing and Engineering,
National Institute of Business Management, Sri Lanka
chalanahansijayaweera@gmail.com
https://doi.org/10.66281/70130/9272

Abstract

The increased use of Artificial Intelligence (AI) detection systems in higher education has led to new challenges for both undergraduates and academics. However, existing research is primarily normative and future-oriented and has largely focused on evaluating the reliability of AI detectors or proposing future policy reforms. Accordingly, limited attention has been given to students' and academics' lived experiences, particularly the compounded pressure they face when writing simultaneously to bypass AI detection systems and satisfy subsequent human evaluators in online assignment submissions. Additionally, English as a Second Language (ESL) undergraduates' lived experiences in navigating such difficulties remain underexplored. Therefore, this study investigates the linguistic strategies employed by computing undergraduates when writing simultaneously for AI detection systems and human evaluators in online assignment submissions, and the academic writing teaching methods currently adopted by academics to help students manage the pressure of producing both algorithmically acceptable and academically acceptable writing. The study employed a qualitative multi-method design involving 30 computing undergraduates from three higher education institutes in Sri Lanka and seven lecturers teaching Academic English to computing students. Data were collected through focus group discussions with undergraduates, semi-structured interviews with academics, and textual analysis of selected student assignments. Thematic analysis was used to analyse the data. The study found that undergraduates adopt multi-layered linguistic strategies to reduce probabilistic regularity in AI-generated writing patterns, including sentence variation, lexical diversification, conversational markers, and rhetorical questioning to improve perceived authenticity. Additionally, interviews with academics revealed varied and conflicting responses, ranging from complete acceptance of AI integration to its strict rejection, including teaching paraphrasing, academic integrity, citation, AI literacy instruction, process-based writing instruction, development of authorial voice, reflective tasks, and vivas based on online assignment submissions. It can be concluded that AI detection demands have exacerbated the academic writing difficulties of ESL learners, transforming academic writing into a dual-audience challenge. Theoretically, the study contributes to emerging literature on AI in education by examining ESL undergraduates' linguistic practices. Practically, the findings highlight the need for consistent pedagogical approaches to AI use in academic writing, and the need for clearer and more transparent institutional AI policies.

Keywords: *AI Detection Systems, ESL Undergraduates, Higher Education, Linguistic Strategies, Online Academic Writing*

Exploring the Use of Online Dictionaries Among Undergraduates in Sri Lanka

M. A. S. S. Silva[1], B. M. P. U. K. Senevirathna[2]
[1]Department of English, Faculty of Humanities and Social Sciences, University of Ruhuna, Sri Lanka
[2]Department of Information Technology, Faculty of Humanities and Social Sciences, University of Ruhuna, Sri Lanka
sunelusilva@gmail.com
https://doi.org/10.66281/70130/9273

Abstract

It is common knowledge that the digital revolution in the 20th century transformed electronic and mechanical technologies into digital electronics. Online dictionaries, which explain word meanings via the internet, became a part of these digital electronics. Renowned for their convenience, they altered the use of printed volumes to dynamic and interactive digital resources. This study aimed to identify the use of different types of online dictionaries by Sri Lankan undergraduates, based on their purposes, and how much they help them more than printed volumes. An investigation was conducted into the problem, "How frequently do Sri Lankan undergraduates use online dictionaries?", answering the research question, "Do they prefer online dictionaries over printed ones, and what are those types?". To examine this premise, a quantitative research approach was applied by selecting a sample of 150 undergraduates from seven state and two private universities in Sri Lanka, using an online survey through a structured questionnaire. Its reliability was tested using Cronbach's alpha, and it was pilot-tested by an English teacher, a journalist, and a native English speaker. Everett Rogers' Diffusion of Innovations (DOI) theory, which explains how and why new ideas or technologies spread through a population, was applicable to this adoption of online dictionaries by the students, even over printed volumes, due to the relative benefits and compatibility. Hence, the findings revealed that 69% of undergraduates use e-dictionaries daily and several times a week, mostly for their academic work (80%). 84% have positively responded to the statement that "Online dictionaries help to improve language skills," and 138 of them agree that they provide accurate definitions. 79.3% preferred online dictionaries over printed ones. The Oxford English Dictionary (OED) and Google built-in dictionary are the most used dictionaries, at 29.3% and 24.2%, respectively. Ultimately, combining native language with the text and speech data, providing examples from different contexts, and adding games to practice language were recommended as plausible developments.

Keywords: *Accuracy, Dictionaries, Online, Technology, Use*

A Qualitative Approach to User Satisfaction on Websites of University Libraries in Myanmar

T. M. Swe
Department of Library and Information Studies, Yadanbon University, Mandalay, Myanmar
thetmonswe.kya@gmail.com
https://doi.org/10.66281/70130/9274

Abstract

This study investigates user satisfaction with university library websites in Myanmar by exploring users' experiences, expectations, and perceptions. The research involved users from six academic libraries and adopted a qualitative methodology using focus group discussions and individual interviews to identify key themes related to website satisfaction. Data were gathered through in-depth interviews, and theoretical saturation was reached after interviewing 12 participants. A grounded theory approach was applied to organize and analyze qualitative data, while thematic analysis was conducted through an inductive research process. The findings revealed that user satisfaction plays a significant role in improving the performance, usability, and effectiveness of university library websites while also strengthening relationships between libraries and their users. Through qualitative analysis, ten major factors influencing user satisfaction were identified, and their effects on university library website services were examined based on users' feedback and experiences. The study provides valuable insights for improving the quality and functionality of university library websites in Myanmar. Furthermore, the findings contribute to meeting user satisfaction needs and supporting the transformation of digital education services within Myanmar's higher education sector.

Keywords: *Qualitative Approach, University Library Websites, User Satisfaction, Myanmar, Grounded Theory, Thematic Analysis*