

## Preface

The purpose of the three-day 2023 2<sup>nd</sup> International Conference on Comprehensive Art and Cultural Communication (CACC 2023), held via virtual form on April 14<sup>th</sup> to 16<sup>th</sup>, 2023 in Wuhan, China, was to create a timely forum for multi-disciplinary discussions related to the recent developments on comprehensive art and cultural communication.

As usual, the program of the meeting consisted of keynote speeches, oral presentations, the former including speeches delivered by four sophisticated professors from different countries and areas. The speakers covered four main topics: i) Filling the Gaps: Memory Re-Invented; ii) On English Word Teaching from the Perspective of Cognitive Linguistics; iii) Personalized Teaching Model of “Russian as a Foreign Language” in Large-In-Number Classes of Chinese University Students Majoring in Arts from the Position of System-Activity Approach; iv) Research on Semantics of Cultural & Creative Design. Among them, the second report by Prof. Guiyun Guan mainly introduced some research methods of cognitive linguistics and a trial related to word recognition. In the trial a route of processing English words was constructed, on which an effective English word teaching method was put forward.

In the framework of experimental and theoretical approaches, the Conference brought together about 60 delegates from all over the world and addressed a number of highly relevant aspects of comprehensive art and cultural communication. Covering Film and Television Art Language, Appreciation of Works of Art, Architecture and Sculpture, News and Communication, Cross-Cultural Communication, Cultural Innovation, the selected contributions of this Special Issue provide guidance for future interdisciplinary developments. In this way, the multi-scale aspects of comprehensive art and cultural communication should be considered.

We received various manuscripts of invited papers and contributions presented at the Seminar. All of these have been peer reviewed and are collected in this volume. We would like to thank all the anonymous colleagues who have acted as referees to assess the suitability of the various articles for publication in SHS Web of Conferences. We are confident that the high quality of both invited and contributed papers contained in these Proceedings will be appreciated by the art and culture community.

We would like to express our thanks to all the authors for their time and genuine efforts, and to the reviewers for their fruitful comments during the preparation of this volume. We also acknowledge the support provided in various ways by Northwest Minzu University, China.

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