

From Bakaba to Nonfiction Books: Minangkabau Cultural Literacy through the Pancasila Student Profile Project

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Abstract

Local wisdom can become a decorative project theme unless students are required to investigate, represent, and communicate cultural knowledge. This qualitative secondary analysis examines Suduik Bakaba Minangkabau, a local-wisdom Pancasila Student Profile Strengthening Project (P5) implemented in an Indonesian senior secondary school. The archived thesis corpus had previously supported a publication on the project's general implementation; the present study asks a distinct question about cultural-literacy practices and learning artifacts. Data from observations, interviews, project documents, student products, and project assessment materials were reanalyzed thematically. The original thesis identified informants through knowledge of and direct involvement in the project but did not provide a single consolidated final count, so no unsupported participant total is reconstructed. Findings show that the project transformed local culture through five pedagogical moves: cultural topics became objects of inquiry; students learned an explicit nonfiction-writing sequence; 15-25-page books converted collected information into authored knowledge; digital infographics recontextualized written work into visual communication; and a public panen karya gave the artifacts an authentic audience. Teacher coordinators, facilitators, monitoring, feedback, and assessment provided scaffolding that made student agency accountable rather than unstructured. The study contributes a cultural-literacy interpretation of P5: local wisdom becomes pedagogically powerful when students do intellectual work on culture by locating, selecting, writing, revising, designing, and publicly communicating knowledge.

Keywords: cultural literacy; local wisdom; Minangkabau; Pancasila Student Profile; project-based learning.

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Introduction

Local wisdom has become a prominent theme in Indonesian curriculum reform because it offers a way to connect school learning with cultural environments that students can recognize. The Pancasila Student Profile Strengthening Project (P5) provides schools with curricular space to design contextual projects beyond the conventional organization of subjects. Yet a local-wisdom label does not guarantee meaningful cultural learning. A project can reproduce culture as a collection of symbols, costumes, performances, or facts without requiring students to investigate how cultural knowledge is produced, represented, or communicated.

This distinction matters for cultural literacy. In this study, cultural literacy refers not only to knowing the names of traditions but to being able to locate, interpret, organize, represent, and communicate cultural knowledge responsibly. Such a view moves beyond recognition toward intellectual participation. Students become culturally literate when they work with information, compare sources, make choices about representation, develop explanations for audiences, and reflect on the meanings attached to local practices.

Recent Indonesian research has established that P5 can connect character education with local contexts. Nurasiah et al. (2022) position local wisdom as a foundation for character formation in the new curriculum paradigm. Irawati et al. (2022) frame the Pancasila Student Profile as a policy for national character development, while Mery et al. (2022) show the role of student synergy in project implementation. Rachmawati et al. (2022) similarly demonstrate how project structures can create space for contextual and cross-disciplinary learning.

Studies of local-wisdom projects also demonstrate the range of possible artifacts and activities. Sudibya et al. (2022) show how P5 can culminate in the creation of a local dance; Anang et al. (2023) analyze a batik-making project; Afriatmei et al. (2023) document local-wisdom P5 at primary level; and Seno et al. (2022) examine local-wisdom learning as a pathway toward the Pancasila Student Profile. Huda Shofyana et al. (2022) further show that local wisdom can be integrated into project-based learning for language education.

A parallel literature on cultural literacy emphasizes representation and media. Udiyana and Arnyana (2022) demonstrate that local-wisdom digital teaching materials can support cultural literacy, while Gumono et al. (2022) connect local-wisdom thematic materials with adaptive cultural literacy. Susilawati et al. (2021) discuss the value of digital learning resources for Pancasila-related educational goals. Together, these studies suggest that cultural learning is strengthened when local knowledge is not merely discussed but transformed into textual, visual, or performative products.

The case examined here, *Suduik Bakaba Minangkabau* at SMA Negeri 2 Padang, is particularly useful because its central product was nonfiction writing. The project asked Grade 10 students to produce books about Minangkabau culture, including culinary traditions, traditional medicine, tourism, customs, clothing, performing arts, and traditional games. The name *Suduik Bakaba* evokes *bakaba*, a Minangkabau oral tradition associated with telling *kaba*, while the school project deliberately moved cultural knowledge into written and digital forms. This movement from oral-cultural reference to nonfiction book production creates an unusually clear setting for examining cultural literacy as a process of recontextualization.

The original thesis on *Suduik Bakaba* was published as an article on the general implementation of the local-wisdom P5, including stages, success factors, and character-related outcomes (Hamda et al., 2024). Returning to the same data without differentiation would constitute redundant publication. The present manuscript therefore undertakes a transparent qualitative secondary analysis with a different unit of analysis: the practices through which students turned cultural knowledge into learning artifacts.

The research gap is not a lack of studies about P5 or local wisdom in general. Rather, early literature often describes project themes, implementation stages, or intended character outcomes without specifying the micro-pedagogical work that makes culture a medium of learning. What exactly do students do with local knowledge, and how do project structures transform that work into literacy? Addressing this mechanism can strengthen the pedagogical evaluation of P5 by shifting attention from the attractiveness of a cultural theme to the intellectual demands embedded in the project.

Accordingly, this study asks: How did *Suduik Bakaba* transform Minangkabau local knowledge into cultural-literacy practices and public learning artifacts? The analysis focuses on inquiry, nonfiction writing, teacher scaffolding, digital representation, and public exhibition. Its contribution is to distinguish culture as content from culture as pedagogy: local knowledge becomes pedagogically consequential when it organizes what students have to investigate, write, revise, design, and communicate.

Method

This manuscript is a qualitative secondary analysis of the archived thesis dataset on the *Suduik Bakaba Minangkabau P5* project at SMA Negeri 2 Padang. The original study used a qualitative case-study approach and collected observational, interview, and documentary data concerning project planning, implementation, challenges, success factors, and outcomes. The dataset previously supported a publication centered on implementation (Hamda et al., 2024). The present analysis does not claim new fieldwork and explicitly changes the analytical question from implementation strategy to cultural-literacy processes.

The original thesis selected informants purposively according to two criteria: sufficient knowledge of the project and direct involvement in its implementation. The documented categories include school personnel involved in the project, project organizers or facilitators, teachers responsible for monitoring activities, and students who participated directly. The thesis does not present one consolidated final table that allows the total number of informants to be verified unambiguously. To avoid manufacturing precision, the present article reports the selection logic and informant categories rather than estimating a total.

The secondary corpus includes descriptions of project themes; observations of project activities and facilities; interview accounts from school actors and participants; project modules and assessment materials; instructions for nonfiction book writing; descriptions of student books, infographics, and exhibition activities; and documentation of the *panen karya*. Of particular relevance are project instructions that explicitly taught students

how to select a theme, compare similar books, identify sources, develop an outline, establish a writing style and schedule, self-edit, organize a book, and prepare a bibliography and author biography.

Reanalysis proceeded through focused thematic coding. First-cycle codes identified instances of cultural inquiry, source use, writing, revision, teacher guidance, monitoring, assessment, visual redesign, exhibition, and audience interaction. These codes were then grouped into five analytical themes: culture as an object of inquiry; nonfiction writing as productive literacy; scaffolding and accountability; digital recontextualization; and panen karya as public communication. The analysis looked for the sequence connecting these themes rather than treating each as an isolated activity.

Credibility was addressed by comparing claims across interviews, observed project procedures, the written module, assessment descriptions, and documented outputs. The analysis also preserves tensions in the data. For example, some students initially treated project time as separate from real learning, and first-year curriculum implementation involved teacher adaptation difficulties. These counterpoints are retained because they illuminate how project norms had to be constructed rather than assuming that student agency emerged automatically.

The present manuscript anonymizes individual participants and translates short Indonesian excerpts into English. The archived thesis records school-based research access but does not provide enough detail to reconstruct individual consent procedures retrospectively. The article therefore does not add ethical procedures not documented in the source material. The analytical transparency lies in identifying the corpus as previously used data and distinguishing the new research question and coding frame (Creswell & Poth, 2018; Miles et al., 2014).

Results and Discussion

Local Culture Became an Object of Inquiry Rather Than a Decorative Theme

Suduik Bakaba organized Minangkabau culture into topics that students could investigate and explain. The project documentation assigned coordinators to broad areas including culinary practices and traditional medicine, tourism and custom, traditional clothing and arts, and traditional games. Student writing could address foods, healing practices, adat, tourism, clothing, games such as sipak rago, badia batuang, cakbur, and gasiang, and arts such as Tari Piring, Tari Rantak, randai, Tari Indang, Tari Payung, pantun, and sambah-manyambah.

This thematic division did more than make the project manageable. It converted the very broad concept of Minangkabau culture into researchable objects. Students could not complete a nonfiction book merely by stating that local culture was valuable; they had to decide what information about a specific practice was relevant, how to explain it, and how to order that explanation for a reader. Cultural proximity thus became a starting point for inquiry rather than a substitute for inquiry.

Nurasiah et al. (2022) argue that local values can anchor character education, while Seno et al. (2022) show the potential of local-wisdom learning to support Pancasila-profile outcomes. The Suduik Bakaba evidence adds a literacy mechanism: character-oriented local learning was mediated through information work. Students had to search, select, and interpret material before they could produce an artifact. This is important because cultural pride alone does not demonstrate cultural understanding.

The symbolic relationship with bakaba deepened this mechanism. The source thesis describes bakaba as a Minangkabau oral tradition associated with delivering kaba through stories, performance, advice, and other orally transmitted forms. The school project did not recreate that oral tradition literally. Instead, it used the cultural reference to motivate a transition into written nonfiction. Local knowledge was recontextualized from oral-cultural memory into a school-based textual genre.

This recontextualization is pedagogically significant. Njatrijani (2018) notes that local wisdom is embedded in community knowledge and practices and therefore risks weakening when transmission changes. A school project cannot replace community transmission, but it can create a structured encounter in which students document, reorganize, and communicate knowledge that might otherwise remain fragmented. The learning value lies in the transformation process, not in claiming that student books are authoritative cultural archives.

The Nonfiction Book Created a Demanding Productive-Literacy Sequence

The strongest evidence for a cultural-literacy interpretation comes from the explicit writing sequence. Project materials taught students to determine a theme and idea, compare similar books, identify sources, develop an outline, consider writing style, create a schedule, and conduct self-editing for spelling, punctuation, standard words, foreign terms, conjunctions, and sentence effectiveness. The proposed book structure included a cover, front matter, contents, main discussion, references, and an author biography.

These instructions converted the project from an event into a literacy task. Students were required to make decisions about genre, organization, evidence, and audience. Writing about local culture therefore demanded language skills that are often taught separately: planning, paragraph development, source use, editing, and

bibliographic organization. The project objectives explicitly included understanding nonfiction technique, developing sentences and paragraphs, editing a book, and deepening knowledge of Minangkabau culture.

The thesis reports that students produced books of approximately 15-25 pages and that some groups could complete a book within roughly one week. School actors had initially expected writing to take much longer. One interview account stated, in translation, that teachers thought the task might require months, yet students were able to create written work within a week. This should not be read as evidence that speed equals quality. Instead, it indicates that the task revealed writing capacity that teachers had underestimated.

The relationship between reading and writing also appeared in the data. School actors reported being surprised to find many students who enjoyed reading. That observation suggests that the project made existing literacy dispositions visible. At the same time, the nonfiction task could pull students with different reading habits into source-based work because an acceptable product required information beyond immediate personal opinion.

Huda Shofyana et al. (2022) show that local wisdom can strengthen project-based language learning when culture becomes the context for meaningful production. Gumono et al. (2022) similarly link local-wisdom materials to cultural literacy. Suduik Bakaba extends these findings by showing how the artifact itself can organize the literacy process. The book is not merely the final product; its genre requirements shape what students must do throughout the project.

This distinction also clarifies the relationship between P5 and subject learning. The project was not a conventional Indonesian-language lesson, yet it mobilized disciplinary literacy practices associated with language learning. It was not a formal anthropology course, yet students had to describe cultural practices. It was not digital-media instruction, yet later stages required visual representation. Project-based learning therefore created a cross-disciplinary literacy ecology without erasing the need for teacher expertise.

Fatgehipon et al. (2021) and Shalikhah (2022) emphasize the active and productive character of project-based approaches. The Suduik Bakaba corpus supports that view but suggests a more precise evaluative question: What intellectual operations are embedded in the product? A project artifact is educationally meaningful when producing it requires students to inquire, reason, revise, and communicate, not simply when the artifact is attractive.

Source Use, Verification, and Cultural Responsibility

The project module explicitly required students to use sources and to include a bibliography. That requirement introduces an epistemic dimension that is easy to overlook when P5 is discussed mainly in terms of creativity or character. Writing a nonfiction book about local culture requires students to decide what counts as credible knowledge, how claims should be attributed, and how information from books, websites, teachers, family members, or cultural practitioners should be reconciled. Cultural literacy therefore includes source judgment, not merely familiarity with cultural names and symbols.

This issue is particularly important for local knowledge because cultural practices are not always standardized in the way school textbooks are. A traditional food, game, performance, ceremony, or healing practice may have different names, procedures, or meanings across nagari and family traditions. Students who encounter different accounts need to recognize variation rather than force all information into a single definitive version. Njatrijani (2018) describes local wisdom as knowledge embedded in particular communities and social practices. Treating such knowledge responsibly requires attention to context, ownership, variation, and the possibility that community accounts may not fit neatly into one school-authored narrative.

The writing sequence documented in the project - identifying a theme, comparing similar books, finding sources, outlining, drafting, self-editing, and compiling a bibliography - provides a structure for developing this responsibility. It also differentiates cultural inquiry from simple internet searching. Students can be asked not only whether they found information, but why they trusted a source, whether two sources agree, whose voice is represented, and what remains uncertain. Such questions turn local-wisdom projects into opportunities for evidence-based reasoning, which is consistent with the critical-reasoning ambitions of the Pancasila Student Profile (Satria et al., 2022).

Teacher scaffolding is decisive at this point. Students who are new to nonfiction writing may copy easily accessible descriptions or reproduce stereotyped representations without checking them. Teachers can respond by requiring source notes, comparing written sources with community testimony, and identifying claims that need verification. The source thesis does not provide a systematic audit of every student reference list, so this analysis cannot claim that source verification was consistently achieved. Instead, the documented writing architecture shows that the project already contained the procedural elements from which more rigorous verification could be developed.

The same principle applies to the relationship between school products and cultural preservation. A student book can contribute to documentation, but it should not automatically be called an authoritative cultural archive. Festiyed et al. (2022) demonstrate the relevance of ethnoscience and local knowledge to Merdeka Curriculum

learning, while Huda Shofyana et al. (2022) show how local wisdom can make project-based language learning more meaningful. The educational value lies partly in learning how knowledge is constructed and communicated. A responsible project should therefore preserve students' curiosity while also teaching modesty about the status of their products: they are interpretations produced for learning, open to correction by knowledgeable community members.

This perspective also expands the role of families and cultural practitioners. Their participation need not be limited to attending the final *panen karya*. Where feasible, community members can act as verification partners before publication, helping students check terminology, sequence, local variations, or the meaning of symbols. Such collaboration would strengthen the bridge between school literacy and living cultural knowledge without treating community voices as decorative additions. It would also reduce the risk that local culture is frozen into a simplified, museum-like representation.

The broader implication is that cultural literacy includes an ethics of representation. Students learn not only to celebrate local culture but to ask how it is known, whose account is being presented, and how uncertainty should be communicated. This moves P5 beyond cultural display toward disciplined inquiry. In the *Sduik Bakaba* case, the nonfiction genre and its source requirements created an unusually productive foundation for this move, even though the archived evidence does not allow the quality of every student's source practice to be evaluated.

Teacher Scaffolding Made Student Agency Accountable

P5 is frequently associated with student agency, but the source data show that agency was structured rather than unrestricted. The school established a project leader, thematic coordinators, teachers responsible for groups, facilitators, monitoring arrangements, and assessment points. Teachers observed student participation, monitored order and attendance, evaluated character-related indicators, and provided feedback at the end of meetings.

The module also prescribed closure activities: drawing conclusions with students, providing reflection or feedback, discussing tasks, and explaining the next meeting. These routines are forms of scaffolding. They reduce the risk that a long project becomes a sequence of loosely connected activities and create repeated points at which students can compare their progress with expectations.

A tension in the data makes this structure particularly important. Some participants initially interpreted project time as a period in which they were not studying in the conventional sense. The school responded through attendance, evaluation, monitoring, and consequences for insufficient participation. This suggests that a curriculum innovation has to establish new norms about what counts as legitimate learning. Students may not immediately recognize writing, collaborative production, field-oriented inquiry, or exhibition preparation as academically serious when their previous experience equated learning with conventional subject lessons.

Mery et al. (2022) describe student synergy as central to P5, and Rachmawati et al. (2022) emphasize the role of project organization. The present case adds that student collaboration is sustained by institutional accountability. The useful contrast is not teacher control versus student agency. Rather, agency becomes educationally productive when students have room to make decisions within a scaffold that clarifies goals, quality criteria, timelines, and responsibilities.

The project also depended on distributed teacher roles. Coordinators were assigned to cultural domains, while other teachers supervised and facilitated. Such distribution matters because the content spans cultural knowledge, writing, editing, assessment, and presentation. No single teacher needs to possess all expertise when the school can coordinate complementary roles. This is consistent with the collaborative nature of P5 described by Mery et al. (2022) and with broader accounts of school-level *Merdeka Curriculum* implementation (Solehudin et al., 2022; Sumarsih et al., 2022).

Digital Infographics Recontextualized Cultural Knowledge

After the written work was completed, the project incorporated digital infographics. The thesis describes a progression across implementations: early reporting used more conventional paper formats, while later cycles increasingly used infographics and more structured book products. This progression is evidence of organizational learning inside the project itself. The school did not treat the first version of *Sduik Bakaba* as a fixed design.

Moving from a 15-25-page book to an infographic requires a different form of literacy. Students must decide which information is essential, compress longer explanations, organize visual hierarchy, and coordinate text with images. The cultural content is therefore recontextualized again, this time from extended prose into visual communication. Udiyana and Arnyana (2022) demonstrate that digital materials based on local wisdom can support cultural literacy; *Sduik Bakaba* shows how students can become producers, not only users, of such representations.

Digital transformation also creates a preservation opportunity, but that opportunity should be described carefully. Student products are educational artifacts, not automatically verified ethnographic records. Their value lies in documenting what students learned and how they represented it. If schools wish to treat the products as

community-facing cultural documentation, additional verification with cultural practitioners and credible sources would strengthen accuracy.

Susilawati et al. (2021) emphasize the educational value of digital resources, while Afriatmei et al. (2023) and Anang et al. (2023) show that local-wisdom P5 can produce material artifacts. The present case adds a multimodal sequence in which one cultural topic moves through inquiry, prose, editing, and visual redesign. That sequence is a useful marker of depth because students repeatedly rework meaning rather than submit a single unexamined product.

Panen Karya Created an Authentic Public Audience

The final project stage was the panen karya, an exhibition in the school hall where student products were displayed. The school invited parents, committee members, representatives from the education office, other schools, and additional guests. Students also worked together to prepare and decorate the exhibition space. The project therefore ended with an audience beyond the teacher who assigned the task.

An authentic audience changes the communicative situation of school writing. Students know that their work will be seen by people who were not present during its production. This can increase the importance of clarity, presentation, and responsibility for content. In literacy terms, the artifact becomes communicative rather than merely assessable. The audience provides a reason to explain local knowledge in a form that other people can follow.

Sudibya et al. (2022) demonstrate how performance can make local-wisdom P5 publicly visible, while Anang et al. (2023) show how making cultural products can connect students with local identity. The Suduik Bakaba exhibition extends this public dimension to nonfiction and visual literacy. A book or infographic enters a social space in which culture is not only studied but presented for recognition, discussion, and evaluation.

The exhibition also connects school, family, and community. Parents can see a form of learning that differs from tests or worksheets, while external visitors encounter student-generated representations of local culture. This interaction helps explain why the project can be understood as a modest form of public pedagogy: the school creates a public occasion around cultural knowledge and student authorship.

However, the spectacle of a panen karya should not become the main indicator of success. A visually impressive exhibition can mask superficial inquiry. The educational quality of the event depends on the chain of work preceding it: source selection, writing, teacher feedback, revision, design, and reflection. The public exhibition is valuable when it is the endpoint of a rigorous process rather than a substitute for that process.

Discussion

From Culture as Content to Culture as Pedagogy

The five themes can be integrated through a distinction between culture as content and culture as pedagogy. Culture as content answers the question: What local traditions do students know? Culture as pedagogy asks: What intellectual work do students perform because this cultural context has been chosen? The Suduik Bakaba corpus shows the second form when students investigate a topic, use sources, write and edit nonfiction, redesign information visually, and communicate to a public audience.

This distinction helps refine claims about character formation. The thesis and early P5 literature often connect projects to creativity, collaboration, critical reasoning, and global diversity. The present data do not support a causal claim that one project permanently changed character traits. A more defensible conclusion is that the project architecture required behaviors associated with those dimensions. Collaboration was required to complete group tasks; responsibility was required to meet deadlines; critical reasoning was needed to select and organize information; creativity was required for writing and design.

Irawati et al. (2022) and Nurasiah et al. (2022) emphasize Pancasila-profile values, while the present analysis specifies a practice-level pathway through which those values can be exercised. The pathway is important because values become educationally observable when they are embedded in demanding tasks. Asking students to be creative is weaker than requiring them to solve a representational problem; asking them to collaborate is weaker than assigning interdependent responsibilities in a shared product.

The reanalysis also clarifies how this manuscript differs from the prior publication. The earlier article established the implementation stages and success factors of Suduik Bakaba (Hamda et al., 2024). The present study uses the same archived corpus to explain a different mechanism: the transformation of cultural knowledge into literacy artifacts. Its originality lies in the research question and interpretation, not in claiming a new dataset.

For schools designing local-wisdom P5, the practical implication is to begin with intellectual operations rather than event themes. Planning should ask what students will have to find, compare, write, revise, make, explain, and defend. This approach reduces the risk of folklorization, in which culture appears as a decorative symbol while students remain passive. It also makes assessment more coherent because teachers can evaluate the quality of inquiry and communication in addition to participation.

Safrijal et al. (2024) and other recent P5 studies show continuing interest in local wisdom as a route to contextual education. The Suduik Bakaba case suggests that the strongest contribution of such projects may be their ability to make school literacy culturally situated. Students do not practise writing in an abstract vacuum; they write about practices that have names, histories, audiences, and social meanings in their environment.

Table 1. Transformation of local knowledge into cultural-literacy practice

Project stage	Student intellectual work	Cultural-literacy function
Cultural inquiry	Selecting and investigating themes such as food, medicine, adat, games, arts, clothing, and tourism	Turns local culture into an object of inquiry
Nonfiction writing	Outlining, sourcing, drafting, paragraph development, editing, referencing	Transforms information into authored knowledge
Scaffolded production	Working with coordinators, facilitators, monitoring, feedback, and assessment	Balances agency with accountability
Digital redesign	Converting extended writing into infographics and other visual forms	Develops multimodal representation and summarization
Panen karya	Presenting books and visual products to families and public visitors	Creates an authentic audience and public communication

Source: Authors' analysis.

Limitations

The analysis has several limitations. The archived thesis does not provide a consolidated, unambiguous final count of informants, so the article deliberately avoids reconstructing one. Student books were described but not systematically scored for factual accuracy, source quality, or writing development, which prevents claims about measured literacy gains. The secondary dataset was originally collected to examine project implementation, not cultural literacy, so some potentially valuable evidence - such as students' draft-revision histories or direct reflections on source evaluation - is limited. Finally, the study concerns one school and one local-wisdom project; the proposed culture-as-pedagogy interpretation should be tested across projects with different cultural traditions and artifact types.

Conclusion

Suduik Bakaba transformed Minangkabau local knowledge into cultural-literacy practice through a sequence of inquiry, nonfiction writing, scaffolded production, digital redesign, and public exhibition. Its educational significance therefore lies not simply in selecting a local-wisdom theme, but in requiring students to perform intellectual work on culture.

The study's principal contribution is the distinction between culture as content and culture as pedagogy. Local culture becomes pedagogically powerful when it structures what students must locate, interpret, write, revise, design, and communicate. This perspective offers a more demanding criterion for evaluating P5 than the attractiveness of a theme or the visibility of a panen karya.

For practice, schools can strengthen local-wisdom projects by clarifying genre expectations, source-quality criteria, revision routines, community verification where appropriate, and authentic audiences. Future research should analyze student artifacts longitudinally, compare early and revised drafts, and examine how cultural practitioners judge the accuracy and sensitivity of student representations.

Declarations

Author contribution

Author 1: developed the main research idea and objectives, designed the research methodology, conducted data collection and investigation, performed the data analysis, and prepared the first draft of the manuscript. Author 2: contributed to the development and implementation of the research methodology, supported the data collection and investigation process, and reviewed and revised the manuscript to improve its academic quality, clarity, and structure. Author 3: provided input into the research concept and direction, supervised and guided the

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overall research process, reviewed and improved the manuscript, and contributed to obtaining financial support or research funding

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The authors declare that there is no conflict of interest related to the publication of this article.

Use of generative AI

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