



## Designing motion graphics for the cultural translation of Ciak Po postpartum nutrition knowledge

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### Abstract.

The postpartum period is a critical phase requiring adequate nutritional support for maternal recovery. However, in urban societies, traditional nutritional practices are often met with skepticism due to perceptions of irrelevance and lack of scientific credibility. Ciak Po, a traditional Chinese postpartum dietary system, exemplifies this challenge. This study aims to design and analyze motion graphics animation as a visual communication system to translate culturally rooted postpartum nutrition knowledge into a contemporary urban context. Using a qualitative design research approach, data were collected through literature review, in-depth interviews, focus group discussions, and iterative visual design development. The findings suggest that culturally adaptive motion graphics storytelling may support audience comprehension and positively influence perceptions of traditional practices. This research contributes to visual communication design by framing motion graphics as a cultural translation tool rather than merely an instructional medium.

**Keywords:** motion graphic, Ciak Po, health education, cultural translation, traditional postpartum nutrition.

## Introduction

Postpartum nutrition is a critical component of maternal recovery, influencing both physical health and long-term well-being. In many Asian contexts, including Indonesia, traditional postpartum dietary practices continue to be observed as part of cultural belief systems and intergenerational knowledge transmission (Chai & Xu, 2024). One such practice is Ciak Po, a traditional postpartum dietary regimen rooted in Chinese-Indonesian cultural traditions, emphasizing recovery through specific food preparation, timing, and nutritional balance. Despite its longstanding presence, Ciak Po is often perceived by younger urban audiences as outdated, insufficiently explained, or lacking scientific credibility. This perception reflects a broader communication gap between culturally embedded health practices and contemporary urban audiences who are more accustomed to structured, visually mediated information environments and credibility cues in digital health information (Freeman et al., 2023).

Recent developments in visual communication and digital media have demonstrated the increasing role of motion graphics in conveying complex information in accessible and engaging formats. Motion graphics and multimedia design have been widely applied in educational and health communication contexts, particularly for improving clarity, engagement, and information retention (Baxter & dos Santos Lonsdale, 2023; Hapsari et al., 2019; Mayer, 2020; Traboco et al., 2022). In parallel, studies in visual rhetoric, semiotics, and communication design have explored how meaning is constructed through visual language, including color, typography, composition, and cultural symbolism (Alim & Rahim, 2021; Peng & Zahari, 2024; Van der Meulen, 2019). However, these bodies of work tend to operate in parallel rather than in integration. Educational media studies primarily focus on instructional effectiveness, while visual communication studies emphasize meaning construction,

leaving limited exploration of how design can function as a mediating system for culturally embedded knowledge.

In the context of health communication, this gap becomes particularly significant. Traditional practices such as Ciak Po are not only informational but also symbolic, carrying cultural meanings related to recovery, care, and familial continuity. Existing visual communication strategies often fail to address this dual nature, either reducing traditional practices into simplified informational content or presenting them without sufficient contextual framing. As a result, communication efforts may inadvertently reinforce skepticism rather than improve understanding, particularly among urban audiences who rely on visual credibility, source trust, and structured information cues in evaluating knowledge claims (Freeman et al., 2023; Kessler & Bachmann, 2022).

This study addresses this gap by examining motion graphics not merely as an instructional medium but as a design approach for cultural translation. Rather than focusing solely on information delivery, the research investigates how visual communication design can reinterpret Ciak Po into a structured visual system that aligns with contemporary audience expectations while preserving its cultural meaning. The study is grounded in qualitative inquiry, including interviews with relevant stakeholders and a focus group discussion representing the target audience, in order to identify communication barriers, audience perceptions, and design-relevant insights within a circuit of cultural meaning, representation, and interpretation (Mora et al., 2019).

To support this inquiry, the study addresses three analytical objectives: (1) to identify audience misconceptions and informational challenges related to Ciak Po; (2) to examine how these findings inform specific visual and narrative design strategies; and (3) to consider how these strategies are perceived in terms of clarity, relatability, and credibility. By structuring the research in this way, the study seeks to establish a traceable relationship between qualitative findings and design outcomes.

The contribution of this study lies in proposing a design framework that positions motion graphics as a system of cultural mediation within visual communication design. Instead of treating motion graphics as a purely aesthetic or supportive medium, the study suggests its potential as an integrative design strategy in which narrative structure, visual language, and temporal sequencing collectively function to translate culturally rooted knowledge into contemporary communication forms. Through the Ciak Po case, the research aims to contribute to broader discussions on how design can operate as an interpretive and translational practice in bridging traditional knowledge and modern visual communication environments

## Methods

This study employs a qualitative, design-centered research approach that integrates user research with practice-based design development. In design research, methodological rigor is not solely determined by data collection techniques, but by the transparency with which research findings are translated into design decisions and design artifacts (Baskerville et al., 2018; Frayling, 1994; Giaccardi, 2019; Zimmerman et al., 2007). Therefore, this study combines qualitative inquiry with iterative design processes to establish a traceable relationship between audience insights and visual communication outcomes.

### Participants and Data Sources

The study involved three primary sources of data: literature review, semi-structured interviews, and a focus group discussion (FGD). The literature review was conducted to establish theoretical grounding in visual communication design, motion graphics applications, and cultural translation.

Semi-structured interviews were conducted with three participants selected through purposive sampling based on their relevance to the research topic. These included: (1) the founder of Ciakpo.id as a practitioner directly involved in communicating Ciak Po to the public, (2) one health-related informant with knowledge of postpartum nutrition, and (3) one visual communication design

practitioner with experience in motion graphics design. The selection criteria were based on domain expertise and relevance to cultural communication, rather than statistical representation.

The FGD involved six participants (N = 6), consisting of women aged 20–30 living in urban areas. This group was selected to represent the target audience of the motion graphics design, namely young urban individuals who are likely to encounter Ciak Po through digital media. Participants were recruited through convenience sampling with the criteria that they had general familiarity with digital media consumption but varied levels of prior knowledge about Ciak Po.

### Data Collection Procedure

The interviews were conducted in a semi-structured format, allowing flexibility to explore participants' perspectives on Ciak Po, communication challenges, and perceptions of traditional postpartum practices. Each interview lasted approximately 30–45 minutes and focused on three key areas: (1) existing communication strategies and their limitations, (2) audience perceptions and misconceptions, and (3) expectations regarding effective visual communication.

The FGD session lasted approximately 60 minutes and was conducted to explore audience responses. Participants were asked to discuss their understanding of postpartum nutrition, their familiarity with Ciak Po, and their perceptions of traditional health practices. The discussion also explored preferences for visual communication, including tone, style, and information presentation. The FGD was moderated to encourage open discussion and capture diverse viewpoints related to clarity, credibility, and reliability.

Data from both interviews and FGD were documented through structured note-taking and summarized immediately after each session to preserve contextual meaning. While audio recordings were not formally transcribed, key themes and recurring responses were systematically recorded for analysis.

### Qualitative Analysis

The collected qualitative data were analyzed using an inductive thematic approach. Initial responses from interviews and FGD were subjected to open coding to identify recurring issues related to audience perception, communication barriers, and expectations toward visual media (Braun & Clarke, 2006). These initial codes were then grouped into broader thematic categories, including: (1) skepticism toward traditional practices, (2) information overload and lack of clarity, (3) preference for contemporary and relatable visuals, and (4) the need for structured and trustworthy information presentation.

These thematic categories were subsequently translated into design-relevant criteria. For example, findings related to skepticism informed the need for clearer narrative framing, while preferences for contemporary visuals guided stylistic decisions such as color palette and character design. This analytical process reflects the principle of research-through-design, in which design outcomes are directly informed by interpreted research data rather than applied as purely aesthetic solutions (Baskerville et al., 2018; Frayling, 1994; Giaccardi, 2019; Zimmerman et al., 2007).

### Design Development Process

Based on the identified themes, the study proceeded with the development of a motion graphics prototype representing Ciak Po. The design process followed an iterative workflow consisting of concept development, visual exploration, storyboard creation, and motion production.

Key design decisions were explicitly derived from research findings. Narrative sequencing was structured using a problem–solution approach to contextualize Ciak Po within familiar postpartum concerns. Visual language was developed using warm color palettes and soft textures to convey recovery and comfort, while maintaining clarity and consistency. Character design was simplified to enhance reliability, and typographic hierarchy was used to organize key information such as benefits and usage guidance, consistent with information design principles concerning hierarchy, readability,

and audience-centered visual communication (de Araujo & Mager, 2016; Lidwell et al., 2010; Traboco et al., 2022).

Rather than treating these elements as isolated design choices, the study approached them as components of an integrated visual communication system intended to support cultural translation.

### Audience Evaluation

To assess the initial reception of the motion graphic, a small-scale audience evaluation was conducted involving five participants (N = 5) drawn from a similar demographic profile as the FGD participants. The evaluation focused on three aspects: perceived clarity, relatability, and credibility of the presented information.

Participants were shown the motion graphics and asked to provide feedback through guided discussion. Responses were documented qualitatively, focusing on how participants interpreted the narrative flow, visual elements, and informational structure. Because the study adopts an exploratory design research approach rather than a controlled experimental design, the evaluation results are interpreted as indicative rather than generalizable.

### Methodological Considerations

This study prioritizes depth of insight over generalizability, consistent with qualitative and design research traditions. While the sample size is limited and the evaluation remains exploratory, the methodological approach allows for a detailed examination of how design decisions can emerge from audience-centered research. Future studies may extend this work through larger-scale testing or quantitative validation to further examine the effectiveness of motion graphics as a cultural translation medium.



Figure 1. Analytical framework linking qualitative insights to design translation in the Ciak Po motion graphic

Figure 1 illustrates the research-through-design process adopted in this study, demonstrating how qualitative data collected through interviews and focus group discussions are translated into design decisions. The framework highlights the progression from problem identification and thematic analysis to visual encoding and motion graphics development. By explicitly mapping audience insights—such as skepticism, information fragmentation, and visual preferences—into narrative structure, visual language, and temporal sequencing, the framework establishes a traceable relationship between empirical findings and design outcomes, positioning motion graphics as a mediating system for cultural translation.

## Result and Discussion

### Audience Perception and Communication Gaps

Findings from interviews and focus group discussions reveal a consistent pattern of skepticism and ambiguity in how Ciak Po is perceived among urban audiences. Participants generally associated Ciak Po with traditional or “old-fashioned” practices, often questioning its relevance and scientific validity. This perception aligns with previous observations that traditional health knowledge, when presented without structured explanation and credible framing, is often interpreted as anecdotal rather than credible (Chai & Xu, 2024; Freeman et al., 2023; Kessler & Bachmann, 2022).

Thematic analysis identified three primary communication gaps. First, participants reported difficulty understanding the purpose and structure of Ciak Po, indicating a lack of clear narrative framing. Second, information related to ingredients, preparation, and benefits was perceived as

fragmented and overwhelming. Third, visual representations of traditional practices were often considered distant or unrelatable, reinforcing the perception that such practices are not aligned with contemporary lifestyles.

These findings suggest that the challenge is not merely informational but semiotic. The issue lies in how meaning is encoded and communicated visually. Without appropriate visual structuring and narrative sequencing, culturally embedded practices fail to translate effectively into contemporary communication contexts (Van der Meulen, 2019).

### From Thematic Insights to Design Translation

The identified themes were systematically translated into design strategies, establishing a direct linkage between qualitative findings and visual decisions. Rather than treating design as a stylistic layer, the process positioned visual communication as an interpretive system that mediates meaning.

The issue of skepticism informed the need for a structured narrative approach. The motion graphics adopts a problem–solution framework, beginning with commonly understood postpartum challenges before introducing Ciak Po as a response. This narrative sequencing aligns with principles of visual rhetoric, where meaning is constructed through ordered presentation and contextual framing (Alim & Rahim, 2021; Lidwell et al., 2010; O’Keefe, 2018), as shown in Figure 2.

Concerns regarding information overload led to the simplification of content through hierarchical structuring. Key information was segmented into short, digestible units supported by typographic hierarchy and pacing. Motion timing was used to control information flow, preventing cognitive overload and enhancing comprehension, consistent with findings in motion-based and multimedia learning design (Baxter & dos Santos Lonsdale, 2023; Hapsari et al., 2019; Mayer, 2020).

Preferences for contemporary and relatable visuals informed the development of a stylized visual language. The use of soft watercolor textures and simplified character forms was intended to bridge the perceived gap between traditional content and modern aesthetic expectations. Rather than replicating traditional visuals literally, the design employs abstraction to reinterpret cultural elements, supporting the idea that visual meaning is not fixed but constructed through context, representation, and audience interpretation (Mora et al., 2019; Peng & Zahari, 2024; Van der Meulen, 2019).

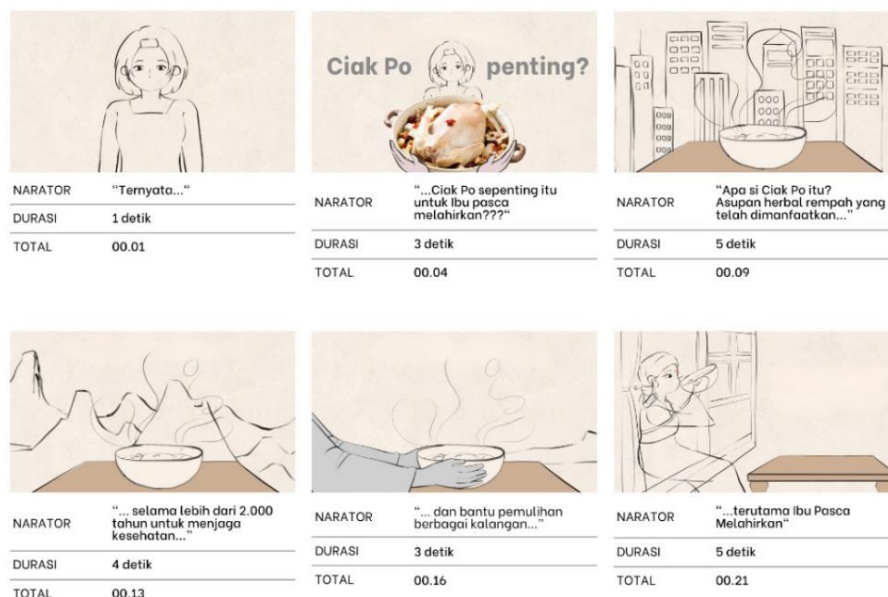


Figure 2. Narrative sequencing of Ciak Po through storyboard-based visual translation

This figure presents the storyboard used to structure the motion graphics narrative, illustrating how the communication gap identified in the research is addressed through sequential visual framing.

The narrative follows a problem–solution structure, beginning with commonly recognized postpartum challenges before introducing Ciak Po as a culturally grounded response. This sequencing reflects insights from qualitative data indicating the need for clearer contextualization and structured information flow. The storyboard demonstrates how narrative ordering functions as a design strategy to reduce ambiguity and enhance audience comprehension.

### Motion graphics as a System of Cultural Translation

The resulting motion graphics functions not merely as an informational medium but as a system of cultural translation. This is evident in how narrative, visual elements, and temporal sequencing interact to reinterpret Ciak Po.

From a semiotic perspective, the design transforms Ciak Po from a culturally specific practice into a set of recognizable visual cues. Warm color palettes, soft textures, and fluid motion collectively encode meanings associated with care, recovery, and reassurance. These visual choices are not arbitrary but grounded in audience expectations identified during the research phase and supported by studies showing that visual form, cultural symbolism, and communication effects are closely connected in culturally rooted design practices (Alim & Rahim, 2021; Peng & Zahari, 2024; Van der Meulen, 2019).

Furthermore, motion plays a critical role in structuring meaning over time. Unlike static visuals, motion graphics allow for controlled sequencing, enabling gradual introduction of concepts. This temporal dimension supports comprehension by guiding the viewer through a curated narrative flow, reinforcing the interpretation of Ciak Po as a structured and purposeful practice rather than a collection of fragmented traditions (Baxter & dos Santos Lonsdale, 2023; Mayer, 2020).

These findings supports the argument that motion graphics design can function as an integrative medium where visual language, narrative, and timing collectively operate as a system of meaning-making, extending beyond its conventional role as a supporting communication tool, as shown in Figure 3.



Figure 3. Visual language development informed by audience preferences and cultural reinterpretation

This figure displays the visual references and design elements used to construct the motion graphic's visual language, including color palette, character style, and illustrative approach. The selected elements reflect audience preferences for contemporary, soft, and relatable visuals, as identified in the thematic analysis. The use of warm tones and watercolor textures functions as a semiotic strategy to encode meanings associated with care, recovery, and emotional comfort, while maintaining a visual distance from rigid or overly traditional representations. This demonstrates how visual abstraction is employed to reinterpret cultural content within a modern communication context.

### Audience Evaluation and Perceived Effectiveness

Feedback from the audience evaluation indicates that the motion graphics improved perceived clarity and relatability of Ciak Po. Participants reported a better understanding of the purpose and sequence of the practice, particularly appreciating the structured narrative and simplified presentation. This evaluation is consistent with message pretesting approaches that treat perceived clarity and persuasive potential as useful, although not definitive, indicators of communication reception (O'Keefe, 2018).

Several participants noted that the visual style contributed to their perception of credibility, suggesting that contemporary aesthetics can influence how information is evaluated. This observation aligns with research in visual communication and health communication indicating that design quality, coherence, and content appearance can influence perceived trustworthiness (Freeman et al., 2023; Kessler & Bachmann, 2022; Van der Meulen, 2019).

However, it is important to note that the evaluation remains exploratory. While responses indicate positive reception, the findings do not constitute definitive evidence of effectiveness. Instead, they suggest the potential of motion graphics as a medium for improving the communication of culturally embedded practices.

### Theoretical and Design Implications

The findings contribute to visual communication design by positioning motion graphics as a mediating system rather than a purely aesthetic or instructional tool. The study suggests that effective communication of cultural knowledge requires not only accurate information but also appropriate visual encoding, narrative structuring, and design articulation between artifact and theory (Baskerville et al., 2018; Giaccardi, 2019).

From a theoretical perspective, the study highlights the need to integrate insights from visual semiotics, communication design, and educational media. Rather than treating these domains separately, the research suggests that design practice can function as a bridge that translates cultural meaning into contemporary visual forms and media practices (Mora et al., 2019; Peng & Zahari, 2024).

From a design perspective, the study provides a framework for translating qualitative insights into visual communication strategies. By explicitly linking audience perception to design decisions, the research reinforces the role of design as an evidence-informed practice (Baskerville et al., 2018; Giaccardi, 2019; Zimmerman et al., 2007), as shown in Figures 4 and 5.

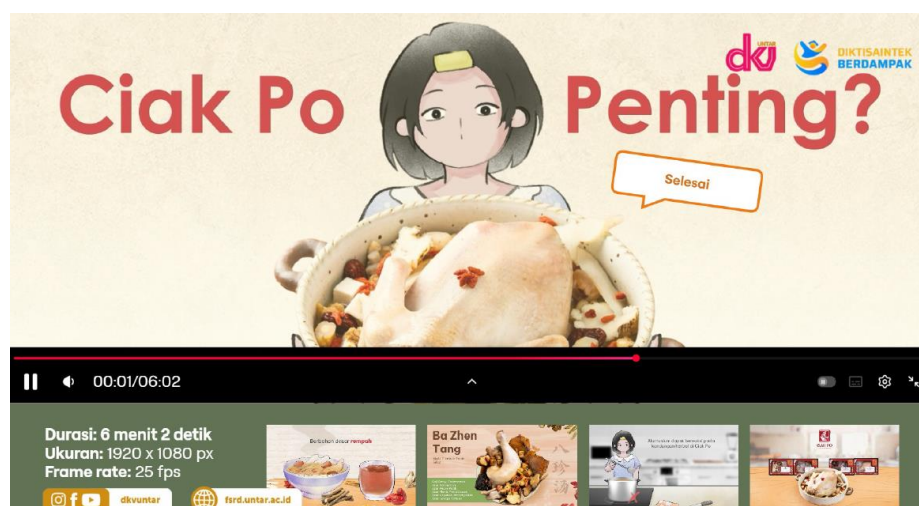


Figure 4. Implementation of narrative and visual encoding in the Ciak Po motion graphic

This figure shows a representative scene from the final motion graphic, demonstrating how narrative structure and visual elements are integrated in practice. The composition reflects the translation of thematic insights into a coherent visual system, where character design, color

application, and layout work together to present Ciak Po as an accessible and structured practice. The scene exemplifies how motion graphics design operationalizes cultural translation by aligning informational clarity with contemporary visual expectations, supporting improved audience understanding and engagement.



Figure 5. Exploration of thumbnail variations as an extension of narrative framing and visual communication strategy

This figure presents selected thumbnail variations developed as part of the extended visual communication strategy for the Ciak Po motion graphic. These variations demonstrate how key messages are reframed into concise and attention-oriented visual compositions, reflecting the need for immediate clarity and engagement in digital media contexts. The use of simplified typography, focal imagery, and contrasting visual hierarchy aligns with audience preferences identified in the qualitative findings, particularly the demand for clear and quickly interpretable information. Rather than functioning solely as promotional assets, these thumbnails illustrate how narrative elements are condensed and visually encoded to support comprehension and accessibility across different media touchpoints.

## Conclusion

This study suggests that the primary challenge in communicating Ciak Po to urban audiences is not merely the lack of information, but the misalignment between culturally embedded knowledge and contemporary visual communication systems. Findings indicate that skepticism toward Ciak Po arises from fragmented information, weak narrative structuring, and visual representations that fail to resonate with modern audiences. As a result, traditional practices are often perceived as anecdotal rather than credible.

By employing a research-through-design approach, this study indicates that motion graphics design may function as a promising mediating system for cultural translation. Through the integration of narrative sequencing, visual language development, and temporal structuring, the design process translates qualitative insights into a coherent visual communication system. This enables Ciak Po to be repositioned not as an abstract or outdated tradition, but as a structured and understandable practice within a contemporary context.

The study contributes to the field of visual communication design by proposing a framework in which motion graphics operate beyond their conventional role as aesthetic or instructional media. Instead, motion graphics are positioned as an integrative design system that combines visual encoding, narrative logic, and audience-centered structuring to facilitate meaning-making. This contribution

extends discussions in visual semiotics and communication design by demonstrating how design practice can actively reinterpret cultural knowledge rather than merely represent it.

From a practical perspective, the study provides a traceable model for translating qualitative audience insights into design decisions. By explicitly linking thematic findings—such as skepticism, information overload, and visual preferences—to narrative and visual strategies, the research reinforces the role of design as an evidence-informed process. This approach may be applied to other contexts involving the communication of culturally rooted knowledge, particularly where gaps exist between traditional practices and contemporary audiences.

However, this study has several limitations. The sample size for both qualitative inquiry and evaluation remains limited, and the audience assessment is exploratory rather than experimental. Consequently, the findings should be interpreted as indicative rather than generalizable. Future research may extend this work by incorporating larger and more diverse participant groups, as well as employing quantitative methods to evaluate the effectiveness of motion graphics design in improving comprehension and trust.

In conclusion, this study argues that the effectiveness of communicating traditional knowledge such as Ciak Po depends not only on informational accuracy but on the ability of design to translate meaning across cultural and visual contexts. By positioning motion graphics as a system of cultural mediation, the study highlights the potential of visual communication design to bridge the gap between tradition and modernity in a way that is both accessible and meaningful

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