



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

9th Annual International Conference on
Visual and Performing Arts
11-14 June 2018, Athens, Greece

Edited by
Gregory T. Papanikos

2018

Abstracts
9th Annual International
Conference on
Visual and Performing Arts
11-14 June 2018
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Preface

This book includes the abstracts of all the papers presented at the 9th *Annual International Conference on Visual and Performing Arts (11-14 June 2018)*, organized by the Athens Institute for Education and Research (ATINER).

In total 62 papers were submitted by 75 presenters, coming from 21 different countries (Australia, Austria, China, Egypt, France, Germany, India, Iran, Ireland, Norway, Poland, Portugal, Russia, Singapore, South Korea, Spain, Sri Lanka, Turkey, UK, USA and Vietnam). The conference was organized into 18 sessions that included a variety of topic areas such as music, theater, crafts and more. A full conference program can be found before the relevant abstracts. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the association. ATINER was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into seven research divisions and 37 research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

Gregory T. Papanikos
President

9th Annual International Conference on Visual and Performing Arts Organizing and Academic Committee

ATINER's conferences are small events which serve the mission of the association under the guidance of its Academic Committee which sets the policies. In addition, each conference has its own academic committee. Members of the committee include all those who have evaluated the abstract-paper submissions and have chaired the sessions of the conference. The members of the **academic committee** of the 9th Annual International Conference on Visual and Performing Arts were the following:

1. Gregory T. Papanikos, President, ATINER.
2. Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.
3. Stephen Andrew Arbury, Head, Visual and Performing Arts Unit, ATINER & Professor of Art History, Radford University, USA.
4. Jennifer Spoon, Academic Member, ATINER & Professor Emeritus, Radford University, USA.
5. Samuel Seaman, Academic Member, ATINER & Professor, Pepperdine University, USA.
6. P. Gibson Ralph, Associate Professor and Chair, Department of Theatre and Music Studies, State University of New York, College at Brockport, USA.
7. Simone Paterson, Chair of Undergraduate Studies in Creative Technologies & Associate Professor, Virginia Tech, USA.
8. B Glenn Chandler, Professor, University of Texas at Austin, USA.
9. Amy Chaffee, Professor, Tulane University, USA.
10. Daniel Binns, Academic Member, ATINER & Lecturer, RMIT University, Australia.
11. Alexandria Pierce, Academic Member, ATINER & Professor of Art History, Savannah College of Art & Design, USA.
12. Jonathan Needham, Academic Member, ATINER & Associate Teaching Professor, Penn State University-Abington College, USA.
13. Ewa Bobrowska, Academic Member, ATINER & Assistant Professor, Academy of Fine Arts in Warsaw, Poland.
14. Margo Apostolos, Academic Member, ATINER & Associate Professor, University of Southern California -USC Kaufman School of Dance-USC Gloria Kaufman Dance Medicine Center-& Co-Director- Cedars-Sinai, USA.
15. Maja Vukadinovic, Professor, Novi Sad Business School, Higher Education Institute of Applied Studies, and President & Founder, La Sed Gitana - Art of Flamenco, Serbia.
16. Mariela Cvetic, Academic Member, ATINER & Associate Professor, Faculty of Architecture, University in Belgrade, Serbia.
17. Judith Charlin, Adjunct Researcher, CONICET (National Scientific and Technical Research Council) & Professor of Archaeology, Department of Anthropology, Faculty of Philosophy & Liberal Arts, University of Buenos Aires, Argentina.
18. José Cadima Ribeiro, Professor, University of Minho, Portugal.

19. Valentini Kalargyrou, Academic Member, ATINER & Associate Professor, University of New Hampshire, USA.
20. Tasleem Shakur, Senior Lecturer and Editor-in-Chief GBER (Global Built Environment Review), Edge Hill University, UK.
21. Myriam Torres, Professor, New Mexico State University, USA.
22. Lynne Armitage, Associate Professor, Bond University, Australia.
23. Raymond Kwong, Instructor, The Hong Kong Polytechnic University, Hong Kong.
24. Carolina Reznik, PhD Candidate in Art History, Faculty of Philosophy & Liberal Arts, University of Buenos Aires, Argentina.
25. Fani Balaska, Researcher, ATINER.
26. Olga Gkounta, Researcher, ATINER.

The **organizing committee** of the conference included the following:

1. Hannah Howard, Research Assistant, ATINER.
2. Konstantinos Manolidis, Administrator, ATINER.
3. Kostas Spyropoulos, Administrator, ATINER.

FINAL CONFERENCE PROGRAM
9th Annual International Conference on Visual and Performing Arts,
11-14 June 2018, Athens, Greece

PROGRAM

Conference Venue: Titania Hotel, 52 Panepistimiou Street, 10678 Athens, Greece

Monday 11 June 2018

08:00-08:45 Registration and Refreshments

08:45-09:30 Welcome and Opening Address (Room B - 10th Floor)

Gregory T. Papanikos, President, ATINER.

Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.

09:30-11:00 Session I (Room A - 10th Floor): Issues in Contemporary Art & Craft

Chair: Olga Gkounta, Researcher, ATINER.

1. Punam Madhok, Associate Professor, East Carolina University, USA. Contemporary Embroidery in India: Tradition, Revival, and Globalization.
2. Amber Johnson, Associate Professor, Saint Louis University, USA. Transfuturism: The Justice Fleet Art Activism Project and Exhibit.
3. Jennifer Fayard, Assistant Professor, Ouachita Baptist University, USA. Fiber Arts and the Value of Creating: An Interdisciplinary Approach to Craft.
4. Dumith Kulasekara, Senior Lecturer, University of the Visual and Performing Arts, Sri Lanka. Examining the Idea of "Monochrome" Represented in Contemporary Art Practices.
5. Fatma Hamdy, Lecturer, The British University in Egypt, Egypt. Decoding the Gender Sign in Contemporary Visual Arts.

09:30-11:00 Session II (Room B - 10th Floor): Music I

Chair: Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.

1. Donald Callen Freed, Professor and Director of Choral Activities & Vocal Studies, Sul Ross State University, USA. Art Deco in American Song: Holland Robinson's *Loose Lyrics of Lovely Ladies* and Mac Harshberger's Drawings.
2. Martha Thomas, Despy Karlas Professor of Piano, University of Georgia, USA. The Forgotten Romantic: Discovering Max Reger's Intermediate and Early Advanced Piano Compositions.
3. *Barbara Pemberton, Professor, Ouachita Baptist University, USA. Creating Sacred Spaces: The Power of Rap Music on the Religious Consciousness.
4. *Heebon Park-Finch, Associate Professor, Chungbuk National University, South Korea. Orchestrating Society: Tom Stoppard's *Every Good Boy Deserves Favour*.

09:30-11:00 Session III (Room C - 10th Floor): Management, Marketing and Cultural Issues of Tourism Destinations

Chair: Gregory T. Papanikos, President, ATINER & Fani Balaska, Researcher, ATINER.

1. Raymond Kwong, Instructor, The Hong Kong Polytechnic University, Hong Kong, Bao Nguyen, Vice Provost, Duy Tan University, Vietnam & Tomy Andrianto, Tutor, Hong Kong Polytechnic University, Hong Kong. Legal and Business Sustainability of Social Enterprises: A Comparative Case Study of Social-Enterprise Restaurants in Hong Kong, Indonesia and Vietnam.
2. Dala Abd El Hady, Acting Dean of Faculty of Tourism and Hotels, Alexandria University – Matrouh Branch, Egypt & Wessam Fekry, Researcher, Alexandria University, Egypt. An Interactive Tourist Map to Promote the Mediterranean City of Matrouh as a targeted Tourist Destination.
3. Yassir Lamnadi, PhD Candidate, Universitat Rovira i Virgili, Spain. Public Policy Management: Deconstructing the Moroccan Tourism Marketing Model.
4. Paula Remoaldo, Associate Professor, University of Minho, Portugal, Olga Matos, University of Minho, Portugal, Isabel Freitas, University of Minho, Portugal, Vítor Ribeiro, University of Minho, Portugal, Ricardo Gôja, University of Minho, Portugal & Miguel Pereira, University of Minho, Portugal. The Portuguese Contribution for the Networks and Platforms in Creative Tourism.

<p>11:00-12:30 Session IV (Room A - 10th Floor): Dialogue in Performance: Pre-, During and Post-Production</p>	<p>11:00-12:30 Session V (Room B - 10th Floor): Theatre</p>	<p>11:00-12:30 Session VI (Room C - 10th Floor): Business and Economics Aspects of Culture and Tourism Destinations</p>
<p>Chair: Amy Chaffee, Professor, Tulane University, USA.</p>	<p>Chair: B Glenn Chandler, Professor, University of Texas at Austin, USA.</p>	<p>Chair: Raymond Kwong, Instructor, The Hong Kong Polytechnic University, Hong Kong.</p>
<p>1. Laura Wayth, Associate Professor, San Francisco State University, USA. Actor Training in an Era of Language Loss.</p> <p>2. Paul Wagar, Adjunct Professor, University of California, Los Angeles, USA. Application of Actor Theatre Training for Work in Television and Film.</p> <p>3. Dimitrios Loukakis, Voice Teacher, Arts Educational Schools London, UK. Freedom vs. Responsibility: What is the Right Recipe that Actors are Required to Demonstrate in Dialogue during pre-, during and post-Production and to What Degree Contemporary Actor Training Addresses these Requirements?</p>	<p>1. P. Gibson Ralph, Associate Professor and Chair, Department of Theatre and Music Studies, State University of New York, College at Brockport, USA. A Strategy for the Development of Problem Based Learning Prompts in Post-Secondary Theatre Courses.</p> <p>2. Michael Zampelli, Associate Professor, Santa Clara University, USA. "Blinded by Mere Show": <i>Tartuffe</i> in the Age of Trump.</p> <p>3. Laurence Gewirtz, Adjunct Assistant Professor, New York University, USA. Combining Traditional Scene Study with Strategic Improvisations.</p> <p>4. <u>Nathan Bowman</u>, PhD Student, University of Kansas, USA & Dennis Christilles, Associate Professor, University of Kansas, USA. Acting with the Dead: A Supernatural Approach to Greek Tragedy.</p>	<p>1. <u>José Cadima Ribeiro</u>, Professor, University of Minho, Portugal & Paula Remoaldo, Associate Professor, University of Minho, Portugal. Variables that Affect Returning to a Cultural Destination in the Northwest of Portugal: The Study Case of Guimarães Municipality.</p> <p>1. <u>Sabah Balta</u>, Associate Professor, Yaşar University, Turkey & Meryem Akoğlan Kozak, Professor, Yaşar University, Turkey. Service Mapping Technique and Its Implementation on Business Process Management in Hospitality Industry.</p> <p>2. Alexi Thompson, Assistant Professor, Indiana University of Pennsylvania, USA. Greek Tourism: A 2 Stage Least Squares Estimation.</p> <p>3. <u>Xiaoge Zhou</u>, Lecturer, Shandong University at Weihai, China, <u>Ying Liao</u>, Associate Professor, Jiangxi University of Finance and Economics, China & Haiyan Kong, Professor, Shandong University at Weihai, China. China's Tourism Development and Climate Change under the Smog Scenario: An Empirical Study.</p>
<p>12:30-14:00 Session VII (Room B - 10th Floor): Cinema</p>	<p>12:30-14:00 Session VIII (Room C - 10th Floor): Globalization, Sustainability and Culture</p>	
<p>Chair: Daniel Binns, Lecturer, RMIT University, Australia.</p>	<p>Chair: Tasleem Shakur, Senior Lecturer and Editor-in-Chief GBER (Global Built Environment Review), Edge Hill University, UK.</p>	
<p>1. Dena Gilby, Professor, Endicott College, USA. "Here's looking at You, Kid": The Uses of Art in Contemporary Action Genre Films.</p> <p>2. Amy Chaffee, Professor, Tulane University, USA. Coming Out of the Shadows: The Legitimate Role of a Dialect Coach.</p> <p>3. Silvia Tandeciarz, Professor, College of William and Mary, USA. Archaeologies of Identity: Documentary Films by Children of Argentina's Disappeared.</p> <p>4. Edmundo Cordeiro, Associate Professor, Universidade Lusófona, Portugal. The Elevator Scene in <i>'Horse Money'</i>: The Sound-Image.</p>	<p>1. <u>Konstantina Zerva</u>, Associate Professor, University of Girona, Spain & Najim el Quardi Ahbouch, University of Girona, Spain. Me, Myself and I: The Globalized Coexistence of the Local, Immigrant and Tourist Profile in the Reflexive Self.</p> <p>2. Kevin Burke, Lecturer, University of Bolton, UK. Globalisation, Diversity and Community: Cultural Influences on Sustainability within the Co-operative City-region of Manchester.</p> <p>3. Beata Labuhn, PhD Fellow, The Oslo School of Architecture and Design, Norway. Nasser Moving Ramesses.</p>	

<p>5. Kira Hussing, PhD Student, Maynooth University, Ireland. Non-Traditional Motherhood in Contemporary Irish Cinema: The Lesbian and the Regretting Mother.</p> <p>6. Ece Vitrinel, Associate Professor, Galatasaray University, Turkey. The Introduction of Netflix in Turkey: How to Fit (or is it Possible to Fit) in an Audio-Visual Landscape Marked by Piracy and Local Taste?</p>	<p>4. Lewis Charters, Research Assistant, Edge Hill University, UK. An Investigation into the Globalisation of the Oil-Palm Industry and its Impact on the Sustainability of the Forests of Northern Selangor, Malaysia.</p>
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14:00-15:00 Lunch

<p>15:00-16:30 Session IX (Room B - 10th Floor): Special Issues in Art and Culture I</p> <p>Chair: Jennifer Spoon, Academic Member, ATINER & Professor Emeritus, Radford University, USA.</p> <p>1. Ewa Bobrowska, Assistant Professor, Academy of Fine Arts in Warsaw, Poland. The Images of Contemporary Performance and Installation Art: The Self in Space.</p> <p>2. Selcuk Artut, Faculty Member, Sabanci University, Turkey. Using a Machine Learning Algorithm to Create a Computational Artwork: Variable.</p> <p>3. Marina Sazonenko, PhD Student, National Research University Higher School of Economics, Russia. Development of Child's Cognitive and Creative Skills through a Picturebook.</p> <p>4. Liudmila Arlanova, PhD Student, National Research University Higher School of Economics, Russia. Wearable Art in Terms of Accessories: New Trends in Fashion Industry of Prostheses.</p> <p>5. <u>Reihaneh Vaez Shahrestani</u>, PhD Student, Ferdowsi University of Mashhad, Iran & Mahboubeh Khorasani, Associate Professor, Islamic Azad University of Najafabad, Iran. "Waiting" as a Lyric Sonnet in the form of Modern Poetry.</p>	<p>15:00-16:30 Session X (Room C - 10th Floor): Special Issues in Tourism and Culture I</p> <p>Chair: Myriam Torres, Professor, New Mexico State University, USA.</p> <p>1. Amphai Wejwithan, PhD Student, Vienna University of Technology, Austria. Responsible Tourism through Green Certification Program.</p> <p>2. Johanna Esquivel, Ph.D., University of Texas, Rio Grande Valley at Edinburg, USA. Examining the Neoliberal Culture in Children's Disney Books.</p>
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<p>16:30-18:30 Session XI (Room B - 10th Floor): ATINER's 2018 Series of Academic Dialogues: A Symposium on Teaching Arts & Culture in a Global World</p> <p>Chair: Stephen Andrew Arbury, Head, Visual and Performing Arts Unit, ATINER & Professor of Art History, Radford University, USA.</p> <p>1. Jonathan Needham, Associate Teaching Professor of French, Italian, and Mediterranean Civilizations, Penn State University, USA. Ars est Longa Vita Brevis; Teaching Arts and Culture in 21st Century College-level Culture and Civilization Courses in North America.</p> <p>2. Lynne Armitage, Associate Professor, Bond University, Australia. The Management of Built Heritage - An Australian Perspective.</p> <p>3. Peilin Liang, Assistant Professor, National University of Singapore, Singapore. Title: Theatre Arts Education on the Red Dot: An Applied Theatre Perspective.</p> <p>4. Edmundo Cordeiro, Associate Professor, University of Lusofona, Portugal. Some Notes About The Masters And Bachelor Degrees In Film, Universidade Lusófona, Lisbon.</p> <p>5. Neil Morris, Reader, Liverpool John Moores University, UK. Atelier Community and the Mechanics' Institute.</p> <p>6. Viola Mokrosch, Professor, University of Applied Sciences Osnabrueck, Germany. Teaching Music in a Global World as an International Language with Various Cultural Backgrounds.</p> <p>7. Heebon Park-Finch, Associate Professor, Chungbuk National University, South Korea. Arts and Culture Education in South Korea.</p> <p>8. Jalsa Muthirakkal, Assistant Professor, University of Calicut, India. Difficulties in Teaching Performing Arts in Colleges and Universities in India in General and in Kerala in Particular.</p>

21:00-23:00 Greek Night and Dinner

Tuesday 12 June 2018

07:45-11:00 Session XII: An Educational Urban Walk in Modern and Ancient Athens

Chair: Gregory A. Katsas, Vice President of Academic Affairs, ATINER & Associate Professor, The American College of Greece-Deree College, Greece.

Group Discussion on Ancient and Modern Athens.
Visit to the Most Important Historical and Cultural Monuments of the City (be prepared to walk and talk as in the ancient peripatetic school of Aristotle)

**11:15-13:00 Session XIII (Room B - 10th Floor):
Art and Culture**

Chair: P. Gibson Ralph, Associate Professor and Chair, Department of Theatre and Music Studies, State University of New York, College at Brockport, USA.

1. Ok-Hee Jeong, Professor, Mokwon University, South Korea. The Issues of Culture, Power and Identity in Art Education under Globalisation.
2. Samuel Seaman, Professor, Pepperdine University, USA, Yury Adamov, Pepperdine University, USA, Gretchen Batcheller, Pepperdine University, USA, Demos Vardiabasis, Professor, Pepperdine University, USA & Jeannet Nakandakari, Pepperdine University, USA. Is Beauty in the Eye of the Beholder, or in the Persona of the Artist?
3. Saral Surakul, Associate Professor, The University of Georgia, USA. The Destructive Beauty: Quest for Perfection.
4. Simone Paterson, Associate Professor, Virginia Tech, USA. Creative Technologies (CT) and Materiality. Practice Based Research.
5. Aleksandra Lukaszewicz Alcaraz, Assistant Professor, Art Academy of Szczecin, Poland. Deep Analysis of Contemporary Aboriginal Art from Australia's Central Desert.

**11:15-13:00 Session XIV (Room C - 10th Floor):
Architecture, Culture and Tourism**

Chair: José Cadima Ribeiro, Professor, University of Minho, Portugal.

1. Lynne Armitage, Associate Professor, Bond University, Australia & Johari Amar, Lecturer, Bond University, Australia. Priceless or Bankrupt: Problems and Prospects from a Built Heritage Conservation Perspective.
2. Jillian Decker, Development Director, The Delaware Contemporary, USA. Architectural Spatial Theory to Design Museums as Instruments for Developing State and Society.
3. Shehata Abdelrahim, Professor, Fayoum University, Egypt. The Impact of the Environmental Conditions on the Decaying of Facades Ornamental Elements in Historic Buildings.
4. Mohamed Abdelmegeed, Lecturer, Fayoum University, Egypt. Structural Damage Aspects of Historic Renaissance Structures in Cairo-Egypt and Rehabilitation Procedures and Methods.

13:00-14:00 Lunch

**14:00-15:30 Session XV (Room B - 10th Floor):
Music II**

Chair: Samuel Seaman, Professor, Pepperdine University, USA.

1. B Glenn Chandler, Professor, University of Texas at Austin, USA. Jean-Philippe Rameau's Adjusted Mean-Tone Tuning.
2. Viola Mokrosch, Professor, Osnabrück University of Applied Sciences, Germany. The German Composer Ilse Fromm-Michaels (1888-1986) – Life, Work and Persecution during the Nazi Regime.
3. Karin Hallberg, Principal Lecturer, Northern Arizona University, USA. The Impact of Early Instrumental Music Instruction on Kindergarten Children.

**14:00-15:30 Session XVI (Room C - 10th Floor):
Special Issues in Tourism and Culture II**

Chair: Lynne Armitage, Associate Professor, Bond University, Australia.

1. Paul Claval, Emeritus Professor, Université Paris-Sorbonne, Paris IV, France & Colette Jourdain-Annequin, Emeritus Professor, Université Grenoble Alpes, France. Comparing the Early Cultural Standardization of the Mediterranean World and Contemporary Globalization in the Field of Food Cultures.
2. Valentini Kalargyrou, Associate Professor, University of New Hampshire, USA. A Cross-Discipline Study of Student Attitudes towards People with Disabilities.

<p>15:30-17:00 Session XVII (Room B - 10th Floor): Art Without Matter</p>	<p>15:30-17:00 Session XVIII (Room C - 10th Floor): Special Issues in Art and Culture II</p>
<p>Chair: Simone Paterson, Associate Professor, Virginia Tech, USA.</p>	<p>Chair: Valentini Kalargyrou, Associate Professor, University of New Hampshire, USA.</p>
<ol style="list-style-type: none"> 1. <u>Vincent Thomas</u>, Professor, Towson University, USA & Sujan Shrestha, Assistant Professor, University of Baltimore, USA. What's Going On in a Collaborative Process? 2. Ioannis Galanopoulos-Papavasileiou, Lecturer, United Arab Emirates University / RMIT University, UAE / Australia. The Found Object Photographed. 3. Tacie Jones, PhD Student, Virginia Tech University, USA. Karmic Creative Tech: The Rise of Postdigital Social Practice Art. 	<ol style="list-style-type: none"> 1. Jalsa Muthirakkal, Assistant Professor, University of Calicut, India. Social and Cultural Transition of Classical Dance - <i>With Special Reference to Kerala Classical Performing Art Forms (Mohiniyattom)</i>. 2. Peilin Liang, Assistant Professor, National University of Singapore, Singapore. Aesthetics for the Body: From Work to Work-care through Performance. 3. Neil Morris, Reader in Contemporary Printmaking, Liverpool John Moores University, UK. A Liverpool Bestiary. 4. Myriam Torres, Professor, New Mexico State University, USA. Critical Media Literacy: An Essential Competence in a Digitally Globalized and Corporate Ruled World.

20:00- 21:30 Dinner

Wednesday 13 June 2018
Mycenae and Island of Poros Visit
Educational Island Tour

Thursday 14 June 2018
Delphi Visit

Friday 15 June 2018
Ancient Corinth and Cape Sounion

Dala Abd El Hady

Acting Dean of Faculty of Tourism and Hotels, Alexandria University –
Matrouh Branch, Egypt

&

Wessam Fekry

Researcher, Alexandria University, Egypt

An Interactive Tourist Map to Promote the Mediterranean City of Matrouh as a Targeted Tourist Destination

Maps are vital tools for providing information about tourism destinations to tourists. Nowadays the use of digital maps became more essential as it provide tourists with a dynamic tool to discover the targeted destinations, so that more and more destination around the world use various forms of digital maps to help tourists orient themselves before they even reach the destination. In Matrouh Governorate, a Mediterranean city in Egypt, with its richness in both Natural & Culture unique Tourism Recourses, the existence of Interactive Digital Maps is not only compatible and complementary, but also necessary, since they meet different needs and pursue diverse and essential objectives, in addition to collecting and sharing geo-located data. In this context, this study aims to construct for the first time “*Matrouh Interactive Tourist Map*” which will give expected visitors the ability to explore the *city* in much more depth and make their visit more enjoyable.

Data will be collected through official documents and reports about the areas of study, then it will be digitized using the suitable mapping technology. The result will be presented through a main map that illustrates the natural and cultural tourism sites across the city as an initiative from the researchers to promote tourism in Matrouh within national and global scale.

Mohamed Abdelmegeed
Lecturer, Fayoum University, Egypt

Structural Damage Aspects of Historic Renaissance Structures in Cairo, Egypt and Rehabilitation Procedures and Methods

Historic renaissance structures are works of art and no matter whether they are famous or so called minor or even vernacular architectures represent an important part of our cultural heritage and deemed to be a historic document of our past. Yet with the advent of modernity in Cairo in the 19th century the state of the city changed, as the aristocracy and the elite deserted it and moved westwards into the new extension to the city. Such demographic change adversely affected the social structure, as most of the deserted buildings were re-occupied by laborers and minor traders and most buildings were transformed into industrial workshops to serve the shops and markets. All that had an adverse effect on the historic fabric and on the historic building themselves.

Historic renaissance structures in Cairo present several structural deficiencies, such as fragility of the main walls and foundations under tensile forces, in addition to the total absence of seismic design, besides its poor capacity. It is also important to point out the contribution of the almost lack of maintenance and some poor interventions that lead to reduce building structural resistance. The work that forms the subject discuss the methods used to identify the structural damage cases and phenomena to historic renaissance buildings and proposed adequate intervention methods to strengthening and rehabilitation procedures to re-use it in new job.

Shehata Abdelrahim

Professor, Fayoum University, Egypt

The Impact of Environmental Conditions on the Decaying of Facades' Ornamental Elements in Historic Buildings

Historic building facades in Egypt have a lot of art works varying from sculpture, drawing, painting, and decoration works. Every ornamental element in the historic buildings was met successfully to achieve unified and harmonious elements. In fact, these elements represent historic and architectural values and reflect the cultural human life.

Environmental conditions (climate, population, and modernity) are the main factors of deterioration affecting the archaeological building in Egypt. The climatic elements (temperature, relative humidity, wind blowing and rainfall) and the absence of historic value in addition to the modernity agents are the most deterioration factors which playing the main roles on decaying of ornamental elements located in historic building facades.

The techniques used in this study include historical documentation, analytical study (Digital Caliper, EDX, XRD, Polarized microscopy and SEM), Discus of the results obtained, study the factors of damaging mechanism and suggested of some methods of restoration and conservation.

Liudmila Arlanova

PhD Student, National Research University Higher School of Economics,
Russia

Wearable Art in Terms of Accessories: New Trends in Fashion Industry of Prostheses

The term “accessories” is used to mean a part of garment (the original is “garner,” meaning “to equip”). Accessories as wearable objects - worn in close proximity to the body - are substituting and modifying the body (such as prostheses, glasses, devices, jewellery, cosmetics). The present study investigates a new role of prostheses as a special accessory. In modern culture prostheses are obtaining both communicative and aesthetic value, including the basic compensational one. Traditionally prostheses have been camouflaging some non-normativity of a person. Now, due to advances in technology and fashion, as well as to the request for diversity, - additionally to changes in comprehension of body scapes, - the situation is changing. This creative approach demonstrates a new trend in “fashionable prostheses” and requires unification and collaboration of designers, scientists, engineers and medical community.

Lynne Armitage
Associate Professor, Bond University, Australia
&
Johari Amar
Lecturer, Bond University, Australia

Priceless or Bankrupt: Problems and Prospects from a Built Heritage Conservation Perceptive

Background: Heritage conservation today is one of the oldest philosophies in the field of built environment aimed at creating a sustainable management system for historic buildings, sites and monuments. At the root of its theory, policies and practices lies the belief that cultural built heritage is a priceless asset. Unfortunately, some argue it is a bankrupt metaphor. The concept of pricelessness has failed persistently to protect places with important historical and cultural values from being demolished by way of neglect. Built assets may frequently receive appropriate listing or other statutory protection until such time as a conflict arises with what are considered the more mainstream values of capitalist societies, generating a tension relieved, often by the desecration loss of the heritage asset.

Purpose: From this perspective, this paper explores the term priceless in relation to (i) its influence on heritage conservation and changing built environment (ii) how the concept can be employed more synergistically with the behemoth of economic development to achieve a more positive outcome for the community.

Method: A critical review of the literature and an empirical analysis of data collected from focus group studies conducted in Australia and Tanzania.

Findings: The heritage sector stands to lose far more without a paradigm shift that generates a balance between justifying new development at the expense of priceless, irreplaceable built heritage. The paper suggests that heritage practitioners need to pay more attention to methods for assessing the values of cultural built heritage. The originality in this paper is its new perceptive on pricelessness in light of understanding the impacts on sustainability in built heritage conservation.

Selcuk Artut

Faculty Member, Sabanci University, Turkey

Using a Machine Learning Algorithm to Create a Computational Artwork Variable

Variable is an interactive artwork that utilizes machine learning algorithms in its compositional structure. Composed of eight screens animating a display of eight letter words, with the touch of a button Variable invites visitors to recompose the artwork's title and its artistic statement. This interactive art piece was inspired by the complexity of Martin Heidegger's philosophical book "Being and Time". Being and Time was trained to a machine learning algorithm to generate paragraphs made of three sentences at any request. Main computer facilitates Markov Chain operations based on a Python Library and generates a new text when a button is triggered by the visitor. In this paper, the artwork Variable is explained in terms of its technical structure focusing on Machine Learning while elaborating issues on its artistic manifestations.

For more information : <http://selcukartut.com/portfolio/variable/>



Photo of the artwork

Sabah Balta

Associate Professor, Yaşar University, Turkey

&

Meryem Akoğlan Kozak

Professor, Yaşar University, Turkey

Service Mapping Technique and Its Implementation on Business Process Management in Hospitality Industry

This study aims to practise the “Service Mapping Technique” on hospitality management. This research is significant in that it introduces “Service Mapping Technique” to the hospitality industry and it manifests the feasibility of the technique in this sector. The scope of the study is a four-star hotel in Eskisehir city in Turkey. Two research specialists observed and interviewed the hotel staff, thus collecting the required data about the organizational structure as well as the service processes of the hotel. The service mapping process has been conducted on the organizational chart of the hotel. The flaws in the service processes have been spotted and they have been displayed in a chart. Following the stages in “service mapping technique”, a new service map has been designed that has made up for those deficiencies spotted before and new suggestions have been made to recover the processes. In the light of the findings revealed, that the customers had to park their cars in the car park on their own, there was no personal trainer at the gym, the long waiting time at the reception when the hotel guests’ requests were many, that it was the receptionist who took care of the hotel guests’ payments during their stay, there was no staff at the place where gym towels were distributed have been identified as the flaws in the service processes of that hotel. In order to recover those poor services, we have suggested offering the hotel guests valet parking service, employing a personal trainer at the gym, hiring a front desk employee to deal with the guests’ requests and also a cashier to work at the front desk to process the guests’ payments during their stay, and finally recruiting personnel to supply the guests with gym towels. In addition to the aforementioned service problems, it has also been observed that the hotel guests had no other alternative activities to entertain themselves other than the gym center. We believe that the hotel management must have a spa with a sauna, a Turkish Bath and massage rooms built inside the hotel so as to melt the guests’ tension and stress away. This study presents essential information to hotel owners, hotel managers, hotel employees, services marketing specialists besides the academia.

Ewa Bobrowska

Assistant Professor, Academy of Fine Arts in Warsaw, Poland

The Images of Contemporary Performance and Installation Art: The Self in Space

This paper will explore the contemporary art of performance and installation in the context of Samuel Beckett's writings. The theme of isolation, the clash between the immanence and temporality of human body and psyche contrasted with the immeasurable quality of time and space will constitute the main focal points of the analysis. The notion of presence, as in the act of bringing forth and exposing the passing temporality in performance art, as well as in the art of On Kawara will be discussed in the context of Jean-Luc Nancy's essay: *The Technique of the Present: On On Kawara* and Samuel Beckett's *Waiting for Godot*. The concept of the spacing of time, the spacing of the self, the intimacy of the material and a sense of enclosure will be analyzed in the light of the works by contemporary artists such as: Ann Hamilton, Richard Serra, Bruce Nauman, Sol le Wit, and Christian Boltanski. Jean-Francois Lyotard's notion of the libidinal body and the metaphor of the skin developed in *Libidinal Economy* and their meaning for contemporary performance will be explored in the context of contemporary performance art.

Nathan Bowman

PhD Student, University of Kansas, USA

&

Dennis Christilles

Associate Professor, University of Kansas, USA

**Acting with the Dead:
A Supernatural Approach to Greek Tragedy**

Ghosts: Greek tragedy is full of them. From the appearance of Darius in *The Persians*, to Orestes appealing to his dead father Agamemnon to take vengeance on Clytemnestra, to supernatural dreams warning of judgment to come, tragedy invokes the close proximity of the dead to living. In Ancient Greece, the dead were thought to affect the world and much attention was paid to pleasing the dead through proper burial rites and gift giving lest they torment the living. Yet, little is said about how an actor is to approach a scene that is directed toward the dead. If it is true that tragedy, with its concern for the proximity of the dead, is a reflection of broader ancient Greek cultural values, then the performance of tragic works presents a challenge for the modern actor. This essay will explore the presence of the dead, in its many forms, in scenes of Greek tragedy and frame these scenes within the context of ancient Greek assumptions about the dead, including the role the dead were thought to play in the very performance of these works. In doing so, the modern actor of tragedy will be given a better understanding of how to approach scenes which are directed toward or affected by the dead.

Kevin Burke

Lecturer, University of Bolton, UK

Globalisation, Diversity and Community: Cultural Influences on Sustainability within the Co-operative City-region of Manchester

On 3rd November 2014 the Chancellor of the Exchequer, George Osborne, made the first of three significant announcements on changes to the way services are run across Greater Manchester. The devolution package agreed represents an important shift in the political authority of the city-region to exercise greater control over its services in an attempt to create a more politically, socially and economically independent and sustainable place for its residents to live and work. Within this there are also attempts to make the city-region of Manchester a global city rather than just a globally connected city.

This paper is focused on the context to these changes and how community led collaborative working, particularly in the Community and Voluntary Sector, can help influence social change in periods of uncertainty. The management of urban renewal policy, subsequent cultural practises and impacts upon local communities in the five-year period leading up to and including the announcements from Osborne are examined here. This research has been set within a backdrop of recession, austerity and a Conservative led Coalition government, and by using the 2010-2015 period, it has been possible to contextualise and examine these cultural practices within a particular paradigm. This paper draws upon Susan Fainstein's notion of the 'Just City' (2010) and particularly one of her evaluative criteria, diversity, which is used as part of the framework to investigate cultural influences upon socio-economic sustainability in the city region of Manchester.

Two localities are examined that are geographically adjacent to each other, although in the different council districts of Manchester and Salford, both are currently subject to programmes of urban renewal. The initial findings suggest that whilst Salford and Manchester each focus heavily upon economically driven development there also appears to be differing attitudes between and within the two places in terms of a shared understanding of leadership, cross-sector relationships and co-operative working. This has allowed the paper to reflect upon the impact that community led initiatives have had in these two wards and upon the differing attitudes towards attaining a more sustainable approach to developing our communities. The paper concludes by reflecting on the implications of these in a dynamic context of the phased introduction of new models of governance for the city region, globalisation and it

attempts to speculate on the sustainability of these changes for decision makers and stakeholders involved in these processes.

Amy Chaffee

Professor, Tulane University, USA

Coming Out of the Shadows: The Legitimate Role of a Dialect Coach

When a dialect coach does their job well, you never knew they were there. Films have used speech and dialect coaches since sound was invented. Yet, only in the past 10 years has the role become key to getting films made, internationally and domestically in Hollywood. What is this key role in Pre/Post during principal photography? What effect does it have on production? How can this, often, solo crew member affect the product of a movie? How does this ascendancy of this field interact with the rise of phenomenological casting over semiotic casting? Does this signal a move towards more character work? Or is this simply a financial expedience to use ever cheaper labor in casting with the help of "quick professional training" on the job to help the untrained or foreign artist? How is a dialect coach different from a linguist? How best is this crew member used by a production team? The role of the Dialect Coach is described by one who has done it first hand for the past 12 years in independent film and TV in America and outside the US.

B Glenn Chandler

Professor, University of Texas at Austin, USA

Jean-Philippe Rameau's Adjusted Mean-Tone Tuning

In his monumental treatise of 1722 entitled *Traité de l'harmonie*, French theorist Jean-Philippe Rameau established the foundation of tertian theory and brought about the most significant change in the way music was understood and taught since Pythagoras first defined the ratios of consonant intervals in the sixth century BCE. In it he proposed that the triad was the basic building block of music and that melody was born of harmony. This work stood out from other treatises at the time because the author not only treated the theoretical but also included practical aspects of music, more specifically composition and accompanying. In fact, in his *Traité* Rameau dealt forthrightly with virtually all aspects of the music of his day except for one, tuning.

The subject of tuning had been controversial ever since Pythagoras first discovered that the B-sharp resulting from the stacking of twelve perfect 3:2 fifths is not compatible with the C resulting from the stacking of seven perfect 2:1 octaves. The difference is demonstrated mathematically by the equation: $(3/2)^{12} \times (2/1)^7 = 531441/524144$. Since it is essential to have perfect octaves in the practice of music, it became necessary to tune fifths slightly smaller than perfect in order to rectify the excess that is accumulated if fifths remain in the perfect 3:2 ratios. This practice has historically remained in the domain of practitioners while theorists have traditionally demonstrated their theories of music using pure Pythagorean ratios. This approach seemed to work as long as music remained monophonic; however, with the advent of polyphony around the year 1,000 CE, the resulting harmony made the issue of tuning much more complicated and various systems were practiced.

The common tuning system in practice by the eighteenth century, known as *mean-tone* tuning, favored keys with few or no sharps and flats and, consequently, rendered keys with many sharps and flats virtually unusable. There were numerous versions of mean-tone tuning in practice with much confusion among musicians as to the best practice. Composers began pressing the limits of the tuning systems of their day by composing in the outer reaches of the tonal system. In 1722, the same year that Rameau published his first treatise, Johann Sebastian Bach published his *Well-Tempered Clavier* comprised of 24 preludes and fugues, one in each of the major and minor keys. These and similar works by other composers at the time demanded a more accommodating tuning system. In 1737 Rameau published his *Génération harmonique* in which he boldly adopted *equal temperament*, in which the Pythagorean Comma was divided evenly over all twelve fifths so that all keys were slightly out of tune but yet all keys were

equally usable. By the beginning of the nineteenth century equal temperament was in common use, throughout most of the western world.

There is, however, a little-known system of tuning proposed by Rameau in his second treatise of 1726 entitled *Nouveau système de musique théorique* that stands somewhere between *mean-tone* tuning and *equal temperament*, which he called *adjusted mean-tone tuning*. In it he proposed a series of adjustments to the *mean-tone* system designed to make most of the keys usable by sacrificing only a few. He described his system verbally, however, he did not provide mathematical explanations for his adjustments.

Therefore, it is the purpose of this study: 1) to examine the evolution of tuning systems prior to Rameau; 2) to determine the essence of Rameau's *adjusted mean-tone* system, including mathematical relationships; 3) to understand Rameau's rationale for including tuning in a theoretical treatise; and 4) to discern the significance of his *adjusted mean-tone tuning* in Rameau's life-long evolution as a music theorist.

Lewis Charters

Research Assistant, Edge Hill University, UK

An Investigation into the Globalisation of the Oil-Palm Industry and its Impact on the Sustainability of the Forests of Northern Selangor, Malaysia

In recent decades, global deforestation has come to the fore of political debate, over the uncontrollable rate at which the world's tropical forests are being cut down and converted for agricultural use. The most rapidly expanding, yet most controversial, of equatorial crops is commonly known as oil-palm or *elaeis guineensis*. Coincidentally, the two biggest oil-palm producing nations, Indonesia and Malaysia, produce more than 80% of the world's palm oil (Austin et al., 2017; Koh and Wilcove, 2007) and are home to more than 80% of Southeast Asia's remaining primary forests (Sodhi et al., 2004). With oil-palm production predicted to rise by 9% per year, due largely to the expanding biofuel markets in Europe (Fitzherbert et al., 2008) and rising demand of human consumption in Indonesia, India and China, many endemic species are threatened by extinction due to intensified land clearance efforts. For instance, 21,000km² of Malaysia's 46,000km² of available land has already been converted to oil-palm plantations, exceeding its sustainable area (FAO, 2016).

Ombrotrophic tropical peat swamp forests (TPSF) are uniquely biodiverse ecosystems covering 247,778 km² in Southeast Asia and 441,025 km² globally (Page et al., 2011; Tonks et al., 2016). Below ground, the sequestration of atmospheric carbon is interwoven into the fabric of the ecosystem (Jauhiainen et al., 2008). For example, an estimated 42,000 megatons of ancient carbon are believed to be stored in 12% of the total land area of Southeast Asia alone, making this one of the largest stores of terrestrial carbon on Earth (Wetlands International, 2014). For centuries, the North Selangor Peat Swamp Forest (NSPSF) in Malaysia, has been subjected to unprecedented human encroachment since the dawn of British colonisation in the region. Moreover, recent estimates have suggested that a potential 2 million tonnes of CO₂ are emitted every year from the NSPSF due to drainage, logging and fires (GEC, 2014) and until recently, few attempts have been made to assess the scale and distribution of human interference within this unique ecosystem.

Therefore, this study attempts to identify the land cover changes occurring within the NSPSF, between 1989, 2001 and 2016, through the application of remote sensing techniques and local field investigations. By conducting land cover classifications and comparing decadal satellite imagery, this research has been able to observe a series of dramatic land cover changes; the results indicate that significant land-use change has occurred within the NSPSF and the surrounding area; with the 'legal'

conversion of tropical peat swamp and rain forests to oil-palm plantations, serving as the biggest threat to the area's biodiversity and sustainable future.

Paul Claval

Emeritus Professor, Université Paris-Sorbonne, Paris IV, France

&

Colette Jourdain-Annequin

Emeritus Professor, Université Grenoble Alpes, France

Comparing the Early Cultural Standardization of the Mediterranean World and Contemporary Globalization in the Field of Food Cultures

The diffusion of food cultures is a fascinating cultural problem since it involves a plurality of mechanisms: (i) the geographical diffusion of plants or animals; (ii) the geographical diffusion of the way to cultivate, process and cook them; (iii) the short and long term migrations of populations, tourists or professional cooks; (iv) the upward or downward diffusion of cooking habits and food tastes; (v) the role of religions, ideologies and fashion in the change of habits. We shall rely on this conceptual framework to compare the processes of standardization at two periods in the Mediterranean World.

Edmundo Cordeiro

Associate Professor, Universidade Lusófona, Portugal

The Elevator Scene in 'Horse Money': The Sound-Image

Pedro Costa's last film, *Cavalo Dinheiro* [*Horse Money*, 2014], continues the work with Ventura, the central character of *Juventude em Marcha* [*Colossal Youth*, 2006]. In *Horse Money*, both *Colossal Youth*'s concentration and fragmentation have increased. There are all kinds of coincidences and clashes between the past and the present in *Horse Money* that emerge in a form of *glossolalia* with voices bringing back memories from everywhere. The scene at the elevator, with Ventura and a 25 April Revolution soldier, who is completely mummified and transformed into a golden statue, is the *acmé* of Pedro Costa's construction.

What kind of elevator is the one in *Horse Money*? What's going on there? We can recognize some signs. We have Ventura. And we have the soldier of the 25 April Revolution. There's a kind of struggle of voices, there. And the voices bring to the film not only what they're saying but also what they're doing as well as distinct periods of time (Pedro Costa said that he has spent two months mixing the sound of the scene). And all this within a everlasting present time created through the length of time and the scarcity of space (we don't get out of the elevator for a prolonged period of time). Now, what is the salient quality of this present time? It is our intention, as a starting point, to describe it drawing consequences from the concept of «sound image» presented in «L'image-temps» by Gilles Deleuze. In Gilles Deleuze's thought, modern film somehow throws, so to speak, the utterances (all kinds of sound, and words in particular) towards images, thus creating a «sound image». In it, sound doesn't tell or aim to tell the image, nor does the image illustrate or aim to illustrate, or 'show', the sound. There is a separation, a disjunction, or a stratigraphic overlapping – «the more complete examples of seeing-talking disjunction can be found in film».

Jillian Decker

Development Director, The Delaware Contemporary, USA

Architectural Spatial Theory to Design Museums as Instruments for Developing State and Society

Born from the strain between exhibition designers, educators, and curators, the challenge faced by the museum rests in the balance of conveying the overarching message of an exhibition and the consistent, observed behaviors of the visitors. Approaching the exhibition space as an architectural entity and applying spatial theory and planning to exhibitions can establish this balance. Beverly Serrell's study, *Paying Attention: Visitors and Museum Exhibitions* (1998), on the relationship between the amount of time that visitors spend in exhibits, what aspects of the exhibit they pay attention to, and the impact of these exhibits opened the door for formal evaluation of exhibition spaces in the United States. Serrell's study introduced measurable means for determining the success of existing exhibitions. Exhibit developers can create elements that are similar, complementary, and reinforcing, and they can encourage visitors to use exhibitions more thoroughly. People will naturally continue to behave as they have already determined they should act in a given space. This natural programming can, however, be manipulated; if the space is changed to manipulate people to act as the exhibition director desires, it is likely to naturally improve thorough use of a space and the interactions with the exhibition itself.

Johanna Esquivel

PhD Candidate & Instructor, University of Texas Rio Grande Valley, USA

Examining the Neoliberal Culture in Children's Disney Books

The objective of this paper is twofold: first, to critically analyze the neoliberal cultural values in children's Disney books, including the power of color symbolism; and second, to provide strategies teachers can use in their classroom to help their elementary English-Spanish students become critically aware of the habitus and predispositions (Bourdieu, 1993) of the neoliberal practices projected in media (Zipes, 2009). This presentation will explain how teachers can employ critical media literacy activities such as reading and writing tasks in their classroom to help students understand media texts, and to empower them as young and transformative thinkers (Apple, 2012; Giroux, 2014).

Media corporations such as Walt Disney Pictures, Warner Brothers Animation, Columbia Pictures, DreamWorks Animation, Metro-Goldwyn Mayer Animation, and Paramount Pictures tend to create a dreamlike world for children in which their lives, emotions, and identities are stereotyped, generalized, and implicitly ingrained in concepts of power, domination, racism, and consumerism. The neoliberal Disney discourse of the animated films such as *The Little Mermaid*, *Cinderella*, *Snow White*, *Beauty and the Beast*, *Sleeping Beauty*, *The Lion King*, *Aladdin*, and more recently, *Tangled* and *Frozen*, promote stereotypical representations of minority groups based on race, class, gender, beauty, and linguistic stereotypes; thus, generating a "brand identity" (Hurley, 2005, p. 49). The neoliberal power of media may represent or underrepresent ethnic groups and people of color in children's books and in other forms of media sources as a way of "enterprising identities and subjectivities," (Down, 2009, p. 53; also see, Gobby, 2013). The transformation of children's identities into consumers is what reinforces and feeds today's neoliberal and capitalist practices in media and in education.

This study can be of interest to teachers, linguists, and sociolinguists because it shows how the students' situated language (s), cultural backgrounds, multiple discourses, and a culturally meaningful books can enhance their reading, writing, reading comprehension, and critical media literacy skills. This presentation will share strategies and activities teachers can use in their classrooms to help their student become critical about media.

Jennifer Fayard

Assistant Professor, Ouachita Baptist University, USA

Fiber Arts and the Value of Creating: An Interdisciplinary Approach to Craft

Knitting, crochet, embroidery, and other fiber arts have witnessed a revival in recent years, yet many who take up these crafts are unaware of the rich traditions behind them or the psychological and sociological benefits of engaging in them. Despite this resurgence in popularity, it is still the case that most people have little to no hand in creating the majority of items they use every day. This separation of product and person causes us to view objects as disposable, and to view craft as intimidating, something set apart for those who are “more creative than me,” rather than something that has historically had a presence in the lives of all people.

Paradoxically, although textile arts are often perceived as being reserved for the privileged and talented few, society tends to view crafts such as knitting and crochet as old-fashioned and purely mundane rather than as a form of art. These competing points of view serve to deter individuals from learning these arts, and thus, from receiving their many documented benefits. In order to promote appreciation of these forms of art, I pioneered an interdisciplinary seminar whose goal was to enhance the approachability of the fiber arts and to build understanding of their historical and cultural significance and benefits to the individual and community.

Students from a variety of academic backgrounds engaged with scholarship that examined multiple facets of the textile arts: history, culture, political science, psychology, sociology, biology, chemistry, mathematics, gender, and fine arts. Throughout the course, students wove this scholarship together with hands-on experience with several aspects of fiber arts, which, in general, followed historical progressions from the earliest to the most recent techniques, went from the first to the last steps in production and from the most practical to the most decorative. Students created usable fiber by spinning with a drop spindle, dyed their yarn, built a small loom and learned to weave, learned to crochet and knit, and finally, to embroider. They created a usable object using one or more of the crafts we learned, and in an effort to highlight everyday objects as art, students displayed their projects in a gallery and constructed artists' statements describing the physical and psychological process involved in the creation of their items. Created objects ranged from blankets and garments, to wall hangings and framed pieces, to performance art consisting of a video of underwater embroidery.

Participants reported finding increased psychological well-being, a new sense of community and a tangible connection to their past, increased social capital, an understanding of the complexity of these arts, and an appreciation of the beauty in the mundane.

Donald Callen Freed

Professor and Director of Choral Activities & Vocal Studies, Sul Ross State
University, USA

**Art Deco in American Song: Holland Robinson's Loose Lyrics
of Lovely Ladies and Mac Harshberger's Drawings**

If there is an art deco period in American music, its height probably would have been the 1920s. Art deco received much impetus from the French, as did a significant quantity of American music during the period. Into this scene stepped composer Holland Robinson (ca. 1897-1945); this is primarily about one set of Holland Robinson's songs, *Loose Lyrics of Lovely Ladies* (1928). Robinson also wrote other sets of songs and individual songs, some with his own lyrics and some with texts by others; an Appendix provides a complete list of songs by Holland Robinson. Robinson was part of a collaborative artistic circle that included artist Mac Harshberger, and Harshberger's sister Kay.

The songs, twelve in all, are about historic women and are humorous, witty, clever, and sometimes tongue-in-cheek, stretching the truth about their subjects. They are self-published; the original hardbound edition was limited to 150 copies. Each is two or three pages long, and is from one to one-and-a-half minutes in duration. Most are at a moderate tempo and in regular meter, traits of the popular song at this time. Witticism and quoting often appear in Robinson's score, and are described and illustrated in detail, including homage to Liszt, Chopin, Johann Strauss Jr., as well as other folk songs, madrigals, national anthems, and styles.

The songs are light, and tonal in scope, and usually have an accompanying figure or two, often established in the introduction. Yet there is spice: "lucrezia borgia" begins with a major seventh/minor seventh alternation, for example. Colorful use of other seventh and ninth chords, used in jazz of the 1920s and 1930s, and liberal use of the tritone in the melody, add to the overall effect. Each song in *Loose Lyrics of Lovely Ladies* is preceded by a Mac Harshberger drawing/caricature of the personage, in India ink; the drawings are clearly art deco in style. Possible compositional influences on Holland Robinson include the Cocteau songs of Arthur Honegger (*Six Poesies de Jean Cocteau*, 1920-1923); the previously mentioned "La Diva de 'l'Empire'" (1919) by Satie, as well as popular songs of French music halls. The light flavor of the songs is also evocative of the music of other members of *Les Six*, especially Poulenc (i.e., "Violon" or "Hôtel"), as well as popular songs of French music halls, although no influence can be directly documented. If American art deco style in music could be defined on the basis of the songs of Holland Robinson (and the accompanying drawings of Mac Harshberger), it would be light, airy, and clever, full of witticism and *double entendre*, as one might expect.

Ioannis Galanopoulos-Papavasileiou

Lecturer, United Arab Emirates University / RMIT University, UAE /
Australia

The Found Object Photographed

The Venus from Willendorf, a limestone figurine unearthed in 1908, has been considered one of the first found objects of our civilization depicting humankind's evolution from the Paleolithic era to the present. The Venus falls into the category *objects we find and we consider as art*, rather than in the category *found objects*, or *objet trouvé* in French, which has been associated with appropriating objects one finds, and presenting them as readymade art.

I argue in this paper that in photography the above terms converge and *objects photographed* can belong to both of the above categories. This is because their interpretation is heavily dependent on historical, ontological, and semantic information fuelled by what I call "the dynamics of subject-object-viewer encounters". The above dynamics constitute a discursive area which, following Chan, Luttingen, Gaskel-Thatcher and Danto, addresses object materiality, utility and function in society, viewers' notions on object phenomenology and human visual perception.

To test these arguments, I examine the properties of my portfolio "A World of Immaterial Objects 2013-2017". <http://www.lefteyer.com/portfolio/a-world-of-immaterial-objects/>

In doing so, I provide explicit details on my work processes, that is, how the transition of objects to photographs is realized and why. I then discuss the product of that process, *the object photographed*, and how its new immaterial version affects the dynamics of subject, object, and viewer encounters.

Re-installing my hypotheses on the relationship between *objects we find*, *found objects* and *objects photographed*, I re-join Chan and Luttingen and their notions on ready-mades, residual materialism, art and thingness to draw comparisons to my notion of the *object photographed*.

I foresee after Gaskel and Thatcher that *objects photographed* in their immaterial versions, as enchanted relics of our culture, will have a role to play in the writing of history of our civilization.

Laurence Gewirtz

Adjunct Assistant Professor, New York University, USA

Combining Traditional Scene Study with Strategic Improvisations

Acting methodology is handed down from one generation to another with each instructor's personal variation on Stanislavki's original system. At the Yale School of Drama, I received training from Robert Lewis, co-founder of The Actors Studio and member of the Group Theater. I have, in turn, educated hundreds of actors in scene analysis, building of a character, sense memory work and emotional recall exercises. Yet, for some students, it is difficult to inhabit their roles, despite exposure to these techniques.

Since 2006, I have been developing an advanced course combining traditional scene study with strategic improvisations. This enables students to make breakthroughs. They discover connections to their characters and deeply personalize their roles. The primary directives involve students:

- a) playing a scene using their own words;
- b) creating new scenes not written in the play, perhaps never conceived of by the playwright;
- c) inventing secrets for their character

This paper/presentation will demonstrate the value of using specific improvisations, revealing commonalities between students and characters, which might not have surfaced had we only relied on the text.

A brief workshop will involve members of the audience in an improvisation of an emotional excerpt between George and Martha, from Edward Albee's *Who's Afraid of Virginia Woolf?*

Dena Gilby
Professor, Endicott College, USA

**“Here’s looking at You, Kid”:
The Uses of Art in Contemporary Action Genre Films**

In reviewing the film *John Wick: Chapter 2*, the critic Margot Harrison notes: “Most American action films would use that fine-art motif solely to establish their bad guy as an effete product of European decadence. But *John Wick: Chapter 2* is a different breed. From its scenes backdropped by New York’s great bridges to its gunfight in the Roman Baths of Caracalla, the movie is as much in love with art and architecture as it is with ass kicking” (“Movie Review: Art Gets as Much Time as Action in ‘John Wick: Chapter 2,’” *Seven Days: Vermont’s Independent Voice*, February 15, 2017, <https://goo.gl/LpNAeZ>). It is not only this film that “lovingly” features art and architecture; rather, a number of recent action films possess scenes that take place in galleries, museums, or famous architectural sites. This essay explores the use of and reasons for the appearance of art in *Skyfall* and *John Wick: Chapter 2*. What is revealed is that art goes beyond acting as mere decoration; art and architecture contribute significantly to the thematic aspects of the films.

Karin Hallberg

Principal Lecturer, Northern Arizona University, USA

The Impact of Early Instrumental Music Instruction on Kindergarten Children

Investigating the effects of instrumental music instruction on cognitive processes with kindergarten children can lend more information on the benefits of learning a musical instrument. To add to this body of research, the results of this experimental study showed the effects of five weeks/15 hours of instrumental instruction using the violin Suzuki Method on: (a) working memory efficiency, (b) visual-spatial processing, and (c) controlled attention among kindergarten students. A randomized pretest-posttest control group design with an added treatment for the control group was executed in this research. Assessments were made using the Stanford-Binet 5 (SB-5) working memory and visual spatial subscales and the Kiddie Connor's Continuous Performance Test Version 5 (K-CPT) attention subscales. A MANOVA followed by a univariate ANOVA was conducted on the means of the pre-post change scores between the Suzuki violin treatment group and the control group. Results indicated there was a multivariate effect ($p < .05$) for the combined K-CPT measures and one univariate effect ($p < .01$) for the specific K-CPT sub-test of hit response time between the treatment group using the Suzuki Method compared to the no treatment control condition in this study. There were no statistically significant differences in the means of pre-post change scores between the groups on the SB-5 subscales. These findings demonstrate that attentional control, a psychological process necessary in academic learning, may be enhanced with instrumental music instruction when presented in early childhood.

Fatma Hamdy

Lecturer, The British University in Egypt, Egypt

Decoding the Gender Sign in Contemporary Visual Arts

Visual arts have its own language which be needed to understand. the viewers of visual arts need to learn or speak this language. looking at the approach of how to make sense of this strange world, they need to understand the sense of visual arts especially through the impact of digitalization in rapid pace of development of digital technology. An active process of semiotics- the science of signs will be effective method for reading the signs of visual arts, which is hybrid between fine and digital arts. Human figures and its gender are the most important iconic element in any visual arts, So, it's very important for decoding it with many case studies of the contemporary arts in Egypt and through the global context.

There are many approaches deal with this topic, for example, how to read photographs or painting. Something was changed by time, the arts aren't isolated, and the global communication was increased gradually through digital communication. Then the hybrid arts were created to merge between the fine arts and digital characteristics, which is needed to be read or decoding its sign.

The concept of gender in the contemporary visual arts is very flexible; does it mean to express iconic gender in realism style, abstract, surreal, or other schools? In terms of the artist's visual community, his/her mental cultural, and the artist's identity in their technicalities, which plays the important role in decoding the signs of gender through contemporary visual arts. The hybrid between the visual arts' and digitalization is the latest one.

All previous approaches are not sufficient to decipher the contemporary visual arts mark for two reasons. First, reading the sign of the hybrid arts is superficial, dependent on the dialect (form) insulated from the meanings (concept), which means that the sign of these arts is absent. Second, the rapid evolution of digital and global communication, which means that many publications are required daily to follow the emphasis on the role of mark in visual identity, especially in the digital and visual arts, which will be reflected on how the arts will be consistent with rapid temporal and spatial development.

In this paper, the semiotic method for reading the gender sign in contemporary visual and hybrid arts between digital and fine arts is presented. The examined case studies proof the variation and effectiveness of the semiotic method in decoding the contemporary mixed media arts. In terms of the artist's visual community, his/her mental cultural, and the artist's identity in their technicalities, the important role is presentenced

for decoding the signs of gender through contemporary visual arts. The hybrid between the visual arts' and digitalization is the latest one.

Kira Hussing

PhD Student, Maynooth University, Ireland

Non-Traditional Motherhood in Contemporary Irish Cinema: The Lesbian and the Regretting Mother

This presentation will further develop E. Ann Kaplan's originally American categorisation of motherhood in media to discover which maternal categories are of importance in a contemporary Irish film context. Within the last chapter of her book *Motherhood and Representation* (Kaplan, 1992) Kaplan defines six maternal categories. According to her, these serve as a "basis for later researchers to argue from" (Kaplan, 1992: p. 180). To further develop this foundation in regards to an Irish context, Carmen Winters' complex female characters offer an especially valuable example of maternal representation in Irish film. Therefore, this presentation will focus on the maternal characters in the Irish short film *Odd Sock* (Cullen, 2000), for which Carmel Winters wrote the script, as well as her feature film *Snap* (Winters, 2010).

The film analysis will show how the lesbian mother of *Odd Sock* and the regretting mother of *Snap* need a more defined description of motherhood in film than Kaplan's categorisation offers. While *Odd Sock* represents the lesbian mother, and *Snap* the absent mother of Kaplan's theory, the description of the regretting mother in *Snap* depicts a further development of this categorisation. This presentation will show that the lesbian as well as the regretting mother are framed as struggling within the domestic sphere. In *Odd Sock* the lesbian mother challenges and reinforces gender stereotypes at the same time, while her homosexuality depicts a threat to her under-aged son. The regretting mother in *Snap* is a victim of sexual abuse, which results in her inability of emotional or physical closeness represented by the camera through close-ups of hands within the movie. Society, however, blames the mother for the ills of her son who deals himself with the sexual abuse by his grandfather, rather than the actual abuser who is responsible for her son's behaviour. In *Snap*, a visually enclosed mise-en-scène shows how society ultimately confines the regretting mother to a domestic sphere she is seldom able to escape. Therefore, the developed category of the regretting mother shows the necessity to adapt Kaplan's American theory to an Irish film context.

Ok-Hee Jeong

Professor, Mokwon University, South Korea

The Issues of Culture, Power and Identity in Art Education under Globalisation

In late modern plural societies, the notion of the social and cultural functions of art and education are being challenged. It is now a time when visual arts and production and communication from past, present, and from multiple cultures are infinitely recycled, juxtaposed, co-mingled, and reproduced (Steers, 2007). The increase in the global exchange of cultures, along with attendant concerns for pluralism and diversity, has enlarged the scope of learners sitting in school classrooms and the potential for creating meaning that includes the arts. Within the globalising context of cultural diversity, the notion of fluidity and complexity of identity formation problematises and questions value systems of, and affiliation with, heritage culture in education. This paper thus investigates the process of constructing teachers' and learners' identities within the contemporary art education by examining how a society controls and constructs cultural domains through schooling and how teaching art in school plays a role in cultural reproduction, in terms of 'identity politics'. If we accept the idea that "identities are never completed, never finished; that they are always as subjectivity itself is, in process (Hall, 1991, p. 47)", the notion of the fragmented and ambiguous fluidity of identity formation, in turn, provides a critical perspective to challenge the initial question: whether it is possible to have an effective art curriculum that engages cultural values and practices, or what such values might be in the current social context.

Amber Johnson

Assistant Professor, Saint Louis University, USA

**Transfuturism:
The Justice Fleet Art Activism Project and Exhibit**

Transfuturism is a photography, oral history, and art activism research project that utilizes Afrofuturistic art to render the lives of black trans and gender non-conforming folk complex and visible. I photograph and record the narratives and lived experiences of trans and gender non-conforming people to illustrate how transgressing gender affords a particular form of liberation, but also leads to new forms of identity challenges. Then, working with trans and gender nonconforming Afrofuturist artists, create a digital artwork that transforms the participant into an Afrofuturistic super hero. As a visual exhibit, the Transfuturism project aims to engage people in a dialogue about the issues that transgendered people face as well as the social construction of gender at the intersections of race. This presentation will showcase the creation of the project and some of the final artistic renderings.

Tacie Jones

PhD Student, Virginia Tech University, USA

Karmic Creative Tech: The Rise of Digital Social Practice Art

Technology evolved to advance the instruments of war and colonialism for all manner of profit. Karma, literally translated, means action. Colloquially karma refers to the summation of actions in relation to future manifestations of existence. The concept of Karmic Creative Tech offers artists a choice to act against historically problematic technological applications through socially-engaged, digital arts-based practice. The present Post-digital period, perhaps more than any other in recent history, allows for a sense of collectivism with potential to resolve the opposing forces of the Early Modern human-centered individualist and the individualist industrialist of the Modernist era. This paper concludes that digital and social practice art forms are effective tools for this repositioning, as they comprise both impalpable and material layers and connect the worlds of materiality and delicate transformative experience. *Karmic Creative Tech* examines how time-based projection art, in conversation with technology's problematic roots, has potential to produce influential outcomes.

Valentini Kalargyrou

Associate Professor, University of New Hampshire, USA

A Cross-Discipline Study of Student Attitudes towards People with Disabilities

The study aims to examine student attitudes towards people with disabilities in a study across disciplines. The study will compare students' attitudes from tourism management, general management and social work in Austria to address the level of biases towards people with disabilities. A survey will be distributed to students using the Disability Social Relationship scale that includes three contextual subscales of dating, marriage and work. The study also explores the influence of respondents' characteristics (i.e. gender, age, religion, race, disability status, relationship to a person with a disability and previous education on disability related issues).

Dumith Kulasekara

Senior Lecturer, University of the Visual and Performing Arts, Sri Lanka

Examining the Idea of “Monochrome” Represented in Contemporary Art Practices

This paper will examine the idea of “monochrome” represented in contemporary art practices. Drawing this survey on contemporary art practices, the discussion will extend into the history of art and how “monochrome” associated with the works of art in different contexts and form. In fact, this survey aims to explore the possibilities of this language to create representational form of art in the contemporary context while the monochrome as an element of color has been predominantly associated with the idea of nonrepresentational art. In doing so, this paper also will show different representations of “Monochrome Language” in the works of art which will be suggested by the author as this practice creates a “Mono-Form” in the contemporary art practices. Indeed, this survey will bring the historical debate of two schools of paintings namely between the idea of color and design into the contemporary art discourse and redefine that debate in this new context. In doing so, the paper emphasizes that the reduction of form, space or object into a single chromatic language could make the object/space/form dominated as “itself” – thing rather than its surface decoration of skins with color. In this sense, the survey will show a juxtaposition of such two binary opposition in a single as significant phenomenon in the contemporary art practices. Finally, this survey suggests a possibility of curating an exhibition of contemporary art that redefine such historical debate in new manner.

Raymond Kwong

Instructor, The Hong Kong Polytechnic University, Hong Kong

Bao Nguyen

Vice Provost, Duy Tan University, Vietnam

&

Tomy Andrianto

Tutor, Hong Kong Polytechnic University, Hong Kong

**Legal and Business Sustainability of Social Enterprises:
A Comparative Case Study of Social-Enterprise Restaurants in
Hong Kong, Indonesia and Vietnam**

Social enterprises have been in existence for hundreds of years under various formats. Their organizational structure is between that of a charitable organization and of a profit-earning enterprise, and what makes them stand out is the social cause or purposes that they carry. Because of their emphasis on social gains and benefits, social enterprises are not an attractive format in the business world, which leads to the lack of established business models for social enterprises. In fact, even their legal status has not been well-established in many countries, especially in developing ones. As a result, owners and managers of social enterprises usually run into all kinds of problems with their profit direction and business taxation. Sustainability ends up becoming the focal point in the management and operation of any social enterprise. Using qualitative research method, this paper will carry out a comparative analysis on the legal status, business model, and sustainability of social enterprises in the restaurant and catering business in Hong Kong, Indonesia and Vietnam. Results found again confirmed the reality that shortcomings in the laws for social enterprises hinder their development to a great extent. Successful social enterprises in the restaurant business turned out to be those with unique value propositions and smart public relations schemes. In addition, some social enterprises overcome the challenges due to lack of government support by collaborating with stakeholders in the social communities or corporate world. This paper eventually raises the need for further study of a well-rounded business model for social enterprises in the restaurant and catering business.

Beata Labuhn

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Nasser Moving Ramesses

There is a 41 seconds long British Pathé newsreel from March 1955 entitled "6000-Year-Old Statue Moved" that goes as follows:

"A giant statue of Egypt's pharaoh Ramses II is loaded onto a trailer at Mit Rahina near Sakkara. It stood on the same spot for almost 6000 years, but now it is being removed to a new resting place in Cairo. Angry crowds follow the trailer, that was led by the British army, protesting at the move. The statue, they claim, used to bring thousands of sight-seers to Mit Rahina and that increased their trade. Two bridges had to be strengthened to take the way for Ramses II, who will now look down at the railway travellers from the main station square in Cairo."

It is to be pondered if the public seeing this newsreel realized that the commentary in the newsreel was not as truthful as it should be. The truth is, part of it was fact, but there were at least two lies, and - as it often occurs in communication 'with the folks' - the most crucial information was withheld. The gigantic pink granite statue of Ramesses II was being transported on a truck from Mit Rahina near Sakkara - ancient Memphis - to the main station square in Cairo and two bridges on its way had to be strengthened. These were facts. Yet, the statue was not 6000 years old, but 3200 years old. And the transport was not escorted by the British Army, but by the Egyptian Army. So far the lies. Yet, the missing crucial information was that the statue was being moved on the orders of the new leader of the new Egyptian government Gamal Abdel Nasser, who identified with pharaoh Ramesses II and who aimed at reconquering Egypt's sovereignty. Raising the restored statue of Ramesses II in front of the central station in Cairo - a symbol of former colonialism - was a symbolic gesture of great political importance on both local/national and global level. Of course, when big Egyptian objects move, one needs to be on guard: something is at stake or is going to happen. Yet, nobody could predict back then that the moving of this statue initiated Nasser-politics that would cause such a wave of political events. For instance, the 1956 Suez Crisis and its armed conflict between Egypt on one side and Britain, France and Israel on the other side. Or the heat-up of the Cold War between America and Russia over the building of Nasser's 'pyramid' - the Aswan Dam. Or that the same Aswan Dam would cause a series of spectacular transfers of thirty other, even bigger, Egyptian antique monuments known to history as UNESCO's Salvage of Abu Simbel. Or the rise of Pan-Arabism and its crisis as a result the 6-day war in 1967. When the pink granite statue of Ramesses II was moved again under Mubarak from

Cairo central station to the new Grand Egyptian Museum in Giza in 2006, the crowd gathering on the streets to see the statue preluded similar gatherings as during the Arab spring in 2011 - according to some - the end of a certain political era that started with Nasser.

Yassir Lamnadi

PhD Candidate, Universitat Rovira i Virgili, Spain

Public Policy Management: Deconstructing the Moroccan Tourism Marketing Model

Tourism has become one of the fast-growing industries in the world leading the way for world trade and prosperity. According to the UNWTO (2017), it contributes with 10% of global GDP, 7% of world exports and one in 10 jobs worldwide. Morocco, situated in the north-western Africa facing Europe on the Mediterranean and on the other side open to the Atlantic benefiting from a favourable geographical location. It has four biosphere reserves (one of them is intercontinental –RBIM and the first one of its type in the world), and 9 UNESCO inscribed world heritage sites. The performance of tourism in the country kept a steady growth rate in the last decade despite being slightly affected by the 2008 world economic crisis just to recover later by taking advantage of the unstable political situation in neighbouring/competing countries after the so-called ‘Arab Spring’. This consistent performance may be due to the continuous planning of the sector started after independence in the early 1960’s to be developed recently into major management programs ‘Vision 2010; Vision 2020’ SMIT (2001,2011). Achieving, for example, in 2016 more than 10 million tourist arrivals with a 1.5% growth rate to the previous year and a 17.9% share of the whole African continent arrivals UNWTO (2017).

These considerable positive numbers in Moroccan tourism sector performance were among the planned objectives of the two major tourism management plans in modern Morocco (Vision 2010 and Vision 2020). Evidently the second strategy came as a continuation of the first one but with wider plans and bigger ambition. However, these management plans were not all ‘la vie en rose’. The objectives of both programs were not completely achieved (2020 vision is still two years away from completing its execution but various gaps can be found in the realised points). A descriptive study was conducted to evaluate the performance of the tourism marketing practices within Moroccan public policy management. The tourism marketing strategy of both management programs was critically reviewed to identify both their strengths and weaknesses.

The findings of this study show that public policy concerning tourism sector drove the country in the right development path but still, the chosen marketing strategies were not highly efficient, given the considerable various Moroccan tourism potential. Nevertheless, analysis also showed that public tourism management policy was initially designed with some inadequate approaches concerning the development of the sector. It has been suggested that the government should concentrate more on a wider marketing approach that takes into consideration the valorisation of the sustainable

touristic product of the country and more importantly empowering the human potential to be centric in parallel with the touristic product.

Peilin Liang

Assistant Professor, National University of Singapore, Singapore

Pro-Body Aesthetics: Documenting the Aging Female Body through Dance

In the proposed paper, I aim to investigate the possibility of care in performative practices that are socially engaged with the seniors. In particular, I focus my attention on the choreographic component of a Performance as Research (PaR) project called *A Home on the Island (III): Body, Labor, and the Ecosystem*. The project is inspired by Henri Lefebvre's *Rhythmanalysis: Space, Time and Everyday Life*, James Thompson's proposal of the 'aesthetics of care,' and Michel Foucault's concepts of 'care of the self' and 'aesthetics of existence.' The goal of the project is to innovate body-centered methods of documenting, describing, and measuring through rhythm the psycho-physical and socio-cultural conditions of an aging community.

Taiwan is one of the most aged countries in Asia. This research project is to be conducted in Shigang, Taiwan with the Shigang Mamas Theatre. The group was established in 2000 after an earthquake measuring 7.5 on the Richter scale that struck Taiwan in 1999. Members of the group are earthquake survivors, Hakka female pear growers, homemakers, mothers and, now close to two decades later, grandmothers. The physical and mental deterioration of the body has subsequently become a challenging condition that the Shigang Mamas have to confront in their performative endeavor. The research project will be carried out in the form of a 4-day performance workshop (24-27 Feb, 2018) with students from National University of Singapore. Physical games, exercises, improvised dance and theatre are the range of research methods to be implemented.

A Home on the Island (III) is a pilot study of a larger three-year research project in planning called *Aesthetics for the Body*. The project is intercultural, intergeneration, and interdisciplinary. In the larger project, I seek to explore pro-body aesthetics in three directions: 1) creating performances to accommodate and document aging bodies, 2) creating performances that are therapeutic and rehabilitative interventions for aging bodies, and last but not least 3) creating performances that seek out the aesthetics of ergonomics in the aging bodies' creative labor. The project will involve choreographers, theatre practitioners, Pilates instructors, chiropractors, ergonomists, and puppet makers.

Dimitrios Loukakis

Voice Teacher, Arts Educational Schools London, UK

Freedom vs. Responsibility: What is the Right Recipe Actors are Required to Demonstrate in Dialogue during pre-, during and post-Production, and to What Degree does Contemporary Actor Training Address these Requirements?

This paper explores the concept of artistic freedom in relation to responsibility that actors are required to negotiate in dialogue in pre-, during and post-production and to what degree contemporary actor training addresses these requirements. The research aims to answer the following questions: (1) What is the recipe of artistic freedom and responsibility, faced by the contemporary actor in film dialogue? (2) How should the actor training industry be shaped to better equip actors to respond to this challenge? Chapter 1 outlines the areas where artistic freedom is encouraged or limited during pre-, during and post-production in relation to film dialogue. Chapter 2 outlines the current training structure adopted by many full time actor training courses in higher education through the lens of the artistic challenges that film dialogue poses to the actor. Chapter 3 suggests potential directions that the current system of training can adopt in order to better prepare the actor for dialogue in film.

Aleksandra Lukaszewicz Alcaraz

Assistant Professor, Art Academy of Szczecin, Poland

Deep Analysis of Contemporary Aboriginal Art from Australia's Central Desert

The interest in Aboriginal art in Europe and in the whole Western world is becoming more and more popular since the late 1980's. Bigger and smaller, more and less prestigious institutions and galleries are staging Aboriginal art, trying to remove it from the ethnographic field, but at the same time introducing it into the art market. Visual accordance between Aboriginal art – especially from the Central Desert – with Western modernist paintings makes them desirable objects on the art market, but it also leads to laziness in learning about their real meanings.

In the presentation I would like to indicate some important features of acrylic paintings from the region of the Central Desert, having their roots and explanations in Aboriginal traditions related to the Dreamtime, which is not past history, but the continuous past-present influencing contemporary forms of life.

I will focus on 1) the change of the medium from coloured sand in the desert to acrylic painting on canvas laid on the ground; 2) the realistic character of representing landscape in a form of painted topographic maps; 3) the importance of the use of traditional images and stories, and the simultaneous impossibility of using sacred images and symbols, which develops the discussion about the originality of Aboriginal paintings; 4) the collective way of artistic work and elderly debuts.

These issues are broadly discussed in Australian artistic research, however they are sometimes overseen in Western presentations of Aboriginal art, which devalues their understanding. The understanding of Aboriginal art shouldn't be based on fitting it into our ready Western concepts of art (for example, that of modernist painting), but it should explore its histories deeper, within its own context.

Punam Madhok

Associate Professor, East Carolina University, USA

Contemporary Embroidery in India: Tradition, Revival, and Globalization

Embroidered cloth was once a medium of expression in India. With a repertoire of motifs, embroiderers recorded their experiences. Recently, efforts have been made to revive the narrative potential of embroidery and to adapt it to present circumstances. Rural women who are now the main practitioners of needlework depend on it not only to earn a living but also to overcome barriers. They are learning the required skills to avoid being exploited as cheap labor. This applies in varying degrees to the embroideries known as Chikankari, Rabari, Phulkari, and Kantha. Chikankari is a dainty floral embroidery on fine cloth. Its lace like texture resembles European embroideries of the Dresden and Ayrshire styles. Rabari clothing is embroidered with colorful patterns and cut mirrors. It is influenced by needlecraft from Sindh in Pakistan. Phulkari refers to designs stitched with silk thread on the reverse side of a sturdy fabric. It may have stemmed from Gulkari embroidery of Iran. Kantha was invented by layering old garments and tacking them with running stitches. A branch of this patchwork embroidery developed into elaborate quilts that have evoked comparison with Sashiko quilts and Boro textiles of Japan as well as African-American quilts and Asian Hmong story-cloths. I wish to discuss not only how current pressures are transforming these indigenous handicrafts of India but also strategies that are being adopted to help them thrive again and attain world renown.

Viola Mokrosch

Professor, Osnabrück University of Applied Sciences, Germany

**The German Composer Ilse Fromm-Michaels (1888-1986) -
Life, Work and Persecution during the Nazi Regime**

I would like to present the life and work of the German woman composer Ilse Fromm-Michaels as an important musical thread of the 20th century. She has made a significant contribution to the music of the last century. In addition she was a renowned pianist.

Musical and sociopolitical tendencies of the 20th century are reflected in her life. The style of her early compositions is based on the tradition of late romanticism. A piece from this early period may give insight: "Variations op. 8" (1919). Although it still breathes the spirit of late romanticism, it goes far beyond the romantic language and shows an independent, expressive style (Piano - / CD - examples).

After the 1930s her life was marked by persecution and isolation during the Nazi regime. According to the "Nuremberg Race Laws" 1935, she was banned from pursuing her career as a composer and pianist, because she was married to a Jew. Her compositions of the late 1930s and 1940s show dark characteristics due to her difficult situation and the "internal emigration" imposed on her. Her last composition "Rilke - Gesänge" (1949) is filled with a high density of musical expression and profound seriousness in a free tonal, polyphonic style.

After long-lasting pressures, threats and fears of the Nazi era, her creative energy was broken. It is deplorable that a young musician promising career was disrupted by political circumstances.

Even today, her compositions are far less known than their quality deserves. The feminist movement brought them to light again in the 1980s, but even today there are only a few (radio) recordings and CDs of her compositions. (I recorded the "Variations op. 8" on CD for the first time.) Therefore it is important to follow the path of this unknown 20th century musician to integrate her music into the musical main stream.

Neil Morris

Reader in Contemporary Printmaking, Liverpool John Moores University,
UK

A Liverpool Bestiary

The Liverpool Bestiary Project is being coordinated by the printmaking staff of Liverpool John Moores University where a group of esteemed printmaking practitioners and institutions have been asked to respond to the medieval tradition of the Bestiary. A Bestiary is a medieval collection of stories providing physical and allegorical descriptions of real or imaginary animals along with an interpretation of the moral significance each animal was thought to embody. Although it dealt with the natural world it was never meant to be a scientific text. Some observations may be quite accurate but they are given the same weight as totally fabulous accounts. A great deal of its charm comes from the humor and imagination of the illustrations, painted partly for pleasure but justified as a didactic tool *'to improve the minds of ordinary people, in such a way that the soul will at least perceive physically things which it has difficulty grasping mentally: that what they have difficulty comprehending with their ears, they will perceive with their eyes.'*

All participants have been asked to respond to a selection of these descriptions and produce a series of prints as part of a suite of work. We would like to table the resulting prints at ATINER in 2018 and deliver a paper discussing our findings. We are anticipating having in the region of 80-120 prints in a variety of media to a universal paper size of 58cms x 36cms.

Spanish partners confirmed so far include staff and students from: University of Barcelona, University of Granada, University of Seville, Malaga University, and University of the Basque Countries. Invited UK based Artist Printmakers include Emma Gregory (Bath Printmakers), Martin Kochany and Lucy May Schofield (Hot Bed Press, Salford), Craig Tattersall and Lizzie King (Directors, Carbon Copy Press, and Salford University) Wuon Gean Ho (Director, East London Printmakers), David Armes (Director, Red Plate Press) and the printmaking staff and faculty of Liverpool John Moores University - Neil Morris, Hannah Fray, Paul Davidson, John Hyatt and Carlos Santos-Barea.

Jalsa Muthirakkal

Assistant Professor, University of Calicut, India

Social and Cultural Transition of Classical Dance - With Special Reference to Kerala Classical Performing Art Forms (Mohiniyattom)

In India many classical dance forms prevailed from ancient days onwards. The *Natyasasthra* is the basic theoretical text for the above said dance forms. *Thamizhakam* is the prominent geographical division in South India and there existed a particular dance form and this research is undertaken for understanding the transition of such dance forms. This culture of dance started from the 1st stage of BC centuries.

There is no evidence to prove that the ladies who use to dance were following spiritual path for expressing emotions. But they were interested to invoke romance or *Sringara*. The ultimate aim is to please rulers of that age. The powerful source of *Bhakti Marga* or spiritual paths, were temples. The drama theatres connected to temples are called as *Koothambalam*. The temple culture influenced Kerala society after a long time. The dancers in *Koothambalam* were not led or influenced by luxurious life of rich people. The cultural aspects of Dravida heritage gradually spread all over especially in dance forms. This dance forms slowly developed as the origin of *Mohiniyattom*. These dancers accepted the form of *Mohini* in attire and narration and followed the peculiar culture of temple. There was no inner vision of spirituality or communication to god in this dance forms. While analyzing *Mohiniyattom* in its historical aspect, it is realized that it was not changed from the stage of social cultures of *ViraLi* or lady dancers of *Chera* age.

Heebon Park-Finch

Associate Professor, Chungbuk National University, South Korea

**Orchestrating Society:
Tom Stoppard's *Every Good Boy Deserves Favour***

One significant feature of Tom Stoppard's work is his theatrical use of popular songs (from music hall to rock) and classical music, reinforcing the political and social content of the plays. This paper investigates Stoppard's use of music as an integral part of his dramatic texts, focusing on *Every Good Boy Deserves Favour* (1977), which incorporates an orchestra, as a particular and specific example. This serious, yet comic dramatic event, first performed at the Festival Hall in July 1977 and directed by Trevor Nunn, with the London Symphony Orchestra, conducted by André Previn, presents an experimental aesthetic with political commitment, exemplifying Stoppard's engagement with media combinations on stage. In the play, individual members of the orchestra and their prescribed music are paralleled with the subjects of a restricted society, as Stoppard literally and metaphorically explores crucial human rights issues. The orchestra-within-the-play here functions as an actor; conversely, the actors often appear as individual instruments, engaging in dialogues with the orchestra and performing solos or 'duologues' with each other. This paper highlights the manifestations of intermedial combinations, references and interactions, which culminate in a creative and interpretative act of (re)combination that supports and enhances the underlying socio-political themes of Stoppard's play.

Simone Paterson

Associate Professor, Virginia Tech, USA

Creative Technologies (CT) and Materiality: Practice Based Research

Visual art offers us the opportunity to reflect on the human condition and provides us with a way to transform our understanding. Making art and viewing art is a way of making sense of the world in which we live. As an immigrant living in a post 9/11 America I am concerned with the aesthetic possibilities of technology and also address the impact of technology on our lived experience. In a time of increasing reliance on technology it is the practice and study of new media itself, the aesthetic and philosophical concerns that can clarify our position within the world and can also reflect on the impact that humans have made on the planet. I employ a range of contrasting art-making techniques including traditional craft, such as sewing and felt making, as well as creative computer technologies such as interactive software, digital video, visual effects and digital imaging. The combination of techniques is a deliberate strategy to blur the boundaries between art, craft and digital reproduction. This combined method of working with CT and the handmade could be classified as “post new media” i.e. a collision or coalescence between traditional and new media techniques. The paper *Creative Technologies (CT) and Materiality*, will trace the progression of my practice based research through the use of technology at the intersection of the hand made.

Barbara Pemberton

Professor, Ouachita Baptist University, USA

Creating Sacred Spaces: The Power of Rap Music on the Religious Consciousness

Rap music, one of the most powerful cultural forces of the late twentieth century, provides the sound of the Hip Hop culture – a social, musical, and political phenomenon. Born among the youth in the poor districts of New York, the genre actually has extensive roots: Puerto Rican, Latino, and Jamaican sounds, African tribal drumming (the “talking drum”), spoken poetry of the 1930s Harlem renaissance, blues music, spirituals, slam poetry artists, and even spokespeople of the Civil Rights Movement. Developing right along-side this musical genre was the Five Percent Nation, a relatively unknown off-shoot of the Nation of Islam, that embraced the hip hop culture from its inception. God Hop, as some call the rap associated with the Five Percenters, became a natural conduit for the Nation’s belief system. This paper will employ contemporary spatial theory to reveal how this unique symbiosis aided the construction of three categories of sacred space for the Five Percenters, particularly as it attracted young people, and continues to serve as the glue that captures the imagination of new generations. More than just the public face of this new religious movement, rap first provides physical gathering space; second, establishes ideological sacred space by articulating and contextualizing sacred history; and third, continues to cast a vision for the creation of a new, idealized, just world order. Included in this sacred space are geographical locations universally recognized as holy spaces, re-created for their own sacred history – Harlem is the New Mecca; New Jersey, the New Jerusalem. Extensive academic research traces the genre from its inception among marginalized, inner-city youth to the powerful, prestigious rap artists of today, including Jay Z, Busta Rhymes, and the Wu Tang Clan. Both the Nation and Hip Hop have gone global, with Buddhist, Jewish, and Muslim rap artists also creating new cultural spaces while spreading a powerful, positive counter-message for social change – proving the adage: never underestimate the power of music on the religious consciousness.

P. Gibson Ralph

Associate Professor and Chair, Department of Theatre and Music Studies,
State University of New York, College at Brockport, USA

**A Strategy for the Development of Problem Based Learning
Prompts in Post-Secondary Theatre Courses**

Problem-based Learning (PBL) pedagogy, first used in the medical fields, has gained wide application in the sciences as well as arts and humanities. Theatre, an art form heavily dependent upon collaboration and rooted in problem solving is ideally suited to a PBL approach in both entry level and advanced courses.

Current research has demonstrated that among the deterrents to successful application of PBL, poorly designed prompts rank high.

This paper reviews the efficacy of a PBL approach in theatrical design and theory courses at both the entry and advanced undergraduate level with an emphasis on higher order thinking. In response to those data that find the structure and nature of prompts to be problematic, the paper also presents a methodology for the development of prompts that will satisfy course objectives and a discussion the role of facilitator, sometimes referred to as tutor, in effective PBL application.

Paula Remoaldo

Associate Professor, University of Minho, Portugal

Olga Matos

University of Minho, Portugal

Isabel Freitas

University of Minho, Portugal

Vítor Ribeiro

University of Minho, Portugal

Ricardo Gôja

University of Minho, Portugal

&

Miguel Pereira

University of Minho, Portugal

The Portuguese Contribution for the Networks and Platforms in Creative Tourism

A consensus has not yet been reached worldwide regarding the concept of creative tourism. Since 2000, it has been considered as a kind of tourism that can offer tourists the opportunity to co-create and develop their creative potential. As it is important to know how networks and platforms are being developed dealing with this kind of tourism, an investigation was carried out in 2017 to identify and analyze existing practices at international scale. This investigation was done within the scope of the CREATOUR project: Creative Tourism Destination Development in Small Cities and Rural Areas, funded under the joint activities of the Portugal 2020 Programme by COMPETE2020, PORLisboa, PORAlgarve and the Portuguese Foundation for Science, Research and Technology (FCT).

In order to do this, qualitative methods were used focusing on a content analysis. Research was conducted using Google (web) and a database with 20 items was created. Afterwards, an analysis was made of the initiatives in creative tourism that are being developed worldwide. An in-depth analysis was then carried out concerning the initiatives undertaken by each institution. The main results show that not all initiatives referred to as "creative experiences" actually have something to do with co-creation and can be considered as such. Some of the institutions have more learning experiences than creative ones. Most of them can be found in southern Europe and existing ones can still be diversified in the future. In the case of southern Europe the Portuguese initiatives proved to be well suited to the characteristics of creative tourism.

José Cadima Ribeiro

Professor, University of Minho, Portugal

&

Paula Remoaldo

Associate Professor, University of Minho, Portugal

Variables that Affect Returning to a Cultural Destination in the Northwest of Portugal: The Study Case of Guimarães Municipality

This study attempts to investigate the likelihood of tourists repeating a visit to a cultural destination. For this purpose, an empirical study was conducted using tourists who had visited Guimarães during 2015 and 2016. A cluster analysis was used to separate Guimarães visitors into clusters according to their opinion towards the city's attributes. Then a logistic regression to analyse the variables that affect the likelihood of a return visit took into account the three clusters obtained (Enthusiastic, Satisfied and Unconvinced). The empirical results showed that, for the total tourists' sample, the global quality of the destination had the biggest influence on the decision of whether to revisit the destination, while the least important reason has shown to be the amount of prior visits. However, these influential factors varied when different cluster group compositions were considered. Based on those results, several recommendations can be driven to increase tourists' satisfaction towards the destination together with the intention to return.

Marina Sazonenko

PhD Student, National Research University Higher School of Economics,
Russia

Development of Child's Cognitive and Creative Skills through a Picturebook

In modern literature for children the popularity of the genre of a picturebook, a comic book, a graphic novel or a book with no words has been increasing. Visual information is becoming more significant, and a picturebook is a relevant fit for this trend. A picturebook as a special narrative form has developed into a complicated cognitive format of both a child and an adult genre.

Currently contradictory views on a picturebook have been supported: on one hand, a picturebook develops a child's cognitive skills and assists in getting information those having difficulties in reading; on the other hand, it slows them down being an extremely entertaining, short-lived process. In a picturebook verbal texts and visual images are being acquired simultaneously, it is necessary to specifically teach reading such a book: it should be accompanied by professional recommendations of children literature specialists and authors targeted at parents and early childhood teachers regarding the ways of cognitive reading pictures. It advances children's language skills and their intellectual capacity, encourages healthy social and moral development, and makes children's creativity more effective.

Samuel Seaman

Professor, Pepperdine University, USA

Yury Adamov

Pepperdine University, USA

Gretchen Batcheller

Pepperdine University, USA,

Demos Vardiabasis

Professor, Pepperdine University, USA

&

Jeannet Nakandakari

Pepperdine University, USA

Is Beauty in the Eye of the Beholder or in the Persona of the Artist?

Prior to the modern era, collecting art was a diversion for the privileged. Most works were commissioned by patrons and made to order; little art was created on speculation. Artists generally were viewed as skilled craftsmen...and only with the Renaissance, did the status of artists improve. Indeed, in modern times, the desirability of certain pieces of art has led to "celebrity status" for some (i.e. Renoir, Pablo Picasso, Andy Warhol, Jeff Koons, Damien Hirst).

What gives art value? In Medieval times, the price of art was related more to the materials used in creating those pieces. Certain colors made with rare materials, and precious metals (gold, silver), for example, were used in pieces created for patrons wishing to highlight their wealth? Today, the value of art is likely based upon many other characteristics/attributes of the piece itself and/or of the artist responsible for the work. A rough sketch on a napkin, by Andy Warhol could have unusual value.

In this paper, we attempt to explain what characteristics of the artist and/or of the artwork itself, are valued by contemporary patrons or enthusiasts. We have compiled a unique data set based on works from the online gallery/curator "Saatchi Art" with a multiplicity of variables related to the articles for sale. Characteristics of the artist that hold interest for us include: age, gender, training (school/mentor/degree/tenure), geographic region, philosophy. Features of the artwork itself that deserve investigation include: size, medium, genre, content. Our primary research questions are:

1. Does training matter as it did in earlier periods (i.e. mentor, school, location)?
2. Is there a gender wage-gap, or has the accessibility to modern art mitigated the effects of historical biases?
3. Does subject, form, or content affect the perceived value of art?

Saral Surakul

Associate Professor, University of Georgia, USA

The Destructive Beauty: Quest for Perfection

The Destructive Beauty series explores the dark aspect of everyday life's issues addressing social and cultural matters. Ideal images of beauty created by public media affect people from every walk of life. People are told what "attractiveness" is and what it is not. Many devote excessive energy, time, and money to perfect themselves. Some take the dissatisfaction about their flawed appearance to the extreme. In response to these issues, the series depicts the profound obsession, consciousness, and attempt of being perfect in our society.

The series consists of three images portraying the obsessions about plastic surgery, body dysmorphic disorder, and anorexia. These issues are conveyed by using tattooed ball-jointed dolls as a metaphor. In the Obsessions of Plastic Surgery, the doll is stitching herself in commonly modified places. The overlaid embroidered octopuses and stitches accentuate the impression of plastic surgery. The Body Dysmorphic Disorder addresses the issue by creating the scene in which the doll is studying herself in the mirror. The faces in the pictures around her are scratched off. The overlaid illustrations of cone of vision and narcissus flowers suggest the effect of self-absorption. Anorexia delineates the terror of the disorder by sealing the doll's lips with stitches. Surrounded by food, the superimposed claw-like eels from her mouth struggle to reach out for food and try to subside the hunger simultaneously.

The images are created digitally from manual sketches in 3D visualization software, 3DS Max and Mudbox, where the objects and scenes are created. Printing finished images on canvas adds the warmth of traditional painting to the work. The gallery installation becomes more dynamic using video projection of dancer silhouettes on the images. The juxtaposition between the graceful dance moves and the images serve as a link to communicate the dichotomy between beauty and destruction.

Silvia Tandeciarz

Professor, College of William and Mary, USA

Archaeologies of Identity: Documentary Films by Children of Argentina's Disappeared

My talk explores Argentine documentaries created by children of militants who lost their parents to State Terrorism. Produced following the return to democracy and the testimonial surge of the mid-nineties, the films I study revisit the legacies of guerrilla violence that marked Argentina's sixties and seventies and mobilize affect in order to approximate deeper, more complex understandings of the political activism that defined their parents' generation. Chief among the heretic memories they explore are the military-political formation of the *Montonero* movement. The review of the past these documentaries effect speaks not only to the ideological premises expressed in the seventies, but to the ways in which nostalgia for the past continues to interpolate masses of Argentines in the present.

Refusing to romanticize a past associated with guerrilla struggles, these films challenge the discourses of solidarity and resistance commonly evoked by the generation of survivors and victims, and sometimes elide their representation of militancy altogether. More importantly, they engage with a tradition of political cinema to interrogate its usefulness for advancing democratic belonging, human rights, and social justice in the present. My analysis of *Papá Iván* (2000), *Los rubios* (2003), and *M* (2007) locates their shift in perspective within the context of neoliberal democracy and the politics of forgetting it pursued.

Martha Thomas

Despy Karlas Professor of Piano, University of Georgia, USA

The Forgotten Romantic: Discovering Max Reger's Intermediate and Early Advanced Piano Compositions

Max Reger (1873-1916) is considered one of the major German keyboard composers of the late Romantic Era (Kirby 1966, p. 350). His prodigious output includes 146 opus numbers, numerous works without opus, and more than 20 opus numbers for solo piano. Greatly inspired by the music of J. S. Bach, Reger was also strongly influenced by Brahms, Schumann, Chopin, Grieg, and Mendelssohn, as well as Liszt and Wagner. This influence is apparent not only in the titles and forms employed, but also in the style and sound of his compositions.

Most of Reger's large-scale piano compositions present extraordinary technical and musical challenges for the pianist, placing much of this repertoire out of bounds for all but a few. However, as a composer, Reger understood the benefits and purpose of pedagogical repertoire. Indeed, Reger's intermediate and early advanced compositions shed many of the difficulties that abound in his more advanced music. These less advanced compositions tend to be fairly short, use simple key signatures, are predictable harmonically, and employ traditional phrasing. Obviously written by a master composer, these works are pianistically idiomatic, eminently playable, and highly appealing.

F. E. Kirby (1966, p. 354), author of *A Short History of Keyboard Music*, asserts that Reger's 'work deserves greater currency and recognition than it has as yet been given.' Featuring seldom-heard intermediate and early advanced repertoire, this lecture-recital will challenge and inspire teachers and students to further explore Max Reger's piano music. The compositions presented in this lecture-recital will challenge the conventional wisdom that Reger is too complicated. Instead, you will be presented with Reger as humorist, modernist, imitator, virtuoso, and melodist. Explore this untapped repertoire and discover Max Reger – a composer in whose music tradition and modernism unite to create his own unique musical voice. Participants will gain a deeper appreciation of this misunderstood composer whose music reflects the language of the romantics while simultaneously looking towards the future.

Vincent Thomas

Professor, Towson University, USA

&

Sujan Shrestha

Assistant Professor, University of Baltimore, USA

What's Going On in a Collaborative Process?

Collaboration among artists and scholars from various disciplines is an exciting opportunity of a collective process. It often can unveil a world of unknowns, the richness of creativity and world perspectives that may not have surfaced. "What's Going On" is an inspiration from 1971's inimitable music of Marvin Gaye, an American singer, and songwriter. His transcendent musical compositions that have helped shaped the sound of American pop culture. The performance is an insight into Gaye's life, love, and social justice through his music that is also an insight of our lives. It is this projection through the lens of Gaye's music with an aspiring artistic team of choreographers, visual artists, designers, dramaturg, and dancers to inspire and investigate fresh perspectives and reflections of the world we live in today. It explores his vision of thoughtfulness that drives the experience of individual lives.

The performance features Modern, Jazz and West African dance sparking Gaye's introspective themes of fun, love, passion, poverty, hatred, suffering, injustice, home, family, community and society.

This presentation also includes an interactive workshop with participants of the two questions that the performance is built on. "What's Going On - A Social Movement" Community Dance Celebration is an embodiment of life, love, and social justice and uses the music of Marvin Gaye. Choreographer Vincent E. Thomas will lead a fun and interactive social dance workshop around the themes of 'celebrations' and 'concerns' in our community. All are welcome.

Alexi Thompson

Assistant Professor, Indiana University of Pennsylvania, USA

Greek Tourism: A 2 Stage Least Squares Estimation

Empirical tourism studies typically focus on the demand side. This paper attempts to fill a gap in empirical tourism literature by estimating demand and supply equations for Greek tourism. Using annual data from 1977 to 2016, this paper employs two-stage least squares estimation to account for endogeneity of tourism prices. The results indicate that demand is unit elastic with respect to prices and supply increases with foreign investment and decreases with an increase in tax rates. In general, the results support the tourism-led growth hypothesis for Greece as a means for economic recovery.

Myriam Torres

Professor, New Mexico State University, USA

Critical Media Literacy: An Essential Competence in a Digitally Globalized and Corporate Ruled World

Critical Media Literacy (CML) is an indispensable competence in a globalized and hence highly mediated world, especially when media organizations have become global monopolies of economic, political and cultural power. In a democratic society, corporate mainstream media should be making government and powerful individuals and entities accountable to people. To the contrary, they serve those interests by spinning and spreading misinformation, lies, and myths, manufacturing reality, while limiting discourses that are not serving their own economic and political interests. The revolution of internet, digital communication and social media has been considered as the democratization of media, as long as 'net neutrality' is protected. At the same time, the surveillance and control of the state and industries have exploded, threatening people's privacy, democracy, and security. Net neutrality is under constant threat by those same big media corporations that seek aggressively to control the internet as they do with cable customers. As mainstream corporate media totally relinquished their role of being the 'fourth estate' for democracy to function, alternative, non-profit public interest media is blooming, with an open internet as a primary condition for many of those media to exist. Understanding how corporate media work and the politics of mass communication, as well as knowing, using, supporting, and creating public interest media, constitute the bases of CML competence. The six paper presentations in this stream illustrate how corporate media work. They stress the need to critically examine what apparently seems innocent and harmless types of media such as children's books, teen magazines, social media, news and entertainment. Most importantly, these CML presentations provide conceptual frames and pedagogical strategies for using alternative, public interest, and digital social media to boost critical thinking and understanding of the real social issues. The presenters purposely target students at all academic levels, teachers, parents and people in general to become critical media literate in a corporate ruled globalized world.

Reihaneh Vaez Shahrestani

PhD Student, Ferdowsi University of Mashhad, Iran

&

Mahboubeh Khorasani

Associate Professor, Islamic Azad University of Najafabad, Iran

“Waiting” as a Lyric Sonnet in the form of Modern Poetry

The poem “waiting”, based on the date of its composition (winter of 1957), is one of the last poems of Nima Yushij and it is the outcome of his life endeavor to write a coherent and structured poem. Although this poem has not been popular with critics, it is one of Nima’s most imaginative and uniquely lyrical poems.

In this paper, Russian formalists theories and ideas, as well as its intertextual element will be used to study and analyze this poem. In order to do this, first of all a brief overview of the history and the most important features of Russian formalism is presented. Then, it will be argued that this is an autonomous work and all its elements have helped to create a harmonious structure. By using literary devices and a variety of other elements within the poem, the poet has portrayed his waiting and sadness in a short poem.

Ece Vitrinel

Associate Professor, Galatasaray University, Turkey

**The Introduction of Netflix in Turkey:
How to Fit (or is it Possible to Fit) in an Audio-Visual
Landscape Marked by Piracy and Local Taste?**

Emmanuel Ethis, sociologist of culture, describes the film culture as a practice which not only includes going to the movie theatres or watching DVD, but also *“downloading movies, piracy, buying objects or documents relating to cinema, personal production and editing of films, using camera features of mobile phones and especially plural cinematographic sociability”*. It is a hybrid economy fired simultaneously by professionals and amateurs and a wide audio-visual regime that become increasingly complex with the introduction of digital platforms such as Netflix which ensure the distribution and promotion of moving images in a dematerialized way.

The emergence of these new players of subscription based online video services implies first of all, major changes in cultural practices related to the consumption of movies (massive diffusion/offer of films and a multitude of choice of sites and screens to watch them, effacement of some mediators such as movie theatre managers, advent of new services such as recommendations, personalization of the offer) and on the other hand leads to a reorganization of technical bodies (agreements with Internet service providers), legislative bodies (tax problems, media chronology) and political branches (quotas and regulations to promote cultural diversity and local production). But due to the difference of these technical, legislative and political structures in each country, it is also these global platforms that should position themselves differently in a given market.

It is from this observation that this study proposes to focus on the introduction of American audio-visual giant Netflix in Turkey in January 2016 and to explore its socio-economic organization in relation to the positioning of existing industrial and political players. After a detailed and thorough analysis of the various elements of movie industry in Turkey, this paper aims to provide some answers to this main question: How to fit (or is it possible to fit) in an audio-visual landscape marked by piracy and local taste?

Paul Wagar

Adjunct Professor, University of California, Los Angeles, USA

Application of Actor Theatre Training for Work in Television and Film

Vocal training for an actor involves dedicating many hours, attending differently focused classes, and assimilating diverse approaches in the pursuit of a flexible, resonant, and expressive vocal presence, which is an actors' most important tool in character building and storytelling. When performing for a camera, how much of this training is relevant? Does forward, connected sound, and vocal energy matter? Can the footage be edited to achieve the desired result, or can it be fixed in post in an ADR session, and if it can be, how does an actor use their theatre training to enhance their performance?

Laura Wayth

Associate Professor, San Francisco State University, USA

Actor Training in an Era of Language Loss

As we become increasingly visual and technologically dependent in our culture, the gulf between language and understanding has grown wider and wider. In this changing environment, how does the teacher of acting make young actors understand text? How does the instructor help actors to go deeper, defining what they are truly saying, and uncovering what they are not overtly stating in the text?

My presentation will examine the challenges and the practical tools that I have developed, out of necessity, to meet this widening gulf between actors and language.

Amphai Wejwithan

PhD Student, Vienna University of Technology, Austria

Responsible Tourism through Green Certification Program

Environmental impacts problems from tourism are the main drive to be solved, for the quality of living and business. Therefore, environmental degradation can be the cause of unimpressive of tourism destination, and the hospitality is also the main business in the tourism industry. Hotel, transport and related activities consume huge amount of energy, and other resources. Waste and pollution are problems, to be solved in the destinations.

Thai's hotel and their guests use massive quantities of resource on a daily basis. The resources that using for the hospitality business is not only expensive but it can make damages to the environment. Over the past decade, tourism authorities, environmentalists, academics and other have embraced sustainable tourism as a way to solve some of tourism's negative impacts. Solving these problems, business should be socially responsible to ecological restorations and protection at the same time. The green consumer concept will encourage business to do the good things.

The appropriate solution of these problems can be done through encourage good business and try to give a rating or rewarding under Green Certification Program. The Green Certification can be satisfied to stakeholders and could be more benefit for environmental impacts reduction. Green Certification can be applied to all significant issues in tourism, such as hotel, transport, tour operator and destination.

In this study will find out more into detail and possibility of Green Certification system that exist in Thailand, to be used as success story. Applying such program can be seen in other tourism activities e.g. green transport, green destination in the future.

Michael Zampelli

Associate Professor, Santa Clara University, USA

**“Blinded by Mere Show”:
Tartuffe in the Age of Trump**

Since Donald Trump’s election as the 45th President of the United States, the performativity of politics has been on near-constant display. For supporters and detractors alike, Mr. Trump’s post-structural self-fashioning in tweets, interviews, speeches, etc. has made the performance of presidency an unavoidably arresting (if ultimately unsustainable) centerpiece of American life. Consequently, even the most mundane conversations reference in some measure the “climate change” effected by the commander-in-chief: the birth of “fake news,” the consolidation of the “alt-right,” the persistence of “locker-room talk.” It is understandable—even imperative—that Trump’s performance in daily life should have an effect on the performing arts, particularly the theatre. Indeed, from the company’s message to Vice President Pence at the close of a *Hamilton* performance within the first weeks after the election, to the Public Theater’s production of Shakespeare’s *Julius Caesar* in which Caesar is Trump, theatre folk have been trying to respond to the signs of our times.

Like many other theatre academics, I felt compelled to wrestle with the reigning political and social issues by directing a production that would help the Santa Clara University community think about the present historical moment. Because the department had not produced a Molière piece in nearly fifteen years, I judged that *Tartuffe* would be an apt choice for the students, the university community, and the local subscribers. Though *Tartuffe* is most often utilized to comment on outbursts of religious hypocrisy (where the title character is styled after the “moral majority” or a fundamentalist “televangelist”), this staging aims to accent the clear and present danger of gullibility—without which Tartuffe’s performance would fall flat.

My paper attempts to analyze how the Santa Clara University production of *Tartuffe* struggles with the following questions: (1) How can a contemporary production of the play recover the near universal sense of indictment experienced by the original audiences? After all, though Molière seems to have been taking aim at the Compagnie du Saint-Sacrement, most everyone with a religious affiliation (the diocesan clergy, the Jesuits, the *dévots*) presumed that he was attacking them! (2) How does “religious hypocrisy” translate to contemporary US cultures that admit a diversity of religious and spiritual practices that may or may not have public influence? (3) How does the gravest danger of the play, Orgon’s gullibility, become accessible to a contemporary audience that, for the most part, tends to lean left in its politics? (4) And how might all this

be accomplished without betraying the artistry of the play, without being overly indicative, without turning the play into a partisan allegory of the Trump White House?

Konstantina Zerva

Associate Professor, University of Girona, Spain

&

Najim el Quardi Ahbouch

University of Girona, Spain

Me, Myself and I: The Globalized Coexistence of the Local, Immigrant and Tourist Profile in the Reflexive Self

In a time of high globalization and regionalization, mobility has changed the concept of distance and thus has altered the identity formation of people who choose to do tourism or migrate. Transition from migration-led-tourism (MLT) and tourism-led-migration (TLM) has been significantly studied as a cause-effect relation, while such emphasis on mobility has limited interest in the role of the local, thus static, subject. The purpose of this study was to argue the multi-centered identities that immigrants develop during their stay and the process of adaptation and acculturation in the host destination, and the factors that trigger the transformation from one to another self. For this purpose, email interviews were conducted to 33 lifestyle immigrants of different nationalities to different countries so as to find common factors of self-reflection as locals, tourists and immigrants. Through theoretical thematic analysis, the importance of place attachment and social interaction has been highlighted as the generator of micro-moments where selves are transformed, explaining the cosmopolitan profile of immigrants.

Xiaoge Zhou

Lecturer, Shandong University at Weihai, China

Ying Liao

Associate Professor, Jiangxi University of Finance and Economics, China

&

Haiyan Kong

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China's Tourism Development and Climate Change under the Smog Scenario: An Empirical Study

Despite of the fact that tourism industry accounts for a considerable percentage of GDP worldwide, literature on the economic implications of climate change has been dominated by other sectors such as agriculture (Jaume Rosselló-Nadal, 2014). In the same time, tourism is one of the most climate-sensitive economic sectors, but also a contributor to climate change. Driven by a heightened sense that climate change is already happening, and will increasingly impact on tourism into the future interest is growing amongst tourism researchers and practitioners in the interactions between climate change and tourism and practitioners (Brian Weir, 2017). As one of the biggest developing countries, both its national economy and tourism industry have been increasing rapidly over the past 30 years, and thus made China one of the largest emerging tourism economy in today's world. In the same time, a worsening air pollution situation, the smog issue has become an increasingly serious social concern and caused heated social debates within China. Heavy smog in some Chinese regions are considered as a result of both climate change and pollution in the general sense. An empirical investigation to address the interaction between economic and tourism growth, air pollution would be of great importance both for Chinese policymakers and a better understanding of tourism and climate change relationship under the sustainable development context.

This paper assesses the interrelationship between air pollution and Chinese tourist flow based on panel data analysis. Four parts are included in this paper. Firstly, introduction of the tourism development under the smog scenario in China is presented. Secondly, a literature review on research progress concerning interactions between climate change, air pollution and tourism development is conducted. Then a quantitative regression model is established, which incorporated climatic variables such as temperature and air quality index into the tourism demand model. Big data related to air quality index and Chinese tourist destination heat index is collected by Python from the official website of China's Ministry of Environmental Protection and the largest Chinese search engine Baidu.com. Relevant regional data are collected from China Tourism Statistics Yearbook and the National Data Center. A bilateral causal relationship between air pollution

and destination popularity is found as a Granger test result. Finally, in the discussion and conclusion session it is indicated that a potential smog-induced tourist flow pattern to the western and rural tourist destinations is observed from data analysis and a crowd-out effect can also be observed for the Chinese outbound tourist market. Study of environmental impacts of tourism industry has long been a research focus under the background of promoting a more sustainable tourism growth in the tourism academia. And also, tons of publications focus on winter tourism, coastal tourism and park visitation, golf tourism, etc. to address climate change impact on tourism, and geographically speaking, research that broadly deals with developing countries is still very limited (Suanne Beckon, 2013). Here this empirical research on the interrelationship of air pollution, climate change and tourist flow in China can provide a new perspective on the globalized tourism-environment issue.