Abstract Book

17th Annual International Conference on Tourism
7-10 June 2021, Athens, Greece

Edited by
Gregory T. Papanikos

2021

Abstracts

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(In Alphabetical Order by Author's Family Name)

Preface

This book includes the abstracts of all the papers presented at the *17th Annual International Conference on Tourism* (7-10 June 2021), organized by the Athens Institute for Education and Research (ATINER).

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 6 divisions and 37 units. Each 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

17th Annual International Conference on Tourism, 7-10 June 2021, Athens, Greece

Organizing & Scientific Committee

All ATINER's conferences are organized by the Academic Council. This conference has been organized with the assistance of the following academic members of ATINER, who contributed by reviewing the submitted abstracts and papers.

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, U.K.
2. Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.
3. Valia Kasimati, Head, Tourism, Leisure & Recreation Unit, ATINER & Researcher, Department of Economic Analysis & Research, Central Bank of Greece, Greece.
4. Peter Jones, Co-Editor, Athens Journal of Tourism & Professor of Management, University of Gloucestershire, U.K.
5. Maria-Irini Avgoulas, Academic Member & Associate Lecturer, La Trobe University, Australia.

FINAL CONFERENCE PROGRAM
17th Annual International Conference on Tourism, 7-10 June 2021, Athens, Greece

PROGRAM

Monday 7 June 2021

09.30-10.00
Registration

10.00-10.30
Opening and Welcoming Remarks:
- **Gregory T. Papanikos**, President, ATINER.
- **Stephen Andrew Arbury**, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.
- **Valia Kasimati**, Head, Tourism, Leisure & Recreation Unit, ATINER.

10:30-12:00

1. **Nissim Gal**, Senior Lecturer, Haifa University, Israel.
   Title: Displaying Dissent: On Faith and Consumerism in Light of the Israeli Museum and the Arab-Christian Community.
2. **Adi Louria Hayon**, Senior Lecturer, Tel Aviv University, Israel.
   Title: An Appeal to the Court: On the Separation of Caritas from the Spirit of Capitalism.
3. **Ronit Milano**, Senior Lecturer, Ben-Gurion University of the Negev, Israel.
   Title: Discipline and Punish: The Israeli Museum between Boycott and Censorship.

12:00-13:30

1. **Carin Silkaitis**, Allen and Lynn Turner Chair of the Theatre Department, Columbia College Chicago, USA.
   Zoe Kriegler-Wenk, Writer, Educator & Theatre-Maker, USA.
   Title: The Need for Embodied Dramaturgy: The Laramie Project and Generation Z.
2. **Ottavio Anania**, Professor, Accademia di Belle Arti Michelangelo, Agrigento, Italy.
   Title: Analogy between Ancient Techniques of Theatrical Scenography and Shipbuilding, Research Project: Iter Teatro – A Nautical Nomadic Stage that Use the Water Like Dramaturgical Element.
3. **Heather Samuelson**, Assistant Professor, Stephen F. Austin State University, USA.
   Title: Dementia Advocacy through Dance: A Choreographic Exploration of the Application of Dementia Research to Modern Dance.

13:30-15:00

1. **Gleb Sumarokov**, PhD Student, Institute of Linguistics, Literature and History of Karelian Research Centre, Russian Academy of Sciences, Russia.
   Title: General Narration Forms in the Universe of World of Warcraft and Novel "Troll" By Johanna Sinisalo (Finland).
2. **Samantha Wahlen**, Graduate Student, Azusa Pacific University, USA.
   Title: Her Perfection is My Wound: A Look at Hans Bellmer's La Demie Poupée.

3. **Ana Flavia Zuim**, Assistant Professor, Director of Vocal Performance, New York University, USA.
    Title: Correlation of Vocal Load and Student-Performer's Perception of Vocal Effort during Musical Theatre Production.

15:00-16:00 Lunch

16:00-16:30
Karima Al Shomely, Professor, University of Sharjah, UAE.
Title: The Emirati Burqa from a Cultural, Historical and Contemporary Art Perspective.

16:30-17:00
Vincenzo Asero, Assistant Professor, University of Catania, Italy.
Title: The Use of Big Data in Planning Tourism: Evidence from Italy.

17:00-17:30
Elizabeth Bucura, Assistant Professor, University of Music and Performing Arts Graz, Austria.
Title: Bonding and Bridging: Perceptions of Social Capital in Community Music.

17:30-18:00
Ulrich Klieber, Professor, Burg Giebichenstein University of Art and Design Halle, Germany.
Title: Art Education in Times of Corona.

18:00-18:30
Anastasia Sharapkova, Lecturer, Lomonosov Moscow State University, Russia.
Olga Sapunova, PhD Student, Lomonosov Moscow State University, Russia.
Title: No Longer Legendary Creatures: Transformation of the Arthurian Legend.

18:30-19:00
Melonie Murray, Associate Professor, University of Utah, USA.
Title: Social Movements Influenced Dance as a Burgeoning Academic Discipline in the US.

19:00-19:30
Momoro Ono, Adjunct Professor, Creighton University, USA.
Title: The Art of the Transcription.

19:30-20:00
Shani Robison, Associate Professor, Brigham Young University, USA.
Title: Standing at the Precipice of Change in Ballet Pedagogy.

20:00-20:30
Gibson Ralph, Associate Professor & Chair, State University of New York, USA.
Title: Influence of Women of Brandenburg-Prussia on Baroque and Rococo Theatre.

20:30-21:00
Alexander Balzan, Professor, Politécnico Grancolombiano, Colombia.
Title: City Marketing as Strategy for Internationalization of a Territory: The Case of Medellin, Colombia.

Tuesday 8 June 2021

09.30-10:00
Lesley Brook, Research Projects Coordinator, Otago Polytechnic, New Zealand.
Title: Evaluating the Emotional Impact of Environmental Artworks Using Q Methodology.

10:00-10:30
Sung Hee Park, Associate Professor, Macau University of Science and Technology, China.
Title: Effects of Cultural Festivals Experience on Visitors Well-Being Perception and Loyalty.

10:30-11:00
Abdulmohsen Mualla Aljohani, PhD Candidate, Dong-A University, South Korea.
Title: Restaurants Patrons Motives & Reaction toward their Plate Leftovers.

11:00-11:30
Valia Kasimati, Head, Tourism, Leisure & Recreation Unit, ATINER.
Title: Greek Tourism during the Pandemic COVID-19.

11:30-12:00
Mohamed Hany B. Moussa, Professor, Hospitality Management Department, FTH, Helwan University, Egypt.
Title: Can Social Characteristics Confine the Use of Airbnb Platform? A Case Study of Aswan and Wahat in Egypt.

12:00-12:30
Daniela Fusco, Statistician, Italian Institute of Statistics (Istat), Italy.
Title: How to Measure the Touristic Competitiveness: A Mixed Mode Model Proposal.

12:30-13:00
Kyriacos Michael, Lecturer, University of Hertfordshire, UK.
Title: Investigating Immersivity in Music Performance.

13:00-13:30
Alina Zajadacz, Professor, Mickiewicz University, Poland.
Anna Lubarska, PhD Student, Adam Mickiewicz University in Poznan, Poland.
Title: Assessment of the Adaptation of Tourist Supply of Cultural Heritage Objects for the Elderly in the Context of Accessible Tourism: Case Studies from Poland.

13.30-14:00
Gonçalo André Dias Pescada, Assistant Professor, Évora University, Portugal.
Title: The Phenomenon of Globalisation and its Influence on the Teaching-Learning Process Emerging Platforms in the Specific Case of Vocational Music Education.

14:00-15:00 Lunch

15:00-15:30
Clara Moura Soares, Assistant Professor, University of Lisbon, Portugal.
Maria Joao Neto, Associate Professor, University of Lisbon, Portugal.

Title: *The Medieval Village of Obidos (Portugal): A Case Study on the Current Tourism Challenges.*

15:30-16:00
Andrew Hewish, Senior Lecturer, London Metropolitan University, UK.
Title: *Antigone Out of Time.*

16:00-16:30
Ana Vitorio da Costa, Researcher, University of the Free State, South Africa.
Title: *Photobook as Montage – Creative Process Phenomena.*

16:30-17:00
Raluca Prelipceanu, Graduate Student, Babes Bolyai University, Romania.
Title: *Change of Status, Change of Art.*

17:00-17:30
Esthy Kravitz-Lurie, Post-Doc Fellow, Ben-Gurion University of the Negev, Israel.
Title: *Titian's Orpheus and Eurydice: A Representation of Leonardo's Mountainous Stage Set.*

17:30-18:00
Jessica Orzulak, PhD Candidate, Duke University, USA.
Title: *Re-Visioning History: The Re-Appropriation of Ethnographic Photography in Contemporary Native American Art.*

18:00-18:30
Norah Swiney, Assistant Professor, Oral Roberts University, USA.
Title: *The Brave New World of Virtual Theatre.*

18:30-19:00
James Hutson, Assistant Dean, Lindenwood University, USA.
Title: *The Relationship between Modality and Student Engagement in the Performing Arts Pre- and Mid-Pandemic.*

Karima Al Shomely

Assistant Professor, University of Sharjah, UAE

The Emirati Burqa from a Cultural, Historical and Contemporary Art Perspective

The Emirati burqa or 'mask', is a form of face covering worn by the majority of Emirati women in the United Arab Emirates until the late 1960s that reveals the eyes but does not cover the hair or body. Engaging with the research findings, the culmination of the thesis is the body of art works exhibited in the 2014 London exhibition, 'An Intimate Object' that re-animates the burqa as a living object with its own history and new contemporary meanings. Focusing on the significance of the body and senses in knowledge production, the art practice shows the burqa has 'a voice' in a conversation that draws upon past traditions referencing protection and its value as a personal and precious object. The burqa speaks, its indigo residue bleeds as an active witness to its lost past. It also plays a part in rediscovery or keeping the past of this material object alive through contemporary art practice as an aesthetic and political strategy.

In my practice, I have experimented with traditional craft materials, inscription methods, film, photography and installation. My engagement is with performing the material culture of the female burqa as a response to its disappearing practice and its previously little recorded history.

Focusing on the significance of the body and knowledge, my practice gives the burqa 'a voice' in a conversation that draws upon past traditions referencing protection and its value as a personal and precious object.

Abdulmohsen Mualla Aljohani
PhD Candidate, Dong-A University, South Korea

Restaurants Patrons Motives & Reaction toward their Plate Leftovers

This research is based on qualitative study with 120 respondents from Saudi Arabia. We found that the religious beliefs were strongly related to food waste behavior in Saudi Arabia. Living in a highly religious area was related to a lower tendency to abandon Meal remains. In Addition, most Saudis are self-motivated to take their plate leftovers when eating in a restaurant. This ecofriendly behavior of Saudis has no relationship with environmental awareness. Unexpectedly, Saudis do not left food remains because they believe all food is a gift from god, therefore, food waste is forbidden, due to religious custom. These findings revealed that religious custom have a positive impact on individuals' behavior towards food waste even in the absence of the environmental awareness. These insights may benefit the 12th goal of sustainability goals which is Reasonable Consumption, especially in the religious communities.

The findings of this study revealed that, Most Saudis behave like green consumers without their knowledge, despite the absence of environmental awareness the Saudis were self-motivated to take their leftovers when eating in a restaurant. After analyzing the respondent's frequency, three patterns of responses were emerged; we have created a new model based on the study population perspectives. In specific, the motives of taking their plate leftovers when eating in a restaurant. After that, three essential groups are created based on responses patterns, as following:

The new classifications of the restaurant customers' motives of taking their plate leftovers:

•Religious Related Motives
Refers to any responses that carry in its content a religious motive that encourages a restaurant customer take his/her plate leftovers when eating in a restaurant, we classified it as a Religious Related Motives.

•Secular Related Motives
Refers to any responses that carry in its content a secular motive that encourages a restaurant customer take his/her plate leftovers when eating in a restaurant, we classified it as a Secular Related Motives.

- Environmental Related Motives

Refers to any responses that carry in its content an environmental that encourages a restaurant customer take his/her plate leftovers when eating in a restaurant, we classified it as an Environmental Related Motives.

Ottavio Anania

Professor, Accademia Ligustica di Belle Arti di Genova, Italy

Analogy between Ancient Techniques of Theatrical Scenography and Shipbuilding Research Project: Iter Teatro - A Nautical Nomadic Stage that Use the Water like Dramaturgical Element

The conference proposal develops in two phases: the research and the concept. The historical phase, the surprising analogies of theatrical architectures and ancient ships, theatrical construction techniques and fishing techniques. From the ancient Romans to the baroque theater to arrive to the contemporary. Second phase, the presentation of the project Iter Teatro, a multi-purpose mobile nomadic space that can work on land and water (in special condition) that use the water like first dramatic element. To conclude the reasons to build this mechanical wooden architecture, and the social, artistic, ecological meaning and goals will be explained. The speech will be enriched with detailed pictures and videos and a specific dossier of the planning phases from 2004 to 2019.

Vincenzo Asero

Assistant Professor, University of Catania, Italy

The Use of Big Data in Planning Tourism: Evidence from Italy

Social media refer to a broad range of technological platforms that allow users to share information and connect with others. The accelerating use of Big Data has also brought fundamental changes to tourism sectors, offering new opportunities for the tourism market. Big Data involves the technologies that exist today and the applications it facilitates. Many destinations around the world are already using Big Data to better manage tourism. Tourism boards and companies in the tourism sector can benefit from data of this type in many ways. This data allows them both to assess traditional indicators and incorporate new statistical information, in a way that is only possible due to Big Data analysis. This study is focused on touristic areas of Italy and highlights the kind of tourism-related information that can be inferred from public online records on Twitter. Results show that Big Data can be a great help in the decision-making process of players in the tourism sector, and improve the operation of tourism in a destination.

Alexander Balzan
Assistant Professor, Politécnico Grancolombiano, Colombia

City Marketing as Strategy for Internationalization of a Territory: The Case of Medellin, Colombia

This work is based on a mixed research methodology, using qualitative methods for a systematic review of the literature (employing the PRISMA model) and quantitative methods for the collection and interpretation of data obtained from official resources, (Truong, D., Xiaoming, R., Ju, Y., 2019). The review was done in Scopus database with the keyword "City Marketing", which yielded an initial set of 299 documents that were then screened and revised with a final scope of 100 articles written in English, Spanish and French.

Several studies have been carried out to investigate the effects of city marketing as a strategy to attract tourists, but the effects of this could go further, to promote the internationalization of the territories. Cattan (1995) determined that it is precisely in the cities where the internationalization process begins, this way the territorial administrations, conscious of the foreign challenges and opportunities are preparing the cities to attract not only tourists but also resources from international cooperation and foreign direct investment (Jiménez, 2015).

This study includes an analysis of the controversy created by the publications of Mihalis Kavaratzis (2013, 2015, 2016, 2018, 2020) that includes the transition of the use of the term City Marketing to City Branding; the application of marketing concepts to cities and the misconception of the terms city, territory and place (Gold & Gold, 2019, Hospers, 2020, Vanolo, 2020).

The city of Medellín in Colombia, is presented as an example of how city marketing can help territories create a new image, obtaining outstanding results like a sustained increase of international tourists arrivals, the improvement in international ranking positions thanks to the number and importance of events, and the amount of resources received through international cooperation. It is important to highlight that Medellín is a non-capital city that is not part of the sun-and-beach tourism.

An analysis of the local government plans during the last 20 years was performed, with the management reports of each administration contrasted with official data published on public repositories online; thanks to this process, it was able to determine the increase of received international travelers that moved from 200,000 in 2003 to almost 1

million in 2019 (only those who entered by the José María Córdova international airport-MDE-).

Lesley Brook

Research Projects Coordinator, Otago Polytechnic, New Zealand.

Evaluating the Emotional Impact of Environmental Artworks Using Q Methodology

By engaging audience emotions, the creative arts can prompt people to consider societal issues in different ways. Because of this potential to influence people's views and hence behaviours, it is valuable to improve our understanding of the emotional engagement of audiences. While audience members bring their unique characteristics, knowledge and memories to the art experience, their shared humanity suggests that their emotional responses to art may also be shared to some extent. The range of emotional responses to art, and the degree of uniqueness or commonality between people's emotional responses, are not well understood as yet. This empirical study investigates the emotional responses of viewers to an exhibition of environmental artworks. The exhibition included sculpture, paintings, prints, fabric, sound and video artworks, representing the artists' different responses to environmental issues. This study uses Q methodology which has been used previously with images of artworks or to evaluate emotional responses. Here both are combined, using images to evaluate emotional responses to artworks, after the participants have already experienced the original artworks in the exhibition. The 25 participants sorted 54 images from their strongest positive to strongest negative emotional responses to the artworks depicted, and then described their emotional responses in a semi-structured interview. The qualitative data reveal the wide range of emotions reported by participants, including multiple and mixed positive and negative emotions to single artworks. Statistical analysis of participants' sorting of all the artworks revealed five groups of participants who shared emotional responses, confirming that there are commonalities in emotional responses to artworks. Differences between the groups can be accounted for by the level of participants' prior experience of contemporary art and by the different ways in which participants perceive negative emotions. The five groups are illustrated by their differing responses to just three of the artworks from the exhibition. Despite these commonalities there remained considerable variance in emotional responses that was not explained by the groups, so personal influences also contributed to differences in participants' emotional responses to the artworks.

Elizabeth Bucura
Assistant Professor, University of Music and Performing Arts Graz, Austria

Bonding and Bridging: Perceptions of Social Capital in Community Music

Community music (CM) is a unique human endeavor existent in all societies (Bannan, 2012). CM has notably been difficult to define (e.g., Schippers & Barleet, 2013; Veblen, 2008), yet has been described as a flexible and inclusive social activity regarding music (Schippers & Barleet, 2013). Leglar and Smith (2010) categorized CM by purposes that included performance, education, culture, and social connection. Stige et al., (2016) described the therapeutic aspects of CM that include wellbeing, support, and voice for disadvantaged others. Gibson and Gordon (2018) noted that CM can play a role in maintaining cultural resilience and building community vitality, as well as contributing to sustainability, speaking specifically to those who may face isolation or lack of critical mass in their communities.

This study describes a CM workshop series in Austria that has attempted to foster inclusive musical opportunities among the university school of music, local community, and growing refugee population. The Austrian government encourages integration of language and values (Integration Report, 2019), potentially furthered with cultural participation in activities such as music. The CM group is designed to be voluntary, inclusive, and welcoming. Three categories of participants tend to emerge: university students and professors, refugees and immigrants, and Austrian community members.

In this study, social capital among CM participants is considered. Bourdieu theorized social capital, a concept of power and access in social life, involving forms of cultural, social, and economic capital (Bourdieu, 1986). Bourdieu focused on categories of class, supremacy, conflict, and the ways in which capital might be formed (Konewko, 2012). Social capital regards relationships as a resource that can lead to production according to social strata (Bourdieu, 1986). Putnam (2000) separated social capital into categories of bonding (e.g., connections of shared characteristics or interests, like attributes, spirituality, race, age) and bridging (e.g., connection with others outside social spheres), both considered necessary for a peaceful society. While bonding capital is necessary for bridging, it does not guarantee its result. Ideally, bridging capital results in collective action, reaching across diverse groups for a

mutual benefit beyond oneself and their social sphere (Larsen et al., 2004).

This study investigates social capital in CM, considering specifically categories of bonding and bridging among participants in a series of CM workshops that spanned one semester. The purpose of this study was to investigate participants' perceptions of bonding or bridging capital in CM workshops. Research questions included: What are participants' experiences of bonding or bridging in the CM workshops? What are their perceptions of inclusion or integration? and What role might music play in relationships among diverse others in a CM workshop? Data in this case study were collected primarily through interviews and observations and analyzed by coding transcripts for themes that were then compared across participants and with relevant literature. Preliminary data suggest that bonding capital might be fostered with community-building activities and purposeful collaborative opportunities, yet bridging capital depends on a confluence of features, including sense of belonging, empathetic leadership, activity structures, and perceived benefits of social positioning.

Gonçalo André Dias Pescada
Assistant Professor, Évora University, Portugal

The Phenomenon of Globalisation and its Influence on the Teaching-Learning Process Emerging Platforms in the Specific Case of Vocational Music Education

The phenomenon of globalization has been increasingly accentuated in the daily lives of human beings. The flexibility of distance learning, access to technology and the Internet has accelerated the globalization process on a global scale. Nowadays, access to knowledge and information is widespread throughout the population. In fact, the pandemic situation we are experiencing (SARS-CoV 2) has contributed significantly to the creation of new platforms in distance learning, allowing educational institutions and communities to become closer to their stakeholders and an urgent need to review the roles of each one. If, on the one hand, we have quick and unlimited access to information, on the other, we must learn to filter that information in order to select what really matters. In the specific case of vocational music education, the emerging platforms (zoom, moodle, skype, whatsapp, among others) contributed to a unique evolution in teaching-learning process. The possibility of constant tutoring at any time in synchronous and asynchronous sessions from any part of the globe is an important boost of extrinsic motivation for students. On the other hand, the possibility of accessing scores and didactic material through forums, wikis, clarifying doubts in chat conversations and watching videos with great interpreters on youtube, facebook (free access) allowed an evolution never seen before. We entered the era of online (classes, conferences, concerts, contests, masterclasses, etc.) at an amazing speed and unprecedented in human history. Essential question: Will the direction we follow be sustainable?

Daniela Fusco
Statistician, Italian Institute of Statistics (Istat), Italy
Antonella Bianchino
Office Manager, Italian Institute of Statistics (Istat), Italy
&
Daniele Pisciottano
Sociologist, Federico II University, Italy

How to Measure the Touristic Competitiveness: A Mixed Mode Model Proposal

In 2018, according to the World Tourism Organization (WTO), the number of arrivals of international tourists worldwide reached 1.4 billion, which represents enormous potential for the sector and global economies. According to WTO, Italy is in the top ten of the countries with the greatest tourism competitiveness thanks above all to its natural and cultural resources. Today, in the globalized world, tourists are pressed by the opinion of travelers, the number of times that a location is mentioned and in which way influencers marketing consider it. The aim of this work is to create a composite indicator that allows us to evaluate the tourist competitiveness of Italian cities by evaluating both the data on the receptivity and the opinions of travelers. To do this, the official data of Istat have been taken together with Big Data, in particular information from the main holiday home platform and the opinions of travelers expressed on Twitter. Subjective and objective indicators have been produced. The results allow us to build a rating list of Italian touristic cities.

Nissim Gal
Senior Lecturer, Haifa University, Israel

Displaying Dissent: On Faith and Consumerism in Light of the Israeli Museum and the Arab-Christian Community

This paper will discuss the disrupting conflict between the Christian-Muslim-Palestinian community in Haifa and Northern Israel, and Haifa Museum of Art, provoked by the public display of several art works including *McJesus* by Finnish artist Jani Leinonen, in *Shop It!*

I will begin by differentiating religious, artistic and political approaches based on the axiomatic "liberal" curatorial assumption, in order to focus on the two forces veering the relations between art and goods: *McJesus* and *Shop It!* By examining the logic behind the demonstration and the demand for censorship, I suggest, that what seems as a conflict between liberal and progressive curatorial work and what is considered as a dark religious mob, is but one aspect of an economic, political, and national disagreement veiled by an exhibition while exposed by protestors.

Andrew Hewish
Senior Lecturer, London Metropolitan University, UK

Antigone Out of Time

Our world has Malala Yousafzai and Greta Thunberg; the classical world had Antigone. This paper posits the figure of Antigone of Sophocles as an ur-figure of resistance, of the resistant woman, of the nay-sayer for whom the motivations of resistance remain either obscure or of a consequence that is out-shone by the power of her 'no'. Whilst bound and expressed in relation to family ties, she produces herself – Antigone is a figure who can be considered in the frame of Nietzsche's Amor Fati. Above all it is her rage understood within classical attitudes to rage as articulated by Sloterdijk which structures her place in the drama, and in the time of the action. Following Carson's articulations of the role of women in Sophocles' period, it is Antigone's rage as a woman, understood itself as something cosmically out of joint, which can be considered an untradeable commodity, and therefore best understood as sacrifice and as gift.

James Hutson
Assistant Dean, Lindenwood University, USA

The Relationship between Modality and Student Engagement in the Performing Arts Pre- and Mid-Pandemic

Higher Education has been radically transformed due to the COVID-19 pandemic that swept the globe starting in late 2019. Institutions in the United States were ill-prepared for a shift entirely to distance education necessitated to slow the spread of transmission. What lies ahead is an existential crisis for post-secondary institutions in how to navigate the requirements of social distancing, the safety of their students, faculty, and staff, as well as developing an educational model that is flexible enough to pivot from online, on-ground, and hybrid modalities while maintaining rigor and quality of instruction.

While the recent pandemic has heightened the sense of urgency, higher education has been moving towards these more flexible, bimodal forms of delivery for decades now. In the School of Arts, Media, and Communications at Lindenwood University has developing online programming for four years in Art, Design, and Art History, and are building on those experiences in order to meet the demands of an uncertain future. With the traditional academic calendar now being outmoded and obsolete, we have developed a new bimodal model of eight-week, hybrid and online sessions that can more readily adapt to requirements should future outbreaks occur on college campuses. The strategies adopted to address the "new normal," as life post-Coronovirus has been described, include synchronous and asynchronous instruction, leveraging existing LMS capabilities, while also considering the unique requirements of studio-format classes that traditionally require six face-to-face contact hours a week. The plan for scheduling, deployment, course design, and more provide a model for other institutions struggling to meet the expectations of students, fears of parents, and fiscal planning for the academic year.

Valia Kasimati

Head, Tourism, Leisure & Recreation Unit, ATINER

Greek Tourism during the Pandemic COVID-19

This presentation focuses on the Greek tourism industry which, according to the official and published data available in 2020, appears to have been severely affected by the coronavirus pandemic crisis. More specifically, this article by using data from planning of airline international passenger seats, estimates non-resident travel receipts for 2021 and its losses in international receipts, based on three scenarios. The research showed that non-resident expenditure is estimated to range between € 5.5 billion and € 7.3 billion in 2021, with international revenue losses estimated to range between € 10.9 and € 12.7 billion compared to 2019.

Ulrich Klieber
Professor, Burg Giebichenstein University of Art and Design Halle, Germany

Art Education in Times of Corona

Four short presentations with student exercises will be discussed and presented:

1. Painting first steps…..Wuhan, China.
2. Paper Masks……..…Halle, Germany.
3. Working with clothes hanger…Ho Chi Minh City, Vietnam.
4. Texture, structure.……Tianjin, China.

"Only one exercise" is the title of a new series of exercises from University Professor and Art Educator Ulrich Klieber. The exercises are compressed and concise with many exciting pictures. They are clear and understandable, especially online teaching international. Teaching can be taught stimulating. Especially in times of digital teaching, Klieber shows different methods of teaching and opens new ways of teaching in a difficult time.

Esthy Kravitz-Lurie
Post-Doc Fellow, Ben-Gurion University of the Negev, Israel

Titian's Orpheus and Eurydice:
A Representation of Leonardo's Mountainous Stage Set

Titian's *Orpheus and Eurydice*, dated to around 1508-1510 and located at the Accademia Carrara in Bergamo, was never profoundly researched. It is considered a mediocre painting rendered at the very beginning of the painter's career and mentioned mostly for its dark hilly landscape and its hollowed mountain filled-up with the burning flames of Pluto's hell. Nonetheless it is precisely the peculiar landscape which gives-up Titian's source of inspiration: In what follows I argue that this painting is inspired by a mountainous stage-set programed by Leonardo da Vinci for an *Orfeo* theatrical performance in Millan, which was staged around the same time that Titian rendered his *Orpheus and Eurydice*.

Adi Louria Hayon
Senior Lecturer, Tel Aviv University, Israel

An Appeal to the Court:
On the Separation of Caritas from the Spirit of Capitalism

While picketing the streets of Haifa, propelling violent demonstrations, summoning urgent meetings with the municipal commissioner and the minister of culture, and requesting an appeal to the court, the gatekeepers of Christianity in the Holy Land brought a lawsuit demanding the removal of four works of art featuring Mary and Jesus composed as commercial hybrids of sacred goods posed on display at the public art exhibition *Shop It!* in Haifa Museum of Art, 2019. The protestors claimed the works are brutish and offensive; damaging the feelings of the Christian public. Wadia Abu Nasser, the spokesperson for Israel's Council of Bishops, said to the press: "We will clarify and recommend not to use Christian symbols in the framework of an artistic protest. We live in Israel and the Middle East – not in Europe. The people here have a different world view, more traditional, in which religious symbols still enjoy a respect we should maintain." What unique features sketch out the nature of the Christian community in Israel, and how do these manifest in this dispute?

This paper will follow the lawsuit phrasing its plaintiff dissent against damaging their very role as guardians of the doctrine of *caritas* against the forces of capitalism. The sensitivity to hybridizing the image of the crucified with commercial goods stages a threat to the devotee's desire to exchange the Christian gift with the capitalist consumer culture. Such substitutional relations are thought as radical and intolerable by the Christian communities in Israel deeming to set boundaries on the right for free expression. And yet, in this clash of capitalist and Christian economies we find a longer history, we find the difference and dispute between Catholicism and Protestantism: the first repudiates the capitalist system threatening the doctrine of *caritas*, the gift of giving; the second, the protestant ethics, served the fertile ground for the rise of capitalism.

Kyriacos Michael
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Investigating Immersivity in Music Performance

The key aim of this research is to investigate the processes and practices that must be considered when composing music for immersive performance. The research will critically evaluate how the combination of the performance space, musical style and delivery methods, can produce an immersive experience, through unique and valuable events for an audience. This study aims to contribution to knowledge in this field by 1) creating a taxonomy of immersive characteristics within music performance; through 2) the performance of original material that investigate specific immersive parameters; and 3) by engaging participants (performers & audience) in disseminating the effectiveness of the immersive characteristics employed.

This study seeks to find answers to the following research questions:

1. What does the composer need to consider when creating music for an immersive performance project?
2. What considerations must the composer make to effectively deliver that material within a given performance space?
3. What questions must be contained within the survey to ensure suitable evidence is generated whilst maintain good practice?
4. What deductions can be drawn from the effectiveness of the immersive characteristics employed, against audience feedback?

The Methodology therefore employs the following 4 phases to directly reflect the research questions:

1. *Composition*: Develop compositional ideas that investigate immersivity (see below).
2. *Delivery*: Carefully select and arrange musicians, loudspeakers & audience within a suitable performance space.
3. *Capture*: Formulate questions to obtain valid and reliable responses from participants.
4. *Conclusions*: Synthesize data, outline successes and areas for further development.

Immersivity: the original projects are devised and delivered to investigate the following 5 key immersive characteristics:

1. *Proximity* – the proximity of a listener to sounding sources.
2. *Envelopment* – the act of surrounding the listener with sound.
3. *Sound Processing* (sound quality and localisation) – the listeners ability to distinguish the source of the sound and its movement within a sound-field.
4. *Visual Processing* (gesture, utterance & movement) - the audience's ability to create relationships between what they hear and what they see i.e., the performers actions.
5. *Audience Engagement* – to engage the audience directly in the performance.

This research is entering its final phase before the thesis process. Thus far 3 unique projects have been delivered to help ascertain how key immersive characteristics can be employed by composers in their immersive projects.

At the conference, I will be able to discuss my interests in immersive music performance; how and why I derived 5 immersive categories; and how specific projects have allowed my research to better understand this field.

Ronit Milano
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Discipline and Punish:
The Israeli Museum between Boycott and Censorship

In the aftermath of the riots revolving around the exhibition *Shop It!* featured in Haifa Museum of Art, 2019, this paper examines what public museums in Israel can and cannot do in light of understanding the contemporary rule of critical discourse, its set boundaries, and the definition of censorship as a punishing mechanism. This paper will establish the connection between boycott activities executed by BDS and the formations of the discourse, the role, and the function, of the Israeli museum. If we assume that preventing a work of art to be displayed is an act of censorship, this paper will elaborate our understanding of the concept of censorship in the art field by revealing present political practices consolidating the censor's act. This discussion takes into account the Haifa Christian community resistance to the display, but mainly focuses on artist Jani Leinonen rejection to display his work when the demonstrations broke out; a position he shares with the BDS boycott. Imparting two theoretical frameworks stemming from continental thought: the first directing discursive censorship from Pierre Bourdieu, and the second found in Michel Foucault's discipline and punishment, we will see how the Israeli boycott may prove as an act of censorship.

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&
Maria Joao Neto
Associate Professor, University of Lisbon, Portugal

The Medieval Village of Obidos (Portugal): A Case Study on the Current Tourism Challenges

Many consider Óbidos a fine example of medieval reconstitution during the Estado Novo regime (the dictatorial regime installed in Portugal in 1933), according to a stylistic restoration. Verifying that condition is one of the main objectives for the research and analysis undertaken, in order to allow considerations both on current tourism challenges an on the management of this historical centre.

After a long period of abandonment and decay, an audacious urban rehabilitation program was placed into motion in the twentieth century, during the 30's to the 50's. From the works carried by the Directorate-general of National Buildings and Monuments (DGEMN), the restoration of the medieval walls and reconstruction of the ancient castle, with the adaptation for a touristic Pousada (Historical Hotel), are the highlights. So, in 1951, the first adaptation in Portugal of an historical monument to a hotel was inaugurated in Óbidos, as a strategy for revitalization and preservation. This intervention was one of the selected examples to showcase in the "2ª Mostra Internazionale del Restauro Monumentale", in Venice, 1964. In the aftermath of this initiative, Portugal would receive in the following year a field trip from the members of IBI – Internationales Burgen-Institut (the International Castles Institute), in which Óbidos was a mandatory stopover. This visit takes place precisely the week before ICOMOS' assembly, in Warsaw (in the 21st to the 22nd of June). In this occasion, Piero Gazzola heavily praises the Óbidos' intervention. Cesare Brandi corroborates this opinion, a few years later.

The investigation conducted allowed to verify that, despite the political agenda involved, these well-documented works were performed according to demanding criteria, not very far from those stated in the Venice Charter (1964). This intervention allowed for a sustainable new dynamic for the village, creating an attractive divulgation for an emergent cultural tourism.

Today, Óbidos presents itself as a singular case study, with both this important past cultural heritage and new challenges presented by an integrated management of an historical centre meant to be alive,

attractive and preserved. The cultural and heritage richness, sustained by the proximity to Lisbon (the capital of the country), has been a decisive strategic resource for the touristic development of the region, through numerous cultural and entertainment programs. The historical recreations, fairs and festivals developed by the City Council are a broad success. However, this was a tendency to lead to mass tourism, a circumstance that is not very well received. In order for this process to run smoothly, it is mandatory to perceive certain guidelines for an integrated management, which don't exempt investigation, conservation and rigorous dissemination.

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Can Social Characteristics Confine the Use of Airbnb Platform? A Case Study of Aswan and Wahat in Egypt

The recent social movement recognized as the "sharing economy" is becoming progressively noticeable in online peer-to-peer platforms. One such platform is Airbnb; an accommodation marketplace that offers access to tourist accommodation. These platforms have a very important economic and social impact on tourist destinations.

Gamaleyah is an old Cairo historic area that encounters a lot of historical, heritage and cultural features and folklores. Many owners of private dwellings in the area use their places to accommodate guests and visitors of the area. Unfortunately this is taking place under no organization or control by MoT since Egyptian legislations concerning accommodation places does not include a classification for such rent places. However the area is well known among tourists and visitors, is being included in down town tours organized by tour operators and tour guides, is recognized by Historical Cairo Development Project and by Ministry of Tourism MoT and Egyptian Tourism Federation ETF as well as academics heading Heritage programs in Egyptian Universities.

This paper is devoted to reveal the differences in viewpoints among guest, tenants, tour operators and guides as well as professional practitioners and academics.

To achieve aim, a sample of 356 guests who previously visited the destination, alongside with 310 private dwellings tenants besides to10 high rank government officials and academics were surveyed. Descriptive, sentimental and quantitative analysis was carried out using Excel v. 19 and SPSS V. 20.

This cross- sectional study resulted in matching viewpoints among guests, officials, academics, tenants and tour operators and guides. They all agreed- with minor differences- on the need to use the culture and heritage of the district for the welfare of its residents. Also, that

government support deems necessary to merge those dwellings under MoT umbrella, that there is an urge need for change in legislations to permit that use. Moreover, some gaps were detected concerning the safety and security of guests in the area and the need to launch awareness campaigns among residents and tenants so as to ease accepting the culture of visitors. Even more, guests urged the Egyptian government to allow their residence in the area and tour operators and guides from the other side assured that they already include this area within their down town tours. On top, all respondents from different trades agreed that the use of private dwellings under Airbnb umbrella can bring in lots of lucrative business to Egypt.

Melonie Murray
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Social Movements Influenced Dance as a Burgeoning Academic Discipline in the US

In the United States, the academic discipline of dance originated in women's physical education programs in the early twentieth-century, coinciding with US women's suffrage movements and growing discourses regarding equality and women's rights. Feminist social movements provoked changes in academe, and one of the first significantly affected disciplines was physical education. At the turn of the century, rigorous physical activity generally was considered inappropriate for women, but in the early twentieth-century, a period of health reform initiated the expansion of opportunities for women's physical education. During this era, men's and women's gymnasia and physical activities often were separate, both geographically and in terms of appropriate movement practices; men's activities focused on competitive activities and sports, while women were encouraged to engage in non-competitive activities deemed more feminine, such as dance. By 1910, some form of "aesthetic dancing" was offered at many colleges and universities across the country, and while society's pervasive sexual politics were reflected broadly across academe, the early innovators of dance in higher education were women, such as Gertrude Colby and Margaret H'Doubler. The fact that these women became leaders in a burgeoning academic discipline is notable given women's limited access to the academy during the period. This presentation explores how feminist social movements affected the development of dance as an academic discipline, resulting in challenges to the male exclusivity of academic institutions and opening not only a gateway for women to enter academe, but also some of the first leadership opportunities for women in US higher education.

Momoro Ono
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The Art of the Transcription

I propose to present a pre-recorded video of three transcriptions for solo piano. The first is the classic Brahms transcription for left hand of Bach's "Chaconne" from the solo violin Partita No. 2 in D Minor. Brahms is remarkably faithful to Bach's manuscript-the chief alteration being transposing the notes one octave lower to fit the piano's sonority. Having studied this work with the eminent pianist, Leon Fleisher, I will also discuss the challenge of presenting this masterpiece on the piano as well as historical background which brought about the birth of the transcription. The other two transcriptions are my original adaptations of Billy Joel's "Piano Man" and Manuel de Falla's "Ritual Fire Dance" from "El amor brujo." In addition to personal circumstances which evolved into the current transcriptions, I will discuss the pianistic challenges of adapting from the original scores to works which have served very well as encores to my recitals. My discussion of the three works will conclude with performances, similar to: Bach-Brahms: https://www.youtube.com/watch?v=achYL6j15TE Billy Joel & deFalla: https://www.youtube.com/watch?v=BRPzEQnoq98.

Jessica Orzulak
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Re-Visioning History:
The Re-Appropriation of Ethnographic Photography in Contemporary Native American Art

The history of photography as it relates to the many communities and nations that make up Native America is overwhelmingly written as a history of anthropological imaging. Presently, Edward Curtis's series *The North American Indian*, published between 1907 and 1930, maintains an inflated presence within that history. The well-known portfolio is representative of a dominant strain of American anthropology and documentary photography in the late nineteenth and early twentieth centuries, so-called salvage ethnography, which sought to document America's so-called "vanishing race" before their annihilation was complete. Paralleling brutal government policies of forced assimilation, the narrative of the inevitable destruction of American Indian cultures and peoples had a significant and lasting effect on the U.S. imaginary. Images like those published by Curtis played a critical part in spawning more than a century's worth of caricatured imagery depicting American Indian peoples as part of the continent's storied past, while presenting them as conspicuously absent from the nation's present.

The last two decades have seen a revived interest in early twentieth-century documentary photography featuring Native American subjects, particularly Curtis's work–which was shown profusely in U.S. museums but was also exhibited world-wide in at least 85 locations as a traveling exhibition supported by the U.S. State Department. In response to the resurgence of interest in the romanticized historic images various contemporary artists who are members of the Native American nations pictured took up the problematics of the photographs and their legacy in their own work. This paper examines how artists including Wendy Red Star (Apsáalooke), Nicholas Galanin (Tlingit/Unangax̂), Will Wilson (Diné), Stephen Paul Judd (Kiowa/Choctaw), and Zig Jackson (Mandan/Hidatsa/Arikara) have incorporated and manipulated Curtis's and other historic images in their practices in an effort to rewrite the history and meaning of such ethnographic documentation.

The re-appropriation and alteration of documentary photographs imbue the images with new meanings, redefining what they can signify in both broad and specific ways, for both Native and non-Native viewers. While they suggest new ways to perceive Curtis's photographs

and their cultural inheritance they also often expand the archive of images beyond the scope of his omnipresent works. I argue the aforementioned artists each play subversively with the legacies of photography as a medium of documentation and representation in complex ways. They often push the boundaries of photography employing a fusion of performance, conceptual, and textual elements. I show how the artists considered address the means through which photography, and notions of representation more broadly, assisted in the later commodification of identity and communities in popular culture and mass media. Moreover, they do so in ways that can be deeply personal while also profoundly relevant to diverse broader cultural memories. The works contribute a distinct and critical view of mainstream histories – including art histories, envisage new means through which to understand deeply entrenched visual practices, and articulate a present-ness that goes beyond a mere assertion of presence, subverting subtly entrenched visions of primitivity.

Sung Hee Park
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Effects of Cultural Festivals Experience on Visitors Well-Being Perception and Loyalty

Festivals generate economic stimulus along with social, cultural impacts on the host communities as well as play a significant role in promoting the destination's image and branding to visitors. Multicultural destinations, such as Macau, provide various cultural festivals to promote to enrich city's image, attract more visitors and develop sustainable tourism destinations. Cultural festival preserves a unique and special culture, history, and identity which provide an opportunity to understand the local culture, lives and people for visitors (Lee, Arcodia, & Lee, 2012). Increasing personalized and memorable experiences with on-site and lived environmental consumption could produce a great deal of pleasure and delight which affect visitors' well-being perception and festival loyalty. According to experiential marketing (Oliver, 1993; Schmitt, 1999), festival experience can be evaluated with cognitional, emotional and sensory dimensions by visitors' value. Well-being perception is another key determinant of evaluating the festival experience associated with satisfaction, happiness or quality of life (Saayman et al., 2018; Sirgy et al., 2011; Sirgy et al., 2007). Thus, well-being perception is an important driver of behavioral intentions such as intention of revisit and recommendation and festival loyalty (Kim et al., 2012; Kim et al., 2016). In order to build a successful marketing strategy, this study developed and tested a structural model of cultural festival in examining the effects of festival visitors' evaluation, satisfaction and well-being perception on loyalty. Two cultural festivals in Macau were selected as study sites: Macau Food festival and Macau Light Festival. Data were collected through self-administered questionnaire using convenience sampling method at the two festivals held in Macau during September-November, 2020. Finally, a total of 994 valid samples were collected from local and Mainland Chinese visitors. Confirmatory factor analysis and structural equation modeling were conducted to test six proposed hypotheses. The findings revealed that festival visitors' satisfaction was dependent on the affective, sensory and cognitive dimensions of the festival experiences respectively, and affective evaluation was more influential than cognitive and sensory evaluations in enhancing the festival satisfaction. Moreover, festival satisfaction is strongly influenced by the

well-being perception and loyalty. Visitors' well-being perception was also induced the festival loyalty. This study helps festival organizers and marketers better understand festival experience, thereby increasing visitors' satisfaction and well-being perception which, in turn, influence their intention to revisit and recommend the festivals.

Raluca Prelipceanu
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Change of Status, Change of Art

The change in the status of Orthodox icon painters from Transylvania brought forward a change in their art during the XVIIIth and XIXth centuries. During this period the condition of Orthodox painters changes from that of mere craftsmen to artists. This change of status was determined by the political change that took place in Transylvania which became a part of the Habsburg Empire at the beginning of the XVIIIth century. Since the half of the XVIIIth century, Romanian Orthodox in Transylvania passed under the jurisdiction of the Metropolitan seat in Karlowitz. The Metropolitan of Karlowitz opened a painting academy with teachers from the Kyiv Lavra.

One of the factors leading to a change in the status of the Orthodox painters is the rising importance of the commissioners in determining the scenes and motives to be represented as well as their composition. Painters become increasingly sensitive to the demands and tastes of the commissioners during this period as icon painters shift from monks to secular craftsmen. Unlike during the earlier centuries, during our period of interest most of the painters come from the ranks of the laity which is more sensitive to the tastes of patrons because painting is for them a means of existence. We analyze as well the way in which the Metropolitan seat of Karlowitz imposes certain scenes and models or the transformation and developement of certain representations through parish visitations as well as the desire of the lay painters to change their status in a time when Romanians in general were seeking to gain a better social status in the Habsburg Empire.

The change in the status of the Orthodox icon painters can be analyzed not only by looking into the transformation and developement of certain iconographic representations, but also by the study of their signatures which tend to imitate the signatures of Western painters. Several self-portraits were painted during this period as a proof of their desire of self-esteem and of the awareness of their own value. Traditional Orthodox representations are changed and elements borrowed from the Western art are often employed by the Orthodox painters. Their painting style starts to integrate Baroque elements expressing the grandeur, drama, tension and emotional exuberance specific to this kind of art. The linear perspective starts to replace the reverse perspective charactersitic to the Orthodox, new

better quality colours are introduced and also new materials that require new painting techniques.

Are all these changes due to the desire of icon painters to acquire a better social status, or are they imposed by the commissioners and the church authorities? This is the main question at which our article tries to answer. Our main sources besides the paintings themselves and the signatures of the artists are the visitations notes, a few contracts that still remain to this day and the painters biographies. We conclude that the seeking of social status is intertwined with the demands of the commissioners, both determining the changes in the Orthodox church art.

Gibson Ralph
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Influence of Women of Brandenburg-Prussia on Baroque and Rococo Theatre

When considering the contribution of women to theatre of the Baroque and Rococo era, the attention is frequently directed toward the addition of women as actors. The result was an influence on the literature where now the nuance of a female showing a leg or decolletage changed the nature of interpretation. Little attention, however, has been directed toward the women who commissioned works, had theatres built or furthered the artform. Prominent actresses can be found among the Commedia dell'arte troupes of Italy and the companies of actors in France, but save perhaps Madeleine Béjart, played as strong a role in the establishment of physical theatres and sponsorship of companies as the women of Brandenburg-Prussia. This paper focuses on the influence of these women.

Shani Robison

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Standing at the Precipice of Change in Ballet Pedagogy

After teaching classical ballet in private, professional, and educational sectors for 34 years, I'm in no way naïve about the pedagogically dismal past that ballet has perpetuated over the past few centuries regarding authoritative power, gender, race, identity, hierarchal systems, and cultural misrepresentations. Classical ballet is an art steeped in tradition and often becomes a ball and chain holding back ballet instructors, students, and the art itself from moving forward in productive and progressive ways. However, by shifting away from destructive pedagogical approaches and leaning into healthy and positive ones, I believe that the ballet class can become a place of empowerment and transformative refuge where teachers and students can learn, understand, and dispose of many past destructive ideologies that have harmed ballet students for far too long.

In a classical ballet technique class, the silence of the students can be deafening as the generational expectations of suppression, obedience, and uniformity are permeated and perpetuated from class to class. Identifying the origin of these expectations in the development of ballet pedagogy is crucial in order to see where the training has been and how we can lift it to a higher plane. It is incredulous to consider that despite ballet pedagogy existing for hundreds of years, little has changed. Yes, there has been exploration of the art, development of technique extremes, and fusion with a variety of dance genres, but the process of training dancers has remained very much the same. Throughout ballet's history, racial inequality, economic disparity, class structure limitations, sexism in leadership, hierarchal and authoritative ruling systems, and a lack of cultural awareness has been the norm. This can no longer be the case if ballet is to remain relevant. The voices of societal change are too loud for ballet pedagogy to remain silent. The dancers are beginning to reveal mistreatment from superiors, including directors, choreographers, and teachers. The "white ballets" of century's past need to embrace racial diversity and be less washed-out. Out-dated cultural misappropriations in the canon of classical ballet are being exposed and questioned. And, only recently have a few black dancers had the opportunity to rise above the surface and receive recognition for their talent, finally earning their rightful places in the ballet profession. These current issues and many more haunt ballet's past and present, thus tethering teachers and students to a fractured

existence between two worlds—the human world and the dancer world.

In order to strengthen and develop ballet pedagogy, I believe we must shift from traditional to more progressive pedagogical principles at the very grass roots level of a ballet technique class. The ballet technique class can be a place where we celebrate and embrace differences, develop students' self-confidence, acknowledge historical happenings with an understanding that we need and can do much better, open up the oftentimes bolted authoritative doors in order to interact with students on a personal level, become a mentor rather than an enforcer, and give students the opportunity to take more ownership of their dancing. By providing an inclusive ballet technique class environment that is encouraging, transforming, and illuminating, ballet pedagogy can align with current societal values, heal the fractures from past blunders, and shine brightly for many more centuries to come.

Heather Samuelson
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Dementia Advocacy through Dance:
A Choreographic Exploration of the Application of Dementia Research to Modern Dance

This paper examines dementia research and modalities that encourage and evoke memory in dementia patients, such as Dance Movement Therapy, Color Association, and Music. Dance Movement Therapy (DMT) provides an outlet for patients to move freely and to make tactile connections in the attempt to rediscover lost memories. Research gathered has presented additional information that incorporates color association to keep the interest of or calm the patients and the use of music selections that are familiar to the patient's upbringing assist in the memory process. When used together, patients begin to regain glimpses or short clips of memory from their life. The use of these techniques does not allow for complete memory recognition or the recovering of total memory, but they do allow for the individual to communicate, coherently, with their loved ones. All research has been applied choreographically, through modern dance, to advocate for the disease. By utilizing specific aspects of the research, the construction of movement, costuming of the dancers, and lighting options provided for a cohesive choreographic work. Dance film was created, in addition to the choreography, to lend personal insight and interpretation to the research as it was applied to dance movement.

This choreographic project is in the second phase of a three-part work; the first explored the fears of losing memory and its effects. Modern dance choreography was created with the use of 3 tables to aid in the depiction of the research. *Cognitive Disturbance* debuted in January 2018. The second is that which is prefaced above. *Intangible* demonstrates techniques used to arouse lost memory, and the final phase will be portraying the total diminished capacity.

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No Longer Legendary Creatures: Transformation of the Arthurian Legend

Dating back to archetypes and "ontological stories" the myth about King Arthur is considered today as one of the core elements of British and American cultures. It has been transformed through a number of interpretations belonging to different periods, genres, and text types; naturally, each author has somehow retold the original legend to make the story reflect current problems.

Here we focus on two central characters of the legend – King Arthur and Merlin – to compare and contrast the original interpretation of the images with their contemporary versions extracted from the trilogy 'Warlord Chronicles' by Bernard Cornwell (the written original and the audio book performed by Jonathan Keeble). To understand what characteristics of the myth get transformed at the present epoch we performed a complex analysis of the trilogy including the following steps: (i) conceptual analysis of definitions and an online survey to singled out the core characteristics constituting the concepts of Arthur and Merlin in the naïve consciousness; (ii) complex philological analysis of the written text to outline which characteristics are realized; (iii) analysing prosodic peculiarities of the audio version (pitch movement, tempo, loudness, diapason, additional voice qualities) to compare the 'written' characters with their 'sound' counterparts.

Both characters appear to be constructed by tensions between the core mythological characteristics and 'non-heroic' features added by the author. The image of King Arthur in fiction is based on the opposition between the original, legendary, core – 'warrior' and 'ruler' – and a set of characteristics typical of a common human; the latter part definitely prevails and as the plot unfolds strengthens its dominance. Merlin is portrayed as a highly controversial character conjured up of oppositions: on the one hand, he is a wise and all-mighty druid who strives to protect and preserve the 'old world' from collapse, but on the other, not infrequently he behaves irrationally and naughtily following his own whims.

Interestingly, the audio version of the trilogy brings the internal contrast to the fore and gets it enforced. Thus, the 'written' and 'sound'

images of King Arthur largely coincide, as both depict the character as two-sided. The 'sound image' of Merlin focuses mainly on the traits of his character and tends to be quite subjective: the actor produces his lines with a squeaky voice at a high section of diapason, which is normally associated with bad temper. Thus, despite being an ambivalent figure, in the audio version Merlin is initially presented as a pejorative character.

To conclude, colliding the mythological, heroic, core with a set of 'human-like' features is aimed at myth re-actualisation: once ideal and powerful, in contemporary discourse the characters start to act as common people, full of emotions, passions and doubts.

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&
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The Need for Embodied Dramaturgy:
The Laramie Project and Generation Z

This paper reflects on the methodology developed for my 20th Anniversary production of The Laramie Project, which was originally conceived as a verbatim piece by Moisés Kauffman and members of the Tectonic Theatre Project in response to the gruesome murder of gay University of Wyoming student Matthew Shepard, in 1998. Matthew's killing represented for a generation of Americans the focal point for progressive efforts to establish hate crime legislation and expand equality to LGBTQIA populations. Twenty years ago, everyone knew who Matthew Shepard was. His story featured on every television screen in every country around the globe. When I directed this show in 2008, the entire cast knew about this young man, and they approached the play with reverence, and with a gravitas born of their personal knowledge of Matthew's murder. Upon returning to the play for a new production in 2018, something was drastically different. A new generation of students, known collectively as Generation Z, had never even heard of Shepard and did not viscerally understand why the play had devastated earlier audiences. For Gen Z, it's no longer a big deal to be queer. As a result – and as I found – the inability to connect with the stakes of such an event can be dangerous because it conceals how tenuous social progress can be, how social progress is never "secure," never guaranteed to hold steady. As a collective of artists working on the play, we were experiencing the results of significant differences in generational consciousness. In response I developed an embodied dramaturgical approach to our pre-production work that culminated in an in-depth cast/production-team research trip to Laramie, Wyoming. Through my deeply personal account, I will theorize how directing pedagogy can adjust to generational disconnects for verbatim pieces. Drawing from the archival documents of production for this anniversary production of The Laramie Project, I recount and theorize an embodied dramaturgy for a new generation, drawing upon aspects of Feldenkrais work and the 'experiential' writings of Francisco Varela in his, The Embodied Mind. Other recent work by a range of somaticists

and movement research practitioners also suggest the need to move away from overly literary table work and get the stories and research into our collective bodies. We are, right now, in a broader political moment when Nazis are marching in the US and when hate crimes are astronomically on the rise. The threat of violence is still imminent. Our Supreme Court is currently considering whether the Civil Rights Act should apply members of the LGBTQIA population. For this anniversary production, embodied dramaturgy provided students with a sensory experience that helped them engage with the nuanced situation in which Matthew Shepard died. I hoped that this engaged artistic approach might, most importantly, have helped bridge the generational gap between my students and myself, and between my students and those old enough to understand what is at stake in the tenuous, shaky social gains that LGBTQIA struggles have made in the last several decades.

Gleb Sumarokov

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General Narration Forms in the Universe of World of Warcraft and Novel "Troll" By Johanna Sinisalo (Finland)

Modern fantasy universes have become more and more popular among people. Such giants like Marvel studios have been developing their franchises for decades, starting from visual novels or comics and now expanding their universe in a variety of ways, such as making movies or releasing an audio novel or even a cookbook. Recent developments in comparative, translation and reception studies produced many works studying such examples. This report examines the technique of transmedia storytelling based on the material of computer game universe of World of Warcraft and a novel "Troll" of the Finnish writer Johanna Sinisalo. The term "transmedia narration" is analyzed, its meaning is applied to literary criticism, examples of the use of this technique are given. The author comes to the conclusion about the wide potential of using transmedia narration in the works of J. Sinisalo. It is concluded that both fantasy worlds use it to go beyond one media tool and use the expressive means of other media platforms. J. Sinisalo sets herself a goal of discarding limitations of one type of text and uses transmedia narration tools to expand her novel's boundaries. In order to expand these boundaries, the author introduces other types of texts into the novel, editing the form and content of her own texts.

Norah Swiney

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The Brave New World of Virtual Theatre

As COVID-19 spread across the globe, performing arts companies found themselves unable to carry on their work through lockdowns and restrictions. Theatre has long distinguished itself from other dramatic forms by the fact that it is *live* and *in-person.* But faced with the choice to adapt or forgo production altogether, many companies and university programs chose to explore virtual productions. Theatre artists often say that theatre exists not on the stage, but in the space between the performer and the audience. When transposing a performing art intended for the stage into a screen of squares, what is lost? What is possible? What of the live experience can be simulated and what must be adapted into something entirely new? This communication will examine successes and challenges experienced by theatre companies and artists as they adapted to perform via virtual platforms.

This paper will then discuss producing a virtual play through the experience of one college production. Oral Roberts University returned to campus for fall 2020 amidst the uncertainty of an ongoing pandemic. Typical rehearsal processes were not possible for its production of *Radium Girls*. Staging the play via Zoom brought unforeseen challenges, from technical demands to spacing during rehearsals and performance. Despite these challenges, the production reached hundreds of viewers across the United States, including school audiences and families that might not have been able to see their loved ones' work otherwise.

Finally, it will explore the future opportunities and implications of virtual theatre in the post-COVID theatrical landscape. What can we learn from the virtual theatre experiment? When audiences can return to theatres, what practices might we keep? It is unlikely that virtual theatre will disappear completely. Among other things, virtual theatre provides access to the performing arts for audiences on a scale previously unrealized. Virtual theatre is more economical to produce than traditional theatre. However, it remains to be seen whether audiences will support streaming theatre in the long term, when it competes with thousands of other options for streaming entertainment, as well as live theatre.

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Photobook as Montage - Creative Process Phenomena

Photographic books, or photobooks, are mainly characterized by the way they relate photographic images to each other and other sign systems (e.g. verbal text, painting, drawing, typography, graphic design, the book itself, etc.). This work argues that montage is the main principle regulating the relations involving processes and entities in a photographic book. By using Eisenstein's theory and typology, we describe how combinatorial patterns can be observed acting as meaning-making in two important Brazilian works from the second half of the 20th century, Amazônia, by Claudia Andujar and George Love (1978); and Silent Book, by Miguel Rio Branco (1997). As a creative process, the montage structures these photobooks on several levels. Each photographic image (or verbal text, or draw, or painting) works as montage. In turn, it participates in juxtapositions on the pages, diptychs, and triptychs. Sequenced, these processes and entities act on each other obeying similar principles at new scales. It happens successively, scaffolding the whole.

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Her Perfection is my Wound:
A Look at Hans Bellmer's La Demie Poupée

In this art critical essay, Hans Bellmer's sculpture La Demie Poupée (1971) is proposed as the consummate feminine alter ego of the artist. This thesis is supported by research of the artist's own writings, drawings, photographs, as well as accounts of friends and the work of notable Bellmer scholars. Through the examination of Bellmer's history, accounts of transvestitism, admitted obsessions with androgyny and the pubescent female, this proposition delves into a brief look at this Surrealist German artist who was and continues to be a shadowy, controversial figure in early twentieth century art history. The importance of this thesis resides in the psychology of Bellmer and is meant to shed light upon the possible extent to which Bellmer created his doll series, why he did so, and what liberation he may have found within his work. Ultimately, the vulnerability and discombobulation of La Demie Poupée attests convincingly of Bellmer's tormented psyche as well as to the emotional manifestations of his frustration, angst, and need for domination.

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Assessment of the Adaptation of Tourist Supply of Cultural Heritage Objects for the Elderly in the Context of Accessible Tourism: Case Studies from Poland

Concepts defining disability, illustrated via numerous models: medical, social, economic, geographic have been subject to evolution conditioned by socio-economic and legal changes. On one hand, these models reflected how disability was perceived (in a given time, by a given social group) and on the other, they indicated the main direction of action understood to be proper in terms of removing barriers limiting PwD. The article presents the results of a critical analysis of the disability models developed to date and experiences related to how they work. Furthermore, it aims to answer the following question: which model of disability will provide the most suitable basis for any course of action undertaken in the process of planning accessible tourism development in the future? In order to achieve this, two questions needed to be answered: Q1 which type of supply on the tourism market, accessible to people with a disability, is suggested by different models of disability? Q2 are models of disability, viewed from the perspective of their application in the creation of tourism offers, seen as alternatives or supplementary? The applied research methods include: an analysis of literature and questionnaires carried out face-to-face and on the SurveyMonkey website between May 2013 and July 2014. The study group consisted of 619 people. The study indicated that different models of disability have the capacity to shape the supply of tourism for PwD. Based on the research results, a "model of the diversification of the supply structure for the tourism market accessible for PwD", taking into account different types of supply: from specialist to universal, was proposed. This model has practical implications, it may make segmentation of tourism offers addressed to PwD easier for tourism providers.

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Correlation of Vocal Load and Student-Performer's Perception of Vocal Effort during Musical Theatre Production

Participation in a musical theatre production can be physically, vocally, and emotionally challenging. Each role requires specific sonorities or styles of vocalisms that involve a high level of vocal coordination. Student-performers' vocal, physical, and cognitive demands increase during rehearsals for a production. Throughout the rehearsal process, students use their voices extensively for singing, spoken dialogue, and social communication. Both leads and ensemble cast members experience higher than usual voice usage during the rehearsal process. The EASE scale (a 20-item scale) provides a framework for evaluating the effect of vocal dose on student-performers' perception of ease of phonation. This study aims to determine if there is a correlation among vocal load, singers' self-perception of their ease of phonation, and the physical and emotional demands of the roles. The Internal Review Board at New York University approved this study IRB-FY2020-4022. Data were collected during the rehearsal process for a contemporary musical theatre university production. The entire production lasted a total of 33 days from first rehearsal through the closing night, with five live performances, 22 days of approximately eight hour-rehearsals, and six days of tech. All 30 students cast in this production were invited to complete the EASE scale and a questionnaire assessing the vocal, physical, and cognitive demands of their role. This anonymous online survey was available three times during the rehearsal period and one final time post-production. Concurrently, vocal dose measurements were collected on six of the participants with the Kaypentax APM 3200, an ambulatory monitoring system. Dosimetry measurements were collected during the rehearsal process, as to not interfere with performance details. This study offers a unique perspective into the relationships among vocal dose, the student-performers' self-perception of vocal effort as measured on the EASE, and self-assessment of the vocal, physical, and emotional demands of the roles.