



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

**13th Annual International Conference on
Visual and Performing Arts
6-9 June 2022, Athens, Greece**

**Edited by
Stephen Andrew Arbury & Olga Gkounta**

2022

13th Annual International
Conference on Visual and
Performing Arts

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Olga Gkounta

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Preface

This book includes the abstracts of all the papers presented at the 13th Annual International Conference on Visual and Performing Arts (6-9 June 2022), 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 only after a blind peer review process.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which they can 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 can meet to exchange ideas on their research and consider the future developments of their fields of study.

To facilitate the communication, a new references section includes all the abstract books published as part of this conference (Table 1). I invite the readers to access these abstract books –these are available for free– and compare how the themes of the conference have evolved over the years. According to ATINER's mission, the presenters in these conferences are coming from many different countries, presenting various topics.

Table 1. *Publication of Books of Abstracts of Proceedings, 2010-2022*

| Year | Papers | Countries | References |
|------|--------|-----------|----------------------------------|
| 2022 | 52 | 23 | Arbury SA and Gkounta O (2022) |
| 2021 | 36 | 18 | Papanikos (2021) |
| 2020 | 41 | 18 | Papanikos (2020) |
| 2019 | 51 | 13 | Papanikos (2019) |
| 2018 | 62 | 21 | Papanikos (2018) |
| 2017 | 38 | 16 | Papanikos (2017) |
| 2016 | 47 | 11 | Papanikos (2016) |
| 2015 | 51 | 13 | Papanikos (2015) |
| 2014 | 57 | 14 | Papanikos (2014) |
| 2013 | 80 | 16 | Papanikos (2013) |
| 2012 | 80 | 21 | Papanikos (2012) |
| 2011 | 100 | 18 | Papanikos (2011) |
| 2010 | 169 | 16 | Papanikos (2010) |

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 can regularly meet to discuss the developments of their disciplines and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published over 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 after the Editors' Note.

Gregory T. Papanikos
President

Editors' Note

These abstracts provide a vital means to the dissemination of scholarly inquiry in the field of Visual and Performing Arts. The breadth and depth of research approaches and topics represented in this book underscores the diversity of the conference.

ATINER's mission is to bring together academics from all corners of the world in order to engage with each other, brainstorm, exchange ideas, be inspired by one another, and once they are back in their institutions and countries to implement what they have acquired. The 13th Annual International Conference on Visual and Performing Arts accomplished this goal by bringing together academics and scholars from 23 different countries (Australia, Belgium, Bulgaria, Canada, Colombia, Egypt, Finland, France, Hungary, India, Israel, Japan, Morocco, New Zealand, North Macedonia, Oman, Philippines, Poland, South Africa, Spain, Tunisia, UAE, and USA), which brought in the conference the perspectives of many different country approaches and realities in the field.

Publishing this book can help that spirit of engaged scholarship continue into the future. With our joint efforts, the next editions of this conference will be even better. We hope that this abstract book as a whole will be both of interest and of value to the reading audience.

Stephen Andrew Arbury & Olga Gkounta
Editors

13th Annual International Conference on Visual and Performing Arts, 6-9 June 2022, 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. Ioannis Papavasileiou, Assistant Professor, College of Arts and Creative Enterprises, Zayed University, UAE.
4. Peter Baur, Academic Member, ATINER & Associate Professor, School of Economics, College of Business and Economics, Arts and Cultural Research Unit, University of Johannesburg, South Africa.
5. Daniel Binns, Academic Member, ATINER & Lecturer, RMIT University, Australia.
6. Mbali Khoza, Lecturer, Rhodes University, South Africa.
7. Maria-Irini Avgoulas, Academic Member & Cultural Counselling and Consultancy, Australia.

FINAL CONFERENCE PROGRAM

13th Annual International Conference on Visual and Performing Arts, 6-9
June 2022, Athens, Greece

PROGRAM

Monday 6 June 2022

09.00-09.30
Registration

09:30-10:00

Opening and Welcoming Remarks:

- **Gregory T. Papanikos**, President, ATINER
- **Stephen Andrew Arbury**, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.

10:00-11:30 TIME SLOT 1 - MORNING PRESENTATIONS

| Time Slot 1a | Time Slot 1b |
|--|---|
| <p>Coordinator: Ms Olga Gkounta, Researcher, ATINER</p> <ol style="list-style-type: none">1. Steven Rost, Professor, Lawrence Technological University, USA. <i>Title: Lens Media: Art in Science and Technology, Actions and Results for a New Course Being Delivered in the Spring 2022.</i>2. Kristin Van den Buys, Professor & Head, Department of the Royal Conservatory of Brussels, Free University Brussels, Belgium. Lulu Aertgeerts, Director, Department of the Royal Conservatory of Brussels, Free University Brussels, Belgium. <i>Title: The Creative Process of Developing an Original Dramaturgical Concept and Designing an Experimental Musical Theatre Performance: Experiment, Method and Theory.</i>3. Esthy Kravitz-Lurie, Lecturer, Sami Shamoon College of Engineering, Israel. <i>Title: 'L celeste e 'l vulgare Amore instituiti da Platone:' Bellori's Interpretation of Annibale Carracci's Theme of Love in the Farnese Gallery.</i>4. Klara Van Wyk, Teacher, Stellenbosch University, South Africa. Words that Fail - In Search of the Clown. | <p>Coordinator: Gregory T. Papanikos, President, ATINER.</p> <ol style="list-style-type: none">1. Christopher Richter, Professor, Hollins University, USA. <i>Title: Memories of War: Digitally Mapping World War II Memorials in Epirus, Greece.</i>2. Jennifer Fayard, Associate Professor, Ouachita Baptist University, USA. <i>Title: Does the Way a Photographer "Sees" the World Reveal Something about Their Personality?</i>3. Maria-Irini Avgoulas, Greek Cultural Specialist Researcher and Research Fellow, Australia. <i>Title: The Significance of Community for Greek Australians Living in Diaspora.</i>4. Dennis Pama, Lecturer Bicol University, Philippines. <i>Title: An Archival and Ethnographic Study of Coconut Industry in the Philippines.</i> |

11:30-13:00 TIME SLOT 2 – NOON PRESENTATIONS

| Time Slot 2a | Time Slot 2b |
|--|---|
| <p>Coordinator: Ms Olga Gkounta, Researcher, ATINER</p> <ol style="list-style-type: none"> Shahira Fahmy, Professor, The American University in Cairo, Egypt. <i>Title: Tiktok as a Tool For Visual Persuasion: A Comparative European Perspective.</i> Snezhana Filipova, Professor, Ss Cyril and Methodius University, North Macedonia. <i>Title: Notes on Art History Style and the Related Terminology.</i> Herman Farrell, Professor, University of Kentucky, USA. <i>Title: Lloyd Richards – A Raisin in the Sun – Making the First Waves.</i> Melis Agabigum, Visiting Assistant Professor, University of Wisconsin-Milwaukee, USA. <i>Title: The Embodiment of Crafting a Moment: The Performative Jewelry of Lodie Kardouss.</i> | <p>Coordinator: Sarah Louisa Birchley, Professor, Toyo Gakuen University, Japan.</p> <ol style="list-style-type: none"> Alexander Balzan, Assistant Professor, Politécnico Grancolombiano, Colombia. <i>Title: Community-Based Tourism as a Strategy for the Internationalization of a Territory.</i> Barsha Amarendra, PhD Student, Indian Institute of Technology, India. <i>Title: Adapting for Resilience: Exploring the Advent of Virtual Experiences in Pandemic-Era Wine Tourism Offerings.</i> Yosra Ibrahim, PhD Student, ISAM Sfax Tunisia, ENSA Paris-Val de Seine France & ENSA Toulouse, Tunisia & France. <i>Title: Sustainable Tourism in Tunisia at the Service of Regional Development.</i> Soukaina Sayeh, PhD Student, Superior School of Technology of Casablanca, Morocco. <i>Title: Tourist's Motivations Driving the Choice of a Cultural Destination: Literature Review.</i> |

13:00-14:30 TIME SLOT 3 – NOON PRESENTATIONS

| |
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| <p>Coordinator: Ms Olga Gkounta, Researcher, ATINER</p> <ol style="list-style-type: none"> Sarah Louisa Birchley, Professor, Toyo Gakuen University, Japan. <i>Title: The Role of Technology in Transmitting and Maintaining Welsh Diaspora Identity.</i> *Paul Laprade, Chair, University of St. Francis, USA. <i>Title: Richness of the "Other": Musical Appropriation as Fundamental Defining Language.</i> Andrea Eis, Professor, Oakland University, USA. <i>Title: Iphigeneia Breathes: A Filmic Musing on the Winds, Breathing, Life, and the Imagination.</i> Justin John Moniz, Associate Director, NYU Steinhardt, USA. <i>Title: Assessing the Impact of Vocal Pedagogy Outreach Activities on Geographically, Culturally, and Economically Disadvantaged Communities.</i> |
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14:30-15:30

Lunch

15:30-17:00 TIME SLOT 4 – AFTERNOON PRESENTATIONS

Coordinator: Ms Olga Gkounta, Researcher, ATINER

- Nathan Bowman**, Visiting Assistant Professor, Benedictine College, USA.
Title: Thebes is Rotting: The Supernatural Experience of Disease in Oedipus the King.

2. **Christine Condaris**, Professor, Massachusetts College of Liberal Arts, USA.
Title: The Things They Left Behind: The Creation of a Digitally Accessible Village Artifact Collection.
3. **Mark Konewko**, Professor, Marquette University, USA.
Title: How a Virtual Choir Enhances Social Capital.
4. **Billie Lepczyk**, Professor, Virginia Tech University, USA.
Title: Transdisciplinary Project: Dancing Motion of Bubbles.
5. **Shani Robison**, Associate Professor, Brigham Young University, USA.
Title: Connecting Past to Present: Haunting Remnants of the Romantic Ballet Era.

21:00-23:00
Greek Night

Tuesday 7 June 2022

08:30-11:30 TIME SLOT 5 - MORNING PRESENTATIONS

| 08:30-10:00 Time Slot 5a1 Coordinator: Mr Kostas Spyropoulos | Time Slot 5b |
|--|--|
| <ol style="list-style-type: none"> 1. Melina Mallos, PhD Candidate, University of Melbourne, Australia. <i>Title: What Role Does New Media Play in the Transmission and Maintenance of a Diaspora Identity Through the Lens of Greek Migrant Youths Living in Melbourne During the First COVID-19 Lockdown of 2020.</i> 2. Panayiota Romios, Senior Lecturer, RMIT University, Australia. <i>Title: Third-Generation Greek Australian Identifications.</i> 3. Thanos Kyritsis, PhD Student, University of Auckland, New Zealand. <i>Title: Cultural Ancestry and the Global Diffusion of Democracy.</i> | <p style="text-align: center;">Old and New-An Educational Urban Walk</p> <p>The urban walk ticket is not included as part of your registration fee. It includes transportation costs and the cost to enter the Parthenon and the other monuments on the Acropolis Hill. The urban walk tour includes the broader area of Athens. Among other sites, it includes: Zappion, Syntagma Square, Temple of Olympian Zeus, Ancient Roman Agora and on Acropolis Hill: the Propylaea, the Temple of Athena Nike, the Erechtheion, and the Parthenon. The program of the tour may be adjusted, if there is a need beyond our control. This is a private event organized by ATINER exclusively for the conference participants. Some participants have videotaped the event. Click here for an example.</p> |
| <p style="text-align: center;">10:00-11:30 Time Slot 5a2 Coordinator: Mr Kostas Spyropoulos</p> <ol style="list-style-type: none"> 1. Iryna Gorkun-Silen, PhD Student, Sibelius Academy, Finland. <i>Title: Performing Art, Visualizing Music.</i> 2. Zuzanna Kubiak, Graduate Student, University of Warsaw, Poland. <i>Title: Swamp Inside the City: How Performance Arts Intertwines with Ecology and Urban Politics – The Case of ZAKOLE Collective from Warsaw.</i> 3. *Vicente Ramos, Associate Professor, University of Balearic Islands (SMARTIG), Spain, <i>Title: Pre and Post COVID-19 Analysis of Pedestrian Mobility at Urban Tourism Destinations.</i> | |

11:30-13:30 TIME SLOT 6 – MORNING PRESENTATIONS

| Time Slot 6a | Time Slot 6b |
|--|---|
| <p>Coordinator: Ms Olga Gkounta, Researcher, ATINER</p> <ol style="list-style-type: none"> Janet Bellotto, Professor, Zayed University, UAE. <i>Title: Imprints of Islands in the Gulf for Tomorrow.</i> Ioannis Galanopoulos-Papavasileiou, Assistant Professor, College of Arts and Creative Enterprises, Zayed University, UAE. <i>Title: Place and Identity through the Lens of 3 Female Emirati Artists.</i> Angeliki Kordoni, Associate Professor, Sorbonne University Abu Dhabi, UAE. Théry Béord, Lecturer, Sorbonne University Abu Dhabi, UAE. <i>Title: Unfolding the Young Emirati Wardrobe: An Introduction to Fashion in French as a Foreign Language Class.</i> Nancy Jones, Professor, University of Kentucky, USA. <i>Title: Betty Shamieh's The Black Eyed: An Arab-American Woman Playwright Inverts and Subverts Orientalism.</i> Mbali Khoza, Lecturer, Rhodes University, South Africa. <i>Title: The Future of Black Art Criticism through Black Feminist Interpretation.</i> Uzi Avner, Senior Researcher, Dear Sea-Arava Science Center, Israel. <i>Title: The Symbolic Role of Leopards in Prehistoric 'Uvda Valley, Southern Israel.</i> | <p>Coordinator: Alexander Balzan, Assistant Professor, Politécnico Granacolombiano, Colombia.</p> <ol style="list-style-type: none"> Mariana Ianeva, Professor, University of National and World Economy, Bulgaria. Nikola Gaydarov, PhD Student, University of National and World Economy, Bulgaria. <i>Title: The Specialized Product of the Experiences in the Tour Guide Services.</i> Nikolay Tsonev, Associate Professor, University of National and World Economy, Bulgaria. Stiliyana Basmadzhieva, Lecturer, University of National and World Economy, Bulgaria. <i>Title: Opportunities for Digitalization in Marketing Management of Health Tourism in Bulgaria.</i> Ralitsa Georgieva, PhD Student, University of National and World Economy, Bulgaria. <i>Title: Research on Potential Markets for Incoming Tourism in Bulgaria by Specialized Types of Tourism.</i> Justyna Liro, Assistant Professor, Jagiellonian University, Poland. <i>Title: Multifaceted Interdependencies of Perception, Self-Perception, Experiences of Visitors of Pilgrimage Centers – Complex Characteristics of Religious and Patriotic Tourism in the Light Of Contemporary Socio-Cultural Changes.</i> Timea Zsófia Tóth, PhD Student, University of Sopron Alexandre Lamfalussy, Hungary. <i>Title: Film Tourism and Competitiveness – Through the Example of Budapest.</i> |

13:30-15:00 TIME SLOT 7 – NOON PRESENTATIONS

| Time Slot 7a | Time Slot 7b |
|---|--|
| <p>Coordinator: Ms Olga Gkounta, Researcher, ATINER</p> <ol style="list-style-type: none"> Maria Cominis, Professor, California State University at Fullerton, USA. <i>Title: The Lasting Effects of The Diaspora on Future Generations Seen Through the Lens of Four Theatrical Productions.</i> Eliza Gardiner, Professor, Vancouver Island University, Canada. <i>Title: Great Drama Queen: Clytemnestra.</i> | <p>Coordinator: Mr Konstantinos Manolidis</p> <ol style="list-style-type: none"> Fatema Al Salehi, Analyst, Oman Vision 2040, Oman. <i>Title: Impact of COVID-19 Outbreak on Hospitality and Tourism Education: A Case Study of Oman.</i> Aaisha Al Shuaili, Lecturer, Oman Tourism College, Oman. Jihad Al Harrasi, Lecturer, Oman Tourism College, Oman. |

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| <p>3. Ana Flavia Zuim, Associate Director of Vocal Performance/Music Assistant Professor, NYU Steinhardt, USA. <i>Title: Source-Vocal Tract Interaction Trends Among Female Broadway Belters.</i></p> | <p><i>Title: Local People's Perception on Tourism Development of Aflaj Sites in Oman.</i></p> <p>3. Masooma Al-Balushi, Assistant Professor, Sultan Qaboos University, Oman. Tamer Mohamed Atef, Associate Professor, University of Sadat City, Egypt. <i>Title: The Tourism Department of Sultan Qaboos University Undergraduate Program Accreditation by the Agency for Quality Assurance through Accreditation of Study Programs (AQAS).</i></p> <p>4. Qais Abdullah Al-Keyumi, Researcher and Legal Advisor, Oman. Najwa Murad Al-Balushi, Public Law Teacher, Zahra College for Girls, Oman. <i>Title: The Importance of Studying Tourism Laws and Legislations on Tourism and Hospitality Students Role in Protecting the Public Money of the State.</i></p> |
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15:00-16:00
Lunch

16:00-17:30 TIME SLOT 8 - AFTERNOON PRESENTATIONS

Coordinator: Ms Olga Gkounta, Researcher, ATINER

1. **Alexandra Massini**, Adjunct Professor, University of New Haven, USA.
Title: The Method in the Madness: Dionysus in the Arts of the Modern Era.
2. **Tatiana Vintu**, Assistant Professor, Virginia Tech University, USA.
Joshua May, Assistant Professor, Columbus State University, USA.
Title: Debussy's Dream Opera before and during the COVID-19.
3. **Daniel Vlahos**, Assistant Professor, Merrimack College, USA.
Title: Knolling and the Rhetoric of Object Placement.

20:00-21:30

Greek Home-Made Dinner (includes the traditional Greek household hospitality and quality)

Wednesday 8 June 2022
Educational Islands Cruise
Mycenae Visit

Thursday 9 June 2022
Delphi Tour

Melis Agabigum

Visiting Assistant Professor, University of Wisconsin-Milwaukee, USA

The Embodiment of Crafting a Moment: The Performative Jewelry of Lodie Kardouss

The landscape of Contemporary Jewelry and Performance Art seemingly go hand in hand as embodied practices through their shared integration of the body and its movements. Creation of any artwork including jewelry, is a physical process which, much like performance, manifests through an embodied action. Contemporary jewelry, expands upon the notion of creating, and continues to create in a series of continuous becomings through the process of being worn. It becomes part of a self-reflexive practice through its physical engagement.

As a self-reflexive practice, contemporary jewelry goes beyond the objects created, and examines its own conditions through its materials and its physical and/or emotional relationships to the body through wearing; in other words, the activation of the art object. Similarly, performance art is also a self-reflexive practice because it is shaped by its direct relationship to the space inhabited by the performer, and the conditions that are enacted within the fluidity of engagement between viewer and performer (maker).

The presence of integration of body and space, and activation of an object through performance has brought upon a deeper sense of appreciation for jewelry and performance art. For me, this fascination with the ephemeral and interactive is ever present in the works of Brussels based artist Lodie Kardouss. In this paper, I examine two of Lodie Kardouss' performance jewelry works, *Curiosity* and *A Jewelry Piece*. Each body of work derives meaning through the process of performance, and becomes a piece of jewelry through the viewer's experience of witnessing her creating the work within the gallery. Her works do not set out to raise awareness from a political or social nature, but rather, they intend to create a sense of togetherness for maker and viewer through the "experience". This desire for capturing a shared moment is what makes this combination of jewelry and performance art so profound and impactful for the onlookers and performers.

Masooma Al-Balushi

Assistant Professor, Sultan Qaboos University, Oman

&

Tamer Mohamed Atef

Associate Professor, University of Sadat City, Egypt

**The Tourism Department of Sultan Qaboos University
Undergraduate Program Accreditation by the Agency for
Quality Assurance through Accreditation of Study
Programs (AQAS)**

The tourism undergraduate study program offered by the Tourism Department at the College of Arts and Social Sciences (CASS) of Sultan Qaboos University (SQU) was accredited according to the Agency for Quality Assurance through Accreditation of Study Programs (AQAS) criteria for Program Accreditation in August 2016. The study program essentially complies with the requirements defined by the criteria and thus the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) and the European Qualifications Framework (EQF) in their current version. The accreditation was conditional. One condition was required. Within a time period of nine months, the condition had to be fulfilled, documented, and reported to AQAS no later than May 31st, 2017. The offered responses to the AQAS condition were realistic, achievable, and convincing which led to the decision of granting the Tourism Department Undergraduate Program the unconditional accreditation privilege for a period of five years until September 30th, 2021. This study aims to demonstrate the tourism department approach to fulfill the AQAS accreditation certification requirements and condition.

Qais Abdullah Al-Keyumi

Researcher and Legal Advisor, Oman

&

Najwa Murad Al-Balushi

Public Law Teacher, Zahra College for Girls, Oman

The Importance of Studying Tourism Laws and Legislations on Tourism and Hospitality Students Role in Protecting the Public Money of the State

A key motive behind governmental support for tourism and hospitality industry worldwide is its ability to contribute to the overall economic and developmental plans. The Omani Government has made clear its desire to promote tourism to the extent that it does not clash with laws and legislations nor traditions and culture, but enough that it will help to achieve the country's objectives of economic diversification.

Tourism and hospitality education is multidisciplinary, although a vocational orientation remains at the core of the tourism and hospitality curriculum, in a people/service industry, qualifying the students with tourism laws and legislations knowledge and understanding cannot be underestimated, particularly when it comes to preserving public assets.

The current research investigates the importance of studying tourism laws and legislations for tourism and hospitality students focusing on its effect in refining the tourism and hospitality student role in protecting public money from dissipation and damage. Researchers will rely on the inductive and analytical approach by studying and considering legal and constitutional texts and international conventions, learn about the experiences of educational institution in the Sultanate of Oman and other countries.

This research intends to answer a number of questions:

- How important is it to study tourism laws and legislations for tourism and hospitality students?
- What is the role of laws and legislations in developing the tourism and hospitality industry in the Sultanate of Oman?
- How would the study of tourism laws and legislations contribute to the tourism and hospitality student role in protecting the public money of the state?

The research will address the following issues:

Firstly: introducing tourism laws and their importance to tourism and hospitality students

- The meaning of tourism laws and legislations
- The importance of tourism laws and legislations for tourism and hospitality students

Secondly: The relationship between tourism laws and legislations and the protection of public money

- Public money protection images
- The role of tourism laws and legislations in protecting public money

Fatema Al Salehi
Analyst, Oman Vision 2040, Oman

Impact of COVID-19 Outbreak on Hospitality and Tourism Education: A Case Study of Oman

Undoubtedly, the coronavirus disease 2019 (COVID-19) outbreak has sharply affected different industries all over the world. It entirely disrupted everyone's daily life including the education system (UNESCO, 2020). Students experienced mental stress derived from excessive online classes; faculty also struggled to teach via online platforms and experienced the extra burden because of the new mode of class delivery (Lei & So, 2021). Tourism and hospitality education, which required advanced social skills, have suffered a lot from the pandemic outbreak. This has led to implement a recovery plan to avoid any gap expansion between the industry and the market needs and the education system, as both have to be aligned.

Despite studies on COVID-19 from different perspectives, research on the impact of COVID-19 on hospitality and tourism education remains scant (Ye, 2021). Thus, this study aims to spotlight the impact of (COVID-19) outbreak in hospitality and tourism education in Sultanate of Oman and what was the recovery plan to cure from such crises. In addition, it objects to attract attention during similar emergencies and crises. The study based on interviews with academic and students within tourism and hospitality industry in Oman.

The results revealed that the education of tourism and hospitality, which requires enhanced communication skills to deal with people, has been severely affected, especially at the beginning of the pandemic outbreak in 2020. The study suggests creating further research on teaching and learning as a recovery of the pandemic implications.

Aaisha Al Shuaili

Lecturer, Oman Tourism College, Oman

&

Jihad Al Harrasi

Lecturer, Oman Tourism College, Oman

Local People's Perception on Tourism Development of Aflaj Sites in Oman

Ancient and sustainable projects are receiving a growing international attention in the last few years, especially, the ones which demonstrates a positive interrelation between the environment and the local people (Badr, 2021). Ancient Omanis have developed incredible sustainable irrigation systems projects known as "Aflaj". Nowadays, Aflaj are considered as a model for modern sustainability by the way they are built, managed, and maintained (Al-Gafri, 2018). In 2006, five popular Aflaj were inscribed by the UNESCO World Heritage Site including **Falaj Al-Malki, Falaj Al-Khatmeen, Falaj Al-Mayassar, Falaj Daris and Falaj Al-Jeela** recognizing their value and importance to the culture and history. This appreciation brought a new life to Aflaj in which they could be well developed as tourism products. However, there is a lack of understanding that shows its potential for development as tourist attraction especially that Aflaj are owned, organized, and managed by locals without governmental involvement in their organizational structure. Much of the knowledge and practices of these systems are not studied and therefore, there is a need to understand locals' perception about these systems. There is also a need to raise awareness of the significance of Aflaj to the culture and heritage of Oman, preserving them for the future generation and encourage sustainable ways to present them as tourists' attractions. This paper, therefore, studies the local people's perception on tourism development of Aflaj sites.

A qualitative research methodology including interviews with representatives from the local community and key players in the field of Aflaj will be conducted to gain insight into the topic. Furthermore, results of this study will help to understand the potential of developing Aflaj sites and their surroundings as one of the 'must see' tourist sites in Oman.

Barsha Amarendra

PhD Student, Indian Institute of Technology, India

&

Amarendra Kr. Das

Professor, Indian Institute of Technology, India

Adapting for Resilience: Exploring the Advent of Virtual Experiences in Pandemic-Era Wine Tourism Offerings

When nations across the world were brought to an abrupt hiatus by the ravaging pandemic, the tourism industry was left in a quagmire. Tourism ventures were faced with the option of either suffering through an onslaught of hardships; while hoping to be relieved of it soon; or adapting for resilience in order to cushion out the blow. If they choose the latter, the conventional playbook of experience offerings and customer interactions had to be reinvented. It was a choice that the wine tourism sectors in America and Europe made; a choice that charted its course towards embracing the attributes of virtual tourism. Wineries curated virtual vineyard tours, hosted virtual tastings and conducted interactions with sommeliers. People stuck within the confines of their homes, connected from across the world to their favourite wine tourism destinations. Although these virtual experiences did not exude the panache of being present in the midst of a vineyard or winery's immersive atmosphere, virtual wine tourism became increasingly popular. This new found popularity and its outcome of garnering new clientele for wines and wine tours, in turn, boosted competitiveness in virtual experience offerings amongst wineries and wine regions. Despite these phenomenal adaptations of the wine tourism sector for resilience, there have been few peer-reviewed studies examining the enrichment of the sector through virtual experiences during the pandemic. The paper, thereby, explores the trajectory of virtual experiences in the pandemic battered wine tourism sector and the influence of such experience in shaping consumer's appreciation of wines and wine destinations. The paper discusses the failings and challenges of incorporating virtual experiences in wine tourism, along with appraising the future forward of using such experiences in the sector. Furthermore, the paper provides key lessons on incorporating virtual experiences for upcoming wine tourism regions of India, China, Chile, among others.

Maria-Irini Avgoulas

Cultural Counselling and Consultancy, Australia

&

Rebecca Fanany

Senior Lecturer, CQUniversity, Australia

The Significance of Community for Greek Australians Living in Diaspora

This presentation will elucidate the importance of community and the significance of this for Greek Australians living in Diaspora. Extensive qualitative research has been undertaken recently by a very experienced researcher, and the presenter of this paper who holds both an emic and etic position within this diaspora population. Utilizing the application of Narrative Ethnography, the lived experience of this diaspora population across the generations (those who migrated from Greece and live in Australia and those also born in Australia and have a Greek-Australian identity) will be discussed. This experience will be further highlighted through case studies illustrating the lived experience and community identity of this population group. Through the case studies and their own words, the participants' perceptions of what 'community', 'community connections' and 'social connectedness' will be discussed, and the influence on their emotional health and wellbeing will be examined. This lived experience will be positioned in the context of the literature, theory and various, models of health and wellbeing. The findings are of great importance and have wider implications for the understanding of the Greek experience in Australia. The presentation will consider the implications of community at the micro, meso and macro levels and across the life course for those living in the Australia Diaspora. These findings show the importance of community and the significance of social networks to overall psychological wellbeing. They also contribute to a wider knowledge base and are of vital importance in interventions intended to address psychological and emotional well-being and health for members of the Greek population. In turn, this could be of assistance in policy making and meeting the health needs of multicultural communities more broadly. The wider health and wellbeing implications will be addressed as well as what all this means and how it may impact community carers and their psychological and emotional wellbeing and overall health. Finally, the application of narrative ethnography in this context will be discussed, and a model developed through this research presented. In this context, the way community needs might be addressed and the

importance of community to health and overall wellbeing will be discussed.

Uzi Avner

Senior Researcher, Dead Sea-Arava Science Center, Israel

The Symbolic Role of Leopards in Prehistoric 'Uvda Valley, Southern Israel

'Uvda Valley, 40 km north of the Gulf of 'Aqaba, is hyper arid, but was densely settled during the 6th-3rd millennia BC, with hundreds of habitations of farmers and herders, and hundreds of cult sites. In this unexpected settlement scenario, leopards took an intriguing role.

First, in an unfinished survey of the area east of the valley, 23 carnivore traps were recorded, built to protect the herds, mainly from leopards. This is the densest cluster of traps known to date in the Near East. OSL dating of one trap indicated its use ceased before 3250 BC.

Second, next to an open-air sanctuary, dated from the mid-6th to the early 2nd millennia BC, a large geoglyph was uncovered, with 15 leopards and one oryx. The remains allowed the suggestion of symbolic interpretation, briefly, the leopards are females, facing east and represent life, while the oryx faces west and represents death.

Third is a unique, complex rock engraving interpreted as presenting a living and dead woman/goddess with an infant, seated on leopard's back.

The traps show that in the past, leopards were part of reality in 'Uvda Valley (last seen there in 1979), and in both latter cases, the leopards were involved in a cyclical perception of life and death, developed by the desert population.

The suggested interpretation is supported by the general art of the ancient Near East, as will be shown in the presentation.

Alexander Balzan

Assistant Professor, Politécnico Grancolombiano, Colombia

Community-Based Tourism as a Strategy for the Internationalization of a Territory

As result of the COVID-19 crisis, most cities had to innovate with strategies that improve the image of the territory in order to attract revenue from different sources (tourism, foreign direct investment, commerce, and even international cooperation). In the case of tourism, to recover the confidence of travelers to take long trips was not an easy task considering the new fears and risks and for those cities with a small offer the process of promoting the territory became not only a priority but also a challenge.

How could a city with a small touristic offer attract visitors? The objective of this research is to show how the city of Medellín, Colombia, a city that was consolidating its touristic offer, that went from receiving less than 200,000 visitors in 2004 to almost 1 million in 2019, focused its offer on community-based products during the pandemics. The integration of the public sector, the academy and the community was the key of success for this project that started with a phase of non-credited courses and with a second phase of dedicated advising by experts that led to the formalization of new businesses with published portfolios.

The Community-Based Tourism (CBT) planning has been defined by Gray (1989) as the process of consensus for the decision making among various and autonomous stakeholders to prepare, manage and solve problems for the development of the territory through tourism. The idea of those stakeholders is that there is an important participation of what Jamal & Getz (1995) call a “body of people living in the same locality”. The experience of CBT is created in an ecosystem where tourist can interact with locals (who become hosts and operators), with the infrastructure and natural resources, but also with the cultural and historical identity.

This project used ethnographic research method and through participant observation with an emic perspective where the researcher collected qualitative data and took part in two phases: An academic process with a 120 hours non-credited course where 170 people participated in the “Leadership and Community-Based Tourism Diploma” and a second phase of 6 months personalized advisory for 32 people representing 20 projects of CBT in the city of Medellín in topics of product validation, marketing, legal and sustainable strategies. Data

was collected from the experiences of the participants and the documentation of the advances of each experience. Then the information was analyzed with techniques of content analysis and codification. For the construction of the theoretical framework a structured literature review was conducted on Scopus database.

As result, the city of Medellín extended its offer of tourism to non-conventional areas in the city (the cases of district 8 and district 6) and 5 new enterprises were officially created (two more modified) with the community as base of the organizational process. These enterprises are now active and open for attracting visitors to their communities.

Janet Bellotto

Professor, Zayed University, UAE

Imprints of Islands in the Gulf for Tomorrow

This presentation disseminates creative research output from the cluster research group *COMET: Communicating, Observing, Mapping Environments and Tolerance* undertaken by students and faculty at the College of Creative Enterprises (CACE) at Zayed University in the United Arab Emirates (UAE). This constitutes with place and preservation being the crucial tenants of this cluster led by principal investigators, the scope of the research included creative projects that took an interdisciplinary approach of art and design. Through my presentation I will be transferring the knowledge gain from these projects in the UAE to larger publics, including international participants at this conference.

The research conducted and projects disseminated considered UAE islands with historical and heritage prominence, along with the plans of future islands for comparison, as well as key Emirati heritage sites, focusing on the Emirates of Abu Dhabi and Dubai. The islands Delma, Sir Bani Yas, the Palm and The World Islands were explored through phenomenological research and artistic practices. Research trips were conducted to these destinations with students to form a data baseline for the projects due to their historical maritime importance, ecological considerations, culture of tolerance and potential future development.

Mapping & Re-envisioning Islands is a research and practice-based creative project that combines primary and secondary research on the history, heritage, and environment – with a focus on sustainability and physicality – of islands in the UAE. Participating students working with their mentor researchers developed practical skills through workshops in oral history; land-art and site-specific installations; documentary filmmaking, design strategies and technologies and research capabilities using secondary research.

Typographic Matchmaking for a Region/Place/Location is a research and craft-based creative project that combines primary and secondary research on the history, heritage and environment – with a focus on typography using traditional print methods – students used the research to develop branding for the location and interpret place through type using relevant information.

The projects of the cluster deployed tools of creative inquiry such as an interactive map, interviews, photography, and video, as tools for documentation and investigation, developing ways in which an archive

or body of data can be used to generate narrative perspectives. These two projects culminated in various exhibits and developed into a legacy through a website portal, which will be discussed and presented in the conference.

Sarah Louisa Birchley

Professor, Toyo Gakuen University, Japan

The Role of Technology in Transmitting and Maintaining Welsh Diaspora Identity

This paper explores the case of *GlobalWelsh Connect*, a new diaspora networking platform designed to connect an estimated three million members of the Welsh diaspora. The Welsh government set out an ambitious international strategy in 2020 to raise Wales' profile on the international stage, to grow the economy by increasing exports and attracting inward investment, and to establish Wales as a globally responsible nation. One key aspect of the plan is to connect with the Welsh diaspora to transmit current knowledge about Wales and to encourage the diaspora to develop their own social networks to help foster and maintain a sense of a 'global' Welsh identity.

Using a discourse analysis of the user-generated content of the *Connect* platform, the research explores how the technology has facilitated social, cultural, and economic interconnectedness across space, time, and geography. It highlights how users have built new online social networks and share stories about not only their identity as Welsh or 'global' Welsh, but also knowledge that can be beneficial in fostering economic growth in the homeland. Diaspora have a sense of being 'here' and 'there' and their use of such a platform highlights how new communication technologies can generate new patterns of transnational action and innovative collaboration that may not have happened were it not for the introduction of the technology.

This paper aims to present a short theoretical review of the use of technology in networking and transmitting and maintaining diaspora identity. Then, the study of the *Connect* platform will highlight how users a). Engage in 'knowledge remittances' (Avni, 2021) to support international trade and development, b). Engage in social interactions to maintain their Welsh identity, and c). Use the platform to leverage their personal and professional networks. In addition, it shows how organizations and institutions use the platform to promote Wales creating a carefully crafted shared discourse of the meaning of Wales, which in turn, goes some way to transmitting and maintaining a sense of Welsh identity. The research concludes by suggesting new ways technology can be used to engage diaspora.

Nathan Bowman

Visiting Assistant Professor, Benedictine College, USA

**Thebes is Rotting:
The Supernatural Experience of Disease in Oedipus the
King**

In 429 BCE, Athens suffered a terrible plague. In this moment, Sophocles presented *Oedipus the King*, a story in which the citizens of Thebes suffer a similar plague that their leader struggles to guide them through. Sophocles thought it apt to present his audience a story of powerlessness and ineptitude in the face of disease. Today, people across the world are experiencing the loss of self-determination due to the devastating impact of COVID-19. *Oedipus the King*, in depicting helplessness in the face of disease, is all too contemporary. Yet, if the lesson of Thebes has anything to teach modern audiences, it is not that suffering can be reduced to the mistaken choices of individuals as described in Aristotelian models of interpretation. Rather, the dilemma of Greek tragedy is that no matter the choices of individuals, suffering is inevitable. The works of tragedy attribute the source of suffering to irrational supernatural forces which act upon the world. The helplessness within which people currently find themselves is as existential in character as the power of the supernatural acting upon us. Therefore, a revisit of *Oedipus the King* which examines the supernatural, rather than individualistic, character of suffering may provide a window into the experience of irrational suffering that has the capacity to question the social, ethical, and scientific assumptions of audiences whose values continue to be uprooted by the ongoing COVID-19 crisis.

Maria Cominis

Professor, California State University at Fullerton, USA

The Lasting Effects of the Diaspora on Future Generations

In 1803, in Epirus, Greece the Souliotises took fate into their own hands and chose freedom in the afterlife by leaping off the jagged white cliffs with their children when Ali Pasha's brigade finally reached them. The choice was enslavement or death.

In 1913, in Constantinople my Yiayia, at eight years of age lived amidst war drums, beatings, rations and death if they remained in their home unless they changed their religion. Three months after her arrival in the USA, in 1915 the largest Armenian genocide occurred in her village.

In 1922, the catastrophe at Smyrna decimated hundreds of thousands of Greeks and Armenians.

In 1937, the Nazi's burned my father's home in the village of Dombraina, in Thiva.

In 1952, my father was a Lieutenant in the Greek army and fought in the brother against brother Civil war.

In 1975, I found my father on the floor of the bathroom in our home with a self-inflicted bullet wound to his chest speaking in German. I never knew he spoke German.

Today, as a first-generation Greek American I am left with half written stories and a deep sadness for all they sacrificed to flee, fight, and defy oppression.

It is proof history continues to repeat itself but how can we stop these atrocities destroying us, nation against nation, brother against brother, families, against friends?

I know personally how the wars, genocides and discrimination impacted me, personally. In this research, I will explore the lasting impact of the effects of the diaspora. Beyond culture, race, ethnicity, my research will synthesize the lasting emotional traumas passed down from generation to generation.

Psychologists say the amygdala, in our brain, when in stress will cause us to fight, flight or freeze but for the artist we lean towards observation and creating. My theory, which I will explore is that Visual and Performing artists find a path out of the trauma through telling their story consciously or unconsciously, working its way out of ancestral despair, mining through the past to get to the other side where there is hope, justice and peace and finally ending the cycle of abuse, violence, and genocide.

The theatre has been our refuge for thousands of years since our cousin, Dionysus began his ritual of wine and theatre. Not a bad combination. The theatre provides a mirror through the “mirror neurons” in our brain to recall truth, or an experience whether it was ours or our ancestors. The theatre has the power to reveal to us the unfinished stories untold by our families.

The research will ask: What are the last effects of the diaspora to the children and their children of those affected by genocide and their relationship to conflict, hunger, relationships, and choice.

Christine Condaris

Professor, Massachusetts College of Liberal Arts, USA

The Things They Left Behind: The Creation of a Digitally Accessible Village Artifact Collection

Village artifact collections can be a microcosm of the world immigrants left behind and may give us a glimpse of what informed their decision to leave the homeland. They can also make the homeland tangible in an intimate way. How common are village artifact collections, i.e., extant objects of the original immigrants and their families that depict their everyday life from the late nineteenth and early twentieth centuries? How accessible are these collections to diaspora communities?

My focus is limited to the Greek-American diaspora. What we typically see in Greece are museums of ancient artifacts and modern day olive oil and wine displays. Village artifact collections, if they do indeed exist, are accessible only to the diaspora community who knows of their existence and has the means to travel to visit the collection in person.

In this internet era, it should be our goal to identify, preserve, and present all such collections in digital format, thereby giving unprecedented access to treasure that would be never be seen otherwise. Sharing artifacts through photos and descriptions would allow the diaspora community to connect with their ancestors in an almost tangible way. It could also be possible to identify the values and beliefs of the village residents, and would most certainly promote discussions about their life and work.

An example of a village preservation project is one that I started in 2018 in the Laconian village of Dafni, Greece when I discovered a private artifact collection of approximately 300 items. A village resident saved everything from farming and kitchen tools, to bloomers and bread stamps and housed them in two rooms of his four room home. Not open to the public, I photographed and uploaded each digital image with a description of its use, age and size in both Greek and English.

Andrea Eis

Professor, Oakland University, USA

Iphigeneia Breathes: A Filmic Musing on the Winds, Breathing, Life, and the Imagination

In many of my experimental art films, I employ the natural world of Greece—landscapes and seas, winds and waves, birds and cicadas—as visual and aural embodiments of human emotions and actions. I have also incorporated a personal perspective, bringing my contemporary experience into interaction with ancient narrative. I did this most directly in my 2017 film, *Perhaps*, in which I muse speculatively over the misnamed Tomb of Agamemnon, the collapse of the throne room wall at Mycenae, and the power of Clytemnestra's gaze. I narrate an unstable intersection of ancient sources, the pronouncements and errors of archaeologists, and revisions of my own imagining. My recent film, *Iphigeneia Breathes* (2021), culls narrative elements from Euripides' *Iphigeneia in Aulis*, but centers my imaginative revisions on the intertwined physicality of the winds and human breathing, and on the Greek language, both ancient and modern.

Iphigeneia Breathes was sparked in 2019, while I was working with theatre students in Greece, and learned the modern Greek pronunciation of Iphigeneia—a soft, almost musical exhalation, *if-ee-YEN-yah*. I filmed the effects of the winds, the constant flow of the sea, the variations on fluttering, stilled, and dying flowers, the intensity of the cicadas' song. While creating this archive of footage, I mused on the Greek linguistic fusion of wind, air, breathing, and life. I started to imagine how the narrative of Euripides' *Iphigeneia in Aulis* could have been different. What if, instead of agreeing to her own sacrifice, Iphigeneia had addressed the assembled warriors and asked them to say her name, repeatedly and with increasing strength, until it became an incantation. Could their exhalations create the winds to fill the sails—perhaps with a different purpose?

My viewpoint on *Iphigeneia Breathes*, and its connection to the world we live in now, was in constant flux throughout 2020 and 2021. In 2020, breathing became fraught with so many other intensely painful meanings—with George Floyd's "I can't breathe" as his life was stolen from him, with the Black Lives Matter call to say his name and those of so many others, and globally, with thousands upon thousands of people on ventilators, their ability to breathe freely also no longer a given, their survival in jeopardy, their lives coming to an end. A closely packed crowd, all speaking loudly, pushing out their breath in repeated

incantations became a dangerous and terrifying reality. An artist can never control all the connotations or associations of her work, and should certainly not expect to, only perhaps to construct and frame her perspective. It took me most of 2021 to deal with this, to craft a significance that I could come to terms with, and to finish my Iphigeneia film.

Shahira Fahmy

Professor, The American University in Cairo, Egypt

Rocío Zamora-Medina

Associate Professor, University of Murcia, Spain

&

Andrius Suminas

Associate Professor, Vilnius University, Lithuania

TikTok as a Tool for Visual Persuasion: A Comparative European Perspective

In the context of “pop-politics” (Mazzoleni & Bracciale, 2019) and “politainment” on social media (Berrocal et al., 2021) the irruption of TikTok has changed the landscape of social media as the fastest-growing application among young people. Due to the increasing relevance of visual images in politics (Veneti, Jackson & Lilleker, 2019), this digital platform offers new opportunities for politicians to communicate complex political issues on simple formats by using visual storytelling. Based on the peculiarities of social platform’s affordances (Bosetta, 2018), we examine Aristotle’s classical persuasion appeals – pathos, ethos, and logos – in the context of visual communication. We explore the use of the three different persuasion appeals used in TikTok in three European countries – Spain, Poland and Lithuania.

The current study, therefore, bridges a gap in visual communication research by conducting a framing analysis of 648 videos posted on the official TikTok profiles of political parties and party leaders in the three countries examined. We collected TikTok videos spanning one year, from April 30, 2020 till April 29, 2021. Based on the pathos, ethos, and logos persuasion appeals, the work thus contributes to the scarce knowledge about the strategic use of TikTok for political purposes (Zeng et al, 2021; Medina-Serrano et. al, 2020; Weimann & Masri, 2020; Cervi & Marín, 2021). It also tries to fill the lack of comparative research exploring practical uses of TikTok in different political contexts.

Overall, findings revealed specific parties and politicians in Spain, Poland and Lithuania significantly focused more on the emotional appeal and less on the logos and ethos appeals. Beyond the representation of politics as an entertainment to reconnect with young voters, this work highlights the developing area of political communication in micro video formats and adds to the limited

comparative research that explores the different persuasion appeals in the contemporary digital media environment.

Herman Farrell

Professor, University of Kentucky, USA

Lloyd Richards - *A Raisin in the Sun* - Making the First Waves

A Raisin in the Sun by Lorraine Hansberry premiered on Broadway in 1959. It was directed by Lloyd Richards, an African-American actor and director who would go on to lead the National Playwrights Conference of the Eugene O'Neill Theater Center as Artistic Director for over 30 years, serve as Dean of the Yale School of Drama for over a decade and direct the premieres of six of August Wilson's Century Cycle plays on Broadway and in theaters across America. Richards work on *A Raisin in the Sun* has been treated in various theater history books and biographies and in periodicals and some scholarly journals. This paper, however, reveals newly discovered documents contained in the Lloyd Richards Papers at the Yale Beinecke Library and is based on recent interviews with family members and colleagues of Lloyd Richards. The paper is drawn from a chapter that I have written on Richards' work on *Raisin* that will be contained in the book *Way of Life: A Biography of Lloyd Richards* that I have been researching and writing over the past two years. I have been given authority by the Richards family and estate to work on this biography.

As the play was being developed in 1958 and early 1959, tensions flared among the playwright, Hansberry, the director, Richards, and the lead actor, Sidney Poitier over the issue of the focus of the play and specifically the dynamic between the characters Walter Lee Younger and his mother, Lena Younger. Newly discovered documents (correspondence, prompt books, and director's notes) shine light on that controversy and also provide insight into the early development of Richards as not only a director but a dramaturg. Those skills would later be honed and perfected in his work with playwrights during his decades of work at the O'Neill, Yale Drama School and on the Regional and Broadway stage.

In 1998, near the end of his long, storied career, Richards, in a published interview entitled, *The Griot Wears a Watch*, described, in his own terms, the exhilarating sensation that comes with new play development:

To do an original play, is, for me, the ultimate formation of the piece...that's it. You've proved its value. When I was in high school, I used to take swimming instead of gym. Every day, you'd race there to be

the first one to jump into the settled water, to dive in and swim the length of the pool. You are making the first waves, and those waves reverberate. Other people come afterward and do whatever they do in the pool, but you have set the pattern. That is a sense of what it is like to do a play for the first time.

Fitzgerald, Sharon, "The Griot Wears a Watch," *American Visions*,
Aug/Sep 98, Vol. 13, Issue 4, 16

Jennifer Fayard

Associate Professor, Ouachita Baptist University, USA

Does the Way a Photographer “Sees” the World Reveal Something about Their Personality?

A large body of literature in personality psychology shows that people can accurately guess what others’ personalities are like based on astoundingly little information. There is often a high degree of overlap between a person’s ratings of their own personality and strangers’ ratings of that same person even in the absence of any interaction between them. For example, for some personality traits, strangers are just as accurate as the person’s actual friends after only seeing a photo of the person (Naumann et al., 2009) or even just their shoes (Gillath et al., 2012), the stories people tell (Küfner et al., 2010), and after looking at their personal websites (Vazire et al., 2004), bedrooms and office spaces (Gosling et al., 2002). In studies on offices and bedrooms, strangers were able to interpret behavioral residue, or the evidence of behaviors the owners of those spaces left behind, as information about what they are like. If our personal spaces are constructed to fit our personalities or even to convey something about ourselves to visitors, is the same process operating through one’s art? In other words, does art provide a lens through which we can understand its creator? To investigate this question, 88 students at Ouachita Baptist University were given a camera and instructed to take photos of whatever they wanted for 30 minutes. They completed questionnaires measuring their personality traits and photography experience. Then, five research assistants who did not know the participants coded each set of photos on a variety of dimensions related to design elements (e.g., busy/simple, geometric/organic, movement/static, centered/off-center), emotional tone (happy/unhappy, optimistic/pessimistic), creativity (e.g., creative/uncreative, unusual/typical), craftsmanship (e.g., carefully constructed/hasty, blurry/clear), sociality, and others, and rated their overall impression of the photographer’s personality based on the set of photos as a whole. Results showed that although raters’ assessments of participants personalities did not significantly overlap with participants’ reports of their own personalities, raters came away with a definite impression of the photographer’s personality that was influenced by several attributes of the person’s photos. Among some of the larger effects were that raters thought participants who took pleasing, creative, unusual, carefully constructed photos at non-straightforward angles were higher in a trait called Openness to

Experience. Raters perceived photos that contained fewer living things, were darker, less colorful, and less pleasing as indicative of low emotional stability. Perceptions of photographers' conscientiousness were correlated with carefully constructed, focused, pleasing, and feminine photos. Participants perceived as more extraverted took busy, happy, social, energetic photos with a lot of movement, and participants viewed as more agreeable had organic, optimistic, interesting, and light photos. Overall, whether it was intentional or not, photographers created an impression of themselves through their work. More research is necessary to explore why self- and observer ratings of personality did not align, and whether the degree of agreement varies by whether artists present their real selves in their work, an idealized self they want others to see, or do not attempt to convey who they are through the work at all.

Snezhana Filipova

Professor, Ss Cyril and Methodius University, North Macedonia

Notes on Art History Style and the Related Terminology

Terminology in art history is essential tool. One of the most well-known methods in art history is the stylistic method. Yet it is borrowed from literature and rarely denotes and artistic expression that was international or at least European. In spite of that, stylistic method and adjectives used to denote certain characteristic of styles are in use and more popular than ever. Yet, there are several art history terms related to styles that shall be changed, proved as wrong choice of adjectives. To start with, I will mention the Gothic style and Gothic art. Even though it has no relation to the Goths and was invented to denote barbaric art, both connotations are very wrong and are still in use. The wrong term denoting Orthodox art of the Second Rome, or the wrong adjective Byzantine is still in use. The main reason is that art historians dealing with this art prevail and it is one of the mayor artistic culture of the Balkans and Asia Minor. Yet, Serbians and Bulgarians already use the term national Serbian and national Bulgarian art. Even though the city of Byzantium, later Constantinople did bear that name, the Byzantines themselves did not refer to the country or themselves no other way but as Romanians.

Some Hungarian art historians, like Erno Marosi, use the combination of the terms Romanesque and Byzantine when referring to the style in medieval Hungary. The term renaissance is also used to denote a style but also a revolution and a new style born.

Sometimes there is overlap of artistic tendencies. Thus late antique art goes parallel to the early Christian art. And both terms may be used to denote the same object, mosaic etc. Which one is the correct one?

Who invented the Gothic arch, was it inspired by the Arabic or Mozarabic arch? How did the fantastic animals enter Romanesque art, was it the Byzantine art that introduced them, or the imported textile and books?

There are many questions and various problems, and depending on the state of research, opinions and data, and also politics and policy, a single stylistic tendency or art school or art monument may be referred to as Greek Medieval art, Byzantine art, Serbian national art or Macedonian medieval art or Bulgarian medieval art. In some parts of Albania it may be Albanian medieval art. Why not Orthodox medieval art in the Balkans?

Ioannis Galanopoulos-Papavasileiou

Assistant Professor, College of Arts and Creative Enterprises, Zayed
University, UAE

**Place and Identity through the Lens of 3 Female Emirati
Artists**

The meaning of place and identity has shifted in our current times due to new remote technologies and most importantly due to the COVID-19 pandemic. The latter, instilled in our collective experience and consciousness the notions of the transient place and more fluid identities. The presentation seeks to explore how these shifts and reformations are reflected in the works of three female Emirati young artists: Huda Al Breiki, Samar Al Wahedi and Sherren Alzaabi. Their works speak of flexible ways of “being” and “being in place” and meet in the realms of perception, myth, local history and personal cartography. The presentation delves into concept formations and practices they use through artworks presented during their recent solo exhibitions at Zayed University's promenade gallery in 2021.

Eliza Gardiner

Professor, Vancouver Island University, Canada

Great Drama Queen: Clytemnestra

Clytemnestra in *Agamemnon* by Aeschylus is the epitome of an empowered female ruler, yet she is criticised by other characters in the *Oresteia* trilogy, and by scholars, for both her womanly qualities and for reigning too much like a man.

This creative analysis of a great fifth century drama queen investigates how Clytemnestra's qualities reflect the gender roles and expectations of her times, compared to how she could be perceived by audiences today.

A video adaptation of the script will be performed, condensed from the translation by Ian Johnston, to explore the attitude, angst, and authority of this strong female lead.

The performative approach demonstrates the role from a contemporary, Canadian perspective, playing with re-constructed scenes in the hope of proving that Clytemnestra is a power-broker, even if originally positioned in Aeschylus' trilogy as a pawn of the patriarchy.

As Elif Batuman said in "Can Greek Tragedy Get Us Through the Pandemic?" (*New Yorker*, Sept. 1, 2020), in regard to Theatre of War Productions creative activity that confronts complex social issues of our era via remounts of Greek tragedies, "No matter how many times you see it pulled off, the magic trick is always a surprise: how a text that is hundreds or thousands of years old turns out to be *about* the thing that's happening to you, however modern and unprecedented you thought it was".

Clytemnestra is a tragic diva whose focus, resilience, and determination (even while being undermined) resonates today. The queen of Argos displays intellect, perspective, and skill that is suspect according to conventions of fifth century poetics and politics, and her words and actions reveal to modern audiences socio-historical anxieties about powerful women transgressing the norms of traditional female behaviour by adopting traits characteristic to men. Dame Winifred Mary Beard, English scholar of Ancient Roman civilisation and professor of Classics at the University of Cambridge, proposes that the Western world's aversion and demonization of women in power has its roots in Ancient Greece; however, despite this scholarly connection between famed female roles that seem to align with Aristotle's regard

of females as being by nature inferior to males, this feminist critique re-envisions Clytemnestra.

By taking the liberty of imposing on the ancient poet's text contemporary ethical and ideological values that are alien to it, we can discuss and redefine the role, in hopes of devising a more optimistic version of this power-house protagonist.

Ralitsa Georgieva

PhD Student, University of National and World Economy, Bulgaria

Research on Potential Markets for Incoming Tourism in Bulgaria by Specialized Types of Tourism

The objectives of the study presented in the current paper are related to establishing the possibilities for offering package holidays and combined programs for specialized types of tourism in Bulgaria. Distinguished for the questionnaire study are three specialized types of tourism, considered as among the most appropriate for the implementation of strategies for returning tourists back at the destination, in the conditions of crisis on the international tourist market, namely – MICE, health (spa and wellness) and leisure tourism. The tasks of the research are related to the ascertainment of the business identification and the image of the specialized types of tourism, offered in Bulgaria for the foreign market, as well as the analysis of potential consumers of the proposed package products. Object of research are package holidays for specialized types of tourism in Bulgaria. The study examines some of the leading tour operators in Spain and Italy, offering package holidays for outbound tourism in Bulgaria.

Iryna Gorkun-Silen

PhD Student, Sibelius Academy, Finland

Performing Art, Visualizing Music

The interaction and interrelationship between music and visual art is an active area of research. The art world has been deeply intertwined for centuries by musician and visual artists both having deep and meaningful friendships, but also serving as inspiration for each other. The most famous example of how different artistic genres inspired a new movement of modernist expression can be found in Paris during the late nineteenth and early twentieth century where artists of many kinds came together and guided the world of both visual and musical arts in a completely new direction.

This particular period has been a focus in my artistic doctoral work which explores the impact of the French Flute school from the late nineteenth century. The realization of the importance of the interactions between many different forms of art has inspired me to work with the visual artist Aino Koski. In this conference paper I would like to talk about my current project, which begins to explore the means of non-verbal communication between artists, both through visual cues such as gestures and body language, but even more importantly, through the two artists' respective medium itself. With my presentation I would like to answer following questions: how can music affect the work of a painter, and how can the visual artist influence the musician's interpretation?

Mariana Ianeva

Professor, University of National and World Economy, Bulgaria

&

Nikola Gaydarov

PhD Student, University of National and World Economy, Bulgaria

The Specialized Product of the Experiences in the Tour Guide Services

The present research aims to study and analyze the theoretical concepts and characteristics of recreational urban tourism experiences, realized by tour guide. Such research supports the development of management of tourism destinations in Bulgaria. They contribute to the improvement of the internal and external management of the destination, carried out by the Organizations for Management of Tourist Areas.

Yosra Ibrahim

PhD Student, ISAM Sfax Tunisia, ENSA Paris-Val de Seine France &
ENSA Toulouse, Tunisia & France

Sustainable Tourism in Tunisia at the Service of Regional Development

In the 1980s and 1990s, Tunisia promoted tourism as an economic sector with a strategy that was oriented towards mass seaside tourism thanks to the establishment of very good hotel units all along the Tunisian coast, particularly in the tourist areas most renowned for their beautiful beaches. This was in fact a political choice to ensure rapid economic growth. With the rise of Tunisia as a tourist destination in the Mediterranean, European tour operators were increasingly demanding by imposing on Tunisian hoteliers the “All Inclusive” formula and tariff conditions in their favor to ensure the filling of the hotels. This has led, over the years, to a total degradation of the services offered to customers, which heralds the end of a much worn out business model.

In addition, the political instability caused by the Arab Spring (the Tunisian revolution) and recently the COVID-19 health crisis, have only paralyzed the tourist sector and further weakened the Tunisian destination in the last decade. As a result, the repercussions are considerable and on several levels: significant loss of employment, ageing of hotel establishments, indebtedness of promoters, short seasonality, devaluation of the Tunisian dinar, deterioration of environmental conditions, etc.

Given this observation, it was necessary to find another alternative and open another window to reposition Tunisia as an attractive destination but with another vision. In this context, several national and international initiatives have focused on supporting sustainable tourism projects. These initiatives could develop a new form of responsible tourism that ensures circular economy, preserves biodiversity, respects the environment and reduces energy consumption and the release of CO₂.

Despite all its problems, the COVID-19 health crisis has accelerated the paradigm shift in tourism and constitutes an important moment to question all past policies and strategies in the tourism sector in general.

As elsewhere in the world, in Tunisia, sustainable tourism products, including ecotourism, are evolving according to circumstances and opportunities between nature conservation policies. To this end, we ask ourselves what are the circumstances of the development of sustainable tourism, which began long before the

pandemic crisis? And what are its prospects in the post-COVID-19 period?

Faced with the consecutive crises of mass tourism, Tunisians must become aware of the need to engage in alternative and more sustainable forms of tourism. The challenge of developing sustainable tourism is to establish a dynamic balance between the economic and social development of the regions concerned and the sustainability of ecosystems.

Nancy Jones

Professor, University of Kentucky, USA

Betty Shamieh's *The Black Eyed*: An Arab-American Woman Playwright Inverts and Subverts Orientalism

Arab-American playwright Betty Shamieh emerged onto the contemporary theatre scene in the late 1990's with an artistic voice and cultural perspective that broke new ground on the American stage. Her early plays were personal stories of family that studied the immigrant experience through the eyes of exclusively Arab-American characters. This paper examines the shift that Shamieh's writing took after the events of 9/11 that resulted in her writing *The Black Eyed*, a play that addresses the Middle East conflict through the stories of four Arab women. Shamieh opens the play using an overlapping chorus of voices, drawing on techniques inspired by Greek Tragedy. The play's characters are congregated outside a door that leads to the afterlife and are drawn from different historical time periods: the biblical Delilah (of Samson fame); Tamam, who lived through the Crusades; a Palestinian suicide bomber named Aiesha; and a woman who is simply called Architect, who was aboard one of the ill-fated 9/11 planes. This scenario immediately sets up a relationship of interior/exterior, self/other, Orientalist/Occidental hegemony that Shamieh navigates throughout the play. Shamieh's writing shifts the lens through which audiences witness the Arab-American woman's experience and imposes a narrative by which the audience/reader must confront their Orientalist tendencies. In this paper I reflect on themes of two steadfast Orientalist tropes: Houris/Martyrs and Harem/Seduction, and the ways that Shamieh confronts and dismantles their cultural influence. Shamieh writes from a place of contrast and intersectionality; she is both Arab and American, at the axis of economic privilege and the margin of racist stereotypes and embraces her alterity with a perspective that is simultaneously insider and outsider. Through her representation of Arab women, she resists the Orientalist notion that Meyda Yeğenoğlu describes in *Colonial Fantasies* as "the nostalgia for the 'real' Orient that motivates the Western subject's irresistible urge to enter this forbidden space." For Shamieh, it is not a prohibited space, yet she doesn't wholly claim proprietorship. Shamieh challenges the Orientalist notion that Arabs are seen as either victims or perpetrators of violence and subverts that premise by leading the reader backstage and lifting the curtain on her characters' motivations. Her cultural investigation rides a razor's edge of Orientalism; she positions herself

as both “us” and “them” within the discourse as she flips the hegemonic power structure. Shamieh addresses Orientalist beliefs by informing her reader of their cultural misconceptions, and in doing so creates a bridge of understanding while dismantling systemic Orientalist attitudes.

Mbali Khoza

Lecturer, Rhodes University, South Africa

The Future of Black Art Criticism through Black Feminist Interpretation

It is no secret that historically, art criticism has had a long tradition of tending to focus on, benefit, and center white male creative practice. By so doing, it has contributed to their hyper-visibility, sustained the myth of the white male artist as a genius, and played a crucial role in raising the rank of their work to masterpieces. More importantly, it has been instrumental in dictating to audiences what a work of art is and should look like—cementing white male creative practice and its trajectory in the art historical canon. With the advent of the feminist movement, feminists began to question and critique the canon's erasure of women in art history. They began designing and developing strategies (through written or visual language) to think about women's work and creative processes. Granted, most of this work was done by white female art critics who failed to address the inequalities within the feminist movement—particularly its biases towards black and brown women whose contributions to the movement were deliberately omitted. To make matters worse, when writing about black and brown women's work, white historians' criticism and interpretation of their work has been unable to identify how it can transcend "its intrinsic political boundaries of 'invisibility' to address the world" (Wallace 2016:213). To put it bluntly, it has failed to *think deeply about* black and brown women's artists' work.

If an effort to do the diversity work that white art historians have clearly failed to do, I propose that we consider how black feminist interpretations of black and brown female creative practice can provide "cathartic, coded and advanced" ways of *thinking about* black and brown women's work that have been extinguished or simply undetected (Wallace 2019: 216). I hope this paper will make the complexities of black and brown women's work visible. Furthermore, highlight the importance of black feminist art criticisms, its contribution to black feminist creative practice knowledge production, its ability to produce new art historical canons that prioritise black feminist creative work rather than simply trying to insert it in a canon that refuses to acknowledge its contribution to art history. However, this is just one aspect of black feminist art criticism. The other is its criticality of the inadequacies and failures of popular mainstream imagery of black and brown women produced by black creative practitioners through

various creative practices (written, visual, film, music). Black feminist art critic Michele Wallace insists that black feminist critical theory can be utilised as a tool by black critics to speak freely about these “gaps”. Only then can black thinkers free themselves from doing the endless labour of correcting white art history canons and focus on solving black female creative theoretical problems.

Mark Konewko

Professor, Marquette University, USA

How a Virtual Choir Enhances Social Capital

This paper investigates the link between social capital and a virtual choir.

During the pandemic that intensified a perception of alienation, community, church, and university choirs used the format of a virtual choir to continue the singing and performance practice of choral music. Created by a user-generated choir with uploaded videos and audio, a virtual choir is the final synchronized mix of these various files producing a unified performance. The challenge is to maintain and grow the virtual experience. A living sense of community and connection with others is a characteristic of the choral music process. Hurdles to overcome in the preparation and execution of a virtual choir participation include familiarity and facility with current technologies, the alienation of individually learning, preparing, and performing the singer's part and the lack of the traditional choral experience of interacting with individuals on a personal and sonic level. Using testimonials of singers involved in a virtual choir experience and current research regarding varied examples of developed choral practices, a clear demonstration of social capital is evident. Social capital is the value created by social relationships with likely returns in the form of good will, sympathy, and social networks.

Angeliki Kordoni

Associate Professor, Sorbonne University Abu Dhabi, UAE

&

Théry Béord

Lecturer, Sorbonne University Abu Dhabi, UAE

**Unfolding the Young Emirati Wardrobe:
An Introduction to Fashion in French as a Foreign
Language Class**

Haute couture has been one of the pillars of the luxury industry in France since Paris established itself as the fashion capital of the world in the 19th century. Drawing on the heritage of a myriad of trades that flourished under the Old Regime where the grooming of the royal court was artwork in itself, haute couture contributes still today to the attractiveness of the country and nurtures the image of what is typically French chic in the global psyche. Meanwhile, the Gulf countries have recently become a key market for the fashion sector—and the United Arab Emirates (UAE) in particular. With one of the highest per capita incomes in the world, the UAE boasts an ostentatious culture of luxury and stands out as one of the biggest consumers of high fashion brands. By deciding to host two institutions that are symbols of France, the Sorbonne Abu Dhabi in 2006 and the Louvre Abu Dhabi in 2017, the UAE formalized their Francophilia with a membership to the Organisation Internationale de la Francophonie (OIF) in 2018. France's association with the fashion sector in the representations of UAE youth was tested during a survey of female students from Sorbonne University Abu Dhabi (SUAD). The survey allowed us to measure these representations and to better understand the seemingly paradoxical interest of Emirati women wearing cultural clothes (abbaya, sheila) vis-à-vis French fashion, which appears culturally far removed (Béord & Kordoni, 2022). Based on this point of interest, a workshop dedicated to fashion was introduced in the French program at SUAD to strengthen student motivation and offer French classes to learn about fashion. This contribution aims to discuss some of the educational activities offered in French as a Foreign Language class, in particular those inspired by original creations by Emirati students.

Esthy Kravitz-Lurie

Lecturer, Sami Shamoon College of Engineering, Israel

**'L celeste e 'l vulgare Amore instituiti da Platone:
Bellori's Interpretation of Annibale Carracci's Theme of
Love in the Farnese Gallery**

Giovanni Pietro Bellori, Annibale Carracci's most competent contemporary biographer, published in 1762, his *Vite de' pittori, scultori et architetti moderni*, where he included a detailed account of Annibale's work on the ceiling of the Farnese Gallery, executed between 1597 and 1601. Bellori interpreted the conception of love in Annibale's paintings as, "heavenly and common love as formulated by Plato." In Alice Sedgwick Wohl's English translation of Bellori's *Lives*, Hellmut Wohl linked Bellori's terminology to Pausanias's "Heavenly and Common Aphrodite," taken from his speech in Plato's *Symposium* (181b-c). Wohl's claim was never tested. Moreover, it contradicts Charles Dempsey's Neoplatonic interpretation of Bellori's conception of love, which failed to represent the celebration of classical love depicted on the ceiling of the Farnese Gallery. In his article 'Et nos cedamus amori,' published in 1968, Dempsey replaced Bellori's theme of love with Virgil's tenth eclogue, *Omnia Vincit Amor* (Love conquers all), a flexible formula of love, which he based on *Cupid and Pan*, one of the eight medallions, frescoed on the ceiling of the Farnese Gallery. In this paper, I follow Bellori's interpretation, not linking it to a Neoplatonic Renaissance theory of love, but to Plato's original *Symposium*, which circulated in Europe from the second half of the 16th century in the Latin translations of Janus Cornarius and Joanes Serranus. I argue that Bellori interpretation was led by the pairs of herms embracing on the four corners of the ceiling, which he described as the classical male lovers: erastēs and erōmenos, and that their images are the key to his understanding of the ceiling's conception of love.

Zuzanna Kubiak

Graduate Student, University of Warsaw, Poland

**Swamp Inside the City: How Performance Arts Intertwines
with Ecology and Urban Politics –
The Case of ZAKOLE Collective from Warsaw**

The paper investigates the performing praxis of the ZAKOLE collective and analyses its ability to affect social reality and environmental urban policy. ZAKOLE is a group that undertakes interdisciplinary activities at the intersection of performance art, ecology, science, and social activism.

The activity of the collective is closely related to a peat bog area, unique on a European scale, located in the urban space of Warsaw, Poland. Despite being in the city Centre, it is very little known to the inhabitants of the capital. This abundantly biodiverse place now seems to be completely wild, but until recently it was an agricultural terrain. Nature has regained it for itself, making it almost inaccessible to humans. Currently, this unusual area is intersected by a network of different interests – from developers trying to tear fragments of the swamp for the new investments, through activists and scientists defending its current state, to urban planners who want to make it into a tourist attraction.

The members of the collective study the swamp area. They aim to create a knowledge repository about this space and disseminate it publicly. At the same time, they are looking for cognitive methods that would allow them to take into account also non-human interests, that are embedded into polyphonic story about ZAKOLE. Simple situations like performative walks, joint inclusive dance in the middle of the swamp or constructing camera obscura on the wetlands allows to combine a scientific perspective with an affective immersion into the surroundings offered by art.

The ZAKOLE project, with its real impact on the level of protection of the peat bog area, shows that performance art can affect urban politics. However, it is necessary to notice not only human perspectives in our inquires to reshape surrounding reality. In this aspect, ZAKOLE's activities seem to be parallel to the concept developed by Anna Tsing (2015; 2020), which analyses performative relationships between humans and non-humans and their impact on shaping reality.

The paper is based on the collected documentation about ZAKOLE, current scientific research (Górnicki 2021), and conversations with members of the collective, researchers of this area and its Neighbors.

Thanos Kyritsis

PhD Student, University of Auckland, New Zealand

Luke Matthews

Professor, RAND Corporation, USA

David Welch

Senior Lecturer University of Auckland, New Zealand

&

Quentin Atkinson

Professor, University of Auckland, New Zealand

Cultural Ancestry and the Global Diffusion of Democracy

There has been long-standing interest in the factors that predict global variation in democracy, but less attention has been given to cultural factors and the importance of cultural ancestry. Here we combine cultural phylogenetic and network modelling approaches to examine the role of cultural ancestry (linguistic and religious affiliation) in explaining the spread of democracy among 221 modern and historical nations over the past 200 years. We find strong cultural and geographic effects during the 20th century, spiking during its latter half, in predicting three democracy outcomes. Linguistic affiliation explains a substantial fraction of variation in democracy, and nations and their cultural neighbors become closer in democracy over time. This suggests the legacy of deep cultural ancestry still shapes the fortunes of modern nation states.

Paul Laprade
Chair, University of St. Francis, USA

Richness of the “Other”: Musical Appropriation as Fundamental Defining Language

Recent research and polemics have increasingly addressed the role of appropriation in music, particularly with regard to ethics and cultural hegemony. The relationship of the artist or even of a work’s culture to the “Other” becomes the focus of concern, in which references to other cultures, compositions, genres, are examined with a critical (often harshly negative) eye given to a spectrum of relationships, from influence to quotation. Interestingly, it is musical post-modernism’s attempts to construct aesthetic autarky and self-enclosure, through the negation of denial of reference to other musics, traditions, and cultures that is historically aberrant.

The history of music is replete with examples of the confluence of musical styles and influences. Composers such as J.S. Bach--noted for his assimilation and mastery of Italianate, French, and high German baroque styles—are often cited as major, influential figures in music history. In the realm of popular music, artists such as the Beatles were known for appropriating many forms and styles of music yet producing results which, on the whole, were distinctive in character. In cases such as these, gestural appropriation, processed through the perspectives and approaches of composers can yield rich, respected, and enduring musical artifacts.

Less successful and noted problematic examples of appropriation are often the instances in which imitation and quotation are engaged without attribution. Similarly, colonial and commercial hegemony often contort what some describe as ‘authentic’ musical languages, leading both ethnomusicologists and writers on cultural imperialism to raise concerns. In addition, depictions of ‘the Other’, found in such disparate sources as, for example, Saint Saens’ *Samson et Delila* or Gershwin’s *Porgy and Bess*, raise concerns of a reductive use of cultural references and representation.

This paper explores the issue of musical appropriation and with a lens toward defining interactions between artifacts, including the notions of othering, hybridization, and fusion. While much of the literature focuses upon the ‘problematic’ issues associated with appropriation, a larger supportive view is proposed in this study. The notions of ‘distortive equivalency’ and ‘developmental product’ are presented as means for addressing potentially problematic

appropriative premises. Yet, in contrast, the paper examines the creation of cohesive and new products from the dialogue between cultural products, with examples ranging from “Turkish” music by Mozart to the recent transcontinental phenomenon of “reguetón.” The paper presents an argument in support of (ethical) appropriation within music.

Billie Lepczyk

Professor, Virginia Tech University, USA

Shima Shahab

Assistant Professor, Virginia Tech University, USA

&

Marjan Bakhtiari-Nejad

PhD Student, Virginia Tech University, USA

Transdisciplinary Project: Dancing Motion of Bubbles

Engineers at Virginia Tech University teamed up with a choreographer for a radical, creative approach to visualizing microscopic acoustic phenomena. Researchers in the Department of Biomedical Engineering and Mechanics working on developing technologies that could lead to more effective treatments for cancer and other diseases observed the “dancing” motion of tiny gas bubbles that have been stimulated by acoustic waves within a microfluidic channel and approached a movement analyst/choreographer in the School of Performing Arts at their University. The result was a choreography based on the spatial configurations of the bubbles in the acoustic cell sorting experiments. The choreographic project was to help the researchers better visualize the phenomena and to help engage all students in the process of scientific discovery not just students of science and engineering. Twenty-six undergraduates students (19 dancers, three videographers, and four engineering designers) from diverse majors representing six colleges at Virginia Tech participated in the project. The dance was filmed in The Cube at Moss Arts Center, Virginia Tech. This four story, state-of -the-art theatre and high-tech laboratory enabled the videographers to film the dance from an overhead vantage point to mimic the microfluidic channel of the acoustic wave experiments. For engineers who work on incredibly complex problems and systems, often under a microscope, radical approaches that challenge assumptions can often lead to the next breakthrough. Engineers stated that seeing the recorded dance has already led them to explore several new applications for the research.

Justyna Liro

Assistant Professor, Jagiellonian University, Poland

Multifaceted Interdependencies of Perception, Self-Perception, Experiences of Visitors of Pilgrimage Centers - Complex Characteristics of Religious and Patriotic Tourism in the Light of Contemporary Socio-Cultural Changes

The socio-cultural changes taking place in the 20th and 21st centuries, incl. i.e. the development of mass tourism and transport, globalization, secularization and commercialization of everyday life have fundamentally influenced the perception of place, self-perception, motivations and experiences, and, consequently, the decision-making processes, tourist and religious behavior, roles and functioning of individuals in social system. Furthermore characteristic for Roman Catholic pilgrimage centers in Poland is still the presence, next to religious symbolism, of objects with national symbolism. They can have a significant influence on forming the national identity and consciousness of visitors, as well as on religious and cultural tourism's development based on the unique values of cultural heritage.

The paper presents the wide and multifaceted results of surveys and statistical analyzes carried out in 2020-2022 in ten pilgrimage centers in Poland. The research allowed to answer the previously open research questions:

I. do they exist and what are the interdependencies between place perception, self-perception, motivations, behaviors, experiences, decision-making processes, expectations and satisfaction with the trip,

II. what is the influence of national symbols in pilgrimage centers for the forming of the visitors' sense of national identity and consciousness,

and III. whether and how the individual socio-demographic characteristics of visitors have an impact on the above-mentioned attributes.

The interdependencies were considered in the context of the socio-cultural changes in the 20th and 21st centuries, and their relations with the socio-demographic characteristic of respondents and motivations were also presented. The results have developed interdisciplinary research on contemporary religious and patriotic tourism based on cultural heritage in the light of contemporary socio-cultural changes.

Melina Mallos

PhD Candidate, University of Melbourne, Australia

What Role Does New Media Play in the Transmission and Maintenance of a Diaspora Identity through the Lens of Greek Migrant Youths Living in Melbourne During the First COVID-19 Lockdown of 2020

The integration of new migrants' authentic, contemporary perspectives on culture has an important role to play in the maintenance of diaspora communities. Cultural sustainability can "emerge as a social process created through narratives that connect the past with the future, and the local with the global" (Dessein, Soini, Fairclough & Horlings, 2015, p. 31), and has implications for diaspora identity. Digital communication channels such as email, the internet, video conferencing, and instant messaging have introduced the possibility of real time involvement giving rise to new forms of representation. My doctoral research explored how Greek migrant youths, aged 18-24 years, living in Melbourne since 2010, used new media to express and negotiate their identities. This paper will explore the question, 'what role does new media play in the transmission and maintenance of a diaspora identity through the lens of Greek migrant youths living in Melbourne during the first COVID-19 lockdown of 2020?' Trifonas (2010, p. 179) suggested that digital culture offers up "a shared cultural and public space that requires the negotiation of meaning among the constituent members of a learning community". My findings reveal that community formation or "bonding" can take place in the digital space. "The cultural values that people attach to place are enmeshed with issues of memory, identity and aspiration" (Dessein, et al., 2015, p. 48) and should be the cornerstone of sustainability discourse and practice. For the transmission and maintenance of diaspora identity to be effective, it must be treated in the specific and local cultural community context, which requires the social and cultural inclusion of people in the planning and decision-making that concerns their lives (Soini & Birkeland, 2014, pp. 219-220). My paper will outline recommendations for bringing new migrants together in the digital space to generate dialogue about issues pertaining to their belonging in diaspora communities. Future digital possibilities of cultural transmission can inspire new resources, peer support, and diaspora identity programs for incoming migrant youth, to generate awareness and understanding across members of a diaspora. Finally, my paper will describe the emergence of a digital

diaspora identity that can be expressed and sustained through new media.

Alexandra Massini

Adjunct Professor, University of New Haven, USA

The Method in the Madness: Dionysus in the Arts of the Modern Era

This paper deals with the mythological and artistic representation of the irrational and the ways it was accommodated through the juxtaposition of Dionysus and Apollo. Ever since Nietzsche's *Geburt der Tragödie*, the polarity of the two gods has been codified in Western culture and re-adapted to multiple discourses, ideologies and psychoanalyses. Yet while their discrepancy as opposites has been widely appropriated and discussed, little attention has been given to the fact that, originally, they were two sides of the same coin and as such were often represented with similar traits. Analogies between the two can be evidenced in Classical art and literature and again from the Renaissance onwards. It was in fact among the Florentine Humanists that Plato's writings in praise of "madness" were rediscovered and that images of Dionysian character were re-produced. This paper then intends to re-assess the image of Dionysus, tracing back the roots of Nietzsche's ideas and confronting these with examples from the visual arts. It also re-considers the ancient Dionysus and his transformations across time, investigating which aspects of the god were favoured versus others. *Bacchus, id est vinum* recited a popular formula, but from Michelangelo to Caravaggio and beyond, this was not the only Dionysian guise to be known. While often depicted as a merrymaking god of nature, either alone or participating in Bacchanals and Triumphs, darker aspects could be chosen to represent his world. It is the madness and disorder, as well as the reasons for their revelation (or omission) in specific contexts that are explored, in the belief that these provided the sources for Nietzsche's dualistic formulations and many a modern *coniunctio oppositorum*.

Justin John Moniz

Associate Director, NYU Steinhardt, USA

Assessing the Impact of Vocal Pedagogy Outreach Activities on Geographically, Culturally, and Economically Disadvantaged Communities

According to the National Association for Music Education (NAFME), music education cultivates social engagement and curiosity among students. Furthermore, music education outreach programs provide a unique opportunity for students to develop communication and leadership skills, as well as build self-confidence (NAFME, 2021). The NYU Steinhardt Vocal Pedagogy Outreach Program was designed to provide vocal education and musical enrichment experiences to underserved students in geographically, culturally, and economically disadvantaged communities across New York State. In its inaugural year, the program had two areas of focus— (1) the middle and high school student participants and (2) the graduate student teachers enrolled in NYU Steinhardt’s Vocal Pedagogy Program. The goals for each experience were built upon providing quality instruction and accessibility to music students by way of interactive virtual workshops on specialized vocal topics— each led by the graduate vocal pedagogy students at NYU Steinhardt. The purpose of this study was to investigate the impact vocal pedagogy outreach activities had on geographically, culturally, and economically disadvantaged middle and high school students, as well as on those graduate student instructors who facilitated each outreach experience. Data were collected from the teachers of each participating middle and high school program, as well as from the graduate student instructors who lead each workshop to determine the perceived impact of each outreach experience. In total, five community-based workshops provided “unique,” “authentic,” and “highly-valued experiences” to over 200 student participants and their music teachers. Each workshop was constructed to provide students an escape from pandemic isolation and offered an opportunity for students to collaborate in small groups, to exchange ideas, and to use their voices to express themselves during a time of significant emotional trauma and life “on mute”. Graduate student instructors and classroom teachers responded favorably and unanimously agreed on the initiative’s ability to engage students of each unique disadvantaged community. While research remains sparse surrounding the true benefit of education and outreach activities, further engagement and exploration in this area will allow for a deeper understanding of the

effectiveness and long-term impacts of outreach activities on geographically, culturally, and economically disadvantaged communities.

Dennis Pama

Lecturer Bicol University, Philippines

&

Joy Gaza

Professor, University of Nueva Caceres, Philippines

An Archival and Ethnographic Study of Coconut Industry in the Philippines

This study unravels the significant influence and presence of Greeks in Albay, Philippines and their contribution to agricultural development in the early 1900s. It documents the rise, peak, decline, and demise of a wine distillery that once flourished in the Bicol Region along with the abaca trade. The researcher used ethnography and examined the remaining original accounts, records, and artifacts to document a golden age in coconut wine production and consumption. The narrative from those who lived in the village to witness its existence provided important information for this study. The study reveals a once-harmonious relationship between the Greeks and the villagers. Despite the influence, they concentrated on building the business without any trace of participation in politics. The research answered why, despite accounts of pre-colonial Filipinos embracing palm wine as part of their tradition, the Filipinos abandoned appreciation of coconut wine in recent decades. What remains is a decadent and unsustainable copra and whole nut trade. The study provides the platform for a revival of the coconut wine industry. The proposed eco-tourism hub would ignite historical consciousness and mitigate the impact of climate change. This research recognizes that much can be done by maximizing the utilization of the coconut towards achieving zero waste and sustainability.

Vicente Ramos

Associate Professor, University of Balearic Islands (SMARTIG), Spain

Maurici Ruiz

Associate Professor, University of Balearic Islands (SMARTIG), Spain
&

Bartomeu Alorda

Associate Professor, University of Balearic Islands (SMARTIG), Spain

Pre and Post COVID-19 Analysis of Pedestrian Mobility at Urban Tourism Destinations

The innovative application of information and communication technologies to tourism is a necessary and constant challenge for destinations that aim to be positioned as an intelligent, sustainable and competitive tourist destinations. This paper explores some of the findings of the TecMoTur project, which provides a technological approach to the analysis of tourist mobility in public and pedestrian transport.

The current COVID-19 crisis has emphasized the possibilities of using nowadays ubiquitous mobile devices' geolocalization capabilities. This approach has been globally proposed as a major technical solution to manage and monitor the movement of people (Ahas et al., 2008; Shoval et al., 2020). During these last two years, we have also learned how it can be incorporated into tracking Apps (Ex: self-quarantine safety protection in South Korea), or how it can be used to monitor the general movement in Spain at the regional level (MTMAU, 2020).

The origin of the data used in this research is the communication between the public WiFi networks deployed through the territory of an urban tourism destination and the mobile devices in its coverage area. Its main characteristics are: an average 3.7 million observations per day (it constitutes what is considered as Big Data).

The real-time and precise geolocation characteristics guarantee that the research objectives describe in the previous section can be fulfilled. The methodologies include big data management procedures and GIS.

Specific geographical context and replicability: The research is applied to the city of Palma de Mallorca, the capital of Balearic Islands, and one of the main tourism destinations in Spain. We monitor the effects of different covid related events, as the declaration of emergency, the opening of the borders.

This work has been sponsored by the Comunitat Autònoma de les Illes Balears through the Direcció General de Política Universitària i Recerca with funds from the Tourist Stay Tax Law ITS 2017-006 (PRD2018/52)

Christopher Richter
Professor, Hollins University, USA

Memories of War: Digitally Mapping World War II Memorials in Epirus, Greece

Epirus, in northwestern Greece, has a remarkable culture of World War II remembrance. Numerous monuments are scattered across the rugged landscape, and each represents a compelling history. Many are visually stunning, and most are sites of active commemoration rituals. Yet few of these monuments, or the events or people commemorated, are known outside of Greece, indeed outside of the region. This paper documents the goals, challenges and rewards of an ongoing “digital humanities” project: creation of a comprehensive gallery and interactive map of the memorials. Among the goals are publicizing the memorials to wider publics (including tourists), and educating said publics with contextual, historical narratives. Challenges have included finding all the memorials, documenting them with photographs and text, finding adequate historical information, developing the technical skills and finding the resources to actually curate the project, and developing strategies to reach wider audiences. Rewards have included the opportunity to explore this region of Greece, successfully creating the gallery and map using the Omeka platform and Neatline toolkit, finding a home for the exhibit on JSTOR Forum, and finally, receiving feedback from folks who think the project is worthwhile. The paper closes with thoughts and questions about future directions for the project.

Shani Robison

Associate Professor, Brigham Young University, USA

Connecting Past to Present: Haunting Remnants of the Romantic Ballet Era

Floating sylphs, magical forests, and other-worldly love plights filled the Parisian stages of the Romantic Ballet era in the late 1800s. This seminal time in ballet's development created a powerful and perpetual stamp of what ballet as an art form became and has been identified as for centuries. This era set the stage for hundreds of years of romantic-style ballet performances and established strong aesthetic expectations and pedagogical practices that continue today.

Three specific aspects that emerged from this period and have crossed the span of time, still influencing ballet today, are perpetuation of the feminine ideal, patriarchal oversight and control, and working conditions/expectations that require absolute dedication and sacrifice.

The feminine ideal was materialized through the ballerina of the Romantic Era. She was sensuous, graceful, beautiful, pious, ethereal, seductive, and desirable beyond any standard.

This feminine ideal continues to be woven through today's ballet expectations, both on the stage and in the studio. Problems that have arisen from this lofty expectation are: perfectionism and the constant striving for unattainable beauty; dangerous coping mechanisms; fracturing one's identity from mind, body, and spirit wholeness, to a focus solely on the body; and, a type of disembodiment where the dancer must become something that she is not in order to achieve success. Ballet reviewers during the Romantic Ballet Era upheld and reinforced the unattainable feminine ideal and reviewers today perpetuate it, causing continued damage to the dancers and art form.

Patriarchal oversight and control in ballet has existed since the establishment of ballet as an art form in the courts of King Louis XIV. However, this is especially apparent in the Romantic Ballet Era as the ballets were performed by women, but conceived, written, choreographed, composed, viewed, and reviewed by men. Although ballet began with males performing all roles, the shift to women performing the main roles created different gender and power dynamics. Patriarchal oversight and control were ever-present through academy directors, choreographers, dancing masters, and most particularly men of wealth and prestige who personally and financially controlled the dancers. Aspects of these gender and power imbalances are maintained today as evidenced by recent resignations and firings of

men who abused female dancers under their purview. While it may appear that women dominate this art form, they remain as second-class citizens in a world where most often the men are pulling the strings.

And, finally, from the “petit rats” at the Paris Opéra Ballet to today, working conditions/expectations of female dancers have continued to require all for close to nothing in return. Pervading ballet’s past and present are such things as: low pay; long hours; physically exhausting expectations; mental and emotional abuse; short contracts and transitory careers; and the never-ending fight for a role or a contract in a field where the high numbers of females lend to easily being discarded. And, remarkably, despite these hardships, a dancer today, just as from the past, is determined to fulfill her calling and sacrifice all to achieve one moment of sylph-like flight.

Panayiota Romios

Senior Lecturer, RMIT University, Australia

Third-Generation Greek Australian Identifications

Greek diaspora communities with their specific cultural identity are found throughout the world and exist on a continuum of redefinition and renewal. This paper investigates multiculturalism and migration, as it pertains to Greeks in Australia, followed by a discussion of findings from a qualitative study of eighteen third generation Greek Australians conducted by the author in Melbourne Australia in 2021. The Greek-born population in Australia increased from 15,000 in 1930 to well over 300,000 by 1970. Over the next decades first-generation Greek migrants successfully sustain a Greek identity that promotes difference within Australia. Their Australian-born children, while identifying as Greek-Australian, have integrated successfully into Australian society, and maintained strong connections to Greece. This study explores the Greek Australian identity construction of the children of second-generation Greek Australians, the transmission and maintenance of Greekness contributing to their identification as Greek rather than Australian. Of interest to this paper is an examination the why third-generation Greek Australians adopt a Greek identity and what aspects of Greekness influence their identity and the experience of being Greek as well as the promotion of their membership in diaspora. The core identity markers of importance to Greek Australian across the generations.

Steven Rost

Professor, Lawrence Technological University, USA

Lens Media: Art in Science and Technology, Actions and Results for a New Course Being Delivered in the Spring 2022

As a professor in a technological university that centers on theory and practice and believes in a three-part statement of purpose: grounded on practice, immersed in technology, and focused on design this talk will revolve around a new course that blends art with technologies from a multitude of departments outside my college of Architecture and Design.

In preparing the proposal for a new elective course I have been in conversations with our colleagues in Physics, Biomedical engineering, Art and Design and Psychology. Their expertise will be integral in the support of the content. Physics, Biology, engineering have three different types of microscopes (Scanning Electron Microscope, Atomic Force Microscope, Confocal Microscope) plus a high-speed camera, and the ability to generate holograms as well as telescopes capable of photographing. Students will have access to these pieces of equipment and will be mentored by the lab technicians. Biomedical will provide use their motion capture equipment. The director of psychology and the PI for a National Science Foundation grant (for which I am an NSF co-PI), we will be using the eye tracking equipment to apply research methods to evaluate and assess eye movement across the surface of images as well as trying to measure the sense of excitement through pupil dilation while looking at the content generated by the students during this course. These findings should be shared with our granting institution.

Initially, we will be working with the traditional camera/darkroom/digital video equipment and move in order to build a base of understanding lens, camera operations, concept development in image-making along with the social responsibility when making images using lens media.

The class will begin with a series of workshops and exercises to become familiar with the techniques and principles of photography and image making. Students will do research into the history of technologies related to the content of the course while applying their skills to projects. This course will provide opportunities for peer-to-peer learning as art and design and architecture students through meetings and workshop work with students majoring in physics, biomedical

engineering and psychology with knowledge of the equipment. The final third of the course will consist of proposing and fulfilling a final project to be reviewed by faculty with expertise in these topic areas and a team of faculty from across campus. Exhibiting and presenting will be an important component of the course.

This proposed presentation will be based on the actions and results for a course being delivered in the Spring 2022. Content will have a highly speculative aspect to it. Asking more questions than offering answers. This is counter to the direction of science and technology.

Soukaina Sayeh

PhD Student, Superior School of Technology of Casablanca, Morocco

Tourist's Motivations Driving the Choice of a Cultural Destination: Literature Review

In a crowded global marketplace, destinations are competing against each other to attract tourists; and culture is one of the most important elements in the tourism product, as it gives an authentic and distinctive trait to the destination. Not only encourage tourist to visit, but also the residents and investors. Therefore, public authorities and private actors need to capitalize the cultural resources in order to enhance the region's attractiveness. To do so, many researchers discuss the importance to know the tourist's motives, because they condition their behaviors and lead to a better adjustment of the touristic offer.

This paper provides a review on the existing literature, examining tourist's motivation leading the choice of a destination characterized by its cultural assets, and the different cultural tourist's segments based on the theoretical background review.

Dealing with the reasons behind the choice of a destination has been discussed over the years, many scientific fields and disciplines have taken part of the tourism practice. Culture in the other hand is a very complex concept to study; nevertheless, many researchers have attempted to study it in different perspectives. In this paper, we have considered culture as a product in order to investigate the different cultural tourists segments.

Although culture and tourism are distinct sectors with separate strategies, together combined serve the same goal, which is to promote and enhance the attractiveness of a destination in order to lead to its development. Given the importance of understanding tourist's motivations in one's economy, we have chosen to direct our attention in this paper to the theoretical underpinnings of cultural tourism and the motivational drivers of tourists when choosing a cultural destination.

Tímea Zsófia Tóth

PhD Student, University of Sopron Alexandre Lamfalussy, Hungary

Film Tourism and Competitiveness – Through the Example of Budapest

In our present days, culture is becoming an integral part of the economy, creating a new, dynamically developing sector. Creative industries, such as film, play a significant role in this, as moving images have the ability to connect large spaces and influence the consumer through experiences. The new experience economy made it possible for both film and the film industry to play a prominent role in the 21st century, which was an essential condition to ensure experience-basedness. The film industry has undergone a huge change in Hungary in the recent years, thanks to which it has moved from a debt pool to a pull sector and repositioned itself on the continent. The economic performance of Budapest's film industry is growing year by year, which has also been facilitated by the strategic steps of recent years, so the capital has become a key player on the film map of Europe. In the case of Budapest, the diversity of the city is clearly outlined, as it primarily serves as a backdrop for film productions. This trend has started to change in the last 5 years (thanks partly to economic steps). Using primary and secondary sources, the research focuses on the supply elements of film tourism in Budapest and the changes in the economic environment affecting the film industry. The focus is on movies, that can generate travel in case of Budapest, being the capital itself or a backdrop venue. When examining the supply elements, different types of film tourism are explored, by visiting the film tourism actors. The research clearly seeks to draw attention to the factors, that can boost film tourism in Budapest and make the city even more prominent on the film map of Europe.

Nikolay Tsonev

Associate Professor, University of National and World Economy,
Bulgaria

&

Stiliyana Basmadzhieva

Lecturer, University of National and World Economy, Bulgaria

Opportunities for Digitalization in Marketing Management of Health Tourism in Bulgaria

With the development of the tourism industry worldwide, there is a need for proper and sustainable management of the specialized types of tourism and one of the most developed one is health tourism. According to the tourist zoning in Bulgaria, seven regions with basic and extended specialization in the field of health tourism can be distinguished. Embracing digitalisation throughout the tourism industry will help to develop the health tourism business in a post-COVID-19 era. This will include analysis of the opportunities digitalisation opens up for marketing, product and tourism destination management. According to the Ministry of Tourism in Bulgaria digitalization is not just a change but a mandatory transformation for the tourism in Bulgaria to be efficient and competitive.

In this paper, the authors strive to disclose opportunities for digitalization of marketing management on national level as well as in specific tourism regions in Bulgaria. In the article good international practices of digitalisation in the health tourism field are analysed and specific measures for the external marketing of the destination are proposed to implement in the marketing management of the health tourism in Bulgaria.

Kristin Van den Buys

Professor & Head, Department of the Royal Conservatory of Brussels,
Free University Brussels, Belgium

&

Lulu Aertgeerts

Director, Department of the Royal Conservatory of Brussels, Free
University Brussels, Belgium

The Creative Process of Developing an Original Dramaturgical Concept and Designing an Experimental Musical Theatre Performance: Experiment, Method and Theory

In the nowadays musical theatre education and profession, the study and performing material is mainly generated from the repertoire of Westend and Broadway productions. The tendency to encourage and coach young musical artists to develop their own ideas into rather small scale, but stage worthy creations, gains support by government and local producers by acknowledging the talent of the own soil.

This study aims to use the method of 'devised theatre' with a recursive creation process. It will investigate whether this creative process and the accompanying co-creation can also be an added value for contemporary musical creations and expand the skills of the musical actor. 'Devised theatre' appeals to the artistic input of the actors. In this way, the actor becomes a co-creator in addition to other co-creators such as the writer, director, composer, choreographer, etc., also become co-creators.

Three studies were conducted.

Study 1 provides a theoretical and conceptual framework based on literature and on the case-study: the creation and performance of 'Zie Mij' (2019) with the script of Pool (no water) of Mark Ravenhill and the music oeuvre by George Michael.

Study 2 includes guided experimental joint improvisations towards character developing and story telling

Study 3 provides methodological and pedagogical conclusions by analyzing this experiment based on the abovementioned strategies and working process.

Research questions of study 3 are:

- how to stimulate the creative skills of graduating students/young artists in an efficient collaboration
- how to provide tools to shift, assemble and transform research material in order to write a theatre script.
- how to educate musical students into motivated researchers, critical reflectors and autonomous artists

Klara Van Wyk

Teacher, Stellenbosch University, South Africa

Words that Fail - In Search of the Clown

This paper critically discusses my dual perspective as writer and subject in the process of researching my doctoral dissertation on contemporary clown-training approaches. Particular attention is paid to the practice-led methods that were used to expose and generate knowledge about contemporary laughter-centric clown practices that for the clown-auteur are simultaneously immersive and reflexive.

There has been persistent resistance by clown pedagogues and performers to academic writing (Gaulier 2010, Lebank and Bridel 2015) and its scope for transferring any lived sense of the clown performer's processes, which have, until recently, remained largely inaccessible, deep-seated as they are within master-apprentice style pedagogies. In this paper I reflect on my attempts to confront this resistance by employing a practice-led methodology that would permit a weaving of literary, poetic, and performative methods. These methods aimed to demystify, through revealing intricacies and tensions, the processes of transferring clown practice to the theatre.

From my multiple perspectives as practitioner, spectator, student, and educator, this paper traces the challenges and findings of employing fictional narratives and an autoethnographic approach to contemporary clown practices in which laughter and failure are pivotal.

The paper employs qualitative and reflective methods, referencing existing literature (Candy 2006, Hannula 2009, Mitra 2010, Klein 2017, Fleishman 2020) on artistic research methods.

Tatiana Vintu

Assistant Professor, Virginia Tech University, USA

&

Joshua May

Assistant Professor, Columbus State University, USA

Debussy's Dream Opera Before and During the COVID-19

The focal point of the presentation is based on the scenography of "Pelléas et Mélisande" by Claude Debussy. During the presentation, we will talk about the design process for the opera production pre-pandemic and the re-design and changes during the pandemic to create a safe space for the live audience.

Debussy's only completed opera, based on the late 19th-century symbolist play by Maurice Maeterlinck, was reimagined in an immersive and interactive setting. Using the advanced technologies of the Moss Arts Center at Virginia Tech. The creative team realized Debussy's dream for an innovative opera with a strong connection between scenic and musical movement.

Originally the production was intended to be performed in the standard format, which includes singers performing live on a set. To create a performance that could be attended live, however, the team reimagined its concept to create a COVID-safe performance space. The singers were recorded and actors portrayed the characters on the immersive set while wearing larger than-life costumes and masks. The end result was reminiscent of ancient Greek theatre, with the overall goal to create a product that completely embraces the symbolist opera.

Daniel Vlahos

Assistant Professor, Merrimack College, USA

Knolling and the Rhetoric of Object Placement

On February 10, 2022, as part of the American Institute of Graphic Arts *One Designer, One Work* series, the American Graphic Designer and educator Louise Sandhaus (b.1955) delivered a talk centered around the relatively obscure topic of object placement. Since the late 1980s, Sandhaus has worked on numerous projects encompassing graphic design, exhibition design, and curation. Interestingly, Sandhaus' talk did not focus on her curatorial work or curation—but instead, she used her talk to remark upon and share several texts that have left lasting aesthetic and intellectual impacts on her and her work. In particular, she cited a 2003 book entitled *Arranging Things: The Rhetoric of Object Placement* by Leonard Koren. How, as Sandhaus asks in her talk, is the “act of arranging” considered a form of rhetoric? Upon hearing her talk and knowing that Sandhaus' studio is just north of Los Angeles, I had wondered if Sandhaus was also familiar with the relatively obscure term “knolling.” Knolling refers to “the process of arranging related objects in parallel or 90-degree angles as a method of organization.” The term is said to have been coined around 1989 by Andrew Kromelow, a janitor at the American architect Frank Gehry's Los Angeles furniture fabrication shop. Kromelow would arrange his displaced tools at right angles on all available surfaces and called this routine “knolling” because the right angles reminded him of the angular qualities he observed in Knoll's furniture at the time. Since then, “knolling” has made various, and in many cases, whimsical appearances in visual culture. Sculptor Tom Sachs (who also spent time working with Kromelow) made public his love of the art of knolling and even adopted the phrase “Always be Knolling” as his studio mantra—for which he uses the abbreviation “ABK.” A passing reference to knolling is made in Sach's Foreword to *Things Organized Neatly*, a 2016 book based on a blog curated by Austin Radcliffe. As an aside, Sach's “ABK” phrase was inspired by a scene in the 1992 American drama film *Glengarry Glen Ross*. As for knolling, as we entered the digital age, knolling appears with greater frequency and as a de facto term for arranging objects in an orderly “grid-like” way. In the early 2000s, we see knolling enter the realm of digital photography, marketing, and social media. Around 2008 (with the advent of HTML 5), like many other web designers, I began experimenting with responsive “knoller like” grids on the web, which allowed our pages to be more modular

and flexible. Now in 2022, it is clear that knolling has, is, and will likely continue to be used to describe this designerly-rhetorical act. Lastly, but just tangentially, in this talk, I will also note my own “knoller-esque” compulsive tendencies while not at all making light of Obsessive-Compulsive Disorder (OCD). Here, Ellison’s Winterhouse research, including *Compulsion: Where Object Meets Anxiety*, and other works worthy of contextual inclusion.

Ana Flavia Zuim

Associate Director of Vocal Performance/Music Assistant Professor,
NYU Steinhardt, USA

Ingo Titze

Voice Scientist - Adjunct Professor, Surgery, Biomedical Engineering
and School of Music, University of Utah, USA

&

Karin Cox

Vocologist/Voice Clinic Director, ENT specialists, Otolaryngology, head
and neck Surgery, Salt Lake City, Utah, USA

**Source-Vocal Tract Interaction Trends among Female
Broadway Belters**

Belting is a vocal technique highly used among the Broadway community, however, research is not yet extensive in this area of study. Due to the high impact required of the vocal folds during belting, it is important to seek greater understanding of vocal strategies that can promote vocal efficiency and sustainability. This study aimed to investigate trends of source-vocal tract interaction in female belters using three different belting strategies. It is known that supraglottal inertive reactance and subglottal compliant reactance lower the phonation threshold pressure and improve MFDR (I. R. Titze, JASA 1988, 1993, 2008). The technique of singing high notes at high intensity is then based on finding the most favorable reactance regions for a collection of harmonics. Furthermore, selected harmonics are likely to be reinforced by vocal tract acoustic reactance, which peaks near a formant but not exactly at the formant frequency (Titze, Journal of Singing, 2011). Results from this study demonstrated a trend of specific vocal tract shapes and spectra of vowel modification that are sought out by singers to reinforce the sound source while producing a desired belting sound quality for the Broadway stage. The vocal tract shapes observed during this study identified subtle strategies Broadway singers use with spectra analysis and corresponding estimated inertograms that produce a desired output from strengthening dominant harmonics. The results from this study, presented alongside the inertograms, can be helpful information to both singers and vocal pedagogues in aiding the understanding of optimal belting strategies while using instrumentation in the voice studio.

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