



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

**14th Annual International Conference on
Visual and Performing Arts
5-8 June 2023 Athens, Greece**

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

2023

Abstracts
14th Annual International
Conference on Visual and
Performing Arts
5-8 June 2023, Athens, Greece

Edited by
Andrew Stephen Arbury
& Olga Gkounta

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Preface

This book includes the abstracts of all the papers presented at the 14th Annual International Conference on Visual and Performing Arts (5-8 June 2023), 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, 2010-2023*

Year	Papers	Countries	References
2023	62	22	Arbury and Gkounta (2023)
2022	52	23	Arbury and Gkounta (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.

Gregory T. Papanikos
President

Editors' Note

These abstracts provide a vital means for 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 underscore the diversity of the conference.

ATINER's mission is to bring together academics from all corners of the world 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 14th Annual International Conference on Visual and Performing Arts accomplished this goal by bringing together academics and scholars from 22 different countries (Australia, Belgium, Canada, China, Croatia, Czech Republic, France, Hungary, India, Italy, Japan, Oman, Poland, Portugal, Saudi Arabia, South Africa, Spain, Taiwan, Türkiye, UK, USA, Vietnam), who brought to the conference the perspectives of many different country approaches and realities in the field.

Publishing this book can help the 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 will be both of interest and of value to the reading audience.

Andrew Stephen Arbury & Olga Gkounta
Editors

14th Annual International Conference on Visual and Performing Arts, 5-8 June 2023, 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. Andrew Stephen Arbury, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.
3. Maria-Irini Avgoulas, Academic Member, ATINER & Casual Academic, School of Health, Medical & Applied Sciences, CQUniversity Australia and Cultural Counselling and Consultancy.
4. Daniel Binns, Academic Member, ATINER & Lecturer, RMIT University, Australia.

FINAL CONFERENCE PROGRAM

**14th Annual International Conference on Visual and Performing Arts, 5-8
June 2023, Athens, Greece**

PROGRAM

Monday 5 June 2023

08.30-09.15
Registration

09:15-10:00

Opening and Welcoming Remarks:

- **Gregory T. Papanikos**, President, ATINER.

10:00-11:30 Session 1

Session 1a

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

Session 1b

Moderator: Jennifer Spoon, Lecturer, Radford University, USA.

1. **David Philip Wick**, Retired Professor of History, Gordon College, USA.
Title: Athens, Philip V, and the Tanagra Figurines as ('Home-Kitsch') Performance Art – A Look at Some Largely Unnoticed Clues to Ancient Personal-Urban Identity in the Hellenistic-Roman Mediterranean ... an Unexpected By-product of the Greek (and Athenian) Effort to Draw Rome into the Aegean.
2. **Punam Madhok**, Associate Professor, East Carolina University, USA.
Title: The Multifarious Temple Art of Jayavarman VII and the French Orientalist Interest in Cambodia.
3. **Nathan Bowman**, Assistant Professor, Benedictine College, USA.
Title: Classical Continuity: Tragedy and Revolution in the Greek Nation-State.
4. **Noah Christilles**, Lecturer, University of Franche-Comté, France.
Title: Warnings from the Past: Giraudoux, Troy, and a Lion at the Gates

1. **Murat Hancer**, Professor, University of Central Florida, USA.
Title: How Do Hotel Customers Evaluate Service Personalization Provided By Service Robots? The Mediating Role of Perceived Effort.
2. **Raquel Camprubi**, Associate Professor, University of Girona, Spain.
Title: The Use of Social Networks for Travel Purposes by Youth: A Study of Gen X and Gen Y.
3. **Maria Eduarda Soares**, Assistant Professor, University of Lisbon, Portugal.
Title: Work-Family Balance in the Hotel Industry: An Exploratory Study on the Relationships with Perceived Organizational Support, Intention to Leave, Performance, and Job Satisfaction.
4. **Peter Osiako**, PhD Student, Hungarian University of Agriculture and Life Sciences, Hungary.
Victoria Szente, Professor, Hungarian University of Agriculture and Life Sciences Hungary.
Title: Public Open Spaces as Recreational Centres for Domestic Tourists: The Case of Machakos People's Park – Kenya.

Discussion

Discussion

11:30-13:00 Session 2	
<p>Session 2a Moderator: David Philip Wick, Retired Professor of History, Gordon College, USA.</p>	<p>Session 2b Moderator: Sean Zayas, Attorney, Scarfone & Geen, P.C., USA.</p>
<ol style="list-style-type: none"> Dennis Christilles, Associate Professor, The University of Kansas, USA. <i>Title: The Inner Workings of the Mind: The Mono-dramas of Andreas Flourakis.</i> P. Gibson Ralph, Associate Professor and Chair, State University of New York at Brockport, USA. <i>Title: From Where They Sat: A Proposed Approach to Script Analysis Based Upon the Audience Experience for which the Script Was Intended.</i> Bulent Sezgin, Associate Professor, Bahcesehir University, Turkiye. <i>Title: Instrumentalizing Game Theory, Gamification and Creative Drama in Dramaturgy and Textual Analysis of a Theater Text.</i> Mark Pompelia, Visual + Material Resource Librarian, Rhode Island School of Design, USA. <i>Title: Material Order: A Discovery Group and Shared Catalogue for Materials Collections.</i> <p>Discussion</p>	<ol style="list-style-type: none"> Dwayne Brenna, Professor, University of Saskatchewan, Canada. <i>Title: All Hell Broke Loose.</i> Francesca Cecarini, Professor, Macerata Academy of Fine Arts, Italy. <i>Title: Light Art as a Tool for Enhancing and Redeveloping an Urban Space.</i> Gabriela Hristova, Associate Professor, University of Michigan-Flint, USA. Erin Colwitz, Associate Professor, Northern Michigan University, USA. <i>Title: Context and Cultural Appropriation in the Performance of African American Spirituals</i> Maria-Irini Avgoulas, Casual Academic, School of Health, Medical & Applied Sciences, CQUniversity Australia and Cultural Counselling and Consultancy, Australia. Rebecca Fanany, Senior Lecturer, CQUniversity, Australia. <i>Title: The Greek Language in Diaspora: Perception's Across Three Generations of Greek Australian Woman.</i>

13:00-14:30 Session 3	
<p>Moderator: Evangelia Kasimati, Head, Tourism, Leisure & Recreation Unit, ATINER & Researcher, Department of Economic Analysis & Research, Central Bank of Greece, Greece.</p>	
<ol style="list-style-type: none"> Paulo Bernardino Bastos, Associate Professor, University of Aveiro, Portugal. Maria Manuela Lopes, Adjunct Professor, School of Education, Polytech University of Porto, Portugal. <i>Title: Artists Teaching Artists – The Endless Task of Learning.</i> Sahoko Timpone, Assistant Professor, Florida State University, USA. <i>Title: The Impact of Classic Literature on Berlioz's two African Queens: History and Comparative Analysis of Cleopatra in Cantata Cléopâtre and Dido in Opera Les Troyens.</i> Sandra Guerreiro Dias, Researcher/Invited Assistant Professor, Universidade de Coimbra/Instituto Politécnico de Beja, Portugal. <i>Title: Performative Poetry and Perceptual Corporeality in Salette Tavares.</i> Elena Rovenko, Researcher, Strasbourg University, France. <i>Title: On the Role of Classic Music as an "Interpretant" in the Semantic Structure of a Film (Claude Chabrol's Les Cousins.</i> <p>Discussion</p>	

14:30-15:30 Discussion + Lunch

15:30-17:00 Session 4	
<p>Session 4a Moderator: Mr Kostas Spyropoulos (ATINER Administrator).</p>	<p>Session 4b Moderator: Mr Konstantinos Manolidis (ATINER Administrator).</p>
<ol style="list-style-type: none"> Maha Alatawi, Assistant Professor, Prince Sattam bin Abdulaziz University, Saudi Arabia. <i>Title: Therapy in David Ireland's Cyprus Avenue.</i> Susannah Van Horn, Assistant Professor, Michigan State University, USA. <i>Title: Perks of a Preservice Art Education Teaching Experience.</i> Michael Allen, Professor, East Tennessee State University, USA. <i>Title: Gandhi and Hegel on Civilization.</i> Tamara Bodor, Assistant Professor, University of Zagreb, Croatia. <i>Title: Life Path of Gvido Saganić, a Croatian Emmigrant.</i> <p>Discussion</p>	<ol style="list-style-type: none"> Phil Kafcaloudes, Researcher, La Trobe University, Australia. <i>Title: Going English: Anglicisation of Names in Greek Migrant Communities in Australia.</i> Eva Loreng, Assistant Professor, Central University of Gujarat, India. <i>Title: Diaspora, Display of Cultural Connect and Impact on Foreign Relations of the Home State.</i> Aparna Satheesh Kurup, PhD Student, Masaryk University, Czech Republic. <i>Title: The City Flirted with These People, Making All Give and Give Up": Representing a Collective Memory of Indian Migrants Residing in Dubai Using Deepak Unnikrishnan's Temporary People and Krishnadas' Dubai Puzha.</i> <p>Discussion</p>
17:00-18:30 Session 5	
<p>Session 5a Moderator: Mr Kostas Spyropoulos (ATINER Administrator).</p>	<p>Session 5b Moderator: Mr Konstantinos Manolidis (ATINER Administrator).</p>
<ol style="list-style-type: none"> Marla Fogderud, Associate Professor, Northern State University, USA. <i>Title: The Origin of the Norwegian Compositional Voice: Halfdan Kjerulf.</i> Peter Brewer, Associate Professor, Barry University, USA. <i>Title: Jazz Music Under Dictatorship: Does It Sound Different?</i> Billie Lepczyk, Professor, Virginia Tech University, USA. <i>Title: Student Perceptions of the Value of Floorplans as a Tool for Dance-Making.</i> Mark Konewko, Professor, Marquette University, USA. <i>Title: Synchronization: Social Cohesion through Place-Based Music.</i> <p>Discussion</p>	<ol style="list-style-type: none"> Chloe Bradwell, PhD Student, University of Exeter, UK. <i>Title: Creating from Embodied Memories: an Example of Distanced-practice in Care Home during COVID-19.</i> Melis Agabigum, Assistant Professor, Western Michigan University, USA. <i>Title: Contemporary Art Jewellery with Printmaking Techniques.</i> Jorge Morejon-Benitez, Lecturer, University of Miami, USA. <i>Title: The Wail of the Whale: Artistic Collaborative Sustainability.</i> Chris Turner, Assistant Professor, Stephen F. Austin State University, USA. <i>Title: An Analysis of the Synthesis of Painting, Poetry, and Performance in Le Travail du Peintre by Francis Poulenc.</i> <p>Discussion</p>
<p>20:00-22:00 Athenian Early Evening Symposium (includes in order of appearance: continuous academic discussions, dinner, wine/water, music and dance)</p>	

Tuesday 6 June 2023

Session 6	
<p>09:30-11:30 Session 6a Moderator: Mr Kostas Spyropoulos (ATINER Administrator).</p>	<p>08:00-11:30 Session 6b Old and New-An Educational Urban Walk</p>
<ol style="list-style-type: none"> 1. Chien-Yu Chen, Professor, Chihlee University of Technology, Taiwan. Ming Way Li, Associate Professor, Chihlee University of Technology, Taiwan. Sou Chin Wu, Associate Professor, Chihlee University of Technology, Taiwan. <i>Title: How Does STARA Awareness Influence Proactive Customer Service Performance: The Role of Work Engagement in the Hospitality Industry.</i> 2. Lynne Audrey Armitage, Associate Professor, Bond University, Australia. Johari Hussein Nassor Amar, Lecturer, Bond University, Australia. Daniel O'Hare, Associate Professor, Bond University, Australia. <i>Title: Built Heritage Management Systems: Australia and Germany Compared.</i> 3. Gian Luigi Corinto, Associate Professor, University of Macerata, Italy. <i>Title: The Tourist Economy as Embedded in Social Networks in Tuscan Versilia.</i> 4. Gulzat Akmatbekova, Assistant Professor, Hokkaido University, Japan. <i>Title: Transforming Tourism Experience. Focusing on the Tourism Practices of Soviet Era Experienced People in the Post-Socialist Country of Kyrgyzstan.</i> 5. Thi-Hoang-Anh Tran, Lecturer, Can-Tho University, Vietnam. <i>Title: Factors Influencing Tourist Satisfaction In The Restaurant Industry at Can Tho City, Vietnam after the Covid-19 Pandemic.</i> 6. Guiqiang Qiao, Senior Lecturer, Zhejiang International Studies University, China. Zhouying Yuan, Student, Zhejiang International Studies University, China . Sijia Zhou, Student, Zhejiang International Studies University, China. <i>Title: Understanding the Resilience of Intangible Cultural Heritage: A Life Story Analysis of a Traditional Tea Master in China.</i> 	<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.</p>
<p>Discussion</p>	

<p>11:30-13:30 Session 7</p>	
<p>Session 7a Moderator: Michalina Zurek, Researcher, Adam Mickiewicz University, Poland.</p>	<p>Session 7b Moderator: Erydiki Vuthoulka, Master Student, Hellenic Open University, Greece.</p>
<ol style="list-style-type: none"> 1. Samuel Seaman, Professor, Pepperdine University, USA. <i>Title: Music is: Message, Mystique, & Magic.</i> 	<ol style="list-style-type: none"> 1. Haiyan Kong, Professor, Business School, Shandong University, China. Naipeng Bu, Associate Professor,

<p>2. Kristin Van den Buys, Professor, Koninklijk Conservatorium Brussel, Belgium. Lulu Aertgeerts, Head of Musical, Koninklijk Conservatorium Brussel, Belgium. <i>Title: The Creative Process of Developing an Original Dramaturgical Concept and Designing a Musical Theatre Performance Embedded in Global Citizenship.</i></p> <p>3. Peter Baur, Professor, University of Johannesburg, South Africa. <i>Title: Using a Mentoring Program to Assist Practitioners within the Visual and Performing Arts to Facilitate Small Business Development within South Africa.</i></p> <p>4. Hal Weary, Assistant Professor, California State University, USA. <i>Title: Beyond Jazz: The Global Explorations, Collaborations, and Innovation of Randy Weston.</i></p> <p>5. Danni Gilbert, Associate Professor, University of Minnesota, USA. Briana Nannen, Assistant Professor, Marshall University, USA. Susan Cogdill Vollbrecht, Visiting Assistant Professor of Music, University of Wyoming, USA. <i>Title: "Why on Earth Did They Hire a Woman for This Job?" Faculty Opportunities for Advancement in Higher Education Music Settings: A Mixed Methods Study.</i></p> <p>6. Kyna Elliott, Director, Global Arts Creative, USA. <i>Title: Trauma Informed Artistic Practices: Empowerment and Gender Equity.</i></p> <hr/> <p>Discussion</p>	<p>Business School, Shandong University, China. Xinyu Jiang, Master Student, Business School, Hong Kong University of Science and Technology, China. <i>Title: Artificial Intelligence (AI) Research in the Hospitality and Tourism Industry.</i></p> <p>2. Daiana Ivis Suarez Ordaz, PhD Student, Pablo de Olavide University, Spain. Victor Ernesto Perez Leon, Professor, University of Seville, Spain. Ignacio Contreras Rubio, Professor, Pablo de Olavide University, Spain. <i>Title: Composite Indicator for Comparison of Tourism Development in European Countries.</i></p> <p>3. Oliver Kesar, Professor University of Zagreb, Croatia. Danijela Ferjanic Hodak, Associate Professor, University of Zagreb, Croatia. Emma Roginic, Expert Associate, University of Zagreb, Croatia. <i>Title: Identifying New Special Interest Tourism Development Opportunities in Croatia: A Generation Z Perspective.</i></p> <hr/> <p>Discussion</p>
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13:30-15:00 Session 8

Moderator: Nathan Bowman, Assistant Professor, Benedictine College, USA.

1. **Michalina Zurek**, Researcher, Adam Mickiewicz University, Poland.
Title: Przemysl Bridge. Space for Experiencing.
2. **Zerrin Agabigum Martin**, PhD Candidate, University of Florida, USA.
Title: Historically Informed Choral Pedagogical Tools and Exercises: A Practical Guide to Teaching Handel's Messiah.
3. **Hsin-Yuan Li**, PhD Student, National Cheng Kung University, Taiwan.
Title: From History to Future: A Case Study of Historical Education Promotion and Cultural Heritage Conservation at Tainan East Gate Barclay Memorial Church.
4. **Abigail Bradford**, PhD Candidate, University of Virginia, USA.
Title: Ποθαλής: The Stele of L. Kornelios Korinthos and the Evolution of Auletic Contests in Ancient Greece.

Discussion

15:00-16:00 Discussion + Lunch

16:00-17:30 Session 9

Moderator: Mr Kostas Spyropoulos (ATINER Administrator).

1. **Masooma AlBalushi**, Assistant Professor, Sultan Qaboos University, Oman.
Title: Accessing the Accessibility Provisions of City Center Muscat and the On-Premises Food and Beverage Outlets.
2. **Andrea Giachetta**, Associate Professor, University of Genoa, Italy
Linda Buondonno, PhD Student, University of Genoa, Italy.
Title: SOFIA: An Interreg Italy-France Project to Promote Accessible Tourism.
3. **Maria Paola Pasini**, Lecturer, Catholic University of Sacred Heart, Italy.
Title: From the Exclusive to the Excessive. Lake Garda's Long History of Tourism from the Belle Époque to Overtourism.
4. **Noemi Ilyes**, PhD Student, Corvinus University of Budapest, Hungary.
Title: Using Mobile Phone Cell Data to Explore Satellite Tourism in the Agglomeration Zone of Budapest.

Discussion

17:30-19:00 Session 10

Moderator: Mr Kostas Spyropoulos (ATINER Administrator).

1. **Dena Gilby**, Walter J. Manninen Endowed Chair for Art History, Endicott College, USA.
Title: Classical Myth, Renaissance Interpretation, and Contemporary Art: Women Artists and Botticelli's Birth of Venus.
2. **Yoonkyung Kim**, Assistant Professor, University of Houston, USA.
Title: Re-inscribing History.
3. **Michael Ytterberg**, Adjunct Professor, Drexel University, USA.
Title: Inexpressible Number and the Secrets of the Erechtheion.
4. **Allyson Glenn**, Associate Professor, University of Saskatchewan, Canada.
Title: Myths Re-Visited through Visual Arts: Can Old Stories Guide us to a More Sustainable Society?

Discussion

19:00-20:30

Ancient Athenian Dinner (includes in order of appearance: continuous academic discussions, dinner with recipes from ancient Athens, wine/water)

Wednesday 7 June 2023
An Educational Visit to Selected Islands
or
Mycenae Visit

Thursday 8 June 2023
Visiting the Oracle of Delphi

Friday 9 June 2023
Visiting the Ancient Corinth and Cape Sounio

Melis Agabigum

Assistant Professor, Western Michigan University, USA

Contemporary Art Jewellery with Printmaking Techniques

This paper is an overview of contemporary jewelers who utilize printmaking techniques within their work. Contemporary art jewelers have increasingly moved their practices from ones centered around traditional metal working techniques into more hybrid, multidisciplinary approaches that combine alternative materials and/or processes utilized in other disciplines. As jewelry artists span their practices between making work for and in dialogue with the body their practice has increased in its scope of spanning between both 2D and 3D technical approaches to altering surfaces of metal.

A series of four jewelry artists based in the USA who integrate printmaking as a form of drawing, documentation, and dialogue between metals and print media are examined within this paper. Each artist uses intaglio or a format similar to the historic process of intaglio, engraving, or etching within their work either through direct surface ornamentation or by using a metal matrix as a starting point for documenting the journey of their respective fabricated objects.

Gulzat Akmatbekova

Assistant Professor, Hokkaido University, Japan

**Transforming Tourism Experience:
Focusing on the Tourism Practices of Soviet Era
Experienced People in the Post-Socialist Country of
Kyrgyzstan**

The concept of tourism, which has been premised on a capitalist society, has the potential to be expanded through discussions based on various social systems. This paper elucidates the transformation of tourism due to the regime change from the life history of Kyrgyz people who experienced the two social systems of socialism and capitalism, focusing on the institutions and constraints related to tourism, the motivation of tourism, the social function of tourism, and the meaning given to tourism. Tourism in today's capitalist society is considered to be something that individuals choose and enjoy in their leisure time, but it can be said that the object is created by the media. On the other hand, tourism in the former Soviet Union, which is a socialist society, can be carried out by anyone from the object of admiration by the party and government. Even the objects were cleverly stratified, and through the rationing system, they encouraged the self-affirmation of the sense of privilege of those at the top of power and the improvement of workers' motivation to work. As a result, tourism played a role in affirming the state and social order among the Soviet people, and in increasing their trust and sense of belonging to the state. Some of them were similar to labor such as agricultural activities, and people obtained tourism by making full use of human relations in the workplace, so it can be said that tourism was an extension of labor. Especially for the Kyrgyz minority in the former Soviet Union, tourism during the Soviet era was more important than after capitalism in that it could expand the possibilities of life, such as networking. Nevertheless, people seek entertainment and healing from tourism, and this point is the basis of tourism common to both capitalist and socialist societies. In the process of experiencing interclass migration after capitalism, those who became wealthy consumed tourism to differentiate themselves from others, and those who were not wealthy to assimilate with others, and the meaning given to tourism is becoming stratified. On the other hand, at the same time as the order and discipline of Soviet society were lost, tourism was tasked with the role of stabilizing society and rebuilding into a new order, such as mutual aid within relatives and tribes, and the projection of the identity

of the Kyrgyz people freed from restrictions. However, there are those who shy away from tourism, which was introduced after capitalism, and the motivation and practice of tourism are also influenced by their own cultural capital nurtured in Soviet society. But after experiencing COVID-19, we can see a change in the values of these people, in favor of tourism.

Maha Alatawi

Assistant Professor, Prince Sattam bin Abdulaziz University, Saudi
Arabia

Therapy in David Ireland's Cyprus Avenue

The paper examines the play *Cyprus Avenue* by David Ireland especially with the context of how therapy functions in the play. It takes a close look at the methods and the form of therapy and how it is used to unravel both the mind of the madman and the history of the country he is born in. It investigates how the social hysteria gives birth to both personal and mass hysteria and what role does history and politics play in this. It also investigates the great social, political and cultural questions facing Ireland both in history and today. How therapy has been used as an effective device of not just a psychological commentary but also as a social and political commentary. The paper inspects how the play helps the reader and the audience delve into the mind of a madman and dig out the cause of his mysterious madness which is deeply rooted in his historical and social background.

Masooma AlBalushi

Assistant Professor, Sultan Qaboos University, Oman

Accessing the Accessibility Provisions of City Center Muscat and the On-Premises Food and Beverage Outlets

Regardless of the tourist type attracted to a destination's tourism product(s), accessibility adoption is imperative, especially to those who depend on others in their daily life and would appreciate the feeling of independence.

Shopping malls are the corner stone of shopping tourism and at the same time a controlled and safe socializing/entertainment hub. Persons with disabilities have the need to socialize and to enjoy different entertainment activities provided within the mall environment. But are the malls ready to adequately provide its services and products to this customer segment? The current study seeks to answer this question in Oman, through the case study of "City Center Muscat", the number one mall in the "Sultanate of Oman" located in the capital city "Muscat". The study aims to access the accessibility provisions of City Center Muscat and the on-premises food and beverage outlets. To achieve the study aim, a content analysis of the mall website and mobile application took place, then, a Web/App accessibility checklist was used to evaluate both the mall website and the mobile application accessibility features. Finally, an observation checklist was formulated and used to assess the mall and the on-premises food and beverage outlets accessibly provisions.

Michael Allen

Professor, East Tennessee State University, USA

Gandhi and Hegel on Civilization

Gandhi's turn to history and civilization along with the spiritual-evolutionary progress of a people is an overlooked aspect of this political philosophy. This turn is at least superficially comparable to the philosophy of history developed by the German thinker Georg Frederik Hegel. Like Gandhi, Hegel is equally concerned with the people's progress towards realizing the Absolute through history. Nevertheless, Hegel's appeal to history is also diametrically opposed to Gandhi when it comes to the question of violence and its efficacy in promoting the progress of a people towards the Absolute. On the one hand, Gandhi sees the spiritual-evolutionary development of a national people as culminating in a radically decentralized Republic of Villages, or Panchayat Raj. According to Gandhi, such development points away from the state, along with its various institutions of coercive power, as principle of organized and concentrated violence. Historical progress is thus paradoxically backwards looking; it is about the people resisting the violence of modernity by learning to reclaim and reembrace the everyday practice of ahimsa, or nonviolence, embodied in the great civilizational examples of saints and sages. On the other hand, Hegel sees the people's spiritual development as culminating precisely in the centralized authority of the modern administrative, or 'police,' state. Gandhi considers the very principle of himsa, violence. According to Hegel, history is not to be understood through the example of civilization's great saints and sages, but rather as a slaughter bench defined by clashes between rival forms of consciousness. The modern state is forged in violence for war is a positive moment necessary to assert its rights and interests as a sovereign individual nation. Moreover, its administration of the modern system of economic needs necessarily perpetuates violence among its own people, reducing some to an alienated and resentful rabble for whom nothing can be done.

In this paper, I unpack the issues between Gandhi and Hegel concerning the prospects of a people's evolution towards a form of the Absolute that - in Gandhi's language - minimizes the overall amount of unnecessary himsa. Gandhi is under no illusion that all life is himsa and that history is a chain of destruction, or slaughter bench as Hegel puts it. Nevertheless, he contends the modern state unnecessarily raises the overall himsa level, thereby undermining the people's prospects for realizing the Absolute. I ask whether Gandhi's appeal to history and

civilization could motivate popular commitment to everyday nonviolent practice in a Republic of Villages, or Panchayat Raj. Hegelians would certainly deny this given their conception of progress through clashes of rival consciousnesses as opposed to the tutelage of saints and satyagrahis. I also ask what it would even mean to define a minimum of necessary violence by reference to a people progress towards the Absolute. I conclude by offering some skeptical reasons to doubt the meaningfulness of defining such a minimum through such historical and civilizational progress in Gandhi and Hegel alike.

Lynne Audrey Armitage

Associate Professor, Bond University, Australia

Johari Hussein Nassor Amar

Lecturer, Bond University, Australia

&

Daniel O'Hare

Associate Professor, Bond University, Australia

Built Heritage Management Systems: Australia and Germany Compared

A recent, unreported, focus group of international heritage practitioners from academia, urban planning, land use management and urban design, found interesting similarities and differences between Australian and German cultural built heritage (CBH) management systems. For validation, a literature review provided a methodological framework and is reported in this paper. Its objective is to confirm the principal themes elicited by the initial work, being: assessment standards, transferable development rights, heritage conservation incentives and private property rights' management thereby contributing enhanced clarity to the broader relationship between built heritage and stakeholder roles in heritage conservation. This paper is a precursor of more detailed planned empirical, in-country study seeking further insights into stakeholder interests and value systems based on a recent developed analytical approach known as Cultural Heritage Discourse (CHD). It is recognised that this empirical component is a limiting feature of the current research but anticipated as inevitable due to the preliminary stage of enquiry.

Maria-Irini Avgoulas

Academic Member & Cultural Counselling and Consultancy, Australia
&

Rebecca Fanany

Senior Lecturer, CQUniversity, Australia

The Greek Language in Diaspora: Perception's Across Three Generations of Greek Australian Woman

This presentation will discuss the experience of language in diaspora - particularly it will elucidate the perception (both visual and verbal) across three generations of Greek Australia woman living in the diaspora community of Melbourne, Australia. What will be noted and discussed here is from the lived experience of three generations of woman - all participants (48 in total) were interviewed in either Greek or English by an experienced qualitative researcher who held both an insider and outsider position within this community. The aim being a discussion and analysis of language maintenance and the significance of this. What is shown here is that despite the decades that have passed since migration and adding to that the experience of migration identity loss has not occurred among the Greek people of Melbourne, Australia. In addition, linguistic elements will be unpacked and discussed such as trans languaging and the nature of being bilingual of this population. Represented here also through these findings is the importance of language maintenance for this community and the significance of this particularly for this population.

Peter Baur

Professor, University of Johannesburg, South Africa

Using a Mentoring Program to Assist Practitioners within the Visual and Performing Arts to Facilitate Small Business Development within South Africa

This paper aims to examine the success of mentoring within the visual arts sector to further improve on sustainable local economic development. This chapter applies machine learning and the Latent Dirichlet Allocation technique to model the experiences and expectations of practitioners within the arts industry as they work through a mentoring process, post-COVID-19.

The findings indicate a positive relationship in some areas of business development within the visual arts sector. Preliminary studies have indicated that the impact is more pronounced across gender differences. The findings of this study also indicate that, while the mentoring process has been largely successful, there are structural overarching factors which remain a barrier to developing mentoring programs post-COVID-19. One key element is the limited availability of technological infrastructure within South Africa to support the mentoring process.

However, from this analysis, it becomes apparent that the mentoring process contributes significantly towards developing suitable business strategies for practitioners in the arts and cultural sector, enabling better business practice and local economic development.

Mentoring is an effective approach to developing a healthy behavior change for practitioners in the cultural industry. Mentoring permits the incorporation of skill-building activities and the reinforcement of self-regulation activities. Mentoring allows individuals and groups to engage by providing a platform for support. This chapter explores the development of a mentoring program by the Arts and Culture Trust to better prepare practitioners within the arts and cultural sector to develop sustainable business models and goes a long way to facilitate sustainable local economic development.

Paulo Bernardino Bastos

Associate Professor, University of Aveiro, Portugal

&

Maria Manuela Lopes

Adjunct Professor, Porto School of Education, Portugal

Artists Teaching Artists – The Endless Task of Learning, Portugal

Teaching complex studio and art thinking/making processes requires methods beyond linear step-by-step instruction, student relevant methodologies and strategies consistent with authentic studio practices. Professors must be able to deconstruct their own decision-making processes and practices that have become somewhat automatic through experience, and then use this insight to anticipate how less experienced artists might respond when presented with a similar series of creative challenges.

This paper will explore Higher Education art teaching strategies departing from the author's own experiences of more than two decades teaching art practices and artistic research in Higher Education in Portugal.

Since the 1960s, art has assumed a wide span of form and medium as diverse as imagination. Where once it was marginal and transgressive for artists to work across a spectrum of media, today it is common practice. Despite the openness of contemporary art practice, the teaching of art at many universities remains discipline based. This paper discusses the way in which the studio practice approach to visual art study endeavors to incorporate the diversity and complexity of contemporary art while preserving the sense of collective purpose that discipline-based teaching promotes.

By exploring the concept of creativity (Boden) and some of the artistic strategies developed to promote disruption and novelty in Higher Education such as: Bauhaus educational strategies, Beuys "pedagogical conception of art", Ascot "Groundcourse for Art", Schmidt and Eno "Oblique Strategies cards" or Paul Thek's "Teaching Notes on 4-Dimensional Design", the authors concur in considering interdisciplinary art pedagogy as an extension of their own art practices.

Contextualized through the writing of Gert Biesta the authors as artist teachers suggest that the moto 'let art teach' proposes a position for teachers/students' that focuses upon developing a curiosity-driven desire for meaningful dialogue with the world through broader

educational and existential experience. Although the authors propose that the art studio method is the one that has provided evidence on the successful outcome on the balance between artist/teacher and the student/artist they acknowledge the resistance and struggle found in creating classes that became sites of meaningful critical engagement, participation, playfulness and promotion of social change.

The paper/presentation invites a dialogue and a reflective discussion of several experiments from the authors' ongoing practice of art teaching research, which bring together an embodied knowledge of assignments and exercises to uncover how art praxis may be valued as an enactive physical, cognitive, and perceptual process of poesis and empowered cognition, highlighting also the difficulties in resonating with each class/institution developing to unfold place-time complexities of practice.

Thus, we conclude that the studio-based teaching provides a hospitable setting for a practical pedagogy in/through art. By allowing students to progressively become independent in developing their own art practices while also applying collaborative models of learning and assessment, students' examples show that they develop a strong sense of self-reliance, a broad awareness and appreciation of contemporary art, and a deep understanding of studio-based experimentation beyond the boundaries of any media, promoting flexible skills and resilience fundamental to the practice of art.

Tamara Bodor

Assistant Professor, University of Zagreb, Croatia

Life Path of Gvido Saganić, a Croatian Emmigrant

The Croatian political emigration of the 20th century abounds with intellectuals of various profiles who have contributed to the culture of their nation through their activities abroad. After Second World War and the emergence of communist Yugoslavia, Croatian emigration has rapidly increased. This emigration was political heterogeneous and has been organized in various political or non-political groups. Everything they had in common was belief in Croatian independence. Magazines and other publications were the main means of spreading the ideas of these organizations. One of the longest-running magazines in the Croatian diaspora of that period was *Nova Hrvatska* runned by Croatian emigrant Jakša Kušan. The magazine was published in London and gathered Croatian democratically oriented emigrant intellectuals who dreamed of an independent Croatian state. Whit their activities they paved the way for democratic changes in Croatia in the 1990s.

One of them, Gvido Saganić, was the right-hand man of the editor of *Nova Hrvatska*. He was a journalist, translator, lector, typist and a financial director of the magazine. He was also a person for public relations. According to the editor in chief, Jakša Kušan, Gvido Saganić did work for at least three people. And he did it at the highest level. Despite this, little is known about his life and activities to this day. This presentation is a kind of homage to him and an invitation to the further research.

Nathan Bowman

Assistant Professor, Benedictine College, USA

Classical Continuity: Tragedy and Revolution in the Greek Nation-State

A characteristic which defined the national-awakenings of the European revolutions in the 19th century was the desire to draw continuity between the modern nation-state and a glorified past. The reconstruction of a glorified past serves as a means of defining the nation-state both ideologically and ethnically as distinct from its imperial oppressors. If it is true that acts of constructing continuity feature prominently in the revolutions of the 19th century, there is no better case for this process than the prominence of tragic performances in Modern Greece which arose during the Greek War for Independence. Since the establishment of the modern state of Greece in 1821, Greek national identity has been profoundly shaped by emphasizing the continuity between the present and the classical past. The performance of ancient tragedy since revolutionary times has served as an enduring symbol of the persistence of Greek identity against the Ottoman Empire on the one hand, and the over-management and appropriation of Greek culture by the Western powers on the other. This paper will explore the history of two ancient performance sites that continue to function as spaces for the performance of tragedy in Greece today: the site of Epidaurus on the one hand, and the lesser-known site of Oiniades on the other. Further, this paper argues that the continued performance of tragedy in revitalized ancient theater spaces reinforces a revolutionary consciousness of the country's desire to construct its own historical continuity and strengthen a uniquely Greek identity.

Abigail Bradford

PhD Candidate, University of Virginia, USA

Προθιάς: The Stele of L. Kornelios Korinthos and the Evolution of Auletic Contests in Ancient Greece

A funeral stele at Isthmia from the 2nd century CE depicts the likeness of the deceased, Loukias Kornelios Korinthos, surrounded by over a dozen wreaths commemorating his victories at festivals across Greece. By all appearances the stele follows the standard form for athletic monuments: the commemorated is, however, a musician holding an aulos, and the wreaths celebrate his victories in auletic (rather than athletic) competitions. The number of L. Kornelios Korinthos' victories, along with the fact that his two sons (both musicians) decided to commemorate their father for his auletic achievements, indicates a certain prestige for musical contests not seen in earlier periods of Greek history. The social status of the aulos in particular had changed drastically from its incorporation in the musical contests of the Pythian Games in the 6th century BCE to the time of L. Kornelios Korinthos' career in the 2nd century CE, during which he achieved victories in no fewer than fourteen discrete festivals.

Music, especially aulos music, was not a politically neutral art, as examined by scholars of ancient performance such as Armand D'Angour, Peter Wilson, Eric Csapo, and Timothy Power. According to Pausanias, aulos contests were incorporated in the founding of the Pythian Games but were quickly eliminated due to their "dismal" and "ill-omened" nature (Paus. 10.7.5). The massive expansion of musical contests in the Greater Panathenaia by Perikles in the mid-5th century BCE was almost certainly an endorsement of a politically-charged genre of music (called by scholars "New Music") performed by professional musicians in Athens, a type of music largely embraced by democrats and called by aristocrats "lawless," "ignorant," and "vulgar" (Arist. *Pol.* 8.1341[a]ff; Plat. *Laws* 3.70ff). Auletes in particular drew disdain from such critics, being called "effeminate," "corrupting," even "brain-damaged," almost certainly due to the fact that playing the instrument prevented musicians from also performing poetry, which was regarded a higher art form (Phryn. *Com. PCG* fr. 67; Ps.-Arist. *Pr.* 956[b]11; Ath. 337e-f).

Considering the early status of the aulos, what were the events that led to the integration of aulos competitions across Greece? What led to the increased social prestige of the instrument, allowing such individuals as L. Kornelios Korinthos to be remembered solely for their

musical achievements? The paper situates the funerary monument of L. Kornelios Korinthos within the broader evolution of auletic contests in Greece, beginning with the early history of solo musical competitions at the Pythian Games and identifying what historical and socio-political events led to the wide-scale adoption of the contests by the Roman period. Utilizing literary, epigraphical, and archaeological evidence, the paper will highlight L. Kornelios Korinthos' victories at the largest and most well-known festivals including the Pythian, Panathenaic, Nemean, and Isthmian Games and will consider why the Olympic Games are conspicuously missing from his record.

Chloe Bradwell

PhD Student, University of Exeter, UK

Creating from Embodied Memories: An Example of Distanced-practice in Care Home during COVID-19

This paper will be placed at the intersection of visual and performing arts. I will explore how embodied memories (Connerton 1989) can be used as a starting point to adapt asset-based creative practice with care home residents living with dementia during a time of lockdown. The asset-based model of dementia actively recognises people's strengths and considers those living with the condition as active creators of meaning, rather than a problem to be fixed (Rahman and Swaffer 2018, Bartlett and O'Connor 2010). London-based company Entelechy Arts aims to exemplify such a model through their creative practice that combines music, movements, tactile art and spoken words. Coming from the belief that a creative process focused on embodiment can allow a person living with dementia to have an active role in the construction of relationships (Kontos 2018), Entelechy artists usually focus on highly physical and tactile methods so to highlight the creative gifts of care home residents living with dementia. However, during the COVID-19 pandemic, Entelechy's team had to completely re-think their practice as a physical presence inside care homes became strictly prohibited. This paper focuses on Entelechy's distanced work at Towerbridge Care Home from March 2020-July 2021. Analysing creative material (video performances and hand-crafted arts sent via snail-mail), diary notes, and interviews that I conducted with the artists, I consider the ways in which Entelechy have used their embodied history with the home and residents to create under extreme circumstances. I will particularly explore their shift of medium, from performance to visual arts. Finally, I will analyse my own creative and embodied response to this process, as my position progressively shifted from researcher to active member of the artistic team. I will introduce my 'mini-theatres', a series of performative sensory cards created specifically for people living with dementia that allowed Towerbridge residents to create stories during the lockdown. From this case study I ask; how can considering our embodied past help move us forward as applied practitioners, especially when no direct contact with participants is possible? What future possibilities can such practice bring for artists, participants and audiences?

Dwayne Brenna

Professor, University of Saskatchewan, Canada

All Hell Broke Loose

On New Year's Day in 1989, the JANAM theatre troupe was preparing to perform a play called "Halla Bol" ("Raise Your Voice") in the community of Jhandapur, a short distance from New Delhi. The company met, that morning, in the Centre of Indian Trade Unions (CITU) office, had tea and biscuits, and then proceeded to a nearby intersection where they would perform in the open air. Thirty-four-year-old Safdar Hashmi was the director of the troupe; he had also written the play they were about to enact. His wife Moloyashree placed the stage properties meticulously around the circular space in the street where the performance would take place. One of the actors, Jogi, played the dholak (a two-headed drum) to begin the show. Sudhanva Deshpande, a troupe member who would not be performing that day, was chosen to say a few introductory words. Jhandapur was in the midst of a municipal election, and Deshpande urged the audience, in his oration, to vote for a left-wing candidate. Then the performance began.

Peter Brewer

Associate Professor, Barry University, USA

Jazz Music under Dictatorship: Does it Sound Different?

Jazz music has been utilized as a political resource for dissidents and political non-conformists ever since its export to the wider world from New Orleans and other regions of United States. Jazz is frequently presented as a metaphor for democracy and personal freedom within a context of a collaborative effort, with each musician negotiating his/her musical “agenda” while at the same time accommodating and endeavoring to complement the contributions of other musicians in the ensemble. Inherent in any jazz performance is a constant exchange of ideas as the musicians navigate the melody, harmony, and time. Some Jazz musicians liken the mental process to a “feeding-frenzy of ideas” as performers interact with each other in pursuit of art. The art that results from a successful negotiation of musical agendas produced by a group of individuals is possible through a reconciliation, during spontaneous creation of the art (improvisation), of each person’s individual musical ideas. This study explores the musical distinctions in interpretation that may exist in actual performance practices of jazz ensembles and individuals living in free societies versus dictatorial/authoritarian regimes. Musical analyses of jazz recordings are presented to facilitate comparisons between performances of similar repertory (often identical songs) by ensembles comprised of citizens living in both democratic and dictatorial/authoritarian societies around the world. While it is true that jazz was prohibited under many dictatorial regimes through history, that did not prevent citizens from risking arrest in pursuit of this art. Consequently, there is a body of recorded music produced underground in countries whose political circumstance often did include the outright prohibition of this American music. To discern musical distinctions in jazz performance practice across political cultures, the following musical characteristics are examined: melodic concept (contour/lyricism), harmonic concept and execution (“playing the chord changes”), phrasing, expressive devices (ornamentation), blues elements, concept of sound, concept of time (“groove”), and vocabulary of improvisation.

Raquel Camprubi

Associate Professor, University of Girona, Spain

The Use of Social Networks for Travel Purposes by Youth: A Study of Gen X and Gen Y

The boom in Information and Communication Technologies (ICT) has changed both the way people search for information and how they relate to each other (Buhalis & Law, 2008). However, not all the generations have been affected in the same way. More particularly, young people today are technologically savvy. Gen Z were born during the initial wave of digitalisation, and Gen Y were born into a rapidly expanding Internet connection. Both generations grew up with the explosion of social networks and other user-generated content platforms, which have conditioned the way they relate to each other and search for information. For these generations, world without this technology is unimaginable.

Several studies have attempted to understand young people's behavior, particularly the ways in which Information and Communication Technologies (ICT) influence travel choices (Dimitriou, & AbouElgheit, 2019; Jamaludin, Aziz & Marianpan, 2018). However, there is a lack of studies analyzing differences between Gen Y and Gen Z in the use of social networks as a source of information. Therefore, this study aims to determine whether different profiles of young people respond to different behaviours regarding the use of social networks, perceptions and choices.

In order to achieve this purpose, a survey to young people aged between 16 and 32 years old have been conducted. A total of 297 responses have composed the final sample (95% interval of confidence and 5.7% margin of error). Data analysis is conducted in three steps using a range of statistical methods. In step one a descriptive and bivariate analysis to ascertain the main variables of the study and the relationships between variables is conducted. Step two involves segmenting a database in order to explore whether there are differences between Gen Y and Gen Z individuals. Descriptive and bivariate analysis is also repeated for these two groups and comparisons drawn. In the third step, a cluster analysis is conducted to identify young people's profiles and to explore whether the resulting groups represent belonging to a particular generation or to other influential factors.

Findings offer a deeper understanding on how youth segment use social networks, and how social networks influence their perceptions and choices differentiating Gen Z and Gen Y. More particularly, results

show the existence of different profiles based not strictly on the generation where belong, but the whether they consider social networks as a mean to seek tourism information. The results of the study will broaden knowledge in this field, and help scholars better understand the role social networks play and how they influence perception and choice within a particular market segment. The study also identifies traveller sub-segments and their consumer behaviour, from which new theoretical implications can be examined. For practitioners, on the other hand, understanding the influential power of different types of information sources, how digital media is changing young people's behaviour is critical. In terms of communication and marketing strategies, understanding differences between younger generations and the way in which different subsegments of young people perceive and behave. Although this study focuses on analysing young people's behaviour in the tourism field, the results may also be used to understand product and service consumption in other sectors.

Francesca Cecarini

Professor, Macerata Academy of Fine Arts, Italy

Light Art as a Tool for Enhancing and Redeveloping an Urban Space

Introduction: The artistic light design project conceived for Vicolo Consalvi in Macerata, by the Academy of Fine Arts, focuses on the concept of an urban 'immersive path'. The creative installation, linked to the concepts of light art, both national and international, transforms the space into an environment for the exhibition of works of art, for the benefit of tourists. The installation also includes the use of interactive ePubs, such as the example of the 360° virtual tour viewable via qr code. In fact, within this particular urban space, stations have been designed to display works of art of various kinds, with a flexible set-up adapted to the necessary dimensional variations of the works themselves.

Project concept: All installations guide the visitor to an engaging and emotional experience. The basic principles relating to concepts for visits to exhibition spaces of various kinds focus on experiments linked to interpretative models. According to three basic steps:

- 1- Provoking. The space reinterpreted as a 'place of art' through the designed installations is undoubtedly a provocation with respect to the original function of that particular urban environment.
- 2- Correlate. The new look of Vicolo Consalvi offers a visual conceptual map close to the visitor public's references and its cultural connections with the art world. With works that he already knows and with works that are useful to know more about artistic activity in relation to light.
- 3- Unveiling. Discovery is the most important aspect of the interpretation of space: it reveals the answer to the visitor, provides an unusual point of view, enhances intuition and the result of his or her reasoning. When it is the visitor who discovers for himself what reveals a reference to a work, or what appears to be a work, the experience is enriched with value and meaning.

The project as a process: Interpretation reveals a "story", communicates a message that helps the observer relate to what is being interpreted. A concept that has developed more and more, a new 'immersive space', with important examples and significant experiences, which have seen the night-time perception of public places

in other Italian and European cities, such as Amsterdam, Turin, Lyon, Milan, Salerno, Rome, Frankfurt, Toronto, Mantua, Florence.....with the exhibition of works by famous artists, such as: Olafur Eliasson, Carlo Bernardini, Dan Flavin, Alfredo Pirri, Dante Maffei, Pedro Cabrita Reis, Anish Kapoor.....Finally, it is important to remember that both the realisation and the installation of the installations envisaged by the project have been carefully studied so as not to cause in any way, modification or distortion, of any kind, to the original masonry of the buildings on which the allogations are planned. Furthermore, it should be remembered that the elevations that delimit Vicolo Consalvi, are rear parts of the buildings, which construct the original path of the alley.

Chien-Yu Chen

Professor, Chihlee University of Technology, Taiwan

Ming Way Li

Associate Professor, Chihlee University of Technology, Taiwan

&

Sou Chin Wu

Associate Professor, Chihlee University of Technology, Taiwan

**How Does STARA Awareness Influence Proactive
Customer Service Performance:
The Role of Work Engagement in the Hospitality Industry**

Smart technology, artificial intelligence, robotics, and algorithms (STARA) have intensified Industry 4.0 and received much academic and practical attention. The hotels improve operational efficiency and enhance customers' memorable and personal service experiences by using STARA technologies. Although STARA technologies are good triggers of service quality and effectiveness, these technologies are also the work stressors that employees are afraid of losing their job in the future because of the replacement of STARA technologies. This phenomenon is called STARA awareness. Prior studies have investigated the influence of STARA awareness on the work variables (e.g., job insecurity and turnover intention). Hotel employees play a boundary-spanning role that face both coworkers and customers at work. It implies that there are frequent interactions between employees and customers. However, no study has examined the relationship between STARA awareness and proactive customer service performance (PCSP).

PCSP means that employees involve in the long-term self-initiated, consistent, and customer-oriented service behaviors that are not listed in the job performance descriptions. The crucial role of PCSP in the hotel industry has been recognized because of its enhancing customer experience and service performance. However, to our knowledge, no study has examined the influence of STARA awareness on PCSP. Additionally, there is not a consistent statement whether STARA awareness influences outcome variables. Therefore, this study examines how STARA awareness influences PCSP by considering the role work engagement in this study.

Data from 333 employees in the hospitality industry showed that challenge appraisal toward STARA awareness had no direct influence on PCSP. Hindrance appraisal toward STARA awareness had a direct influence on PCSP. Work engagement only mediated the association between challenge appraisal toward STARA awareness and PCSP.

These findings supplement the job demands-resources (JD-R) model. This current research positions challenge appraisal toward STARA awareness as a challenge job demand.

Dennis Christilles

Associate Professor, The University of Kansas, USA

The Inner Workings of the Mind: The Mono-dramas of Andreas Flourakis

Andreas Flourakis is a Greek playwright with an international reputation. His over twenty works for the theatre have been translated and performed in New York, London, Paris, Madrid, Tirana and Helsinki. He is the recipient of numerous prestigious awards for full-length and one-act plays.

Of the several types of plays that he has written, his mono-dramas will be the focus of this examination; that is, those of his plays that are written for a single character, or, those that constitute an anthology of monologues. The plays that will be examined are:

- a) *Her Leaves* (2003)
- b) *Medea's Burqa* (2014)
- c) *Pyramid* (2022)

These plays explore the inner workings of the minds of their characters and communicate directly with audiences. They are political and yet personal; specific and yet universal. Flourakis, who is also the author of several volumes of poetry, utilizes a heightened poetic language that is interspersed with the language of everyday life.

A closer look at these mono-dramas, as a dimension of his work, allows insight into Flourakis' other plays and poetry. In addition, this examination might prove as inspiration to other artists working with this genre of self-expression.

Noah Christilles

Lecturer, University of Franche-Comté, France

**Warnings from the Past:
Giraudoux, Troy, and a Lion at the Gates**

Jean Giraudoux was a French author and playwright active for much of the early part of the 20th century. His work, *La guerre de Troie n'aura pas lieu* (1935) (*The Trojan War Will Not Take Place*, officially translated into English as *Lion at the Gates* by Christopher Fry in 1955) serves as a critique of the political and cultural attitudes of world leaders prior to the First and Second World Wars. The play follows an alternative telling of the events leading up to the Trojan War in which Hector and the women of Troy work in order to avert war seeing its destructive potential. This is countered by the works of Paris and Demokos who advocate for the war as an opportunity for glory. His work offers a unique insight into the cultural mindsets of a world unknowingly between two of the most destructive events of the 20th century. One in which the population can see the clear dangers of a path leading to destruction but is unable to stop it. That is to say that both the audience and many of the characters can see that the Trojan War is inevitable, just as we as a modern audience know that the Second World War was inevitable. This same culture of destructive egotism, and manipulation of truth can be seen reflected in modern geopolitics, and it thus allows readers and audiences to potentially learn from consequences of the past to avoid those same mistakes. Many French playwrights of the 1930s worked to adapt ancient Greek pieces for modern audiences, and these works can once again be adapted and made pertinent for a modern audience.

Gian Luigi Corinto

Associate Professor, University of Macerata, Italy

The Tourist Economy as Embedded in Social Networks in Tuscan Versilia

Since 2016, the consolidated text of the regional tourist system of Tuscany has defined “a homogeneous tourist destination” the whole territory of Versilia. The area is not homogeneous in many respects and is characterized by divisions depending on geo-historical and social motives. The most perceived one is the division between Alta Versilia and Bassa Versilia. Based on the theoretical existence of a net of social relations that influences the economic-territorial outcomes, the survey has put in evidence how the relational network connecting the tourist companies of the coastal area does not extend to the entire Versilia, completely excluding the hilly and mountainous area. This network of company managers, however, is self-aware and has equipped itself with modern digital communication tools to improve the efficiency of the entire tourism industry. Seen “from the coast”, the territory of Alta Versilia is a virgin strategic resource because it offers the possibility of future differentiation of the tourist offer, currently specialized only in the bathing segment.

Kyna Elliott

Director, Global Arts Creative, USA

Trauma Informed Artistic Practices: Empowerment and Gender Equity

The United Nations estimates in 2023 117.2 million people will be displaced and stateless. The UNHCR has outlined protect, respond, empower, and solve as four impact areas for positive change for displaced and stateless people. Issues of migration and forced displacement can be a polarizing topic, and one which traditional problem-solving ideology has been unable to solve. Refugees, asylum seekers, immigration has evolved into not just a political topic for campaigns, but a crisis of humanity and empathy. As a topic for leaders and political campaigns, the challenges which refugees face and the communities they join are highlighted without clear action pathways. Examining social and cultural challenges which displaced peoples encounter, issues of empowerment and gender equity are apparent.

Creative environments can serve to promote non-traditional approaches to social problems of empowerment and gender equity. To do so, creative environments which are trauma informed are suited to understand how loss of homeland and culture is part of the bereavement experience and creation process for some. The subject of empowerment is one which can be elusive in defining. However, visual and performing arts are uniquely situated to stimulate critical thinking, autonomy, and intercultural competence which can transfer into variables which influence empowering other facets of life. Presented in the proposed paper are existing studies, empirical evidence, and current artistic projects which examine trauma informed gender practices, the role of culture in gender equity in the arts, and how trauma informed artistic practices can yield experiences of empowerment and gender equity.

Marla Fogderud

Associate Professor, Northern State University, USA

The Origin of the Norwegian Compositional Voice: Halfdan Kjerulf

As the spirit of Romanticism swept across Europe it ignited a response far to the north, in the then-isolated country of Norway. After centuries of oppressive foreign rule, the renewed sense of what it meant to be Norwegian, combined with the fervor of the Romantic Movement, sparked new artistic expressions of the Norwegian identity, traditions, and values.

Perhaps the greatest musical contribution came from composer and pianist, Halfdan Kjerulf. Kjerulf is regarded as the father of the Norwegian *romanse*, the form of art song corresponding to the German lied or French *mélodie*. He was the first Norwegian composer to break the pattern set forth by German musical tradition and, by combining his skills as a melodist with harmonic and rhythmic elements drawn from Norwegian folk idiom, write in a style that truly exemplified the Norwegian spirit and culture. Today, when professional and amateur musicians alike think of Norwegian music, Kjerulf is not the first composer who comes to mind. He, like all other Norwegian composers, is almost completely overshadowed by Edvard Grieg and remains relatively unknown outside Norway. However, Grieg might never have made such a name for himself were it not for the ground-breaking work done by Kjerulf – a possibility which Grieg himself acknowledged.

Comparing the *romanse* with the lied and *mélodie* has led to a misunderstanding of the form: some music historians describe the Norwegian *romanse* as being inferior to the lieder of Schubert and Schumann while others describe them as lacking the true attributes of Norwegian folksong. The *romanse* was not meant to copy either of these other forms. Rather, it was an attempt to incorporate aspects of the Norwegian culture into music using Norwegian poetry and folk music idiom. Kjerulf skillfully accomplished this using ornamentation borrowed from both vocal and instrumental folk music as well as traditional dance meters of Norway. These elements, combined with daring use of modal scales, dissonance, and other folk-derived harmonies, produce a sound that provides the fresh and colorful piano accompaniments for the Norwegian texts.

Having created a new performer's edition anthology, I find Kjerulf's best songs contain strong melodies with outstanding settings of texts by some of the greatest poets of his day: Johan S. Welhaven,

Henrik Wergeland, and Bjørnstjerne Bjørnson. His folk-like settings of Bjørnson's peasant poetry, particularly, display a wide range of emotion and a deep sense of Norwegian character. Halfdan Kjerulf began his musical studies late in life and endured progress slowed by self-criticism and doubt, yet he accomplished a tremendous task in that he established for Norway an art song genre of its own, paving the way for Edvard Grieg and others to excel in this unique musical language. In today's turbulent political/cultural climate, my continuing mission is to promote diverse reflections of folk identity by giving individuals access to information and tools to facilitate wider knowledge and performance of this musical treasure.

Andrea Giachetta

Associate Professor, University of Genoa, Italy

&

Linda Buondonno

PhD Student, University of Genoa, Italy

SOFIA: An Interreg Italy-France Project to Promote Accessible Tourism

The Paper intends to present the work done in the Interreg **SOFIA Project** (Servizi per un'Ospitalità Fruibile, Inclusiva e Accogliente / Services for Usable, Inclusive and Welcoming Tourist Hospitality).

SOFIA Project is financed by **Interreg Marittimo-Italy-France-Maritime Program**, IV Call (<https://interreg-maritime.eu/>; <https://interreg-maritime.eu/it/progetti/progetti-finanziati>; <https://interreg-maritime.eu/web/sofia>; <https://www.sofiaservices.eu/>).

SOFIA Project was carried out by an Italian and French public-private partnership with the Department of Architecture and Design, DAD, of the **University of Genoa**, as the leader (responsible: prof. Andrea Giachetta).

The results of the Project have not yet been published in scientific journals (this Conference, for its theme, seemed a good first opportunity).

SOFIA's objective is to promote, through specific consultancies by trained experts, a vision focused on **design for all** for the redevelopment and the improvement of the spaces and services offered by newly formed tourism enterprises (from 2 to 5 years of life) of different types (such as hotel companies, restaurants, catering services, tour operators and tourist guides).

The project was developed from 2020 to 2022 and has just ended (August 2022).

The project was divided into several phases:

- a first phase of defining a **protocol of services** to ensure the overcoming of architectural, cultural, and communication barriers in tourism enterprises,
- a step to identify **experts** (architects, psychologists, communication experts) for business advice on defined services,
- **focus groups** among these experts and others to choose common intervention strategies,
- identification of suitable **tourist enterprises**,
- provision of advisory **services** to these enterprises,

- **networking** and start-up to the **certification** of the involved enterprises in the Program territories (Liguria, Sardinia, Tuscany, Corsica, and Provence).

Despite the difficulties caused by COVID-19, the project was carried out with great attention by the consultants and has provided services to **41 tourism companies** (hotels, extra-hotel accommodations, traditional and atypical restaurants, cultural tourism services, tourist guides, tourist transport services, and outdoor sports and tourist activities).

Making the different activities and services of this sector more and more capable of meeting the special needs of customers (people with motor disabilities, elderly or cardiopathic people, people with hearing impairment and low vision, people with mental disabilities, etc.) is, of course, an increasingly indispensable necessity, in social, equity and public health terms.

It is also a possible form for the dissemination of the **culture of accessibility** as well as an opportunity to increase the **tourist attractiveness** of the territories concerned with important economic repercussions.

Danni Gilbert

Associate Professor, University of Minnesota, USA

Briana Nannen

Assistant Professor, Marshall University, USA

&

Susan Cogdill Vollbrecht

Visiting Assistant Professor of Music, University of Wyoming, USA

**“Why on Earth did they hire a Woman for this Job?”
Faculty Opportunities for Advancement in Higher
Education Music Settings: A Mixed Methods Study**

The purpose of this explanatory mixed methods study was to examine the experiences of collegiate music faculty and determine whether factors such as barriers, capabilities, acceptance, work-life balance, advancement, and success beliefs influence perceptions of advancement opportunities in higher education music settings. Employment opportunities and working conditions for marginalized populations have made considerable improvements over the last several decades. However, there continue to be discrepancies regarding whether women are treated fairly at work and in which professions they may be treated the most fairly. Unfortunately, about a quarter of university faculty contend they have faced gender discrimination (Robst et al., 2003) and women are largely underrepresented in senior university positions (Bakker & Jacobs, 2016), so there is still much work to be done.

We distributed the Faculty Opportunities for Advancement in Music (FOAM) Questionnaire to 4,607 members of NAFME and CMS who identified as collegiate music faculty. After collecting and analyzing data, results from a MANOVA (Wilks' lambda = 0.802, $F(6.0, 93.0) = 3.834$, $p = 0.002$) indicated statistically significant differences between men and women in their perceptions, while a Pearson's correlation revealed a significant negative relationship between tenure status and advancement beliefs ($r = -0.375$; $p < 0.001$; two-tailed). Qualitative analysis of open-ended written participant responses yielded themes of inequity, human rights violations, and institutional failings.

Establishing an awareness of music faculty members' perceived experiences may help higher education stakeholders best determine faculty needs, support structures, professional development opportunities, and evaluation techniques intended for workplace advancement.

Dena Gilby

Walter J. Manninen Endowed Chair for Art History, Endicott College,
USA

Classical Myth, Renaissance Interpretation, and Contemporary Art: Women Artists and Botticelli's Birth of Venus

Sandro Botticelli's *Birth of Venus* has been entrenched in popular culture for generations, so much so that the Victoria & Albert South Kensington ran an exhibition entitled *Botticelli Reimagined* from March 5 to July 3, 2016. This exhibition—and its accompanying materials—demonstrate how this work has played an important role with artists and in popular culture since its creation (Victoria & Albert 2016, par. 2). Additionally, the use of classical myth is long-standing in art and continues into the twenty-first century to be a potent locus for contemporary artists (Cahill 2018; DiStefano 1998; Doherty 2001; Hardwick 2011; Hedgecock 2020; Squire, Cahill, Allen, Welch, and Levett 2018; Wallace and Hirsch 2017). This presentation unpacks how such contemporary women artists as Rineke Dijkstra (b. 1959), Yin Xin (b. 1959), Angela Strassheim (b. 1969), Tomoko Nagao (b. 1976), Harmonia Rosales (b. 1984), and Flóra Borsi (b. 1993) appropriate Botticelli's rendition of classical myth to explore gender and identity and thereby participate in various ways in key trends in contemporary art's application of classical myth as "meaning," "medium," or "method" (Wallace and Hirsh 2017, 10-12).

Allyson Glenn

Associate Professor, University of Saskatchewan, USA

Myths Re-Visited Through Visual Arts: Can Old Stories Guide us to a More Sustainable Society?

This project built on three years of established partnerships between Associate Professor Allyson Glenn, Dr. Caterina Pizanias (independent curator and educator), the Vorres Museum, the Cultural Foundation of Tinos, the Canadian Embassy to Greece, Tia Furstenberg (USask Fine Arts undergraduate student), and the OTE Choir (choral ensemble, Athens). Glenn and Dr. Pizanias led the project, while the Cultural Foundation of Tinos and the Vorres Museum, two significant art institutions in Greece, hosted Passages – concurrent solo exhibitions of Glenn’s artwork (paintings and drawings) in 2019. The Passages series

delved into the past to ask what would ancient gods do in modern times; how do their stories relate to people and land; and how might a Greek tale inform issues around boundary, diaspora, poverty, equality and other sustainability-related topics.

The objective of the shows and activities was to strengthen relations between Canadian and Greek institutions and peoples, and that both parties benefited from the sharing of art, space, and time. Invited to participate in research on art and global sustainability goals, visitors completed a questionnaire on the role of art; in particular, how effective it may be in disseminating these topics. Supported by the Global Community Fund, Vice President Research, at the University of Saskatchewan, the four-week exhibitions drew diverse cultural communities together to contemplate, reframe, and reflect on issues around cultural boundary, poverty, equality and other sustainability-related topics.

Sustainability means different things to different people. This is why multidisciplinary, participation and inclusion are crucial in addressing issues related to sustainability. Sustainability is typically associated with disciplines such as science, humanities and public policy. However, fine arts can also participate through visual dialogue, community engagement, and storytelling. Stories in particular can be an entry point for the imagination, compassion, and humanity. While global questions have the potential to unite cultures and countries in an effort to find answers, this project explored whether art has the capacity to open new ways of seeing and thinking about the future.

Visitors of the two exhibitions were invited to observe the artwork, familiarize themselves with the seventeen SDGs (provided in the book), and respond to a questionnaire to describe what the goals mean to them and for their home in Tinos and Athens. The questionnaire included questions such as (based on Connelly et al.):

- Can a temporary public art exhibition act as a catalyst for discussion about sustainability?
- In what ways can art animate community involvement, in advancing or exploring sustainability?

From the exhibitions, 33 completed questionnaires were gathered. The questionnaires are currently being translated (from Greek to English), assessed, and will be compiled into a short collaborative essay by Mrs. Glenn, Dr. Pizanias and Ms. Furstenberg. This presentation will share the research findings from the exhibitions in Greece to investigate the relationship between visual art and the SDGs goals; in particular, how the fine arts may support the implementation of the targets by 2030.

Sandra Guerreiro Dias

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Coimbra/Instituto Politécnico de Beja, Portugal

Performative Poetry and Perceptual Corporeality in Salette Tavares

“Baile mecânico” (mechanical ball) is an experimental play by Salette Tavares (1922-1994), written in Lisbon in April 1956. It remained unpublished until the end of 2019. This experimental poet is one of the Portuguese pioneers of happening and performance art, her first interventions and compositions in this field dating back to the 1940s (Torres 2014: 27). “Baile” is one of her firsts written essays on the genre and it depicts the barbaric detachment between intimate, erotic and full motherhood and the mechanical militarization to which it is socially and politically subject, particularly through clinical control. As attentive reader of Merleau-Ponty, Salette “draws” a poetic ball as a perceptual ritual on three levels: through writing, a sensorial one, as a contemplative movement and phenomena of human self-discovery; through the stage, poetically generating a ritual of spatial and temporal coordinates which gives birth to a mechanical dance between an anonymous Venus without face, the main character, and an archetypal army of nurses, in a long and potential visual poem in many voices, including the own reader / viewer. This arrangement particularly characterizes the poetics of Tavares. See: “Art is not greater because one meditates, it is greater and different because of the violence with which it is manifestly imposed on the renewed understanding and demanded by initiation” (Tavares 1992a: 169). Still, on a third level, through the experimental composition of this script. One could even say, ultimately, that “Baile Mecânico” is nothing more than a poetic sketch for a performative experimentation, searching for semantic and aesthetic forms (to use the terms of A. Moles, with whom Salette dialogues constantly) compounding a “phenomenological research” of the “reflexive function which accompanies the considerations that real artistic phenomena provoke” (Tavares 1989: 43), to use her own words on the function of the work of art. This methodology of creation and aesthetic investigation clearly reveals the existential energy of an erotic female body which is simultaneously subject and art object, to which the author herself invites, through this performance. In this presentation I will present this “ball” from the point of view of its perceptual meaning alongside with the transformative analysis this kind of performative poetry draws in. To that end, this study is also an

invitation to a reframing meditation on experimental writing and contiguous concepts that are meant to be full of corporeality, and integral perceptual experience.

Murat Hancer

Professor, University of Central Florida, USA

Ngoc Tran Nguyen

PhD Student, University of Central Florida, USA

&

Mehmet Altin

Associate Professor, University of Central Florida, USA

How Do Hotel Customers Evaluate Service Personalization Provided by Service Robots? The Mediating Role of Perceived Effort

Technological advances such as automation, robotics, and artificial intelligence have been acceleratedly implemented in different aspects of the hospitality industry (Zhong et al., 2022; Tung & Au, 2018). Among these technological applications, the service robot market is growing significantly because of the pressure on labor shortage issues, productivity, and cost efficiency (Pouliot, 2016). For example, Relay, a room-service delivery robot, has been launched and tested in Shangrila Hotels and Resorts (Jong, 2017). Service robots have the potential to fulfill mundane and routine tasks; however, human-robot interaction (HRI) remains skeptical, especially in upscale hotels where human touch has been emphasized (Murphy et al., 2017). In other words, the “people” dimension or personalized services are important in the hotel industry. Although technology can provide certain levels of personalized services (Ansari & Mela, 2003), personalized services down to the individual customer level requiring interactions with customers remain questionable to service robot’s capabilities as many people perceive service robots cannot fulfill or replace human staff interactions (Tung & Au, 2018). Service personalization was categorized into three dimensions: option, programmed, and customized personalization. Option personalization is the most common that allows customers to personalize their products or services by selecting from a set of available alternative services, while programmed and customized personalized services require much more interactions with customers such as small talks or desires to assist customers in achieving the best possible service offerings (Surprenant & Solomon, 1987). However, to the best of the author’s knowledge, there is little understanding of how customers evaluate service personalizations provided by service robots. Accordingly, this study aims to examine customer evaluation by customer satisfaction of three dimensions of personalized services provided by service robots in the context of

upscale hotels through the underlying mechanism of customer effort perceptions toward service robots. To fulfill the research purpose, the target population is upscale hotel customers who are 18 years old or above and are U.S. residents. Qualified participants will be randomly assigned to one of three scenarios that describe the dimension of service personalization provided by service robots. Subsequently, participants will answer effort perception, satisfaction, and demographic-related questions. It is expected that customers are more satisfied when receiving programmed and customized personalization than option personalization because customers perceive higher efforts of service robots to perform programmed and customized services. Theoretically, this study contributes to the extant literature on service personalization and the perceptions of human-robot interaction in the hotel industry. In practice, service robots are expected to have the capabilities to perform all three dimensions of service personalization. Option personalization offered by service robots enhances operational effectiveness and cost efficiency. However, it is recommended that hotel managers should invest more in service robot designs and the integration of artificial intelligence on service robots, so service robots can better perform programmed and customized personalization tasks, which in turn, positively influences customer satisfaction. In the long term, this will have a positive impact on hotel performance.

Gabriela Hristova

Associate Professor, University of Michigan-Flint, USA

&

Erin Colwitz

Associate Professor, Northern Michigan University, USA

Context and Cultural Appropriation in the Performance of African American Spirituals

Music with African-American roots has been a part of the concert choral repertoire in the last fifty years and has been favored among singers of all ages and all ethnicities. However, it was not until the last ten years or so that the focus on cultural appropriation and performance authenticity has become an important subject of research and study by choral conductors and performers. In a field that is striving for inclusion and diversity, avoidance of cultural appropriation and a deeper understanding of the historical and musical semantics of the African-American Spirituals are crucially important for a stylistically appropriate performance. This session will focus on examining musical elements and performance aspects of choral arrangements of negro spirituals. We will look into the history, colloquial language, tempo and rhythm, tone quality, and the meaning of the text of the African-American Spiritual required to adequately perform these. Furthermore, we will examine examples of works.

In presenting this information, we intend to create awareness through historical perspective and will offer a guide to a deeper understanding of the meaning of this music that will lead toward an informed interpretation in rehearsal and culturally appropriate performance.

Noemi Ilyes

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Using Mobile Phone Cell Data to Explore Satellite Tourism in the Agglomeration Zone of Budapest

For a long time, only the statistics of commercial accommodation places were the reliable source of information on the number of tourists and their mobility. Border and accommodation statistics are mainly used to understand the spatial concentrations of macro movements and tourism demand. Nowadays the traditional tourism statistics are inadequate for the analysis of tourism mobility across Schengen borders without the use of accommodation. The majority of unconventional tourism demand is generated by one-day domestic or cross-border short-haul trips, using own properties, or visiting friends and relatives (VFR tourism). The digital age has brought a major breakthrough in understanding invisible tourism mobility. Initially, the geolocation (GPS) systems of digital cameras made it possible to track the location of photos taken by tourists uploaded to the internet. Today, big data offers the opportunity to gain a better understanding of micro-level tourism movements. In this presentation, we will discuss the specificities of mobility in Hungary by SIM card users registered in foreign countries. The analysis is based on the Telekom database. I seek to answer the question to what extent the information from the hypothetical tourists' smart phone use can help to understand micro-movements and to identify good places not included in tourism statistics.

Phil Kafcalouides

Researcher, La Trobe University, Australia

Going English: Anglicisation of Names in Greek Migrant Communities in Australia

Greek migration to Australia over the last 200 years has necessarily meant a confluence of cultures: European to Antipodean; Greek to British-Australian. Across this period Australia has devolved from a Fortress Australia mentality, exemplified by the White Australia policy, which softened into a period of assimilation in the 1940s, to integration (1970s) to multiculturalism (1980s onwards). Nevertheless attitudinal remnants of the race-based exclusionary policies of the pre-war era continued to be felt even in the more inclusionary period of the late 20th century. As a result many Greek migrants to Australia have felt the need to anglicise their names in the perception that it would help them fit into Australian society. This study looks at these family name anglicisations; why they did it and how they did it. These identity changes are examined using Alatis' seminal categories of name change to see how new family names were selected. For a name-proud Greek culture, this is a study central not only to migratory and cultural issues but to the broader question of personal identity and how that may change when moving from one country to another. For this paper Australian Greeks and their children are surveyed, with the questions also aiming to assess whether such anglicisation is as prevalent now as it was in the post-war period and, as a result, has the perception of migrants of Australian attitudes changed over the last two generations.

Oliver Kesar

Professor University of Zagreb, Croatia

Danijela Ferjanic Hodak

Associate Professor, University of Zagreb, Croatia

&

Ema Roginic

Expert Associate, University of Zagreb, Croatia

Identifying New Special Interest Tourism Development Opportunities in Croatia: A Generation Z Perspective

The rapid growth in the number of travelers worldwide has resulted in the appearance of overtourism, a complex phenomenon getting full attention of all tourism destination stakeholders due to its adverse environmental, social and economic impacts. During the past three decades, a shift in paradigm towards sustainable and responsible tourism development has pushed forward the concept of special interest tourism. The main purpose of this study is to explore attitudes and perceptions of Generation Z related to emerging special interest tourism products that could be implemented and offered in Croatia with respect to the local peculiarities. More specifically, the focus is on identifying the factors that determine the attractiveness of specially designed tourism products that will shape tourism offer in the upcoming decades. The main aim of this research is to explore the opportunities of matching emerging tourism market trends and available resources in Croatia, and to suggest some policy recommendations in this regard.

In this research, both secondary and primary data sources were used. Desk research method was used to analyze relevant literature and other sources aiming to develop a theoretical background and identify emerging special interest tourism products. For the purpose of the primary research authors used an online survey. Descriptive statistic methods were used for the data analyses.

The research results revealed that the Generation Z in Croatia has different attitudes, perceptions and ideas from the older generations, particularly when it comes to new directions of tourism product development. Based on findings, it can be concluded that there are many opportunities to develop new specially designed tourism products according to the principles of sustainability. In addition, the introduction of more diversified special interest tourism products could contribute to the development of tourism in less developed areas,

attract new segments of tourism demand, reduce seasonality and overtourism, and increase economic benefits for local communities.

This study provides a valuable overview of contemporary tourism market trends followed by a discussion on the potential of emerging special interest tourism products, using the Generation Z as new trend setters in tourism and Croatia as a relevant case study. Having in mind that Generation Z will soon actively participate in tourism policy making, their attitudes, perceptions and ideas regarding new directions and opportunities of tourism development, were considered very important for creating future tourism development strategies. The study also provides valuable insight into the needs and expectations of the new generation of travellers and their related target markets, regarded as key determinants of advanced motive-based tourism planning and development.

Yoonkyung Kim

Assistant Professor, University of Houston, USA

Re-inscribing History

Most images and informational data from historical records and databases remain unseen because there is a massive over-saturation of visual material. This material has not been thoroughly investigated or understood.

Historical archives offer opportunities to discover stories that reposition history in more intimate terms. I explore what remains unseen by revealing new routes that these “facts” can take.

Exploring the boundaries between the public and the personal, I visit archival documents, public databases, and historical collections. Fascinated by their stories’ multifaceted nature, I critically examine these primary sources that nourish generations of new histories.

My intention is to redefine our relationship with controlled primary sources. By creating new narrative structures, I expand the terms of the archives’ accessibility through personal encounters. The resulting works produce a new interpretation of history that links the past and present, disseminating stories that challenge the fate of most archives. Re-inscribing history helps viewers connect to historical details by offering them proximity to the primary source through my experience of various archives. My practice is specifically that of reconstruction; linking the past to my personal life.

Mark Konewko

Professor, Marquette University, USA

**Synchronization:
Social Cohesion through Place-based Music**

The role of the music in culture nurtures social unity and prosocial behaviors. This article delves into the concept that music achieves social cohesiveness. Group singing creates a powerful social bond. The endorphin neuro-chemicals in the brain that are released during group singing create a social intimacy. Participants feel closer and more connected because of the experience of singing together. In Oakland, California the Black Cultural Zone brings together art and public proprietary in the attempt to heal trauma. Mothers traumatized by losing their children to gun violence gather to remember and heal through storytelling and music. The relationship between place-based arts and social cohesion is evidenced through initiatives that have transformed local community development efforts through creative partnerships. Utilizing the research of Lorna Zischka and Nathan Arbuckle, this article demonstrates the fundamental reality that arts and culture are attractive forces that unite people.

Haiyan Kong

Professor, Business School, Shandong University, China

Naipeng Bu

Associate Professor, Business School, Shandong University, China

&

Xinyu Jiang

Master Student, Business School, Hong Kong University of Science and
Technology, China

Artificial Intelligence (AI) Research in the Hospitality and Tourism Industry

Nowadays, As AI is applied widely, the hospitality and tourism industry is on the critical step of digital transformation with considerable potential for intelligent automation (Buhalis et al., 2019). The research topics of AI include forecasting, industry development, marketing, performance analysis, consumer behaviors and attitudes (Lv et al., 2022; Mariani, 2022; Rahmadian et al., 2022). The service mode of AI was summarized consisted of complementary pattern, creational pattern, mediator pattern, and assistance pattern (Li et al., 2021). In terms of tourism forecasting method, time series prediction, econometric models, and AI forecasting played important roles. These methods may enhance forecast accuracy if they were aided with processing of unstructured data methods, such as text mining, sentiment analysis, and social network analysis (Li et al., 2021; Liu et al., 2019; Jiao & Chen, 2019; Song et al., 2019). However, previous literature review studies focused most on AI in marketing, consumer psychology, and tourism forecasting. There is a shortage of systematic analysis of AI in the hospitality and tourism industry.

This study aims to draw a clear picture of AI researches relating to the hospitality and tourism industry, to summarize the developing process, hot topics, and future trend of the relevant studies. A total of 491 referred papers were selected from Web of Science core collection database since 1991-2021. Bibliometrics analysis method was used to draw a visual map, so as to provide clear structure of AI studies. VOSviewer and Gephi software were employed to conduct general descriptive analysis, co-occurrence analysis and co-citation analysis of AI research in hospitality and tourism. The general descriptive analysis focused on the publication and citation trend, country (religion) distribution and highly cited literature. The co-occurrence analysis included keyword network, text cutting word analysis, network data analysis, co-word combination and co-occurrence overlay, so as to

discover the hotspots evolution and knowledge structure system. Co-citation analysis was mainly used to analyze the theoretical basics from three perspectives: references, sources and authors, respectively.

The findings indicated that AI research relating to the hospitality and tourism industry shows a growing trend. The first paper published in 1991, and then developed from a few paper to raising number. Since 2018, the number of publication and citation increased rapidly, indicating the hot attention on this topic. Studies on AI may be grouped in four clusters, namely, AI technology, technology acceptance, consumer perception, and future trend. The hot topic changed from discussing AI technology in early time to exploring consumer acceptance. The recent AI studies showed the characteristic of detail exploration and wide scope. Most papers were published on top journals of tourism and management, such as *Tourism Management*, and *International Journal of Contemporary Hospitality Management*.

This study reflected a clear structure of AI research, highlighting the research topics, citations, and future trends. The findings may help to understand more of AI relating to the hospitality and tourism industry, and shed lights on future research.

Billie Lepczyk

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Student Perceptions of the Value of Floorplans as a Tool for Dance-Making

At an academic institution a creative dance course was developed that includes a unique component: Floorplans are drawn to indicate the spatial trajectory of the student dances. To validate this activity as a beneficial learning experience, a survey was distributed to students. Since creative dance is part of the university undergraduate pathways curriculum, the students represented a variety of majors and a broad range of prior dance experience, beginning to expert levels. The survey form requested that students describe their experience drawing floorplans and explain if this activity was useful to them. They were also asked to indicate their prior dance experience. All 37 students from two classes responded to the survey. Thirty-five students found floorplans to be a valuable tool for choreography. Two experienced dancers stated that floorplans were unnecessary for their dance-making explaining they already knew the trajectory of their dance. Some students stated that it was a challenging assignment and realized the benefit after drawing them. The student comments centered on four main values of floorplans: Increasing spatial awareness and understanding of dance, planning and creating dances, serving as a memory aid and therefore facilitating learning and practicing their dance, and understanding the relationship of music and dance and dancers' counts. The study indicates that 95% of the students found floorplans to be a beneficial tool in dance-making and contributed to their understanding of the art of dance.

Hsin-Yuan Li

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From History to Future: A Case Study of Historical Education Promotion and Cultural Heritage Conservation at Tainan East Gate Barclay Memorial Church

Taiwan is an island nation located in the south of Japan. Although only 5% of its 23 million population are Christians, the contributions of Christian missionaries have played a significant role in Taiwan's development, including modern healthcare, education, democracy, and gender equality. The Presbyterian Church in Taiwan has been particularly important in these efforts. Tainan, the oldest city in Taiwan, is about to celebrate its 400th anniversary in 2024. It is also the birthplace of the Presbyterian Church in Taiwan, and the Tainan East Gate Barclay Memorial Church, located there, plays a significant role in the preservation of church cultural assets and historical education.

Founded in 1903, the Tainan East Gate Barclay Memorial Church is the only church established in Taiwan by Mrs. Barclay, with the support of Pastor Barclay. It was the largest church in southern Taiwan during the Japanese colonial era and served as a meeting place for staff and students from Taiwan's first hospital, university, high school, and girls' school to worship. Its members and young people played a significant role in Taiwan's struggle for democracy and freedom. In addition, in 1921 and 1926, this church became the first church in Taiwan to have Taiwanese women serving as church deacons and elders, making it one of the earliest organizations to involve women in community development decision-making in Taiwan. The process of building the church's main chapel was funded by a joint effort of Presbyterian Church of England missionaries, Taiwanese pastors, members, women, and students, and is considered a significant milestone in Taiwan's ability to manage its own church and a model for the Presbyterian Church of England.

To promote the preservation of church history and cultural assets, the Tainan East Gate Barclay Memorial Church established the Tainan East Gate Barclay Historical Education Promotion Association in August 2022. In addition, the church also established the Elizabeth Cultural Heritage Conservation Center in December of the same year to have a dedicated unit to handle artifact restoration, mainly books and archives. Currently, the cultural heritage conservation center includes the digitization and collection of cultural relics and will continue to carry out historical education and promotion activities such as cultural

heritage education and site tours to allow the church's relics and history to interact with society. It has attracted cooperation from the National Museum and local government departments to hold local revitalization and cultural promotion activities, not only enhancing the church's image but also helping Tainan City enhance its image as a cultural ancient capital, jointly inheriting and continuing the diverse and inclusive historical values and spirits, connecting with the world along with the ancient city of Tainan, and moving towards the future.

Eva Loreng

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Diaspora, Display of Cultural Connect and Impact on Foreign Relations of the Home State

In the existing discourse the relation between a diaspora community and its home state are pre-dominantly viewed from an emotional prism; within which culture is believed to be the binding thread. The carrying forward of cultural practices of the home state by the members of the diaspora communities and their dissemination in the succeeding generations are often portrayed as an outcome of the affection and attachment they have with the home state. The popular discourse in India was flooded with such narratives when- Vice President Harris made *dosa* during her election campaign or when Rishi Sunak worshipped a cow or visited temple during *Janmashthami*. These narratives were used to emphasize upon the strengthening of India's relations with these states. But, these narratives overlook the multi-dimensional character of cultural transfers, the dynamism of culture and how home state cultures get diluted as they are transmitted to the succeeding generations. Besides this the cultural diversity of Indian diaspora is marginalized. Further active and direct political participation from the diaspora communities in the host state politics usually starts with the second generation which is better assimilated and integrated there, in comparison to the first generation. This is also the case with the Indian diaspora.

The paper carries out a critical analysis of the popular discourse weaved around the ethnic Indian connect of the second generation Indian origin politicians in the UK and the US and its positive impact on Indian foreign relations. It argues how for the second generation diaspora members, India remains only a state of origin. They are not even Indian citizens, so the host state for their parents inevitably becomes their home state. Therefore, the display of Indian cultural connects by the succeeding generation Indian origin politicians is not an outcome of their affection and attachment towards India. It is rather a consequence of several factors such as vote banks. The decisions of these succeeding generation Indian origin politicians are determined by their day today reality in the host state rather than their ethnic origins.

This is a qualitative study. The data for this was drawn from the life history interviews of several prominent members of the Indian diaspora in the US and UK which was conducted as a part of a larger study conducted in 2021-2022. The identities of the interviewees have

been coded since they did not wish to be named. For the discourse analysis two Indian national dailies *Dainik Jagran* and *Times of India* (one in Hindi and other in English respectively), with the largest readership were selected and narrative analysis is done using linguistic and content analysis. The study particularly looks at the display of cultural connect and election of Kamala Harris and Rishi Sunak and the Indian popular discourse weaved around it. The paper will be divided into three parts a) origins of Indian diaspora in UK and US b) cultural transmissions in the Indian diaspora c) popular discourse drawn from cultural display about impact on foreign relations.

Punam Madhok

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The Multifarious Temple Art of Jayavarman VII and the French Orientalist Interest in Cambodia

Built between ninth and thirteenth centuries CE, the temples of Angkor are remains of the acclaimed Khmer Empire. Some of the most impressive among them were built during the reign of Jayavarman VII (reigned c. 1181-1218 CE), a devout Buddhist. He was emulating Ashoka (reigned 272-231 BCE), who had mounds called 'stupas' erected all over India. Jayavarman's Bayon is the magnum opus of Khmer sacred architecture. Carved into its towers are large faces, that have been interpreted as Shiva, Brahma, Lokeshvara, Vajrasattva or Hevajra. Jayavarman also dedicated temples to deified family-members -- Preah Khan to his father, Ta Prohm to his mother, and Banteay Chhmar to his chosen protégé. The mythical eagle, Garuda, and multi-headed serpent, naga, feature prominently on these temples. A project with remedial power that has survived is Neak Pean, built in reverence of Buddha Bhaisajyaguru. Dancing maidens -- Apsaras or Yoginis -- are carved on many temple walls. Jayavarman had halls attached to temples where living damsels would perform ritual dances. They have inspired the creation of classical Cambodian ballet of today. After Cambodia became a French protectorate in 1863, Louis Delaporte (1842-1925), a young French naval officer, made fanciful watercolors of Angkor temples and usurped statues that are now housed in Paris' Guimet museum. Drawing upon my field trip of December 2019, I wish to explore further the amalgamation of Hindu and Buddhist imagery on these temples as well as the French orientalist interest in this region.

Jorge Morejon-Benitez
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The Wail of the Whale: Artistic Collaborative Sustainability

Earth Day is an annual event on April 22 to demonstrate support for environmental protection. First held on April 22, 1970, it now includes a wide range of events coordinated globally by EARTHDAY.ORG including 1 billion people in more than 193 countries. The official theme for 2023 is *Invest In Our Planet*. On Friday 21, 2023, members of the University of Miami community lined the shore of Lake Osceola, the breathing heart of the Coral Gables campus, and linked hands to Hug the Lake in commemoration of Earth Day. However, as a prelude to UM's Earth Day events, art professor Billie Lynn created a gigantic inflatable sperm whale. The art piece was displayed on the Lakeside Village green, right across the lake, on April 20 and 21. On Thursday, April 20 from 2:30-3:00 pm, thirty Modern Dance I students from the Frost School of Music's Dance Program united with Lynn's whale to mourn the extinction of whales through a performance art piece. Facilitated by dance/movement Professors Carol Kaminsky, Nicole Perry and Jorge Morejon, the piece, called "The Wail for the Whale," recreated a modern mourning ritual. The intent of the performance was to bring awareness to the extinction of whales all over the world. Accompanied by Frost student Jacques Yarris' music, the piece allowed students to first connect collectively. Then, they danced individually, to then re-connect as a community of wailers, as they ended the performance ritual. Lynn's 65-foot replication of a sperm whale became the center piece, the agora, around which the dance students gathered to perform what was also their final solo performance for their Modern Dance I class. After a whole semester of creative body work, they offered their solos to the ritual as part of an ulterior purpose, to foster awareness about the need to invest in a sustainable planet. Part of the responsibility of the event fell on the shoulders of Teddy Lhoutellier, University of Miami's Sustainability Director whose support throughout the collaborative event was decisively necessary. This paper is precisely about the role the arts can play, in conjunction with Sustainability experts, in fomenting a culture of responsible active empathy about our planet and its future. The whale, the largest mammal that exists, became a symbol of the impact living organisms suffered as a result of environmental changes. The art, the dance and the music, along with the larger frame provided by Earth

Day and Hug the Lake, became an example of how collaborative work among university departments can invite students to embody sustainability in a meaningful, creative and communal way.

Zerrin Martin

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Historically Informed Choral Pedagogical Tools and Exercises: A Practical Guide to Teaching Handel's *Messiah*

This paper examines practical methods in teaching historically informed performance practice specific to Baroque choral music. In the scope of treasured, oft-performed works from the Baroque period in the choral canon, Handel's *Messiah*, is frequently performed by a wide range of choral ensembles. In addition to performances by professional ensembles specializing in "historically informed performance," (HIP), *Messiah*, is regularly performed by non-professional singers in the United States. Although HIP requires specialization and training, this specialization can be acquired through similar foundational tools as any technical practice. With amateur and student ensembles, such HIP skill sets need systematic and consistent pedagogical reinforcement. When rehearsing non-professional singers, usually in a community, sacred, or educational program, limitations for rehearsal time and disparity between ensemble member skill sets pose unavoidable challenges. Nuanced performances, while always a priority, are harder—but not impossible, to foster. This paper argues that through effective teaching methodology supplemental guides, singers can be taught artistry in period-appropriate practice. The practical methods offered in this paper are posited as solutions to teach singers unaccustomed or inexperienced in navigating the stylistic execution of rhetoric-based phrasing and articulation. These tools will be in the form of example "study guides" that help expedite teaching the nuanced details of complex choral music that can be considered daunting in the rehearsal process. Also, to garner more artistic and technically accurate performances of melismatic music typical in Handel's works, an appropriate additive sequence of technical exercises in agility will be provided. These vocalises can be used as they are provided for practical usage in rehearsal to teach the fundamentals of melismatic singing in *Messiah* choral movements. The sequenced exercises can be used as an example for adaptation; they are intended as foundational tools, and the skills acquired in the sequence are applicable to not only all choral movements of *Messiah*, but any melismatic music from the Baroque. The study guides and vocalises presented are based upon pertinent research from a historical vocal pedagogy perspective, rhetorical musical gestures used in Baroque composition, modern voice science, and current music pedagogy.

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Public Open Spaces as Recreational Centres for Domestic Tourists: The Case of Machakos People's Park - Kenya

Introduction: In this era of unpredictable international travel because of COVID-19 and other travel setbacks, domestic tourism remains an important component for tourism performance of any country. Therefore, an understanding of how domestic tourists consume the available tourism products and the satisfaction gained is paramount in fostering a sustainable and vibrant domestic tourism industry.

Purpose: This study sought to explore the characteristics of patrons using public open spaces as recreation centres in local tourism, their motivations, consumption behaviour and satisfaction.

Method: A survey was conducted on a sample of 258 domestic tourists visiting Machakos Peoples Park in Kenya where quantitative data was collected through a structured questionnaire and analyzed by descriptive and inferential statistics using the SPSS software. One sample t-test and descriptive analyses of data were performed to evaluate the strength of tourist motivations and levels of satisfaction respectively. An alpha level of .05 was used for all statistical tests.

Outcome: The findings revealed the predominant visitor profile for the patrons to be rural-based, middle-aged visitors, arriving in the company of friends or colleagues to relax during their free time. Push and pull motivation variables influenced choice of public open spaces for recreation purposes by domestic tourists in different proportions. Domestic tourists were satisfied with their experiences at the park. These findings are instrumental for theory, policy and practice among relevant stakeholders in seeking to invigorate domestic tourism.

Maria Paola Pasini

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From the Exclusive to the Excessive: Lake Garda's Long History of Tourism from the Belle Époque to Overtourism

The paper aims to analyze some aspects of long term history of Lake Garda, one of the most popular destination in Italy (25 million presences in 2019). Starting from a tourism history that has been established mainly since the 19th century, the paper intends to focalize on the main trends that have seen Garda's attractiveness grow over the decades and its evolution. It will also analyze the issue of 'overtourism' that in recent years has affected some small localities such as Sirmione and Limone and the strategies that have been implemented at the local level to govern and stem this phenomenon.

Mark Pompelia

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**Material Order: A Discovery Group and Shared Catalogue
for Materials Collections**

Material Order is an academic consortium of material sample collections (including wood, metal, glass, ceramic, polymers, plastics, textiles, bio-materials, etc. –any material that might be used in or considered for art, architecture, and design disciplines) founded by the Graduate School of Design at Harvard University and Fleet Library at Rhode Island School of Design and now comprising several more institutions in the US and Canada. It provides a community-based approach to management and access to material collections utilizing and developing standards and best practices. Material Order created the Materials Profile that serves as a shared cataloging tool on the LYRISIS CollectionSpace platform and can be further developed as the different needs of consortium members are identified. Open Web searching across all collections occurs via a front-end discovery system built with Wordpress at materialorder.org.

Coming to the same need for the management of material sample collections from different starting points, Harvard and RISD recognized the potential for collaboration and shared resource-building: heterogeneous collections—and the varied expertise they embody—could inform and enhance the other. In-depth studies of materials-based protocols developed into a broader and more relevant materials taxonomy and database schema derived by the two library teams. A federally-funded symposium held at RISD assembled a roster of international speakers and over one hundred librarians and attendees to promote, test, and share emerging models for materials collections. Wide acknowledgment of the absence of a resource for material classification and description provided the basis for an emerging community united around a common need.

With a sizable portion of existing object-based programming re-deployable and easily adapted to this project, CollectionSpace offered affordability, scalability, and an ideal platform for collective management. Consortium team members began to use and review the system and populated the shared materials authority. A Wordpress plug-in later allowed front-end search and discovery within this data-rich environment that expands with the addition of each member collection.

The Material Order project was born from the acknowledgment that resource sharing and collaborative catalogs are the most promising approach to exploration and implementation. It was always the intent, now actualized, for partner institutions with different mission and scope to compel the project to consider and accommodate criteria such as material health ecologies, fabrication possibilities, and overlap into adjacent fields such as engineering and archeology. Thus, Material Order represents not just items on a shelf but a knowledge-base of compositions, uses, forms, and properties.

The solutions to the challenges of the 21st century require an iterative design-based approach of critical thinking and critical making. Materials and materiality address those concerns and provide the tools with which to engage and explore for contemporary questioning as well as learning about cultural heritage. Libraries across all types are being broadly redefined and expanded into non-text, object-based collections from which to teach, learn, and be inspired. Material Order provides a shared and adaptable framework for managing collections across the consortium and optimal facilitation of materials-based research and exploration for art, architecture, and design applications.

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&

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Understanding the Resilience of Intangible Cultural Heritage: A Life Story Analysis of a Traditional Tea Master in China

Like biological diversity contributes natural system resilience, cultural diversity increases social system resilience. Cultural heritage is a key component of cultural diversity, which equips communities with knowledge, skills, lifestyles, customs, and traditions to cope with natural hazards and social challenges. Therefore, protecting cultural heritage enhances community resilience. However, there is a paucity of discussion of heritage resilience in extant literature, especially the intangible ones. This research aims to investigate the resilience of intangible heritage with life story method, focusing on the life story of an influential team master in Hangzhou, China. Life story analysis is assumed to identify the factors that contribute to the resilience of traditional tea processing techniques and practices, as well as the complexity and dynamic of the relationship between those factors. It consequently makes contributions to the heritage studies theoretically by defining what is resilience of intangible cultural heritage, identifying the impacting factors of resilience, and establishing the analytical framework of resilience of intangible cultural heritage. Meanwhile, the study will provide suggestions and framework for the sustainable development and management of intangible cultural heritage.

Gibson Ralph

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**From Where They Sat:
A Proposed Approach to Script Analysis based upon the
Audience Experience for Which the Script was intended**

Script analysis based upon the text in performance frequently places focus on the configuration of the stage. Dramatic theorist and historian, J L Styan, when teaching a graduate course on Restoration Comedy at the University of Michigan, Ann Arbor, insisted the course be offered in a room of equivalent size to that of the English theatre of the eighteenth century. This paper offers an approach to script analysis from the perspective of the audience member who first saw the play in performance and a strategy for approximating that audience experience.

Elena Rovenko

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**On the Role of Classic Music as an “Interpretant” in the
Semantic Structure of a Film
(Claude Chabrol’s *Les Cousins*)**

Investigating *la construction en abîme* (A.Gide), an auto-referential semantic structure, in cinema, M.Iampolsky concludes that to regulate the relations of its audiovisual components, the additional element called the “interpretant” (U.Eco, M.Riffaterre) is required. Such element emerges due to integration of the associative/quotation layer into the film (Welles’s *Citizen Kane* by Welles, Godard’s *À bout de souffle*, Dreyer’s *Gertrud*).

The paper aims to identify the cases of directorial meaning-generating strategies when music acts as the “interpretant” that regulates the correspondence of the two other “texts”, the relation of which is not completely defined, although they interconvertibly point to each other as cause and effect. The *research methods* include the semantic analysis of the film as an audiovisual artistic whole, as well as the analysis of the film’s intertextual links, created by music in the work in question.

Conclusions:

1. Music as an interpretant *in general*:
 - a) should be an intrinsically valuable semantic element and translate its own meanings, independent from the meaning of the visuals and the auditory aspect;
 - b) should possess an immanent form;
 - c) should be capable of building the semantic and structural links with each of the texts being “regulated” on the basis of common metaphorical and metonymic elements of meaning.

Only then is music able to function as a logical and constructive analogue of the “third” text, to develop semantic and structural counterpoint with other audiovisual components of the film on equal terms, and to influence its structure. Art music allows to meet these conditions, when, first, is recognisable and popular among a sufficiently large audience; second, has acquired a semantic “trace” in culture capable of leaving its own mark while actualising in a new context. These are, e.g., the excerpts from Mozart’s late operas,

Beethoven's Moonlight Sonata and *Appassionata*, Wagner's scores, especially *Tristan und Isolde*, etc.

To illustrate the conclusions, the film *Les cousins* (1959) by Claude Chabrol was chosen, since it hasn't been considered from this viewpoint. Mozart's Symphony No.40 and Wagner's music (the Vorspiel and Liebestod from *Tristan und Isolde*, the Ride of the Valkyries, and the funeral march from *Götterdämmerung*) integrated in it:

+regulate the quasi-textual semantic sequences in the literary quotation layer (Molière's *Le Malade Imaginaire*, Balzac's *Illusions perdues*, Dostoevsky's novels) and the visual layer (Duchamp's *Mona Lisa with a Moustache*, C. Corot's painting, a bust of Voltaire by J.-A. Houdon);

+determine the style of P. Misraki's music, which acts as le supplément (J. Derrida) to them.

+refer to the French cinematic avant-garde of the 1920s (L. Buñuel), influencing the hermeneutical strategies of the recipient.

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“The City Flirted with These People, Making All Give and Give Up”: Representing a Collective Memory of Indian Migrants Residing in Dubai Using Deepak Unnikrishnan’s *Temporary People* and Krishnadas’ *Dubai Puzha*

The description of the reasons for migration from the homeland, the migrant’s experiences, and the difficulties of adapting to the culture and tradition of the host nation have been portrayed in various literary writings. This paper focuses upon literary narratives that demonstrate voluntary migration from one’s homeland within South Indian state of Kerala to “hostland” - Dubai.

Through the critical study of Unnikrishnan’s *Temporary People* (2017) and Krishnadas’ *Dubai Puzha: When Seagulls Fly Over Dubai Creek* (2019), this paper examines the various languages used by the South Indian migrant characters to create a sense of self in the “hostland”. Subsequently portraying the changing definitions and nature of culture, existence of plurality of cultures, multicultural overtones represented in the literary texts. In Unnikrishnan’s novel and Krishnadas’ memoir, “by reworking the alien language (English) to suit the needs and nuances of the mother language in terms of grammar, vocabulary, and syntax, an ‘English’ is constructed which differs from the received standard” (Ashcroft et al., 19:2008). This paper argues that the specific literary techniques, nuanced narrative style and the construction of language employed by the migrant authors within their respective texts is to represent various identity transformations undergone by the migrant characters belonging to different stages in Dubai like the laborers/working class; the second generation - mostly still children - and then the expatriates who are forced to return once they’re not productive anymore.

Samuel Seaman

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**Music is:
Message, Mystique, & Magic**

The love of music is ubiquitous; yet little is known about the nature of individual preferences for musical genres or styles. Many in the industry wish to understand better, those preferences, as improved awareness and relationship with the fans could lead to increased profits (labels, producers, and the artists themselves). Others, wish only to deconstruct an extraordinarily elegant component of the flourishing life.

In the present work, we have searched for associations between personality traits (the Big 5), and the possible effects those traits may have on musical preferences. We have done so, to help artists better understand their fans, to help fans better understand the artists they follow, and most urgently, to recommend a mechanism for increasing the appreciation amongst fans for new forms of music (art).

Bulent Sezgin

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Instrumentalizing Game Theory, Gamification and Creative Drama in Dramaturgy and Textual Analysis of a Theater Text

The structural examination of a theatrical text and the preparation of alternative dramaturgy is a stage that must be completed by all actors, directors and dramaturgs before staging. It is very important to work with a method or to use different methodological techniques in this analysis process. Structuralist, semiotic or post-structuralist text analysis concepts used before staging are known.

In this paper, three innovative approaches (game theory, gamification and creative drama) that are mainly used in the fields of pedagogy, economics and digital games will be discussed theoretically and practically in the field of theater text analysis and dramaturgy. Nobel Prize-winning mathematician John. F. Nash's game theory focuses on the concept of the mathematics of competition in strategic decision-making processes. Gamification is the use of games as a motivation tool in non-game areas. Creative drama, on the other hand, is a process-oriented group workshop form that uses play and theater techniques.

In the study, the context in which and how these three techniques will be used in the analysis of theatrical texts from Ancient Greece to the present day will be discussed by giving examples from universal texts such as Sophocles' *Antigone*, Shakespeare's *Hamlet*, Brecht's *Mother courage and her children*. In this way, it is aimed to contribute to the method of contemporary applied dramaturgy and theatrical pedagogy.

The use of these innovative methods will increase the interest of new generation students in the discipline of theater and will allow academicians to express themselves better. The theory of theater is not a museum, the theater must be constantly developed dynamically. Making new interdisciplinary discoveries and discussing methodologies will broaden our perspective so that theater can develop in terms of theory and practice.

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&

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**Work-Family Balance in the Hotel Industry:
An Exploratory Study on the Relationships with Perceived
Organizational Support, Intention to Leave, Performance,
and Job Satisfaction**

The hospitality industry is one of the most dynamic on a global scale and accounts for around 10% of employment opportunities in the world. Although the COVID-19 pandemic had a major impact in the industry, it is currently thriving and recovering the jobs lost in the first two years of the pandemic. The hotel business largely depends on the interpersonal relationships established between employees and consumers, and thus the satisfaction and retention of employees is a crucial issue in the industry. However, previous research indicates that characteristics of the hospitality industry, such as long and antisocial hours, stress inherent to the roles, low compensation and seasonality, are often associated with difficulties in achieving work-life balance (WLB) and low perceptions of organizational support (POS).

This study seeks to explore the linkages between two antecedent variables - WLB and POS - and employees' Satisfaction, Performance, and Turnover Intention. Based on a literature review, a set of hypotheses and a research model were put forward.

Data was collected with 127 participants operating in the Portuguese hospitality industry. Statistical analysis included correlation and mediation regression models. Results show that: i) the negative dimension of WLB is negatively correlated with POS and Satisfaction, and positively with Turnover Intention; ii) POS is negatively correlated with Turnover Intention, and positively with Satisfaction; and iii) Satisfaction is negatively correlated with Turnover Intentions and positively correlated with Performance. Contrary to expectations, Performance is not significantly correlated with WLB or POS.

The paper ends with several considerations and implications both for the theory and practice in the Portuguese hospitality sector and similar industries in other countries.

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&

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Composite Indicator for Comparison of Tourism Development in European Countries

Tourism development has evolved to become a multidimensional concept, applied to diverse fields of study (companies, regions, countries). Among the initiatives for its application, composite indicators have been proposed as one of the options for the management and measurement of tourism development in countries. The present work, aims to contribute to the measurement of tourism competitiveness, though the creation of a composite indicator applied to European Countries, based on the pillars of The World Economic Forum's (WEF) Travel & Tourism Development Index. The construction of the composite indicator was carried out using a non-compensatory procedure computed by a mixed-integer linear programming model. The global measurement will serve for analysing the positions of these destinations, contributing to the planning of objectives and goals for improvement.

Sahoko Timpone

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The Impact of Classic Literature on Berlioz's Two African Queens: History and Comparative Analysis of Cleopatra in Cantata *Cléopâtre* and Dido in Opera *Les Troyens*

Les Troyens, a masterpiece of Berlioz's later years, and *La Mort de Cléopâtre*, the striking original Prix de Rome cantata and perhaps the most significant work of his early years include two of Berlioz's iconic characters written for the mezzo-soprano voice, the two tragic African queens, Dido and Cleopatra. *Cléopâtre* (the shortened form of the title is commonly used and will be used here) is a piece that was set aside after its rejection by the Prix de Rome judges. *Les Troyens* was never performed in its entirety until almost a century after his death.

This research examines (1) the circumstances of their composition and their relationship to Berlioz's literary idols: indirect in the case of *Cléopâtre* and Shakespeare, and fundamental in the case of Virgil and *Les Troyens* (with its own indirect nod to Shakespeare), and (2) it will compare the two queens, Cleopatra (*Cléopâtre*) and Dido (*Les Troyens*) as Berlioz portrays them through musical and dramatic analysis.

The methodology employed for this research includes a review of the development of French literature from the late 18th century to the early 19th century, an analysis of the source texts by Shakespeare and Virgil, a study of various biographies of Berlioz including the composer's autobiography, and an in-depth musical analysis of the two works. This paper highlights how Berlioz's lifelong interest in classic texts influenced his composition of these two historic African queens. This research reveals that although these two works were created over 30 years apart, they are vivid representations of Berlioz's unique approach to creating drama in music by leveraging the dramas of Shakespeare and Virgil and putting them into his unique musical language. These findings will help their interpreters promote a more effective performance by deepening their understanding of Berlioz's musical and dramatic language and the relationship between his two African queens.

Thi-Hoang-Anh Tran
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Factors Influencing Tourist Satisfaction in the Restaurant Industry at Can Tho City, Vietnam after the COVID-19 Pandemic

The Food & Beverage (F&B) market has accelerated after the COVID-19 crisis, especially in big cities. Stakeholders in this business are racing for quality improvement to attract more customers. Can Tho City, a city develops tourism as a spearheading economic sector in the center of the Mekong Delta region, Vietnam, is witnessing an encouraging revival of the restaurant industry, one of the important sectors of its economy. Research toward enhancement of tourist satisfaction, loyalty, and return intention is key to a resilient post-pandemic recovery of the F&B market. Therefore, by surveying 286 Vietnamese and foreign domestic tourists at medium size restaurants in Can Tho city, the present study aimed to (1) explore the factors affecting customer satisfaction in the city's restaurant industry after the health crisis; (2) analyze and evaluate the important order of the factors identified; (3) propose management implications to help the stakeholders in the restaurant industry improve the quality, develop the satisfaction, loyalty and the return intention of customers. The approaches of this study included document research, semi-structured interviews, field observations, and survey questionnaires. Research data collected was then analyzed thanks to the following tools: (1) Descriptive Statistics by SPSS 20.0; (2) Evaluation of the measurement Model by partial Least Squares with Smartpls 3.0; (3) Structural Equation Modeling Test. The research findings revealed 05 factors that positively impacted tourist satisfaction, arranged according to the decreasing order of importance: (1) Flavor of food and drinks; (2) Reasonable price; (3) Cleanliness; (4) Service quality; (5) Restaurant atmosphere. In addition, customer satisfaction was also a positive intermediary to creating loyalty and return intention. Based on the actual research results, recommendations were finally proposed to support the stakeholders in the restaurant business of Can Tho city.

Chris Turner

Assistant Professor, Stephen F. Austin State University, USA

An Analysis of the Synthesis of Painting, Poetry, and Performance in *Le Travail du Peintre* by Francis Poulenc

Le Travail du Peintre was a collaboration between the composer Francis Poulenc and the poet Paul Eluard. The work was published in 1959 and is as one author stated a “unique work...a synthesis of three arts – music, poetry, and painting.” Eluard’s poetry collections had been illustrated by the likes of Chagall, Picasso, and Villon in the past and he was specifically inspired in this work by their style and artistic personalities. In addition, Poulenc also knew these painters and very much liked the idea of creating a musical work that would harmonize the artistic expressions found in their paintings, Eluard’s words, and his music. The work was designed to be a collection of seven melodies bound together by the work of the artists. Each piece is meant to reflect the artistic personalities of all its creators – poet, painter, and composer.

In this presentation, we will discuss the various musical elements and principles used by Poulenc to convey the ideas expressed in each song by the poet and painter. Poulenc has been quoted as saying, “you must compare my music to literature or a painting.” In essence, that is what this presentation is about. We will discuss the common elements from the three mediums and explore how they were used in various ways and how Poulenc specifically through his music brought about the ideas and elements conveyed in their works. In addition, we will touch on how the various artistic expressions were viewed and achieved.

Kristin Van den Buys

Professor, Koninklijk Conservatorium Brussel, Belgium

&

Lulu Aertgeerts

Head of Musical, Koninklijk Conservatorium Brussel, Belgium

The Creative Process of Developing an Original Dramaturgical Concept and Designing a Musical Theatre Performance Embedded in Global Citizenship

The creative process of developing an original dramaturgical concept and designing a musical theatre performance embedded in Global Citizenship

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 paper examines how, one of UNESCO's key topics, namely the empowerment of Global Citizenship, can lead to new musical productions, where students go in search of their personal ethical connection to people and society (in social, cultural and economic areas). By focusing on a rich breeding ground for the delivery of creating artists, it is necessary to offer through the curriculum this component of Global Citizenship.

UNESCO states that while the world is increasingly interconnected, human rights violations, inequality and poverty still threaten peace and sustainability. Developing Global Citizenship is UNESCO's response to these challenges. It works by empowering learners of all ages to understand that these are global, not local issues and to become active promoters of more peaceful, tolerant, inclusive, secure and sustainable societies.

This study consists of 4 steps:

- (1) Investigating the content and importance of World Citizenship and providing a theoretical and conceptual framework based on literature.
- (2) Exploring ways in which students can meet these challenges.
- (3) Guided experimental joint and solo improvisations in musical theatre.

(4) Provides methodological and pedagogical conclusions by analyzing this experiment based on the abovementioned strategies and working process.

Susannah Van Horn

Assistant Professor, Michigan State University, USA

Perks of a Preservice Art Education Teaching Experience

Michigan State University's Department of Art, Art History, and Design's Saturday Morning Art (SmART) program is part of the Department's Art Education degree program, which affords preservice art education majors the opportunity to interact and work with school-age children, ages 7 through 18. The creative program serves to broaden and enrich the art and educational experiences of all involved and is designed to expand SmART participants' artistic and problem-solving skills, as well as their aesthetic and cultural awareness and sensitivity.

The SmART program is distinguished by our concentration on practical applications, including hands-on experience during two hour weekly sessions and are taught by art education senior undergraduate preservice teachers, who have brought opportunities for creative expression to nearly 100 community youngsters each semester for over 35 years. Art Education teacher preparation at MSU includes art making, art and design history, art criticism, aesthetics, visual, and cultural studies and media and technology literacy, all of which the preservice teachers bring to their SmART classes.

Many local youth lack access to quality art education classes due to budget cuts to public school budgets, so the SmART program helps to fill those gaps and provide an opportunity to experience an art studio setting where children can engage fully with the art making process. Thereby, helping them to gain social-emotional and interpersonal skills, enrich their artistic experiences, handle constructive criticism, improve their skills and add to their knowledge of art, art history, and visual culture. These perks, among others, will be discussed in the *Perks of a Preservice Art Education Teaching Experience* presentation.

Hal Weary

Assistant Professor, California State University, USA

Beyond Jazz: The Global Explorations, Collaborations, and Innovation of Randy Weston

This paper explores ways in which 2001 NEA Jazz Master, 2011 Guggenheim Fellow, jazz pianist, composer, and bandleader Randy Weston changed the landscape of modern jazz through his collaborations and exploration of musical and cultural traditions of African music. I provide musical examples and analysis of specific performances and compositions by Weston that highlight his implementation of African rhythms, and earlier musical influences which make his music unique, progressive, and innovative. This paper will also provide an overview of critical responses and scholarly evaluations of his various contributions to modern jazz scholarship. My findings support the significance of Weston's music that has proven to be a vital and innovative element that continues to shape the changing landscape of jazz music in the 21st century.

David Philip Wick

Retired Professor of History, Gordon College, USA

Athens, Philip V, and the Tanagra Figurines as ('Home-Kitsch') Performance Art - A Look at Some Largely Unnoticed Clues to Ancient Personal-Urban Identity in the Hellenistic-Roman Mediterranean ... an Unexpected By-product of the Greek (and Athenian) Effort to Draw Rome into the Aegean

NOT AVAILABLE

Michael Ytterberg

Adjunct Professor, Drexel University, USA

Inexpressible Number and the Secrets of the Erechtheion

In ancient Athens, two buildings were constructed on the open summit of the Acropolis, both dedicated to the same goddess and both subsequently judged by history to exist at the pinnacle of architectural achievement. Yet the two buildings could hardly be less like one another. The Parthenon's classical simplicity contrasts with the compositional complexity of its companion, the Erechtheion. In the Erechtheion the Ionic order reached a perfection in its details that mirrored the perfection of the Doric in the Parthenon. The two buildings are joined, then, as heaven meets earth, as west meets east, and, in the gendered characterization of the orders as described by Vitruvius, as man and woman.

If the Parthenon represents perfection, what can be said of the Erechtheion? We are thoroughly familiar, through countless studies, with the idea that the perceived perfection of monuments such as the Parthenon is due in large measure to the proportional systems with which their architects generated and then controlled their design. Can such a system possibly be at work in a structure that otherwise seems the antithesis of the compositionally simple, perfectly pure Parthenon?

Asymmetrical buildings closely configured to elaborate programmatic requirements are the norm in contemporary architecture, yet even to 21st century eyes the Erechtheion has seemed idiosyncratic and peculiar, and the intentions of its designers obscure. Yet the exquisite beauty of its carving and the awesome reputation of fifth century Athens have always promised more. This paper will show that the Erechtheion does indeed follow a rigorous proportional scheme that is consistent down to its smallest details and which is located firmly within a Greek tradition as passed on to us by Vitruvius. The proportional apparatus of ancient Greek architecture, most often interpreted as relationships of rational numbers, will be shown to have proved capable of binding a set of specific responses to an elaborate set of programmatic requirements and site conditions into a conceptually rigorous whole through the rational approximations of irrational numbers as described by ancient authors. In this way the Erechtheion translates the sensitivity to landscape characteristic of the site design of the ancient Greeks to the design of an individual building.

Though the religious cults which gave rise to the Erechtheion long ago lost their hold on western populations, the cult of number and

geometry has not lost all of its power. The Erechtheion taps into a continuous thread of the western tradition that still inspires: behind the physical reality of sensuous surface, however complicated, lies a Platonic conception of virtual order. The organization of an environment by a virtual three dimensional assemblage of rectangular planes generated by mathematical algorithms is a now commonplace paradigm of contemporary architecture, but one that seems curiously close to the conceptual framework of the Erechtheion, designed by an unknown Greek architect over two thousand years ago.

Michalina Zurek

Researcher, Adam Mickiewicz University, Poland

Przemysł Bridge: Space for Experiencing

Przemysł Bridge in Poznań is a space that is beyond its simple function of enabling people to cross from one side of the river to another. Its meaning has changed within time. It is a space that people attend as to create, train, meditate, contemplate, have a walk. It is being constantly created by humans as it gives its body for their performance. Therefore, it can be called an art work, understanding as a process to experience by its creators and differently, by its users. To experience it is through the senses and the mind. The bridge becomes a case of my study and illustrates how the perspective of the world formed by constantly changing materials and its network functions in the perspective of senses and spirit of humans interacting with it. The question is how does it exist in this universe, how economy, society, culture and technology can be seen through it, how it becomes an actor of the network by its users using it. To respond this question I use my experience of spending time on site, experiencing through my senses, speaking with people, reading and thinking. The Przemysł Bridge study is an interdisciplinary contemplation on the ecosystem of itself in perspectives of object turn, affective turn, performance and experiencing.

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