



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

Abstract Book

**11th Annual International Conference on
Humanities & Arts in a Global World
3-6 January 2024, Athens, Greece**

**Edited by
David P. Wick & Olga Gkounta**

2024

11th Annual International
Conference on Humanities &
Arts in a Global World

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& Olga Gkounta

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Preface

This book includes the abstracts of all the papers presented at the 11th Annual International Conference on Humanities & Arts in a Global World (3-6 January 2024), 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. *Publications of Books of Abstracts of Proceedings, 2014-2024*

Year	Papers	Countries	References
2024	19	13	Wick and Gkounta (2024)
2023	33	14	Wick and Gkounta (2023)
2022	26	13	Wick et al. (2022)
2021	17	9	Papanikos (2021)
2020	25	10	Papanikos (2020)
2019	23	16	Papanikos (2019)
2018	25	11	Papanikos (2018)
2017	24	12	Papanikos (2017)
2016	30	14	Papanikos (2016)
2015	37	23	Papanikos (2015)
2014	29	16	Papanikos (2014)

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 symposium and its subsequent publications together. Specific individuals are listed after the Editors' Note.

Gregory T. Papanikos
President

Introduction from the Editors

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

ATINER's mission is to bring together academics from all corners of the world in order to engage with each other, brainstorm, exchange ideas, be inspired by one another, and once they are back in their institutions and countries to implement what they have acquired. The 11th Annual International Conference on Humanities & Arts in a Global World, accomplished this goal by bringing together academics and scholars from 13 different countries (Australia, China, Croatia, Morocco, Poland, Saudi Arabia, Serbia, South Africa, South Korea, Türkiye, UK, Uruguay, USA), which brought in the conference the perspectives of many different country approaches and realities in the field.

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

David P. Wick & Olga Gkounta
Editors

11th Annual International Conference on Humanities & Arts in a Global World, 3-6 January 2024, 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. Dr. Gregory T. Papanikos, President, ATINER.
2. Dr. David Philip Wick, Director, Arts, Humanities and Education Division, ATINER & Retired Professor of History, Gordon College, USA.
3. Dr. Krasimir Kabakciev, Deputy Director, Arts, Humanities and Education Division, ATINER.
4. Dr. Steven Oberhelman, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Interim Dean, Texas A&M University, USA, Vice President of International Programs, ATINER and Editor of the Athens Journal of History.
5. Dr. Patricia Hanna, Vice President of Academic Affairs, ATINER, ex-Dean & Professor Emerita, University of Utah, USA.
6. Dr. Nicholas Pappas, Vice President of Academic Conferences and Meetings, ATINER & Professor of History, Sam Houston University, USA.
7. Dr. David A. Frenkel, LL.D., Head, Law Unit, ATINER & Emeritus Professor, Law Area, Guilford Glazer Faculty of Business and Management, Ben-Gurion University of the Negev, Beer-Sheva, Israel.
8. Dr. Philip Matthews, Head, Philosophy Unit, ATINER & Adjunct Professor, University of Notre Dame, Australia.
9. Dr. Stamos Metzidakis, Head, Literature Unit, ATINER & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.
10. Dr. Valia Spiliotopoulos, Head, Languages & Linguistics Unit, ATINER & Assistant Professor, University of Ottawa, Canada.
11. Dr. Jayoung Che, Head, History Unit, ATINER & Visiting Professor, Hankuk University of Foreign Studies, South Korea.
12. Dr. Tatiana Tsakirpoulou-Summers, Director, Center for Classical & Byzantine Studies (ACCBS) & Associate Professor, The University of Alabama, USA.

13. Dr. Dennis Christilles, Deputy Head, Arts & Culture Unit, ATINER & Associate Professor, The University of Kansas, USA.
14. Dr. Peter Walther Baur, Deputy Head, Arts & Culture Unit, ATINER & Associate Professor, University of Johannesburg, South Africa.
15. Dr. Anna Chronopoulou, Academic Member, ATINER & Senior Lecturer, University of Westminster, UK.
16. Dr. George Zouridakis, Senior Researcher, Law Unit, ATINER.

FINAL CONFERENCE PROGRAM

11th Annual International Conference on Humanities & Arts in a Global World, 3-6 January 2024, Athens, Greece

PROGRAM

Wednesday 3 January 2024

08.30-09.00
Registration

08.30-09.00
Registration

09:00-09:30

Opening and Welcoming Remarks:

- **David Wick**, Director, Humanities, Arts & Education Division, ATINER.

09:30-11:00 Session 1

Moderator: Gregory T. Papanikos, President, ATINER.

1. **Steven Oberhelman**, Senior Associate Dean and Charles Sumey Professor of Liberal Arts, Texas A&M University, USA & **George Sumey, Jr.**, Professor of Liberal Arts, Texas A&M University, USA.
Title: To neró tou Kamateroú: A Tragic Episode of Miracle-Working, Medical Fraud, and Entrepreneurial Deception in Athens, Greece in 1976.
2. **David Wick**, Retired Professor of History, Gordon College, USA.
Title: What Winter Meant in Ancient Athens.
3. **Elena Ene Draghici-Vasilescu**, Professor, University of Oxford, UK.
Title: How Peace was Achieved in Byzantium and Medieval Europe.

Discussion

11:00-12:00 Session 2

Moderator: David Wick, Director, Humanities, Arts & Education Division, ATINER.

1. **Gregory T. Papanikos**, President, ATINER.
Title: The National Identity of Ancient and Modern Greeks.
2. **Jaewon Ahn**, Professor, Seoul National Universities, South Korea.
Title: A Brief Report on the Reception of Aristotle's Philosophy in 16th Century Asia: Focusing on the Vorlage of Minlitam (Chinese Translation of Aristotle's Categories and Porphyry's Isagoge).

Discussion

12:00-13:00 Session 3

Moderator: Steven Oberhelman, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Interim Dean, Texas A&M University, USA, Vice President of International Programs, ATINER and Editor of the Athens Journal of History.

1. **David Ferguson**, Assistant Dean, Indiana University of Pennsylvania, USA.
Title: Birth of the Cool Musical Quotes in the Arrangements of Marty Paich.
2. **Calum Carswell**, Composer, University of Aberdeen, UK.
Title: To Sing Among the Heavens: A Theologically Informed Approach to Composing Choral Music for Charismatic Evangelical Liturgy.

Discussion

13:00-14:30 Session 4 – A Round-Table Discussion (Symposium) on Teaching Arts and Humanities in a Global World

Moderator: David Wick, Director, Humanities, Arts & Education Division, ATINER.

1. **Steven Oberhelman**, Senior Associate Dean and Charles Sumey Professor of Liberal Arts, Texas A&M University, USA & George Sumey, Jr., Professor of Liberal Arts, Texas A&M University, USA. *Present and Future Job Trends in the Arts and Humanities.*
2. **David A. Ferguson**, Assistant Dean, College of Arts and Humanities, Indiana University of Pennsylvania, USA. *Nevertheless, We Persist.*
3. **Ulrich Schmitt**, Professor, Stellenbosch Business School, South Africa. *A Spin-Off of a Currently Developed Digital Platform for Knowledge Co-Creation.*
4. **Aleksandra Tryniecka**, Adjunct Professor, Maria Curie-Skłodowska University, Poland. *Teaching or Sharing Literature? Classroom as a Literary Club.*
5. **Calum Carswell**, Composer, University of Aberdeen, UK. *Cultivating Internationalist Composers.*

Discussion

14:30-15:30 Discussion + Lunch

15:30-17:00 Session 5

Moderator: Aleksandra Tryniecka, Deputy Head, Literature Unit, ATINER.

1. **Ulrich Schmitt**, Professor, Stellenbosch Business School, South Africa.
Title: Supporting the Sustainable Development Goals: Validating a Novel Digital Platform for Knowledge Co-Creation based on the IEEE Standard for Digital Intelligence.
2. **Zoulal Mansouri**, Associate Professor, Hassan II University of Casablanca, Morocco.
Title: University Stakeholders' Perception of Student Attrition in two Moroccan Universities: A Qualitative Study.
3. **Athena Clayton**, Lecturer and Educational Psychologist, University of Johannesburg, South Africa.
Title: Exploring the Ethical Dilemmas Inherent in South African Educators Administering Dyslexia Screening Tests.

Discussion

20:30-22:30

Athenian Early Evening Symposium (includes in order of appearance: continuous academic discussions, dinner, wine/water, music)

Thursday 4 January 2024

09:00-10:30 Session 6

Moderator: Athena Clayton, Lecturer and Educational Psychologist, University of Johannesburg, South Africa.

1. **Mehmet Cevat Yildirim**, Associate Professor, Gaziantep University, Turkiye.
Title: On Growth and Democracy.
2. **Radmila Janicic**, Professor, University of Belgrade, Serbia.
Title: The Experience Marketing in Promotion of Countries' Cultures, Art and Literature.

Discussion

10:30-12:00 Session 7

Moderator: Mehmet Cevat Yildirim, Associate Professor, Gaziantep University, Turkiye.

1. **Krunoslav Bedi**, Professor, Graditeljska Škola Čakovec, Croatia.
Title: AI Art.
2. **Aathira Peedikaparambil Somasundaran**, PhD Candidate, Cardiff University, UK.
Title: Socio-political Factors that Triggered the Migration of Modernist Art into the Levant.

Discussion

12:00-13:30 Session 8

Moderator: David Ferguson, Assistant Dean, Indiana University of Pennsylvania, USA.

1. **Aleksandra Tryniecka**, Adjunct Professor, Maria Curie-Skłodowska University, Poland.
Title: Women and Society in the Selected Plays of Oscar Wilde.
2. **Hadeel Azhar**, Associate Professor, Umm Al-Qura University, Saudi Arabia.
Title: Challenging Social Boundaries in the Poetry of Thuraya Al Arrayed.
3. **Claudia Panisello**, Professor, Artigas Institute, Uruguay.
Title: Aesthetics of the Fantastic in Pan's Labyrinth.

Discussion

13:30-14:30 Session 9

Moderator: Olga Gkounta, Researcher, ATINER

1. **Ali Abusalem**, Director e-Learning: The Quest for Quality Education, Australia.
Title: The Impact of Artificial Intelligence (AI) Generative Technologies on Assessment and the Reputation of Higher Education Institutions.
2. **Xiaofan Wei**, Master Student, Shanxi University, China.
Title: Ecosemiotics in China (2014~2023): A Literature Review.

Discussion

14:30-15:30 Discussion + Lunch

15:30-18:30 Session 10 – Old and New-An Educational Urban Walk

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 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.

19:00-20:30

Dinner

Friday 5 January 2024
Visiting the Oracle of Delphi

Saturday 6 January 2024
An Educational Visit to Selected Islands

Jaewon Ahn

Professor, Seoul National Universities, South Korea

**A Brief Report on the Reception of Aristotle's Philosophy
in 16th Century Asia: Focusing on the Vorlage of *Minlitam*
(Chinese Translation of Aristotle's Categories and
Porphyry's *Isagoge*)**

I would introduce a research project which has been granted by the Korean Research Foundation since 2019. This research project now tries to explore intensively the reception history of Aristotle's philosophy from 16th century Asia. For this, the project concentrates on making comparisons between *Commentarii Collegii Conimbricensis in universam dialecticam Aristotelis* (published in 17th century at Coimbra) and *Minglitam*(名理探), Chinese translation by Francisco Furtado with help of Chinese literati Lee (李之藻, 1571-1630). In this paper, I would focus on demonstrating three perspectives in which we read *Minglitam* and discussed about it for making a trilingual (Latin-Chinese-Korean) edition of it. In the philological perspective, firstly, I would argue that the Volage of Chinese translation goes back to *In Aristotelis stagiritae philosophorum omnium facile principis opera* (published in 1542, Basel) of John Argyropoulos (1415-1487), one of the émigré Greek scholars who pioneered the revival of Greek classical learning in 15th century Italy. Interestingly and surprisingly, Argyropoulos' Latin translation of Aristotle's logic was translated into Chinese in 16th century by via of *Commentarii Collegii Conimbricensis*. In the philosophical perspective, secondly, I would bring together a debate among our research members whether logic is a thing of thinking or language. In this regard, I would provide a case of translation of *denominativa* (παρώνυμα, *Cat.1.1a12*) into Chinese. In the perspective of reading and understading of texts written in Chinese by Jesuit missionary, finally, I would make a small notice that there is required a caution when one reads a Chinese text written by Jesuit missionary. As a case study for this, I would make a comparison between Ricci (1552-1610)'s text and its modern translations which show a great discrepancy from the Italian manuscript written by Ricci per se.

Hadeel Azhar

Associate Professor, Umm Al-Qura University, Saudi Arabia

Challenging Social Boundaries in the Poetry of Thuraya Al Arrayed

This paper sheds light on Thuraya Al Arrayed's unconventional portrayal of women in selected revolutionary poems which engage with the notion of women's rights. It explores how Al Arrayed's representation of women challenges the restrictions imposed on Saudi women before the Reign of King Salman Al-Saud. Thus, this research adds to the existing body of knowledge, offering a new approach to Al Arrayed's poetry in relation to aspects concerning women's rights in contemporary Saudi Arabia. By considering Al Arrayed's radical choice of metaphors and images, I aim to establish Al Arrayed as a significant woman poet whose poetry embraces a literary tradition which questions negative gendered attitudes biased against passionate women. In my approach to Al Arrayed's poetry, I consult selected poems from her published and unpublished volumes, in addition to biographical notes based on personal interviews. Besides, I consider sociological research conducted on the changing role of women which coincided with the transitional phase in contemporary Saudi Arabia. The thematic focus offered in this article is – to my knowledge – absent from contemporary literature. Therefore, the significance of this research lies in the way it moves the debate on Al Arrayed forward to address aspects to be considered for the first time.

Krunoslav Bedi
Professor, Graditeljska Škola Čakovec, Croatia

AI Art

My personal artistic practice is primarily focused on poetry. In addition to the poems I publish, I am happy to create images using artificial intelligence in order to bring poetry closer to people, which is unjustifiably neglected nowadays as an art form. I believe I am the first in the world to do this, as a form of connecting two arts, poetry that is based on (spoken) words and images that artificial intelligence creates based on those words.

After completing the poem (Paul Valery says that the poem is never finished, only abandoned), I "paint" my own poems into works of art using various methodological processes and an interdisciplinary approach using AI technology. This requires an individual and broad range of knowledge and creativity to be both a poet and an artistic painter.

This technology has tremendous potential to transform the way we communicate for building a happier, more communicative and creative future.

Calum Carswell

Composer, University of Aberdeen, UK

**To Sing Among the Heavens:
A Theologically Informed Approach to Composing Choral
Music for Charismatic Evangelical Liturgy**

Contemporary bands were crowned kings of worship during the meteoric rise of Charismatic Evangelicalism (CE) in the 1990s, thereby bringing an end to the long reign of church choirs. The moving of mantle from choir to band was necessary for the movement – church choirs were of poor quality, and the structural rigidity of sheet music made them incompatible with the new free-flowing style of liturgy – but it left behind a lingering distain for choirs of the ‘old tradition’ that prevails to this day. Whilst bands are better suited to CE liturgy, their style of music can be critiqued for being musically, lyrically, and theologically simplistic. My research seeks to demonstrate how theologically informed compositions can use Contemporary Sacred Choral Music (CSCM) to uniquely benefit CE worship through the notion of ‘transcendent beauty’. To do this, I undertook a sociological experiment comparing two UK CE services, one with band-led worship music, and one choir-and-band-led with original compositions by myself. Participant feedback was gathered at both services through various response methods, and once analyzed, it suggested that participants found the choral music beneficial because of a ‘transcendent beauty’ that was not otherwise present. To understand the participants’ comments regarding ‘transcendent beauty’, I contextualized them through a theological aesthetic lens, and viewed them through the CE theological need for believers to ‘join the worship of the heavens’ during in earthly worship. The research experiment subsequently enabled me to set out possible liturgical roles for CSCM choirs by creating theologically informed compositions, including the creation of flexible sheet music to allow a choir and band to sing together, the writing of choral music that is tailored to suit the needs of specific sections of CE liturgy, and the creation of theologically appropriate music. An extended composition was written, *Smoke of Incense*, in which I used several musical techniques – including tonal structure, harmonic layering, and instrumentation – to compositionally explore the notion of ‘transcendent beauty’, and theologically examine the imagery in the Book of Revelation through a uniquely non-verbal means.

Athena Clayton

Lecturer and Educational Psychologist, University of Johannesburg,
South Africa

Exploring the Ethical Dilemmas Inherent in South African Educators Administering Dyslexia Screening Tests

Dyslexia is a Specific Learning Disorder (SLD), which affects up to 10% of the population worldwide. Internationally, research consistently demonstrates that early identification of dyslexia through a rigorous assessment process is key for successful intervention.

Currently, South African legislation and policies indicate that psychologists are the key professionals in making a diagnosis of dyslexia. However, there are several challenges inherent within this practice. Firstly, there is a significant shortage of trained psychologists in South Africa, with a ratio of 2.9 psychologists per 100,000 individuals living in South Africa. Most of these psychologists are in major metropolitan cities, meaning that individuals living in rural areas are unable to access psychological services such as diagnostic assessments. Numerous systemic factors hamper educators' ability to refer children timeously to psychologists for diagnostic assessments. For example, many South African children do not attend early childhood education centres, are taught literacy in a language that is not their mother tongue, and many schools are impoverished which affects their ability to provide targeted intervention programmes to children who demonstrate delays in acquiring literacy skills. These systemic challenges also complicate the diagnostic criteria as set out by the American Psychological Association (APA) in the Diagnostic and Statistical Manual Fifth Edition - Text Revised (DSM-5-TR). These challenges often delay the diagnosis of dyslexia, delaying intervention opportunities.

A potential solution to this issue is training South African educators in identifying and assessing symptoms of dyslexia using psychometric screening instruments, preferably ones that are designed within the South African context and which can be administered in children's home language. The results of screenings could be used to devise a six-month intervention plan. If the child has not made sufficient progress, they could then be referred for a formal diagnostic assessment with a psychologist. Introducing a change such as this would require the revision of the current assessment process by educators and potentially psychologists, as well as the training that educators receive.

However, any form of psychometric diagnostic screening conducted carries with it inherent ethical concerns. This is particularly true for educators, who have a different pedagogical training and paradigmatic approach to assessments than psychologists. The interpretation of screening results, use of diagnostic labels, and the way in which the results and accompanying intervention plan are explained to children and their families are all issues that need to be considered, along with more traditional ethical concerns governing psychometric assessments, such as confidentiality of results, dual roles, etc.

57 post-graduate Educational Psychology students who have an education qualification and are currently employed as educators were trained on diagnostic reading tests and asked to reflect on their use within their current respective school contexts. The ethical considerations of educators conducting screening tests for the purpose of identifying symptoms that are consistent with dyslexia was a focal point of these written reflections. The reflections were analysed using Thematic Content Analysis using ATLAS.ti. The resultant themes revealed the opportunities that the educators saw in being a key player in the assessment process, while being aware of the manifest ethical concerns that may present themselves when educators administer screenings for dyslexia. Potential strategies to address these ethical concerns are explored.

Elena Ene Draghici-Vasilescu
Professor, University of Oxford, UK

How Peace was achieved in Byzantium and Medieval Europe

Aristophanes (446-386 BC), Thucydides (460 - c.400 BC), and Erasmus of Rotterdam (1466-1536) were concerned with the importance of maintaining peace among peoples and wrote about this concept. The latter author even speaks about the 'Arts of Peace' in his third book dedicated to the education of a prince. But recent literature, especially that within the field of Byzantine and European Medieval culture, does not contain substantial works dedicated to the notion.

My main research question is why this is the case since the concept of peace connects many others and should be central to academic research.

Noah Fang

Lecturer, Hong Kong University of Science and Technology
(Guangzhou), China

Wandering Between Loss and Gain: An Interdisciplinary Exploration of the Opera *Paradise Interrupted*

The installation chamber opera *Paradise Interrupted* was performed at the National Art and Culture Center of Kaohsiung, Taiwan and the Taipei National Academy in December 2018. The main character portrayal in the opera combines the characters of Eve, who was expelled from the Garden of Eden in the Western religious literature classic *Paradise Lost*, and Du Li-niang in the Chinese Kunqu opera *Peony Pavilion*. It tells the story of a woman's journey of self-discovery between loss and gain on an interdisciplinary platform of traditional Chinese xiqu, opera, and installation art. The work breaks through the traditional theatrical and operatic plot development methods, with the self-exploration of the dramatic characters as the core, breaking the shackles of Eastern and Western ethics in cross-cultural theatrical contexts, and reshaping the life value of free women.

In this research, I observe each of the artists' identities and their transcultural representation in this contemporary opera *Paradise Interrupted*, using the methods of musicological analysis and opera studies to deconstruct the artistic language in the creation of the opera from the perspectives of "sounds, colors, and styling". At the same time, I obtain first-hand information about the opera commissioning and production process through ethnographic fieldwork, discuss the cultural and economic phenomena of contemporary co-commission opera production, and observe the cultural output and reception of *Paradise Interrupted* by the producers, creators, and viewers of in their respective identities and cultural backgrounds from the perspective of ethnomusicology. I believe that the transnational co-commissioning approach and interdisciplinary exploration practice of this avant-garde opera provides a free platform for the artist's cross-cultural artistic creation to break through traditional forms and reshape human values.

David Ferguson

Assistant Dean, Indiana University of Pennsylvania, USA

Birth of the Cool Musical Quotes in the Arrangements of Marty Paich

In 1957, Miles Davis released *Birth of the Cool* which featured Davis with a unique instrumental ensemble called a Nonette. This groundbreaking collaboration between Davis and arranger Gil Evans featured works that had been released either in radio broadcast or as singles over the ten years prior to the album's release. Of particular note is the instrumentation of the ensemble which includes Trumpet, French Horn, Trombone, Tuba, Alto Sax, Bari Sax, Piano, Bass, and Drums. This instrumentation is smaller than a big band which was popular in the 1930s and 40s, but bigger than the 5-7 person combos that became the standard in the bebop era following World War II.

In 1960, arranger Marty Paich collaborated with Singer Mel Torme and produced the album *Mel Torme Swings Shubert Alley*. This album (the second collaboration with Paich) featured Torme with a 10-person group whose instrumentation included two Trumpets, French Horn, Trombone, Tuba, Alto Sax, Tenor Sax, Bari Sax, Bass, and Drums. The addition of the Tuba and French Horn in this sort of jazz ensemble lent more variety of color in musical scoring and played a role in making a mellow vibe in both the Miles Davis and in the Mel Torme recordings.

Mel Torme and Miles Davis are both very different performers, not only in terms of their choice of performance medium (trumpet and voice respectively) but also in terms of their musical material (bebop and hard bop originals vs. Broadway show tunes) yet the ensemble similarities between them place them in a similar musical style, time, and place. Of note is that Marty Paich references several musical snippets (quotes) from Miles Davis' recording in his arrangements as a sort of homage.

This paper serves to illuminate and analyze the musical quotations of *Birth of the Cool* that Marty Paich used in his arrangements with Mel Torme. This paper further places these works within the broader context of the evolution of American popular music and culture.

Radmila Janicic

Professor, University of Belgrade, Serbia

The Experience Marketing in Promotion of Countries' Cultures, Art and Literature

The paper presents the theoretical and practical aspect of the role of experience marketing in promoting country cultures, art and literature. In the theoretical part of the paper, various art experiences in the fields of painting, literature, sculpture, photography, theatre, music and film are presented and their influence on audience experiences that effect on reputation of a country cultures and understanding of other cultures. The theoretical part presents a scientific model for experience marketing strategies and communicational strategies that increase audience awareness of arts experiences and impact audience understanding of countries cultures and cultural diplomacy. The practical section presents art projects, exhibitions, literary, theatrical and musical events that convey messages about countries cultures, raise awareness of different cultures and increase understanding of the different historical, social and cultural environments in different countries. The paper proves that art is a basic need of people and that art raises awareness about social questions, that couldn't be perceived otherwise. As examples of excellent cultural exchange through art experiences, the paper presents the exhibition "Loving Vincent", "Leonardo da Vinci", the art of Banský Štýb, the photography of Lisa Kristine, important theatre play such as "Great Drama", music events, such as Taro Hakase, Andrea Bocelli and Massive Attack. The special focus of the paper is on literature, as an art that conveys a message about life in different countries and in different historical situations. Literature is powerful message about life. The experience from literature goes so far that the audience recognizes people from different countries when they know the writers for their countries. In the empirical part of the paper, a focus group on cultural diplomacy through the experiences of art is organized.

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University Stakeholders' Perception of Student Attrition in Two Moroccan Universities: A Qualitative Study

This paper aims to provide an in-depth exploration and understanding of the perceptions of a sampled group of university stakeholders regarding student attrition in the faculties of humanities and social sciences in two Moroccan universities. To achieve this purpose, a qualitative study was conducted. Based on the attrition and retention literature and the researcher's knowledge of the Moroccan higher education context, a central research question and sub-questions were designed to guide the study. Purposive and snowball sampling to collect data until data saturation were used. The final sample size of this qualitative study included a hundred seventeen informants representing different university stakeholders: students, faculty, higher education officials, higher education administrators, employers, academic advisors, and parents. In-depth one-on-one and focus group interviews were used to yield thick descriptions and generate an interpretation of the participants' perspectives. After data transcription, different coding and recoding types were applied, and a six-phase thematic analysis was used to analyze data. Distinct themes, sub-themes, and sub-sub-themes combined gave an idea about the whole story the informants told regarding the data collected in relation to the research questions. Five themes were identified: pre-entry attributes, academic integration, social integration, external factors, and expectations and recommendations. The pre-entry affecting student preparation for university persistence consisted of four sub-themes: enrollment at the faculty, academic advising and occupational goals, primary membership groups, and the image of the faculty. The academic integration theme addressed how academic experience could influence student attrition. It identified nine sub-themes: new entrants' academic level, language barrier, student attitudes, and behaviors. This sub-theme included three sub-sub-themes: autonomy, nonconformist and aberrant behavior, and absenteeism. Identified within this sub-theme were three further sub-sub-themes: professors' involvement, professors' teaching performance, professors' ethics, low student-to-professor ratio, exam evaluation, the modular system, course content, and the resources and pedagogical equipment. The social integration theme included four sub-themes: student-administration relationships, of which three sub-sub-themes were identified: student-management

failure, student-administrative staff relationships, ineffective management of the faculty, peer relationships, extra-curricular activities, and student-professor relationships. The external factors theme addressed the question of how external characteristics could impact the students' attrition behavior. It identified three sub-themes: economic, social, and violence and security factors. Finally, the expectations and recommendations theme addressed the informants' expectations and recommendations for attrition. It identified four sub-themes: upstream pre-entry measures, improvement of academic conditions, improvement of institutional conditions, and mitigation of socio-economic factors. It was concluded that student attrition in these two universities was partly due to pre-entry enrollment factors and primarily post-enrolment factors.

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&

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To neró tou Kamateroú:

**A Tragic Episode of Miracle-Working, Medical Fraud, and
Entrepreneurial Deception in Athens, Greece in 1976**

Medical scams and fraudulent methods of treatment often happen during epidemics; the recent Covid outbreak unfortunately offers many examples. They also occur when, with healthcare available only to a few, people become desperate when a family member falls severely ill. Fraudulent healing also can be widespread in a culture with a long history of religious miracles and cures effected by spiritual entities, or with acceptance of folk medicine and naturalistic healing. Greece has seen its share of sensational but ultimately fraudulent claims of miracle cures, as recently as 2007, when a frenzy arose when drinking a concoction of raw olive leaves and water supposedly cured cancer. A very notable example, and the subject of my paper, is the *to νερό του Καματερού* (“the water of Kamateros”), a notorious wonder-working water that swept the city of Athens in 1976. At a moment of time when the National Health Service was still seven years away, and in a society where Orthodox faithful regularly left their *tamata* (ex-voto offerings) at churches to achieve a miracle cure or secured health-bringing water from such places as the Church of Zoodochos Pigi beneath the Church of Evangelistria on the island of Tinos, or took home holy water blessed on Epiphany for wellbeing, the *neró tou Kamateroú* was hailed as an elixir that could cure cancer and other life-threatening diseases. The water was brought in a tanker by an unscrupulous lawyer named George Kamateros from his home island of Kos. Kamateros claimed that he found in a spring a radioactive rock, which when dissolved in water healed incurable diseases. Thousands upon thousands of Athenians bought a small bottle of the water for 20 drachmas. Many tragic deaths occurred: at a hospital for children afflicted with cancer, leukemia, and other potentially fatal diseases, parents rejected medical treatments and instead sought bottles of the Kamateros water, only to see their children die. The Greek government allowed this disaster to continue for too long, as some shady doctors and celebrities touted the miraculous powers of the water. Only when multiple scientific tests

proved conclusively that the water was simply water did the fraud come to an end. In my paper, I will discuss this dark and tragic episode in Athens' history, placing it in its cultural milieu, and offer lessons that we can draw from it.

Claudia Panisello
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Aesthetics of the Fantastic in Pan's Labyrinth

NOT AVAILABLE

Gregory T. Papanikos

President, ATINER

The National Identity of Ancient and Modern Greeks

The issue of national identity in ancient Greece played an important role during periods of war due to the absence of a unifying political authority. Ancient Greece was organized along the lines of independent city-states with different political systems. However, in two wars, they were able to unite to combat a common enemy of Greece. In the Greek-Trojan War, the Greeks were the aggressors, and many Greek city-states responded to the call for joint action. In the Greek-Persian War, the Greeks defended their homeland. Once again, the Greek city-states, primarily Athens and Sparta, joined forces to repel the Persian invasion of mainland Greece. Homer, in his *Iliad*, and Herodotus, in his *Histories*, provide definitions of what Greek national identity was all about. By the time of the civil war, i.e., the Peloponnesian War, there appears to be a paradigm shift in what constitutes Greek national identity. The best definition within the context of this paradigm is given by Isocrates. This paper examines the national identity of Greeks as proposed mainly in the works of Homer, Herodotus, and Isocrates. It also explores the 19th-century controversy regarding whether modern Greeks have the same national identity as their ancient counterparts.

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Socio-political Factors that Triggered the Migration of Modernist Art into the Levant

The early 1900s was when a new generation of Lebanese artists had been newly directed towards the international abstraction in art. Painters during this period continued their quest for a personal style, defined by vibrant colors, bright lights, and withholding the ancient customs of their Arab ancestry. The career path taken by the pioneers of modern art in Lebanon got replicated enough to form a pattern, where Lebanese artists recognized travel as an inevitable part of art inspiration. This pattern was initiated with the traditional artists who gained formal art-training through their international experience and exposing their peers and successors to the international art scene. The difference between the evolved international standard of art and the immature local art scenario, that was apparent to the artist, might have unconsciously created a void, which he or she sought to fill with western elements. The existing western immigrants displaying a more privileged life, also might have induced the need to associate with western elements to mimic their aura of popularity. The promotion of local artwork that exhibited western influence, by the wealthier section in Lebanon, casually induced a shift in the market demand of art from traditional art to modern art. The unceasing invasions and migrations in Beirut might have led to the creation of an aura of tolerance of external ideals amongst the locals, as a by-product. However, the existing literature hasn't been able to identify a unique trigger which might have catalyzed the transition of modernism into Levant art.

This paper will revisit the key elements in the history of Lebanon, that propelled the Levant art modernism in the early 20th Century and connect such instances by identifying a common trigger. Material from print media material in the 1950s will be referred to investigate how modernist art was staged in Lebanon and understand the perception of the changes that occurred during the period. How has artists and patrons overcome personal and territorial boundaries to bring unison between the west and the Levant? To what extent has this bi-directional migration invoked a shift in the perception of nature which influenced the local art scenes? This paper will shed light into the unique factor that provoked the shift in the local art scene of Twentieth century Lebanon.

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Supporting the Sustainable Development Goals: Validating a Novel Digital Platform for Knowledge Co-Creation Based on the IEEE Standard for Digital Intelligence

The vision of Knowcations, a Mauritian start-up, is to build a novel digital platform for knowledge co-creation. As an innovative Tech4Good technology, it aims for serving platform community members with diverse skills, ambitions, and means in their distinct contexts. This diversity is reflected by six personas or progressing career roles (students, researchers, authors, educators, project initiators, and change makers) which are currently utilized for the minimal viable prototype development. The approach takes account of each role's ever more complex needs rooted in current inadequate or unsustainable practices and methods as well as in the current lack of adequate tools, support, and trust. Accordingly, each level demands particular sets of platform features and benefits:

- Students need to be able to access the community's expanding repository, but also to build systematically on their personal already accumulated and stored knowledge.
- Researchers further need to sustainably co-create insights with their peers.
- Authors need to leave their traceable footprints to build the repositories' knowledge heritage and transparent metrics.
- As educators, project initiators, or change makers, members continue to harness these features, but also utilize them by empowering others or by providing leadership to effectuate mutually beneficial generative impact.

This entrepreneurial phase is complementing a longitudinal design science research (DSR) project and stream of academic publications which motivated and rationalized the continually evolving artefacts and design theories. Although Knowcations aims for a novel decentralized knowledge management (KM) concept favoring personalized, generative, negentropic and community-based KM approaches, a recent publication has demonstrated that it still complies with the DIN ISO 30401:2018-KMS Standard applied to traditional organizational knowledge management systems (KMS). The aim of this

paper is to show that the same applies to the sustainable development goals.

The United Nations' seventeen interlinked Global Goals for Sustainable Development or SDGs define a shared holistic blueprint for peace and prosperity. Its three goals of education, work, and equality are closely related to the field of educational technology, which - as a cross-cutting key enabler - also affects all other SDG areas. As education is at the forefront of tackling widening opportunity divides, many SDG-linked initiatives support its advancement towards more successful frameworks and interventions. The most prominent Inner Development Goals, for example, emphasize the relevance of connectedness, complexity awareness, communication and co-creation skills.

By adding further detail, a recently introduced framework for digital literacy, skills, and readiness (IEEE Standard 3527.1-2020 for Digital Intelligence (DQ), standards.ieee.org/standard/3527_1-2020.html) ensures that efforts directed at personal and community development become more holistic, coordinated, and forceful. The standard's twenty-four Digital Intelligences are grounded in universal moral values and enable individuals to face the challenges of digital life and adapt to its demands. They comprise the eight areas of security, safety, communication, rights, literacy, identity, emotional intelligence, and use, across three levels of citizenship, creativity, and competitiveness. The 24 intelligences are further subdivided in a total of 97 micro badges.

The paper will demonstrate how these intelligences correlate with the role-specific platform features in order to reinforce 'theory effectiveness', a DSR principles emphasizing the need to scrutinize relevant existing, as well as emerging, research findings, methodologies and practices to potentially integrate them for continuous design evaluation and knowledge dissemination.

Aleksandra Tryniecka

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Women and Society in the Selected Plays of Oscar Wilde

Regardless of time and age, women are usually placed in the centre of the socio-cultural theatre, skillfully balancing between domestic and public spheres. In his plays, Oscar Wilde transfers women onto the theatrical plane, turning them into characters also performing their roles – this time within the plays – and thus creating a masterful, purposefully exaggerated mimicry of the actual world, with characters remaining almost self-aware of their own theatricality. As Kaoime Malloy notes in *The Art of Theatrical Design*, “[t]he characters in a play are crucial to our experience of drama. (...) Characters engage our emotions. They provide opportunities to empathize with the plot, actions, and story of the play.” In my presentation, I would like to present Oscar Wilde’s selected plays with the emphasis on the female characters and their engagement with the emotions of the nineteenth-century and modern audience, and their influence on the conceptualization and perception of the “story of the play” nowadays and in the bygone times.

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Ecosemiotics in China (2014~2023): A Literature Review

As a new branch of semiotics, ecosemiotics examines the relations between nature and culture, expanding the semiotic frontiers to encompass both the macrocosmic and microbiological worlds. In retrospect, only a few papers worldwide have thoroughly synthesized and summarized the ecosemiotics studies in China. For researchers, it is challenging to grasp the past achievements and the frontiers of Chinese ecosemiotics studies. Therefore, there is a need for a summary article that can provide an overview of the history, scope, and applications of ecosemiotics in China, as well as identify opportunities for future research. Such an article can serve as a source of inspiration for researchers interested in exploring the complex interactions between culture, nature, and signs in various contexts.

The current study aims to assess the progress made in ecosemiotics in China since its introduction in 2014 as well as identify the direction for future research. This study, based on a systematic review of 27 published articles and books from 2014 to 2023, helped conclude the subjects and application of current research in China.

The findings highlighted five primary domains that pertain to the research in theoretical and practical aspects. These domains include (1) the historical summary of ecosemiotics; (2) the comparison of sub-disciplinary branches; (3) the translation and composition of literary works; (4) the emphasis on natural writing; and (5) the lived culture and practices. This paper also revealed that Chinese researchers have paid little attention to qualitative research but rather to metaphysical studies.

Future studies should focus on cutting-edge outcomes, emphasizing the translation and publication of influential works, considering the interdisciplinary nature of semiotics, and concentrating on the practical applications of ecosemiotics in cultural studies, aiming to the understanding and protection of the ecological environment and cultural diversity in China and beyond.

David Wick

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What Winter Meant in Ancient Athens

This short study intends to follow the urban farmscape and human environment of the onset of winter in the city (and region around) ancient Athens as weather closed in (and human pressure closed in) on the city during the months when cold weather began to close the countryside around the polis down (not only the farming but the seas beyond harbor and shore for fishing). The seemingly plentiful food enjoyed in the after-harvest months of mid-late summer gave way to the yearly (but still shocking) depletion of grain as each farmstead had to choose what to keep and what to put in the ground, and that reflected (in various ways from foodstuff to foodstuff) in the polis markets and feel of life. Chilling weather also concentrated the population inside the city walls even during the workdays, and with the onset of winter came rising irritation with neighbors, impatience with politicians, a concentration of winter illnesses (as always), and growing anxiety about the uncertain harvest next Spring and Summer.

It will also follow the religious (citywide and local-neighborhood) nervousness and reaction to this – the official ‘handling’ with bookend rituals like the Thesmophoria and Skira by the city’s women, but also first signs of personal anxiety about what the gods (and the family’s dead) were doing to the planted – and now un-helpable – seed in the ground with the early winter lesser Mysteries around the port (which recruited the most anxious for the Springs “Greater Mysteries” at Eleusis), and the neighborhood-family efforts to lay the trouble-causing lesser gods and ghosts to rest (or even recruit them as allies) at the Anthesteria (and offerings at neighborhood shrines that marked out those ‘nymphs’ who controlled family (especially child) diseases.

Set into this (or setting this whole into better context) the study intends a human-environment reboot to how we see the Dionysia festivals of the town in January (the small farm villages) and February (the polis itself) as ways to deal with the mounting tension – both the psychological releases like Dionysian mountain-dancing and hard drinking, and also the more urban-social release of tension about feuds, disputes and leaders – which led to comedic, leadership-skewering comedies of the earliest ‘drama fests’ at the Dionysia, and (a quick look) at the more nuanced “drama about our life together” festival of plays leaders like Peisistratos put in place to be more “politically helpful”.

This is meant to be a quick overlook but provide some perspective from the effect of winter on the old Greek polis living-culture (especially Athens) that we normally miss. The ancient Greek polis was innovative in so many forms, but the forms were human, and responded to human pressures, in ways we commonly miss.

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On Growth and Democracy

This paper examines the impact of economic growth on democracy. It argues that modern democracies and the capitalist economy are not compatible and that this is due to their dependence on growth. Following degrowth theory, it focuses on three dimensions of growth: First, the relationship between ecological damage and democracy is addressed. Second, it examines growth-related inequalities and their impact on democracy. Thirdly, the weakening of the social ties necessary for democratic deliberation due to growth. This will be followed by a fourth title on the critique of degrowth theory. In short, it will be argued that growth causes and/or exacerbates ecological damage, inequalities and weakens social ties. All these three factors have an impact on the deterioration of modern democracy.

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