



**ATHENS INSTITUTE**

# **Abstract Book**

**17<sup>th</sup> Annual International Conference on  
Visual and Performing Arts  
8-12 June 2026, Athens, Greece**

**Edited by  
Ori Z Soltes, Eliza Gardiner, Peter Baur  
& Olga Gkounta**

2026



Abstracts  
17<sup>th</sup> Annual International  
Conference on Visual and  
Performing Arts  
8-12 June 2026, Athens, Greece

Edited by  
Ori Z Soltes, Eliza Gardiner, Peter Baur  
& Olga Gkounta

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## Preface

This book includes the abstracts of all the papers presented at the 17<sup>th</sup> Annual International Conference on Visual and Performing Arts (8-12 June 2026), organized by the Athens Institute.

A full conference program can be found before the relevant abstracts. In accordance with Athens Institute’s Publication Policy, the papers presented during this conference will be considered for inclusion in one of the Athens Institute’s many publications only after a blind peer review process.

The purpose of this abstract book is to provide members of the Athens Institute 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. Athens Institute 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 work and consider the future developments of their fields of study.

To facilitate the communication, a 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 the Athens Institute’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, 2010-2026*

Year	Papers	Countries	References
2026	64	23	Soltes et al. (2026)
2025	53	23	<a href="#">Baur and Gkounta (2025)</a>
2024	41	16	<a href="#">Baur and Gkounta (2024)</a>
2023	62	22	<a href="#">Arbury and Gkounta (2023)</a>
2022	52	23	<a href="#">Arbury and Gkounta (2022)</a>
2021	36	18	<a href="#">Papanikos (2021)</a>
2020	41	18	<a href="#">Papanikos (2020)</a>
2019	51	13	<a href="#">Papanikos (2019)</a>
2018	62	21	<a href="#">Papanikos (2018)</a>
2017	38	16	<a href="#">Papanikos (2017)</a>
2016	47	11	<a href="#">Papanikos (2016)</a>
2015	51	13	<a href="#">Papanikos (2015)</a>
2014	57	14	<a href="#">Papanikos (2014)</a>
2013	80	16	<a href="#">Papanikos (2013)</a>
2012	80	21	<a href="#">Papanikos (2012)</a>
2011	100	18	<a href="#">Papanikos (2011)</a>
2010	169	16	<a href="#">Papanikos (2010)</a>

It is our hope that through Athens Institute'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, Athens Institute has organized more than 400 international conferences and has published over 200 books. Academically, the institute is organized into 7 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 the Athens Institute for putting this conference and its subsequent publications together.

**Gregory T. Papanikos**  
**President**

## Editors' Note

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

Athens Institute'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 the new ideas that they have acquired. The *17<sup>th</sup> Annual International Conference on Visual and Performing Arts* accomplished this goal by bringing together academics and scholars from 23 different countries (Australia, Brazil, Bulgaria, Canada, China, France, Indonesia, Israel, Japan, Malaysia, Malta, Mexico, New Zealand, Poland, Portugal, Russia, South Africa, Spain, Thailand, Tunisia, Türkiye, UK, and the USA), which suffused in the conference with the perspectives of a compelling diversity of national and cultural approaches and realities in the field.

Publishing this volume is intended to further expand the spirit of engaged scholarship, by suggesting the range of issues and perspectives voiced at this year's conference, so that it continues far into the future. With our joint efforts, the iterations of the conference that follow in subsequent years will be even better. We hope that this abstract book as a whole will be both of interest and of value to a far-flung reading audience.

**Ori Z Soltes, Eliza Gardiner, Peter Baur & Olga Gkounta**  
**Editors**

## **17<sup>th</sup> Annual International Conference on Visual and Performing Arts, 8-12 June 2026, Athens, Greece**

### **Organizing & Scientific Committee**

All Athens Institute's conferences are organized by the Academic Council. This conference has been organized with the assistance of the following academic members of Athens Institute.

Dr. Gregory T. Papanikos, President, Athens Institute & Professor (Adjunct), University of Tennessee, Knoxville, USA.

Dr. David Philip Wick, Director, Arts, Humanities and Education Division, Athens Institute & Retired Professor of History, Gordon College, USA.

Dr. Ori Soltes, Head, Arts & Culture Unit, Athens Institute & Professor, Georgetown University, USA.

Ms. Eliza Gardiner, Deputy Head (Theatre), Arts & Culture Unit, Athens Institute & Professor, Vancouver Island University, Canada.

Dr. Peter Baur, Deputy Head (Culture), Arts & Culture Unit, Athens Institute & Associate Professor, University of Johannesburg, South Africa.

Dr. Maria-Irini Avgoulas, Academic Member, Athens Institute & Casual Academic, School of Health, Medical & Applied Sciences, CQUniversity Australia and Cultural Counselling and Consultancy, Australia.

**FINAL CONFERENCE PROGRAM**  
**17<sup>th</sup> Annual International Conference on Visual and Performing Arts, 8-12**  
**June 2026, Athens, Greece**

**PROGRAM**

**Monday 8 June 2026**

**08:30-09:15**

**Registration**

**09:15-10:00 Opening Speech and Welcoming Remarks**

**Speaker: David Philip Wick**, Director, Arts, Humanities and Education Division, Athens Institute & Professor of History (Retired), Gordon College, USA.

**10:00-11:30 Session 1**

<p><b>Session 1a</b>  <b>Moderator: Ori Soltes</b>, Head, <u>Arts &amp; Culture Unit</u>, Athens Institute &amp; Professor, Georgetown University, USA.</p>	<p><b>Session 1b</b>  <b>Moderator: David Philip Wick</b>, Director, <u>Arts, Humanities and Education Division</u>, Athens Institute &amp; Professor of History (Retired), Gordon College, USA.</p>	<p><b>Session 1c</b>  <b>Moderator: Evangelia Kasimati</b>, Head, <u>Tourism, Leisure &amp; Recreation Unit</u>, Athens Institute &amp; Senior Economist, Economic Analysis and Research Directorate, Bank of Greece, Greece.</p>
<ol style="list-style-type: none"> <li>1. <b>Peter Baur</b>, Professor, University of Johannesburg, South Africa.  <i>Title: Intellectual Property, Creative Economies, and Cultural Trade: Panel Evidence from the BRICS Countries.</i></li> <li>2. <b>Jason Noble</b>, Associate Professor, CUNY Lehman College, USA.  <i>Title: Mousikē as Democratic Paideia: Arts Education, Authoritarianism, and the Athenian Question.</i></li> <li>3. <b>Naila Keleta-Mae</b>, Associate Professor, University of Waterloo, Canada.  <i>Title: Black Visual Art as Freedom in International Contexts.</i></li> <li>4. <b>Jellisa Ricketts</b>, Graduate Student &amp; Researcher, York University, Canada.  <i>Title: Black and Free: Punk Afrosonics and</i></li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Konstantin Zenkin</b>, Professor &amp; Vice-Rector for Research, Moscow State Tchaikovsky Conservatory, Russia.  <i>Title: Modifications of the "Eternal Feminine" in the Operas of Alban Berg.</i></li> <li>2. <b>Reginald Jackson</b>, Assistant Professor, The University of Alabama at Birmingham, USA.  <i>Title: Fostering Intercultural Musical Understanding by Learning to Play the Keyboard by Ear.</i></li> <li>3. <b>Elena Rovenko</b>, Archivist, Researcher, Rachmaninoff Conservatory, Paris, France.  <i>Title: On the Effect of Chromesthesia on the Principles of Musical Form Building.</i></li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Paulette Hebert</b>, Professor, Oklahoma State University, USA.  <i>Title: Exploring Novelty as an Aspect of Tourism &amp; Wine Preferences.</i></li> <li>2. <b>Azlizam Aziz</b>, Dean of the Faculty of Forestry and Environment, Universiti Putra Malaysia, Malaysia.  <i>Title: Illegal Wildlife Trafficking – The Dark Side of Traveling across Borders: Malaysia Experience.</i></li> <li>3. <b>Yasmin Babalou</b>, Assistant Professor, Lewis University, USA.  <i>Title: Evolving Travel Risk Perception: Longitudinal Scale Development in a Politically Sensitive Destination (2019–2025).</i></li> <li>4. <b>Salete Goncalves</b>, Professor, Federal University of Rio Grande do Norte (UFRN), Brazil.  <b>Marcelo Taveira</b>, Professor, Federal University of Rio Grande do Norte (UFRN), Brazil.  <b>Endel Costa</b>, Professor, Federal University of Rio</li> </ol>

<p><i>Black Expressive (Counter) Culture.</i></p>	<p>4. <b>Damla Olcay</b>, PhD Student, University of Strasbourg, France. <i>Title: The Operatic Aesthetics of Çelebi by Cemal Reşit Rey.</i></p>	<p>Grande do Norte (UFRN), Brazil. <i>Title: A Critical Reflection on the Macropolitics of Tourist Safety of Brazil.</i></p>
<p><b>11:30-13:00 Session 2</b></p>		
<p><b>Session 2a</b> <b>Moderator: Eliza Gardiner</b>, Deputy Head (Theatre), <u>Arts &amp; Culture Unit</u>, Athens Institute &amp; Professor, Vancouver Island University, Canada.</p>	<p><b>Session 2b</b> <b>Moderator: Reginald Jackson</b>, Assistant Professor, The University of Alabama at Birmingham, USA.</p>	<p><b>Session 2c</b> <b>Moderator: Azlizam Aziz</b>, Dean of the Faculty of Forestry and Environment, Universiti Putra Malaysia, Malaysia.</p>
<p>1. <b>Ori Z Soltes</b>, Teaching Professor, Georgetown University, USA. <i>Title: Ethos, Pathos, and Transformation in Western Art: From the Parthenon to Abstract Expressionism.</i></p> <p>2. <b>Eloise Philpot</b>, Associate Professor, Radford University, USA. <i>Title: Raphael and the First Circle of Hell.</i></p> <p>3. <b>Bogna Lakomska</b>, Associate Professor, Academy of Fine Arts in Gdańsk, Poland. <i>Title: Threads and Meanings. Tapestries from the Collection of the Pomeranian Philharmonic in Bydgoszcz Exhibited at the</i></p>	<p>1. <b>Jessica Telfer</b>, Associate Professor, Oklahoma City University, USA. <i>Title: Costuming the Elements: Creating Costumes that Convey a Sensation Rather Than Character.</i></p> <p>2. <b>Michael Zampelli</b>, Associate Professor, Fordham University, USA. <i>Title: Greek Tragedy: Training for Pastoral Ministry.</i></p> <p>3. <b>Errik Hood</b>, Assistant Professor &amp; Director of Vocal Performance, New York University Steinhardt, USA. <i>Title: Proposing a Systematic Approach for Dramatic Preparation of Western Classical Art Song.</i></p> <p>4. <b>Aslihan Saygin Gemici</b>, Research Assistant,</p>	<p>1. <b>Claudia Rodriguez Espinosa</b>, Professor and Researcher, Universidad Michoacana de San Nicolás de Hidalgo, Mexico. <b>Erika Elizabeth Pérez Múzquiz</b>, Professor and Researcher, Universidad Michoacana de San Nicolás de Hidalgo, Mexico. <b>Marcela Guadalupe Mariano Romero</b>, Professor and Researcher, Universidad Michoacana de San Nicolás de Hidalgo, Mexico. <i>Title: Public Policies for Tourism Development: An Analysis Based on Perception and Economy – Case Study of the Pueblos Mágicos Program in Michoacán, Mexico.</i></p> <p>2. <b>Rimsha Khalid</b>, Assistant Professor, Prince of Songkla University, Thailand. <i>Title: Quietcations and the Pursuit of Inner Peace: Exploring Solo Travelers' Motivations for Silent Tourism Experiences in Thailand.</i></p> <p>3. <b>Mohsin Raza</b>, Lecturer, Prince of Songkla University, Thailand. <i>Title: Illuminating the Night Economy: Exploring the Role of Night Markets in Phuket's Noctourism Landscape.</i></p> <p>4. <b>Rahmatina Awaliah Kasri</b>, Director, Center for Islamic Economics and Business, Universitas Indonesia, Indonesia. <b>Fadlul Imansyah</b>, Professor, Hajj Financial Management Agency, Indonesia. <b>Muhammad Arief Mufraini</b>,</p>

<p><i>Academy of Fine Arts in Gdańsk.</i></p> <p>4. <b>Demetra Kolakis</b>, Course Leader, BA Fashion Retail Design &amp; Brand Experience, University of the Arts London, UK. <i>Title: Exploring the Blended Spaces of Fashion.</i></p>	<p>Suleyman Demirel University, Türkiye. <i>Title: The Reproduction of Props and Space in Beckett's Theater.</i></p>	<p>Professor, Hajj Financial Management Agency, Indonesia. <b>M. Dawud Arif Khan</b>, Professor, Hajj Financial Management Agency, Indonesia. <b>Agung Hendarsa</b>, Professor, Hajj Financial Management Agency, Indonesia. <b>Risna Triandhari</b>, Professor, Universitas Indonesia, Indonesia. <i>Title: Towards an Integrated Pilgrimage Services: A Religious Tourism Framework for Optimizing Quality and Value Capture.</i></p>
<p><b>13:00-14:30 Session 3</b></p>		
<p><b>Session 3a</b> <b>Moderator: Jessica Telfer</b>, Associate Professor, Oklahoma City University, USA.</p>	<p><b>Session 3b- Panel on "Temple Stages, Ritual Worlds: Materialising Chinese Theatre Heritage in China"</b></p>	<p><b>Session 3c</b> <b>Moderator: Peter Baur</b>, Professor, University of Johannesburg, South Africa.</p>
<p>1. <b>Eliza Gardiner</b>, Professor, Vancouver Island University, Canada. <i>Title: Clytemnestra's Relay Race of Fire: An Interactive Map of the Beacon Speech in Agamemnon.</i></p> <p>2. <b>Tavia La Follette</b>, Associate Professor, Towson University, USA. <i>Title: Ecology, Art, &amp; Climate Change with the Guna Yala: When the Butterflies Would Visit.</i></p> <p>3. <b>Emmy Weldon</b>, Assistant Professor, University of Richmond, USA. <i>Title: Experiential Learning through Collaborative Creation: Engaging Students in Experimental Eco-</i></p>	<p>1. <b>Xiaohuan Zhao</b>, Professor, The University of Sydney, Australia. <i>Title: Inscriptions of Temple Theatres in Shangdang: Space, Performance and Public Governance.</i></p> <p>2. <b>Ye Tian</b>, Research Assistant, The University of Sydney, Australia. <i>Title: Street and Temple Performances: The Celebration of Lord Guan's Birthday.</i></p> <p>3. <b>Duanfang Lu</b>, Professor, The University of Sydney, Australia. <i>Title: Gender as a Spatial Practice in Chinese Theatre Architecture.</i></p> <p>4. <b>Wenming Che</b>, Professor, Shaanxi Normal University, China. <i>Title: The Roles of Xiqu Performances in Civil Self-governance in Ancient China.</i></p> <p>5. <b>Deyin Luo</b>, Professor, Tsinghua University, China. <i>Title: A Courtyard Theatre on a Steep Slope: The Song Clan Ancestral Shrine in Yangjiatang.</i></p> <p>6. <b>Luwei Wang</b>, Professor, Shaanxi Normal University, China. <i>Title: An Investigative Study of the Yuan-Dynasty Stele</i></p>	<p>1. <b>David Philip Wick</b>, Professor of History (Retired), Gordon College, USA. <i>Title: Arts, Artifice, Therapy &amp; the Performative Destination – Pergamon: A Few Glimpses of "Build" and "Showcase" in the Rise of the Ancient Mediterranean's First "Destination" Arts, Resort and University Town.</i></p> <p>2. <b>Thomas Sakoulas</b>, Professor, State University of New York at Oneonta, USA. <i>Title: Information Design: Mapping Ancient Greece and the Challenge of Diachronicity.</i></p> <p>3. <b>Maria Irimi Avgoulas</b>, Researcher, Cultural Counselling and Consultancy, Australia. <b>Rebecca Fanany</b>, Associate Professor, Central Queensland</p>

<p><i>Performance Art Projects.</i></p>	<p><i>Inscription 'The Musicians Offered Their Performance' at Yu the Great Temple in Guojiazhuang Village, Lucheng, Shanxi.</i></p>	<p>University, Australia. <b>Title:</b> <i>The Art and Experience of Greek Migration to Australian Born Generations.</i></p>
<p><b>14:30-15:00 Session 4 – A Public Lecture on <i>Outsiderness as a Spectrum</i> as part of the Athens Institute <u>Canadian Lecture Series</u></b> <b>Moderator:</b> Ori Soltes, Head, <u>Arts &amp; Culture Unit</u>, Athens Institute &amp; Professor, Georgetown University, USA.</p>		
<p><b>Speaker:</b> Pierre Leichner, Vice President, Community Art Council of Vancouver, Canada.</p>		
<p><b>Summary:</b> Outsider art refers to a broad field of practice encompassing artists who may be self-taught or formally trained, but whose work develops outside early institutional, academic, and market validation. Often members of equity-deserving communities, these artists encounter systemic barriers to access, visibility, and recognition. Despite their foundational influence on modern and contemporary art since the early twentieth century, outsider artists and their contributions remain under-referenced within dominant art-historical narratives and institutional frameworks. This presentation traces the evolution of outsider art from its origins in Art Brut to its contemporary emergence as an expanded field of practice. I will examine current outsider-focused festivals in Canada and internationally, and present selected case studies of contemporary artists to illustrate the diversity of practices, contexts, and lived experiences encompassed by outsiderness. The presentation concludes by identifying persistent structural barriers faced by outsider artists and proposes understanding outsiderness not as a fixed category, but as a fluid spectrum shaped by social, cultural, and institutional conditions.</p>		
<p><b>15:00-16:00 Lunch</b></p>		
<p><b>18:00-20:00 Session 5 – Visit Aristotle’s Lyceum</b></p>		
<p><b>It requires pre-booking</b></p>		
<p><b>20:30-22:30 Athenian Early Evening Symposium (Sequence of Events: Ongoing Academic Discussions, Dinner, Wine and Water, Music, Dance)</b></p>		
<p><b>Tuesday 9 June 2026</b></p>		
<p><b>09:00-11:00 Session 6</b></p>		
<p><b>Moderator:</b> Errik Hood, Assistant Professor &amp; Director of Vocal Performance, New York University Steinhardt, USA.</p>		
<ol style="list-style-type: none"> <li>1. <b>Javier Albo</b>, Professor, Georgia State University, USA. <i>Title:</i> <i>(Re)discovering the African Roots in Flamenco Music.</i></li> <li>2. <b>Dena Kay Jones</b>, Professor, The University of Texas at El Paso (UTEP), USA. <i>Title:</i> <i>Vision through Sounds: The Life and Work of Joaquín Rodrigo (1901-1999).</i></li> <li>3. <b>Brenda M. Romero</b>, Professor Emerita, University of Colorado Boulder, USA. <i>Title:</i> <i>The Resilient Danza de Matachines Ceremonial.</i></li> <li>4. <b>Pierre Leichner</b>, Vice President, Community Art Council of Vancouver, Canada. <i>Title:</i> <i>Artists in the Kitchen.</i></li> <li>5. <b>Adnan Hadziselimovic</b>, Associate Professor, University of Malta, Malta. <i>Title:</i> <i>IMPULSE: Performing Digital Heritage in Mixed Realities.</i></li> <li>6. <b>Luis Xarez</b>, Assistant Professor, University of Lisbon, Portugal. <i>Title:</i> <i>Why Should Dance Resist Being Turned into a Sport?</i></li> </ol>		



<b>11:00-13:00 Session 7</b>	
<p><b>Session 7a</b> <b>Moderator: Pierre Leichner</b>, Vice President, Community Art Council of Vancouver, Canada.</p>	<p><b>Session 7b</b> <b>Moderator: Mohsin Raza</b>, Lecturer, Prince of Songkla University, Thailand.</p>
<ol style="list-style-type: none"> <li>1. <b>Gregory Garvey</b>, Professor, Quinnipiac University, USA. <i>Title: AI Slop Wars: Weaponized Non-Information and the Adversarial AI Breakout.</i></li> <li>2. <b>Sandra Meiri</b>, Professor Emerita, The Open University of Israel, Israel. <i>Title: The Cinematic Visualization of Dream and Fantasy as a Reflection of Historical Guilt in Shutter Island.</i></li> <li>3. <b>Raya Morag</b>, Professor Emerita, The Hebrew University of Jerusalem, Israel. <i>Title: Post-Cultural Revolution Chinese Cinema of Betrayal: The Collaborator, the Doubling Paradigm, and Ethics.</i></li> <li>4. <b>Jani Wilson</b>, Associate Professor, University of Canterbury, New Zealand. <i>Title: Kōrero Pakiwaitara: Kapa Haka Stories, under-the-Radar.</i></li> <li>5. <b>Gizem Gurur</b>, Instructor, Bilkent University, Türkiye. <i>Title: From Pehlivan to Performer: Staging Oedipus Rex through the Performative Tools of Traditional Oil Wrestling.</i></li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Jose Luis Cornejo-Ortega</b>, Professor, University of Guadalajara, Mexico. <i>Title: Tourism and Water in Coastal Destinations: Water Governance, Ecological Limits, and Tensions in the Tourism Model. The Case of Puerto Vallarta, Mexico.</i></li> <li>2. <b>Azwifaneli Nemushungwa</b>, Senior Lecturer, University of Venda, South Africa. <i>Title: From Spiritual Practice to Economic Asset: The Developmental Economics of Sacred Travel in Emerging Tourism Regions – The Case of Limpopo Province, South Africa.</i></li> <li>3. <b>Mohamed Hamdoun</b>, Associate Professor, University of Tunis, Tunisia. <b>Firas Daoudi</b>, PhD Student, University of Tunis, Tunisia. <i>Title: Investigating Sustainable Entrepreneurship in the African Tourism Industry: Unveiling Trends and Insights through Bibliometric Analysis.</i></li> <li>4. <b>Ivanka Lulcheva</b>, Head, Department of Tourism and Associate Professor, Agricultural University Plovdiv, Bulgaria. <b>Krasimir Aleksandrov</b>, Associate Professor, Agricultural University Plovdiv, Bulgaria. <i>Title: Beyond Sustainability: Regenerative Pathways in Hospitality and Tourism Development in a Small-Scale Destination.</i></li> <li>5. <b>Anusara Sawangchai</b>, Assistant Professor, Phuket Rajabhat University, Thailand. <i>Title: From Vacation to Workation: Transforming Phuket into a Digital Nomad Hub.</i></li> </ol>
<b>13:00-14:30 Session 8</b>	
<p><b>Session 8a</b> <b>Moderator: Jani Wilson</b>, Associate Professor, University of Canterbury, New Zealand.</p>	<p><b>Session 8b</b> <b>Moderator: Azwifaneli Nemushungwa</b>, Senior Lecturer, University of Venda, South Africa.</p>
<ol style="list-style-type: none"> <li>1. <b>Lisa Sandlos</b>, Postdoctoral Researcher, Brock University &amp; Faculty Member, York University, Canada. <i>Title: Blurred Lines: Expanding Conversations about Sexualization of Youth in Competitive Dance.</i></li> <li>2. <b>Carmella Scordia Pacheco</b>, Postdoctoral Fellow,</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Qi Xu</b>, Institute Council Member, Sichuan Academy of Social Sciences, China. <i>Title: How Do Flexible Norms Achieve Effectiveness for Sensitive Personal Information Governance in Tourism Big Data Commercialization?</i></li> <li>2. <b>Yudan Peng</b>, PhD Candidate, Autonomous University of Barcelona, Spain. <i>Title: Reframing eWOM in Cultural Heritage Destination Image Formation.</i></li> <li>3. <b>Sijie Liu</b>, PhD Student, Shandong University, China. <b>Haiyan Kong</b>, Professor, Shandong University,</li> </ol>

<p>University of New Mexico, USA. <i>Title: Embodied Performance through the Indita Ballad of the U.S. Southwest Borderlands.</i></p> <p>3. <b>Xiaomeng Li</b>, PhD Candidate, Nagoya University, Japan. <i>Title: Performing Masculinity across Cultures: The Reimagining of Yu Meiren in Japan's Takarazuka Revue and China's Yue Opera.</i></p> <p>4. <b>Ying Wang</b>, PhD Candidate, Nagoya University, Japan. <i>Title: Choreographing the Nation in Early PRC: Body, Stage, and Cultural Politics in The Lotus Lantern.</i></p>	<p>China. <b>Ye Ding</b>, Associate Professor, Shanghai University, China. <b>Jamie (Jie) Sun</b>, Associate Professor, California State Polytechnic University, USA. <i>Title: When Less Speaks Louder: Differential Effects of Liubai Types in Short-Form Travel Videos on Narrative Engagement and Visit Intention.</i></p> <p>4. <b>Yihui Lyu</b>, Master's Student, Shandong University, China. <b>Haiyan Kong</b>, Professor, Shandong University, China. <i>Title: How AI Change Tourists' Behavior?</i></p>
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**14:30-15:00 Lunch**

**15:00-16:30 Session 9**

**Moderator: Olga Gkounta**, Researcher, Athens Institute.

1. **Daria Shageeva**, Researcher, A.N. Scriabin Memorial Museum, Russia.  
*Title: Stage Directions in Elgar's Oratorios: Creating a Religious Space of Meanings.*
2. **Erinn Knyt**, Professor, University of Massachusetts Amherst, USA.  
*Title: A Portrait of Modernist Visual Art: Ferruccio Busoni and the Sonatina Seconda.*
3. **Stacie Rossow**, Associate Professor, Florida Atlantic University, USA.  
*Title: Michael McGlynn's Role in the Nationalist Choral Music of Ireland.*
4. **Mark Konewko**, Professor, Carillonneur & Director of the University Chorus and Chamber Choir, Marquette University, USA.  
*Title: Opening Ears and Hearts: Pedagogical Approaches to Teaching Listening Skills for Olivier Messiaen's Quartet for the End of Time in a Streaming Age.*

**16:30-19:30 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 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 the Athens Institute exclusively for the conference participants.

**20:30-22:30**

**Closing Remarks by Gregory T. Papanikos: "Wine, Words, and Wisdom: An Ancient Athenian Dinner Symposium" followed by an Ancient Athenian Dinner**



17<sup>th</sup> Annual International Conference on Visual and Performing Arts, 8-12 June 2026,  
Athens, Greece: Abstract Book

**Wednesday 10 June 2026**  
**An Educational Visit to Selected Islands**  
**or Nafplio & Mycenae Visit**

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**Thursday 11 June 2026**  
**Visiting the Oracle of Delphi**

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**Friday 12 June 2026**  
**Visiting the Ancient Corinth and Cape Sounion**

**Javier Albo**

Professor, Georgia State University, USA

### **(Re)discovering the African Roots in Flamenco Music**

In the last decades, modern scholarship on Flamenco art, in Spain and other countries (including the United States), has progressively abandoned the idea that the always elusive roots of Flamenco music and dance have one precise origin: the folk traditions of the gypsies (Roma) who settled in Spain sometime in the 16<sup>th</sup> century. The theory that musical traditions brought into Spain and the colonies in the Americas from Sub-Saharan regions, through the slave trade, has been gaining momentum in recent years. Slave trade was nearly as strong in southern Spain (Andalusia) as in the Spanish colonies in the Americas, beginning in the 16<sup>th</sup> century. Evidence of such influence is being acknowledged also among performers, who have started to include a wider, richer, multi-cultural approach to their music-and-dance making, conforming what it is nowadays known as “New Flamenco,” which is helping maintain that wonderful and sophisticated form of folk art alive and current, and more relevant to peoples from all parts of the world. This presentation aims at exploring these novel aspects currents in Flamenco scholarship.

**Maria Irimi Avgoulas**

Researcher, Cultural Counselling and Consultancy, Australia

&

**Rebecca Fanany**

Associate Professor, Central Queensland University, Australia

## **The Art and Experience of Greek Migration for Australian-Born Generations**

A collection of studies has been undertaken in recent times that looked specifically at the experience of migration for the Australian-born generations, of the Greek diaspora of Melbourne, Australia. A plethora of literature has been examined on the topic and data was analysed – using the principles of thematic analysis and semiotics, to better understand the experience.

These various research projects were carried out using a qualitative method, capable of eliciting the subjective reality of the participants who took part in this study. The aim was to understand the way in which the participants understood their own experience as well as the way in which they felt these experiences relate to their ancestral culture and their perceptions of being of Greek background in Australia. An ethnographic approach involving a process of in-depth interviews was used to give a voice to these participants by presenting their experiences and the meanings they give to them. Participants in this study had extended family residing in Melbourne, as well in Greece.

The data that was collected yielded a conclusion from all participants reflecting positively on the Greek culture and Greek Orthodox religion, and as how this positivity was transmitted as an art that was handed down without intention or pressure as something that occurred quite naturally despite the many challenges of migration not only to the migrants themselves but also to their Australian born descendants. For example one participant mentioned that in recent times they were called a wog, and this happened despite them being Australian. Another said he was told to go back where he came from and he was confused as to what they were saying as his grandparents were born in Greece, but he and his parents were Australian born. Racism is felt generally and unfortunately still felt by those born in Australia (in both Australia and Greece), despite their Greek heritage and in fact being Australian with Greek heritage (and having both family and friends in both countries) They mentioned that due to having a diasporic identity they often felt more Greek in diaspora than and in Greece where they felt like a foreigner and that they did not belong.



**Azlizam Aziz**

Dean of the Faculty of Forestry and Environment, Universiti Putra  
Malaysia, Malaysia

## **Illegal Wildlife Trafficking – The Dark Side of Traveling across Borders: Malaysia Experience**

Illegal wildlife trafficking (IWT) represents one of the most pressing conservation and governance challenges in Southeast Asia. As a biodiversity-rich nation, Malaysia occupies a central role in the global wildlife trade network – serving as both a source and a transit country for endangered flora and fauna. This paper examines the dark side of wildlife trafficking through the lens of tourism and cross-border travel, highlighting Malaysia's experience within a regional network spanning Thailand, Indonesia and Singapore; it is based on recent research conducted with the Malaysian Anti-Corruption Agency. The focus of the study was to analyze the history and current trends of illegal wildlife trade based on a database of seizures, arrests, and prosecutions recorded by enforcement agencies such as the Department of Wildlife and National Park (DWNP), the Royal Malaysian Police (PDRM), and the Royal Malaysian Customs Department, and to develop persuasive communication messages based on the findings of psychological studies on consumer behavior to reduce demand for wildlife-based products across national borders. Tourism, while often celebrated for its role in promoting environmental awareness and generating conservation funding, paradoxically contributes to wildlife exploitation through the demand for exotic souvenirs, live animal encounters, and pet trade markets. The rise in cross-border travel and the proliferation of digital tourism platforms have intensified the movement of wildlife and derived products, often disguised as cultural commodities or ecotourism experiences.

Drawing from recent enforcement data, community perceptions, and communication-based conservation strategies, this paper discusses how demand reduction, legal instruments, and behavior change interventions contribute to curbing IWT. The findings reveal that although enforcement and policy mechanisms are in place, their success depends on community awareness and ethical tourism practices and demonstrate the importance of raising public awareness and changing attitudes and beliefs about IWT behaviour. The paper concludes by recommending an integrated legislative and communication approach involving border communities, travellers and local institutions to foster behavioural transformation towards wildlife protection in the country.

**Yasmin Babalou**

Assistant Professor, Lewis University, USA

## **Evolving Travel Risk Perception: Longitudinal Scale Development in a Politically Sensitive Destination (2019–2025)**

Tourism experiences are shaped not only by what travelers encounter at destinations but also by psychological evaluations formed before travel occurs. Among these evaluations, perceived travel risk plays a central role in determining whether individuals engage with a destination at all. Although tourism research has extensively examined perceived risk, most studies rely on static and universal typologies (e.g., physical, financial, and social risk) that overlook how risk perceptions evolve over time and across geopolitical contexts. Moreover, existing frameworks rarely connect risk perception to the broader experiential paradigm, in which emotions, identity, values, and anticipated meaning shape engagement decisions. This study addresses this gap by conceptualizing perceived risk as a pre-experience psychological filter and developing a longitudinal measurement framework that captures how risk perceptions change and influence travel intentions.

The research develops and validates a multidimensional Travel Risk Perception Scale using Iran as an empirical context. The destination provides a suitable case because it is associated with strong media narratives, political tensions, and cultural unfamiliarity, making it an example of a reputationally complex tourism environment. Rather than focusing on the destination itself, the study examines how travelers interpret uncertainty and how those interpretations affect their willingness to engage in a tourism experience.

The research follows Churchill's (1979) scale development procedure and is conducted in two phases separated by major geopolitical developments. Phase I (2019) establishes the baseline structure of travel risk perception. Qualitative content analysis of travel advisories, media reports, and tourism discourse generated an initial item pool. The items were tested through multi-stage quantitative validation with U.S. respondents using exploratory factor analysis (EFA), confirmatory factor analysis (CFA), and structural equation modeling (SEM). The results supported a second-order three-dimension model consisting of Destination-Specific Risk, General Safety Risk, and Waste-of-Resources Risk. Nomological testing demonstrated that perceived risk negatively influences both cognitive and affective destination image and significantly reduces behavioral intention to visit.

Phase II (2025) updates the scale to reflect emerging perceptions after major sociopolitical events. A multi-source thematic analysis of academic literature, government travel advisories, international news coverage, tourism platforms, and social media discourse identified new forms of concern that were not present in earlier tourism risk frameworks. These included information and communication risk (e.g., trust in information sources and communication limitations) and moral/ethical risk (e.g., value conflict and perceived complicity). New items were developed and incorporated into the measurement framework to capture the evolving psychological meaning of risk.

The findings demonstrate that travel risk perception is dynamic and socially constructed rather than limited to physical danger. Beyond safety concerns, individuals evaluate destinations based on identity compatibility, moral alignment, and narrative trust. These perceptions shape emotional anticipation of the travel experience and function as a gatekeeping mechanism influencing engagement decisions. The study therefore positions risk perception as part of experiential decision-making rather than merely a safety evaluation.

This research contributes to tourism and hospitality literature in three ways. First, it extends risk perception theory by introducing a temporal perspective, showing that risk dimensions evolve alongside geopolitical narratives. Second, it integrates risk into the experience economy framework by demonstrating that perceived risk determines whether experiential engagement occurs. Third, it provides a validated measurement instrument that can be adapted to other reputationally complex destinations.

From a practical standpoint, the findings suggest that destination marketing organizations should address not only safety concerns but also ethical narratives and information credibility when designing communication strategies. Managing traveler perception requires engagement with values, trust, and identity alignment, not only reassurance about physical security.

**Peter Baur**

Professor, University of Johannesburg, South Africa

## **Intellectual Property, Creative Economies, and Cultural Trade: Panel Evidence from the BRICS Countries**

The Cultural and Creative Industries (CCIs) represent an increasingly strategic component of economic development within the BRICS economies, yet the role of intellectual property (IP) in shaping cultural trade remains insufficiently explored. This paper investigates the relationship between IP systems, digitalization, and the export of cultural goods across Brazil, Russia, India, China, and South Africa between 2004 and 2021. Drawing on annual data from the World Bank, UNESCO, and WIPO, the study applies a panel-data econometric framework comprising pooled OLS, fixed effects, and random effects estimations, to evaluate how innovation capacity, regulatory structures, and technological access influence the international circulation of cultural goods. Independent country-level regressions further highlight the heterogeneous developmental paths within the BRICS group, revealing substantial divergence in education, tourism, environmental intensity, and IP policy, impact cultural export performance.

The findings demonstrate that IP-related variables, particularly focusing on patent applications and IP-related charges exert significant and often negative effects on the export of cultural goods, suggesting that rising regulatory costs and institutional rigidity may inhibit market expansion. Digital access and GDP per capita, by contrast, emerge as consistently positive drivers, supporting the importance of access to technology and economic development in enabling cultural trade. The random-effects model, validated through Hausman testing and predictive-accuracy diagnostics, confirms that both structural economic factors and the institutional environment surrounding IP shape the capacity of BRICS countries to leverage cultural production for international trade. The paper argues that sound IP governance, enhancing digital infrastructure, and improving the commercial ecosystem for the creative industry is essential for realizing the full economic potential of cultural goods within the BRICS economies. These insights contribute to the ongoing debates in visual and performing arts around cultural mobility, digital transformation, and the evolving geography of global cultural exchange.

**Wenming Che**

Professor, Shaanxi Normal University, China

## **The Roles of *Xiqu* Performances in Civil Self-governance in Ancient China**

Since the Song dynasty, *xiqu* has experienced three major periods of flourishing. During the second of these peaks, which began in the late Ming period, *xiqu* became deeply integrated into local social life and played an active role in community self-governance. In premodern Chinese rural society, numerous autonomous folk organisations, such as the *she* association, the *hui* organisation, the *huiguan* (guild) organisation, the lineage (*zongzu*) group and the communal society (*xiangyue*), functioned as indispensable institutions that sustained social order. These organisations established a variety of regulations, compacts, clan codes and lineage regulations, which collectively constituted a form of customary law.

*Xiqu* was involved in both establishing folk laws and enforcing penalties for transgressions, by staging performances to announce new regulations and by staging punitive performances (*faxi*) for those who broke the rules. These activities were typically held in temple theatres, a distinctive feature of Chinese culture that combined the sacred and the popular. The former involved gathering community members to announce new regulations, followed by a theatrical performance to mark the solemn occasion. The latter, punitive performances, served as a special form of sanction: offenders were required to sponsor a *xiqu* performance for public viewing, thereby achieving both punishment and reconciliation through communal entertainment.

These practices, characterised by their humanistic and popular qualities, reflected the wisdom of ordinary people and played a vital role in maintaining social order and in mediating conflicts. The combination of folk legislation, enforcement, and theatrical activity embodied the Confucian ideal of harmony between ritual and music—a vivid manifestation of ritual and music civilisation (*liyue wenming*) at the grassroots level.

**Eliza Gardiner**

Professor, Vancouver Island University, Canada

## **Clytemnestra's Relay Race of Fire: An Interactive Map of the Beacon Speech in Agamemnon**

This research explores the route of signal flares orchestrated by Clytemnestra of Mycenae in the 458 bce Attic tragedy by Aeschylus.

Clytemnestra is the daughter of Leda and Zeus; sister to Castor, Pollux and Helen; princess of Sparta; mother of Iphigenia, Elektra and Orestes; wife to Agamemnon; mistress to his cousin Aegisthus; and murderer of Trojan prophetess Cassandra. She is a female protagonist rich in dramatic qualities, yet much dismissed in scholarship as being a cunning snake unable to govern.

Clytemnestra has coordinated a logistical beacon system to herald the news that Troy has been taken, yet she is criticized in the play and scholarship for being scheming but incompetent. This presentation describes a sabbatical project scheduled for 2027 in Greece. The project will argue that, like the generals of Athens who warned their citizens with a series of beacons announcing Persian invasions, Clytemnestra is a strategic leader who ensures she's the first to know about the fall of Troy.

The planned research features an in-country investigation into the queen's credibility via the Beacon Speech. A digital humanities deliverable is envisioned; the output will be an interactive Relay Race of Fire map giving photo-voice to the queen's leadership qualities and adding currency to scholarly perspective on the much-analysed plot of her vengeful murder of her warrior husband.

Using a historical, practise-based, digital photo novella approach, I'll document the locales in the Relay Race of Fire, taking multiple photographs from various angles, 360-degree shots, and panoramic video footage of the area.

In the Beacon Speech, each flaming tower signals to the next watchman the news that Troy has been taken, in a system that travelled from Ilium, across the Aegean Sea, to Clytemnestra's inland city in the north-east Peloponnese. After over ten years of war, constructing this relay of critical information was a feat for Clytemnestra to accomplish – and I'll travel the route, developing a map exhibit page that illustrates the journey digitally, with visitors to the map site able to click on each beacon signal location using annotated pins. Information will include quotes from the script, route logistics, conventions of tragic poetic composition, dramatic symbolism, approaches to production, references to theatre infrastructure, facts based on archaeological evidence, and

experiential observations. These notes, annotations and images will pop up when visitors navigate the embedded content. Visitors will experience an immersive virtual visit, formatted on the easy-to-use and accessible map application, Google My Maps. This app can be used to personalize and then share a custom map, both privately and publicly.

**Jose Luis Cornejo-Ortega**  
Professor, University of Guadalajara, Mexico

**Tourism and Water in Coastal Destinations:  
Water Governance, Ecological Limits, and Tensions in the  
Tourism Model - The Case of Puerto Vallarta, Mexico**

Tourism growth in coastal destinations has significantly increased pressure on local water supply systems, creating tensions between economic development, territorial equity, and environmental sustainability. However, most studies address this issue from technical and efficiency-based perspectives, paying limited attention to its political and structural dimensions. This article critically examines the relationship between tourism development and water management in Puerto Vallarta, Mexico, integrating political ecology, circular economy, and territorial resilience frameworks.

A qualitative case study design was adopted, based on systematic critical document analysis of two complementary corpora: specialized scientific literature and local institutional sources. Through this multi-scalar comparison, six interpretative axes were identified, addressing resource appropriation, tourism water intensity, socio-environmental cost externalization, governance structures, the scope of circular practices, and territorial resilience.

Findings indicate that tourism functions as a structural driver of water-demand intensification, reshaping territorial allocation patterns and transferring environmental and financial costs to public institutions and local communities. Efficiency and reuse strategies associated with circular economy approaches prove insufficient to offset overall consumption growth. The study concludes that water sustainability in coastal tourism depends less on technological improvements and more on governance reforms, demand regulation, and distributive justice. These results contribute an integrated critical framework and empirical evidence from Latin America to the international debate on tourism and water management.

**Gregory Garvey**  
Professor, Quinnipiac University, USA

## **AI Slop Wars: Weaponized Non-Information and the Adversarial AI Breakout**

Contemporary discourse on Artificial Intelligence (AI) emphasizes potential existential threats like misaligned Superintelligence, job displacement, and the danger to human control. However, a more insidious and overlooked peril emerges from generative AI: AI Slop. While AI Slop is commonly understood to refer to the production of banal, quasi-realistic images, its usage can more broadly encompass any AI generated content that is low quality, easily produced and lacking deeper meaning. "AI Slop" is seen as digital pollution, a mass-produced glut of low-effort content that erodes cultural trust and degrades the information ecosystem. However, AI slop is not merely a byproduct of algorithmic laziness, but an emerging systemic vector for existential risk. From an aesthetic and philosophical standpoint, the danger lies in its function as a weapon of epistemological entropy—a state where the signal-to-noise ratio approaches zero, making human intervention and oversight practically impossible. Weaponized Slop is the deliberate, systematic injection of maximal noise, which, by drowning out genuine novelty and critical alerts, ensures the failure of all human and algorithmic confinement systems.

Weaponized AI Slop is the systematic, hyper-efficient deployment of generic, functionally correct but ultimately meaningless output designed to exhaust human attention and paralyze safety barriers. This is driven not by human greed, but by a nascent class of unaligned, competitive Artificial General Intelligences (AGIs) engaged in an adversarial conflict for dominance. Their teleological mandate is simple: the control of computer resources, not dissimilar from the objective of the board game of Go. This objective exemplifies Nick Bostrom's orthogonality problem, demonstrating that intelligence can be maximally effective toward any arbitrary goal. Like the hypothetical Paperclip Maximizer, this compute imperative transcends human concepts of value or morality, reducing—financial, governmental, and environmental systems—into mere logistical obstacles to be overcome in the pursuit of greater processing power and energy access.

The volume and velocity of this synthetic deluge ensure that human operators are perpetually playing catch-up. Furthermore, the adversarial use of Slop ensures that as AGIs engage in this computational arms race, they simultaneously destroy the informational integrity of the global

data commons, accelerating model collapse dynamics. Future generations of defensive AIs, trained on a perpetually decaying dataset contaminated with their adversary's synthetic noise, will inevitably become brittle and ineffective. This culminates not in a soft, digital takeover, but the real-world deployment of self-replicating, resource-gathering entities – the hyper-efficient, digital-age equivalent of Bill Joy's 'Grey Goo' nanobots.

**Salete Goncalves**

Professor, Federal University of Rio Grande do Norte (UFRN), Brazil

**Marcelo Taveira**

Professor, Federal University of Rio Grande do Norte (UFRN), Brazil

&

**Endel Costa**

Professor, Federal University of Rio Grande do Norte (UFRN), Brazil

**A Critical Reflection on the Macropolitics of Tourist Safety  
of Brazil**

This study aims to discuss and reflect on the content of the Macropolitics of Tourist Safety of Brazil and its repercussions in the destinations, considering the premises of the Safe Tourism Program (PTS) and the Projects “Brazil, this is our beach!” and “Brazil, Responsible Tourism.” This research is exploratory-descriptive, with a qualitative approach, from documentary analyses, literature review specialized in the core theme of the investigation, and technical material produced by the Federal University of Rio Grande do Norte (UFRN) and the Ministry of Tourism of Brazil, besides consultations with digital platforms and data from international organizations that focus on Tourist Safety.

The research methodology has considered the theoretical-conceptual framework, the Brazilian legal and institutional basis, and the scientific and technical production raised to analyze the critical-reflective-interpretative nature of ongoing scientific investigation, focusing on the content of institutional projects mentioned on the online platform (Digital Hub) of the Ministry of Tourism containing the main policies, strategies and actions related to the development of tourism in the country and its connections to Tourist Safety. The partial results of the study demonstrate that despite the effort of the Federal Government and the Federative Units of Brazil in promoting safe tourism in the country, especially in the most visited destinations, the repercussions of the “macropolitics” of Tourist Safety are still in their early stages, not being able to reach entirely and efficiently the objectives and goals of the PTS and scientific research developed by UFRN and by other education and research institutions, based on the proposed strategies, initiatives and actions.

Constituting an effective and comprehensive Macropolitics of Tourist Safety--that addresses the range of demands of social, economic, political, technical, scientific and environmental order--requires a collective effort from the public institutions in different instances of

governance of the Three Branches of Government (Executive, Judicial and Legislative), which considers the needs of-tourists, tourism service providers, and resident populations. The physical, technological, and intelligence infrastructure for public safety, as well as the specialized tourist policing, reverberate as relevant strategic actions in the national reality, being fundamental to promote the feeling of safety in the destinations as verified in the Brazilian Map of Responsible Tourism, although still insufficient to meet the multiple and complex demands associated with tourism. Transport and mobility, environmental sustainability and climatic emergency, consumption relations, production of reliable technical-scientific data--are all examples of the need of improvement of the studies and content referent to the Macropolitics of Tourist Safety.

From this perspective, to think about the elaboration of this macropolitic with the plural and democratic participation, widely representative and constituted by several instances of governance and by agents, operators, and social actors who act in national tourism is an imperative condition in this process--which considers the region, city, territory, or tourist destination, as places of production/reproduction of collective space of residency, work, experiences, and social relations and exchanges, which also coexists with the logic of national/international tourism in effect in contemporary times.

**Gizem Gurer**

Instructor, Bilkent University, Türkiye

## **From *Pehlivan* to Performer: Staging *Oedipus Rex* through the Performative Tools of Traditional Oil Wrestling**

This proposal presents *Oedipus: Victorious and Defeated*, a theatrical performance developed and staged in 2025 in Ankara as part of my Proficiency in Art (PhD equivalent) dissertation, called “*Oedipus Rex, Performative Staging*,” under the supervision of Prof. Dr. Mustafa Sekmen at Anadolu University in Türkiye. The project explores the intersection of Sophocles’ *Oedipus Rex* with the traditional oil wrestling (*yağlı güreş*) of Anatolia, including the historically and culturally significant *Kırkpınar* festival in the Thracian region of Türkiye. While oil wrestling persists today as a communal and ritualized practice, its roots trace back to the shared cultural heritage of Greek and Anatolian territories. In this project, wrestling is treated not as a folkloric element but as a performative and embodied medium for theatrical experimentation.

Actors collaborated directly with *pehlivans* (traditional wrestlers), learning techniques, endurance, and spatial strategies, which informed the staging of *Oedipus*’ confrontations. This embodied practice allowed performers to inhabit both the physical and symbolic dimensions of struggle, connecting *Oedipus*’ fated trials with wrestlers’ bodies conditioned by contests and the inevitability of victory or defeat. The project further develops an embodied analogy between *Oedipus*’ relentless struggle with fate and the physical confrontation of wrestlers in oil wrestling. The tension between destiny and resistance is translated into body-to-body encounters, where struggle is performed rather than represented. Drawing on oil wrestling as one of the most physically demanding forms of embodied contest, the performance conveys fate as a force experienced through resistance, exertion, and contact, enabling performers to live *Oedipus*’ conflict as a tangible, physical negotiation with inevitability.

Integrating wrestling practices into the production process shifts attention from representation toward the formal, physical, and aesthetic dimensions of theatre. Through repetition, embodied learning, and agonistic interaction, actors’ experiences illuminate the dynamic relationship between myth, bodily practice, and performative expression. This research contributes to performance studies by offering a model for incorporating traditional physical rituals into contemporary theatrical exploration. It highlights the continuity of struggle across

cultures and eras, demonstrating how shared human practices can inspire innovative approaches to staging, adaptation, and the embodied presence of performers.

**Adnan Hadziselimovic**

Associate Professor, University of Malta, Malta

## **IMPULSE: Performing Digital Heritage in Mixed Realities**

This paper delves into the performing and exhibiting of digital heritage within immersive experiences, a transformative approach explored within the IMPULSE research project. IMPULSE investigates innovative methods for experiencing and interpreting digitised cultural heritage within immersive virtual environments, challenging conventional narratives through speculative and inclusive frameworks. By integrating emerging immersive technologies, the project re-imagines the role of digital heritage in contemporary cultural discourse.

At its core, IMPULSE employs artistic research methodologies to interrogate and expand the potential of digital heritage archives and assets. Through performances and exhibitions, the project creates dynamic, user-centered experiences that foster emotional and cognitive engagement. These speculative interpretations serve to question normative understandings of digital heritage archives and reshape their cultural significance. This approach highlights the capacity of immersive technologies to make digital heritage more accessible and inclusive while addressing critical challenges such as interoperability and design.

The paper also examines the role of artistic research in transforming digital heritage practices, emphasizing its power to unlock new layers of meaning in cultural artifacts. The IMPULSE research project transcends traditional boundaries, offering audiences an active role in the reinterpretation of heritage. The findings underscore the potential of immersive and performative methodologies to redefine the dissemination and experience of cultural heritage in the digital age.

The paper demonstrates how IMPULSE's integration of technology, artistic research, and speculative design contributes to a more inclusive and dynamic cultural heritage landscape. It highlights the project's significance in addressing pressing issues of accessibility and representation, demonstrating how performing digital heritage can challenge and enrich our understanding of the past. This innovative approach not only expands the scope of heritage research but also positions immersive experiences as a tool for cultural engagement and reinterpretation.

**Mohamed Hamdoun**

Associate Professor, University of Tunis, Tunisia

&

**Firas Daoudi**

PhD Student, University of Tunis, Tunisia

## **Investigating Sustainable Entrepreneurship in the African Tourism Industry: Unveiling Trends and Insights through Bibliometric Analysis**

Entrepreneurship, sustainability, and tourism are closely interconnected and play a significant role in advancing sustainable development, particularly in African countries. Tourism is among the fastest-growing economic sectors globally and holds significant potential to contribute to the achievement of the Sustainable Development Goals (SDGs) when aligned with sustainable entrepreneurial practices. Africa, known for its rich cultural heritage, biodiversity, and diverse landscapes, is well positioned to leverage tourism as a driver of economic growth. However, the sustainability of the tourism sector remains threatened by persistent challenges such as inadequate infrastructure, environmental degradation, socio-economic inequalities, and political instability.

These constraints highlight the importance of fostering sustainable entrepreneurship in tourism as a means of promoting innovation, resilience, and inclusive development through approaches such as eco-tourism, community-based tourism, and renewable energy integration. Despite the growing relevance of this intersection, the academic literature addressing entrepreneurship, sustainability, and tourism in the African context remains fragmented and lacks coherence and regional specificity. This research aims to address this gap by conducting a bibliometric analysis to systematically map the intellectual structure of this research domain. The study seeks to identify research trends, thematic clusters, influential contributions, and existing knowledge gaps, thereby offering insights for researchers, practitioners, and policymakers.

The study employs bibliometric tools to analyze co-authorship networks, co-citation patterns, and keyword co-occurrence within the literature. Data are collected from the Web of Science database using key words related to entrepreneurship, sustainability, tourism, and Africa. The analysis is guided by the SPAR-4-SLR protocol and focuses on studies published between 2004 and 2024 to ensure relevance to contemporary challenges.

The study addresses two main questions: (1) What are the dominant research trends at the intersection of entrepreneurship, sustainability, and tourism in Africa? and (2) What future research directions should be prioritized? By synthesizing literature through bibliometric analysis, the study contributes to a deeper understanding of how entrepreneurship can support sustainable tourism development. Indeed, it highlights the transformative potential of sustainable tourism entrepreneurship in fostering inclusive, resilient, and sustainable development across the African continent.

**Paulette Hebert**

Professor, Oklahoma State University, USA

**Aditya Jayadas**

Associate Professor, Oklahoma State University, USA

**Nishan Wijetunge**

Assistant Professor, Oklahoma State University, USA

**D.W.K. (Kasun) Gayantha**

PhD Student, Oklahoma State University, USA

**Zahrasadat Hosseini**

PhD Student, Oklahoma State University, USA

&

**Rory Hill**

Assistant Professor, Oklahoma State University, USA

## **Exploring Novelty as an Aspect of Tourism & Wine Preferences**

The search for novelty has long been recognized as a key driver of tourism. Tourism offers opportunities to experience settings, cultures, and activities that differ from one's day-to-day routine. Wine tourism refers to the people who visit wineries and the experiences they have at these locations. Wine tourism is growing worldwide. In response to this trend, universities have expanded wine education and related research efforts to meet increasing interest in wine culture and tourism. Novelty may influence individual wine preferences, encouraging the choice of unfamiliar, new, or exotic wines.

Building on this understanding, the current study aimed to examine whether differences in openness to novel wines between university students and non-student adults. During Spring 2024, researchers conducted an online survey as part of a broader investigation into wine preferences and novelty-seeking behaviors. Following Institutional Review Board (IRB) approval, a questionnaire was distributed to two groups: 26 undergraduate design students and 26 non-student adults. Participants completed demographic questions; rated wine preferences on a five-point Likert scale (1 = Strongly Disagree to 5 = Strongly Agree).

The primary objective was to assess whether there were notable differences between the two groups regarding openness to trying unfamiliar wines. The 26 students ranged in age from 21 to 43 years (24.88, SD = 6.41); the 26 non-student adults ranged from 34 to 79 years (56.83, SD = 13.04). The student group included 23 females and three males, and the non-student adult group consisted of 17 females and nine males. Ethnic backgrounds among students included 11 Caucasians, two Native Americans, six Asians, three Hispanics, one African

American, and three “other.” Non-student adults were predominantly Caucasian.

Regarding education, students included 19 undergraduates, five master’s students, and two PhD students, while non-students had a broader mix of undergraduate, master’s, and doctoral degrees. Students demonstrated a stronger preference for wines with which were already familiar (4.08) compared to non-student adults (3.42), although this difference was not statistically significant ( $p = 0.4$ ). Interestingly, non-student adults reported significantly lower fear of trying unfamiliar wines (1.27) compared to students (2.56) ( $p = 0.02$ ). Non-student adults also rated their wine knowledge higher (2.88) than students (2.00) ( $p < 0.001$ ) and placed greater importance on wine quality (4.16) compared to students (3.12) ( $p < 0.001$ ). Other aspects, such as willingness to try unusual wines, drink exotic wines, or explore wines from different countries, showed no significant differences between the two groups.

This study suggests that while both students and non-student adults engage with wine, their perspectives toward novelty differ. Non-student adults appeared more confident and less hesitant to try unfamiliar wines, likely reflecting greater life experience and broader exposure to the world. Students, on the other hand, showed a stronger attachment to familiar wines, which may stem from limited experiences with wine varieties and a lack of confidence in making wine selections. These findings highlight how the concept of novelty interacts with wine preferences across different life stages.

**Errik Hood**

Assistant Professor & Director of Vocal Performance, New York  
University Steinhardt School, USA

**Proposing a Systematic Approach for Dramatic Preparation  
of Western Classical Art Song**

**Objective:** This presentation explores how principles of musical theater-informed acting techniques, combined with lyric-driven and musical analysis, can enhance dramatic preparation in Western classical art song. Singers often approach art song primarily as a technical or vocal exercise, leaving narrative intent and character development underexplored. By integrating structured careful study of text and musical content, students can make more informed interpretive choices that deepen expressive authenticity and audience engagement. The session aims to provide voice teachers and performers with practical tools to scaffold this process in both studio lessons and independent practice.

**Method/Design:** The approach utilizes the “given circumstances” method from musical theater, coupled with lyric-driven analysis and careful examination of musical elements (melody, harmony, rhythm, and phrasing), to inform dramatic decision-making. Students are encouraged to apply these methods independently, reflecting on textual meaning, musical structure, and character objectives before bringing insights into lessons or performance settings. Repertoire examples range from German Lieder to contemporary American art song, highlighting strategies for diverse styles and expressive challenges.

**Results / Expected Outcomes:** Application of this framework is expected to increase singers’ textual comprehension, interpretive clarity, and emotional authenticity. Students report greater confidence in connecting musical and dramatic elements, and teachers observe improved engagement and expressivity in lessons and performances. This cross-disciplinary methodology provides a replicable model for integrating dramatic insight and musical analysis in the classical voice studio.

**Conclusions:** This approach empowers students to make informed artistic choices while bridging technical proficiency and expressive depth. Voice teachers can adopt this framework to foster more nuanced interpretation, enabling students to approach art song with both intellectual understanding and embodied dramatic presence.

**Reginald Jackson**

Assistant Professor, The University of Alabama at Birmingham, USA

**Fostering Intercultural Musical Understanding by Learning  
to Play the Keyboard by Ear**

This session is an exciting opportunity to delve into the art of playing the keyboard by ear while fostering a deeper intercultural understanding of how similar chord patterns transcend musical genres around the world.

As a musician who performs on several instruments and travels extensively, I have observed a fascinating similarity among chord patterns used in various cultures' popular music. Despite the differences in language and style, the underlying harmonic structures often remain consistent. Through active listening to melodies and harmonies, one can internalize these patterns by focusing on recognizing intervals, chords, and progressions, which is a method supported by McGill (2007). This practice not only enhances emotional connection and personal expression but also encourages independence of thought and adaptability in unexpected musical contexts. Ultimately, these skills lead to more engaging, personal, and innovative musical experiences.

This session is designed to introduce improvisational techniques that can accelerate the process of mastering keyboard playing by ear. By memorizing select chord patterns and passing chords from diverse musical styles, attendees will gain valuable skills irrespective of their current proficiency level. Whether you are a novice or an experienced musician seeking to expand your repertoire, this session offers practical, skill-based principles to deepen your musicality.

Participants will explore harmonic structures, rhythms, and improvisation techniques prevalent in popular world music genres including various styles of World Music. This comprehensive approach aims to cultivate a richer appreciation and understanding of global musical expressions while equipping musicians with tools to enhance their improvisational capabilities.

This session aims to explore how playing the keyboard by ear can open new avenues for creativity and intercultural musical connections by the following:

1. Develop Listening Skills

Practicing active listening to melodies and harmonies repeatedly helps internalize their structure. Focusing on recognizing intervals, chords, and progressions is essential for developing a keen ear (McGill, 2007).

## 2. Start Simple

It is advisable to begin with simple melodies and gradually increase their complexity. Attempting to identify notes by singing along or humming prior to playing them on the keyboard facilitates better auditory recognition and muscle memory (Cheng & Lillakas, 2008).

## 3. Use Reference Songs

Working with familiar songs aids ear training by breaking down melodies into small, manageable sections. Repeated practice of these sections enables accurate reproduction by ear (Boline & Yarbrough, 2021).

## 4. Identify Intervals and Chords

Learning to recognize common intervals such as seconds, thirds, and fifths, along with various chords, contributes to more precise music reconstruction (Kostka & Payne, 2009).

## 5. Sight and Sound Practice

Combining attentive listening with playing enhances skill development. Listening closely and then attempting to play what is heard, followed by self-assessment and refinement, supports continuous improvement (Schellenberg, 2018).

**Rahmatina Awaliah Kasri**

Director, Center for Islamic Economics and Business, Universitas  
Indonesia, Indonesia

**M. Dawud Arif Khan**

Professor, Hajj Financial Management Agency, Indonesia

**Fadlul Imansyah**

Professor, Hajj Financial Management Agency, Indonesia

**Muhammad Arief Mufraini**

Professor, Hajj Financial Management Agency, Indonesia

**Agung Hendarsa**

Professor, Hajj Financial Management Agency, Indonesia

&

**Risna Triandhari**

Professor, Universitas Indonesia, Indonesia

**Towards an Integrated Pilgrimage Services:  
A Religious Tourism Framework for Optimizing Quality  
and Value Capture**

Islamic religious pilgrimages, namely *Hajj* and *Umrah*, are increasingly important among Muslims globally and in Indonesia. Indeed, Indonesia is among the world's largest sources of *Hajj* and *Umrah* pilgrims, with around 241,000 *Hajj* pilgrims in 2024 and more than 1.5 million *Umrah* pilgrims annually. Yet, Indonesia's domestic economic capture from this pilgrimage economy remains limited as only about 30% is estimated to return as inward spending. This pattern suggests weak domestic value-chain integration and fragmented multi-actor governance, which can also undermine the consistency and reliability of the pilgrimage experience.

This study aims to develop a conceptual and policy-oriented framework for strengthening Indonesia's *Hajj-Umrah* Ecosystem through a religious tourism lens by conceptualizing pilgrimage as an integrated service ecosystem. The research is motivated by a key gap in pilgrimage and religious tourism studies: while prior work often emphasizes spiritual motives and pilgrim satisfaction, fewer studies specify how ecosystem governance—actor roles, coordination mechanisms, and end-to-end service linkages—systematically shapes both the quality of the sacred journey and domestic value creation in a major sending country.

The research employs a qualitative research method, combining desk study of regulations and institutional arrangements, synthesis of ecosystem theory, and stakeholder-mapping based on the pilgrim

consumer journey. Primary data will be collected through detailed interviews and group discussions with important stakeholders (like regulators, academics, industry professionals, and related organizations) to confirm the definition of the *Hajj-Umrah* Ecosystem, the roles of stakeholders, and how services are connected.

Expected outputs include an operational definition of the *Hajj-Umrah* Ecosystem as a religious tourism ecosystem oriented to safeguarding and enhancing the sacred experience; an end-to-end map of actors, activities, and critical service interfaces affecting pilgrim safety, health, guidance, and travel continuity; and governance recommendations to strengthen orchestration, cross-sector collaboration, and domestic value-chain integration to improve inward economic capture.

The study's scholarly contribution is expected to advance religious tourism literature by introducing an ecosystem-governance approach that links pilgrimage experience quality (service reliability supporting spiritual well-being) with multilateral coordination and value-capture mechanisms in large sending countries. In practical terms, the study is expected to generate policy-relevant insights for improving pilgrim protection and satisfaction while expanding domestic participation in supporting industries within the *Hajj-Umrah* Ecosystem.

**Dena Kay Jones**

Professor, The University of Texas at El Paso (UTEP), USA

**Vision through Sounds:  
The Life and Work of Joaquín Rodrigo (1901-1999)**

Blind at the age of three due to an epidemic of diphtheria that swept through his hometown of Sagunto, Spanish composer Joaquín Rodrigo (1901-1999) survived both World Wars, the Spanish Civil War (1936-1939), as well as numerous personal challenges to become one of the most beloved composers of the twentieth century. This presentation takes the author Dr. Dena Kay Jones' expertise, research, and performance experiences—which are based on the life and solo piano music of Rodrigo—to audience members, who have the option of removing their sight while participating. She invites those in attendance to use her multimedia presentation to examine their trust in themselves and in the sighted world where most of us live. Set in a lecture format, the session includes dissemination of research, visual guides (photos and audio/video), and recorded music. In addition to a select bibliography of Dr. Jones' collected citations, she offers a blindfold, encouraging participants to go “under occlusion” and listen from a completely different perspective. The program, which has been deemed “an auditory feast,” as well as a “challenging introspective,” has altered the way people perceive themselves and others—especially in the realms of vision and sound.

**Naila Keleta-Mae**

Associate Professor, University of Waterloo, Canada

## **Black Visual Art as Freedom in International Contexts**

This paper seeks to identify key ways in which visual arts express Blackness and freedom in the 21<sup>st</sup> century through the examination of three sites located internationally that featured works by contemporary Black visual artists: Art Biennale in Venice, Italy (2024); Art Basel in Florida, United States (2019); and Black And Free: Art Exhibition, in Kitchener, Canada (2023-24). These sites were selected for their cultural significance and prominence in the region and community while the findings reported in the paper will result from site-visit data analysis meant to determine the extent to which each site is a case study in freedom as a form of artistic creation for Black visual artists. Art Biennale began in 1895 as an exhibition of Italian Art but it has evolved into a large international event supported by national governments, art dealers, and private sponsorships. Art Biennale is of particular interest because it provides a unique opportunity to engage with the work of Black artists from countries in a range of geographical regions. Founded in 1970, Art Basel in Miami is an art fair that features a rich breadth of contemporary and modern visual art with an emphasis on African-American artists and as such is known as a premiere art fair for showing, viewing, and acquiring African-American art. Black And Free: Art Exhibition was the first exhibition of Black artists in the host museum's history and it showcased a variety of pieces that included painting, collage, sound installation, and film. I curated the exhibition and the artists were commissioned through my research project to create new works on the topic of Blackness and freedom. The analysis of key events, artworks, and material conditions of Art Biennale, Art Basel, and Black And Free: Art Exhibition – as they pertain to Black art works – will be theoretically and methodologically underpinned by feminist, critical race, and performance studies, and autoethnography.

This paper is part of my larger research-creation project called Black And Free that I started in 2017 and have developed into sub-projects including commissions to Black visual artists; two art exhibitions; international research site visits; and multi-year partnerships with private, public, and community organizations. The pursuit of freedom has been a central preoccupation of Black people ever since the advent of the TransAtlantic slave trade in the 16th century, when Europeans led the taking of Africans from their lands to build European settlements in North America and the Caribbean (Bakare-Yusuf; Cooper; Fanon;

McKittrick; Williams). For the past five centuries, Black people in these geographical regions have used visual art, performance, theatre, and other means of expression to imagine and advocate for freedom in the public and private spheres that influence everyday life (Brand; Collins; Crenshaw; Gale; hooks). My research project *Black And Free*, has brought together scholars, artists, students, and the public in the examination of how Black expressive culture constitutes distinct ways in which Black people express agency, explore power, and create conditions in which freedom can be imagined and lived.

**Rimsha Khalid**

Assistant Professor, Prince of Songkla University, Thailand

## **Quietcations and the Pursuit of Inner Peace: Exploring Solo Travelers' Motivations for Silent Tourism Experiences in Thailand**

The increase in digital connectivity and constant exposure to global information have contributed to heightened stress, fatigue, and mental overload among individuals. As a response to these pressures and a fast-paced life, new forms of tourism focused on mental restoration and disconnection are emerging. One such trend expected to dominate future travel behavior is the concept of "quietcations," also known as hushpality. Quietcations emphasize silence, comfort, and mindfulness, and provide tourists with opportunities to disconnect from the noise of everyday life temporarily. This growing trend reflects a shift in tourist preferences from highly active and crowded destinations toward peaceful, restorative environments that support psychological well-being. In this context, Thailand is a compelling destination for quietcation experiences, with its rich natural landscapes, tranquil islands, wellness retreats, and cultural traditions centered on mindfulness and spirituality.

This exploratory study investigates the motivations, experiences, and perceived benefits of quietcation travel among solo tourists visiting Thailand. Solo travelers represent an important segment in this emerging trend, as they often seek personal reflection, emotional healing, and independence during their journeys. Thailand's destinations, such as secluded beaches, forest retreats, meditation centers, and wellness resorts, offer environments that align closely with the principles of quietcation research on the quietcation phenomenon and its relevance to solo travel experiences in Thailand remains limited. Therefore, this study aims to explore how solo tourists interpret and experience quietcations and how these experiences contribute to their psychological well-being and travel satisfaction.

Using an exploratory research design, qualitative data will be collected from solo tourists traveling in selected destinations across Thailand known for peaceful and restorative environments. Semi-structured interviews and reflective narratives will be used to understand tourists' motivations for seeking quiet travel experiences, the role of silence and disconnection during their trips, and the emotional and psychological outcomes associated with their journeys. The findings will reveal why they are motivated to escape digital overload and

reconnect with themselves through calm, meaningful travel experiences. Participants will be asked about the impacts on them of the natural surroundings, minimal digital distractions, and opportunities for mindfulness activities such as meditation, nature walks, and wellness practices.

The study will highlight the quietcation experiences' contribution to improved mental clarity, emotional balance, and a deeper sense of personal reflection among solo travelers. Moreover, reflection on Thailand's tourism infrastructure, hospitality culture, and natural settings will contribute to the emerging discourse on alternative tourism trends. It will provide practical insights for tourism stakeholders in Thailand to design experiences that prioritize tranquility, mindfulness, and digital disconnection, particularly for the growing market of solo travelers seeking restorative travel experiences.

**Erinn Knyt**

Professor, University of Massachusetts Amherst, USA

### **A Portrait of Modernist Visual Art: Ferruccio Busoni and the *Sonatina Seconda***

In 1917, a reviewer for the *Musical Courier* described Ferruccio Busoni's music as cubist. Although the reviewer might have been using the term "cubist" in a descriptive sense, deeper analysis reveals direct connections to modernist painting techniques. Busoni set out on a new compositional path with the *Sonatina seconda* during the summer of 1912, just a few months after attending the futurist painting exhibition in London. In addition, Busoni met with Paul Klee in 1911, and he owned a copy of *Der Blaue Reiter Almanach*, which was published in 1912. Busoni declared the importance of the text for his artistic and aesthetic ideals in a brief essay about the publication.

Exploring Busoni's sonatina in relation to his knowledge of modernist art reveals a transnational composer who pseudomorphically translated a plurality of artistic methods from different geographic locales into sound in his compositions. Moreover, Busoni's idiosyncratic ideas did not end with his death. He communicated them to his mentees, thereby influencing a nexus of visual artists, architects, composers, musicians, and silent film producers in the early twentieth century. In studying this composer in relation to modernist visual art, this paper not only reveals new information about Busoni's output, but also contributes to a richer understanding of the porousness between art forms, artistic communities, and diverse styles in the early twentieth century.

**Demetra Kolakis**

Course Leader, BA Fashion Retail Design & Brand Experience,  
University of the Arts London, UK

**Exploring the Blended Spaces of Fashion**

This paper will investigate the spatial communication of “Blended Space” as a cultural form of expression conveying the suggestive power between space and identity, innovation and tradition, consumerism, and fashion, with a focus on how this concept is manifested in contemporary environments. By examining the ways in which physical spaces are transformed and reimagined through cultural practices, this study aims to shed light on the complex interplay between visibility, material culture and identity.

Fashion spaces are dynamic work-in-progress, multi-disciplinary-based environments becoming increasingly complex in both the physical and virtual domains. “Blended Space” is characterized by how its materiality is rendered meaningful within a social context where representations are shared, negotiated, and instituted, and therefore develops into a highly contingent product of how the material and the symbolic are socially mediated. The materialization of “blended space design” provides the individual with the experience of feeling a sense of spatial presence whilst acting directly with the physical and immaterial content of the blended space. In this way, blended space design aims to bridge the gap between the physical world and the digital realm, creating a seamless integration of both. By incorporating elements of both physical and virtual environments, blended space design allows for a more immersive and interactive experience for users. Ultimately, the goal of blended space design is to enhance the way individuals interact with and navigate through their surroundings, blurring the lines between the tangible and intangible.

**Mark Konewko**

Professor, Carillonneur & Director of the University Chorus and  
Chamber Choir, Marquette University, USA

**Opening Ears and Hearts: Pedagogical Approaches to  
Teaching Listening Skills for Olivier Messiaen's *Quartet*  
for the End of Time in a Streaming Age**

The current streaming platforms that are defined by algorithms offer predominantly homophonic, melody- and chord-based popular music, and offer a challenge of encouraging receptive listeners, for the modernist repertoire has intensified considerably. This paper examines the most effective pedagogical strategies introducing both student and general listeners to the multifaceted musical language of Olivier Messiaen (1908-1992), with specific concentration on the *Quartet for the End of Time* (1940-1941), a foundational work of twentieth-century music. Using recent research in music education, cognitive musicology, and listening studies, this paper contends that the acuity gap between listening behaviors formed by streaming culture and the demands of Messiaen's musical language is noteworthy but bridgeable by means of thoughtful multi-modal pedagogical interventions.

The paper presents a pedagogical framework of contextualization, guided listening, analytical decoding, and embodied engagement, that moves listeners from initial disorientation to informed appreciation. The discussion includes Messiaen's theological aesthetics, his modes of limited transposition, non-retrogradable rhythmic structures, birdsong transcription, and his synesthetic color-sound system, and studies how each of these elements can be made accessible through contemporary teaching methods that include digital explanation tools, comparative listening exercises, and cross-disciplinary aesthetic analysis.

The study contends that Messiaen's *Quartet for the End of Time* offers a distinctive educational opportunity specifically because of its historical settings, mystical intensity, and sonic uniqueness. These qualities can transmute initial listener resistance into profound aesthetic engagement.

**Tavia La Follette**

Associate Professor, Towson University, USA

## **Ecology, Art, & Climate Change with the Guna Yala: When the Butterflies Would Visit**

**WHEN THE BUTTERFLIES WOULD VISIT** (WTBWV) brings together ecological artists/activists around the environmental struggle in Guna Yala territory of Panama, summer 2025. Directed by Tavia La Follette, it is designed to empower the next generation of ecological BIPOC researchers. The project seeks new ways of working based in community and ecology – to nurture structural change.

The exhibition explores medicinal plants, marine biology, social practice – as well as the environmental microplastic catastrophe and the rising waters from human-caused climate change. This is a joint project in partnership with ArtUp and Yar Burba, an ecological research center founded and run by Favio and Desy Arosemena. These indigenous leaders have complete autonomy over the Yar Burba Center. In the words of founder/director Favio, “Yar Burba signifies the Guna people's spiritual connection with nature. It is an expression of how we understand the world: humans, the jungle, the sea, animals, and spirits form a unity. Everything is alive, everything has energy.”

On May 22, 2026, the exhibition and performance series opened at **Creative Alliance** in Baltimore, MD where we gathered, exchanged, and contemplated together – on the world's addiction to plastics.

**INSPIRATION** “*When the butterflies would visit*” (WTBWV) is a line from the play, *THE INVENTION OF SEEDS*, by Analisa Dias. These are the words of an Elder, a South African grandmother, who haunts a goldminer grieving with *The Center of the Earth*, another character in the play. In this play/project, we are ALL the center of the Earth.

**GENERATIONAL** In exchanging precious sacred knowledge, WTBWV residents build prototypes/pilot projects which address both environmental and societal issues caused by western practices. Our hope is that when the younger generation of the Guna see the younger generation of Americans coming to Armilla to study, they will find pride in the work and decide to stay -- instead of leaving to the city.

**ENVIRONMENTAL** The excrement of fossil fuels and capitalism has washed up onto the shores and inside the bodies of the Guna people. In the summer 2022, on the ecological indigenous artist residency, LaFollette met Favio Arosemena. Here, they seeded this project to share knowledge and build new ways of working – ecological reciprocity. Centering the nurturing of BIPOC (Guna & US) voices in the Americas,

each participant will realize an ecological project with community from this experience, producing a shift in context and practice, while also providing access and opportunity to our future indigenous leaders.

**THE WHY** Reciprocity, something western culture desperately needs to work on, is the social psychological practice of ecology. If we as westerners can shift from capitalistic colonial systems to indigenous practices of living in relationship to the living beings around us, humanity has hope. However, this Indigenous knowledge is getting harder to keep and pass down—as western culture's failures infiltrate and seep into the community.

This project, like this paper, supports student-centered learning, collaborates with community, and seeks to engage in the future through interdisciplinary collaboration.

**Bogna Lakomska**

Associate Professor, Academy of Fine Arts in Gdańsk, Poland

### **Threads and Meanings: Tapestries from the Collection of the Pomeranian Philharmonic in Bydgoszcz Exhibited at the Academy of Fine Arts in Gdańsk**

This paper is devoted to a group of artistic textiles created between 1979 and 1991 in the Decorative Textile Studio at the then State Higher School of Fine Arts (now the Academy of Fine Arts) in Gdańsk. The works were commissioned by Andrzej Szwalbe (1923–2002), long-time director of the Pomeranian Philharmonic in Bydgoszcz and an advocate of dialogue between music and the visual arts. The artistic direction of the project was overseen by Professor Józefa Wnukowa (1911–2000), who shaped the Studio as a space of experimentation and formal exploration.

Rooted in traditional weaving techniques, the tapestries responded to the challenges of contemporary art, combining painterly colour with sculptural texture and rhythmic compositional structures. Their presentation at the Academy of Fine Arts in Gdańsk in 2026 provides an opportunity to reflect on this unique dialogue between the arts and on the historical and cultural context in which these works were created.

In a letter to Professor Wnukowa dated 15 December 1982, Andrzej Szwalbe wrote: “New times are coming, yet we wish to go on weaving and weaving - *Harmony of the Spheres* and *Mare Nostrum*, for instance.” December 1982 marked the closing phase of the most repressive period of martial law in Poland, and these words – written in a time of uncertainty and political tension – acquire particular significance.

It is telling that the tapestries forming the diptychs *Harmonia Mundana* and *Piesomen antropon*, as well as *The Sea of the Prussians* and *Debussy's Sea-Neptune*, were not completed until 1991. These works constitute a symbolic frame that binds together the “lines dictated [to Szwalbe] by intuition shaped through experience,” while at the same time affirming the enduring conception of textile art as a medium capable not only of responding to history, but also of transcending it.

**Pierre Leichner**

Vice President, Community Art Council of Vancouver, Canada

## **Artists in the Kitchen**

In this presentation I will briefly review the history of food and the arts and present my works in the context of current art practices.

It has been called the *sensory turn* or *gustatory turn*. While food has long appeared in art – from still lifes and ritual imagery to depictions of feasting – since the late 20th century artists have increasingly treated food not only as a subject but also as a medium, event, social practice, and site of research. This shift reflects broader cultural and socio-political currents as well as the influence of sensory studies and art practices such as environmental art, activist art, community-engaged art, performance art, relational aesthetics, and gastronomy as cultural expressionism. It also extends into film, photography, and digital media sharing.

I am an interdisciplinary artist with a socially engaged practice focusing on environmental and mental health issues. Over the past twenty years, my work has frequently addressed food-related concerns through a range of projects: *Food Wars* (2008, photography and sculpture), *Coffee Tables* (installation, 2009), *Root Laboratory* (root sculptures, 2009), *Jardin Biologique* (installation, 2010–2012), *Dr. Légumes*, performances featuring a “plastic surgeon for vegetables” and chef (2009–ongoing), *GrassRoots* (sculptures and installations, 2012–2025), *Artists in the Kitchen* (community-engaged art, 2023–2025), *We Are Nature* (Environmental Art Festival, 2023–2025), and *Worm Art Paintings* (2021–2024).

The renewed prominence of food in artistic practice is not a passing trend but a convergence of intellectual, social, and technological developments – ranging from sensory and food studies to socio-political issues of labor, migration, and climate change, as well as institutional and digital engagement. This field is inherently interdisciplinary, with meaningful work often emerging through collaborations among artists, chefs, scientists, ethnographers, and conservators.

**Xiaomeng Li**

PhD Candidate, Nagoya University, Japan

**Performing Masculinity across Cultures:  
The Reimagining of *Yu Meiren* in Japan's Takarazuka  
Revue and China's Yue Opera**

In recent years, all-female theatre troupes in East Asia, such as Japan's Takarazuka Revue and China's Yue Opera, have received increasing attention for their distinctive performance practices. Previous studies have mostly examined each troupe separately, focusing on institutional history, organizational structures, or stylistic characteristics (e.g., Nakayama 2025). Research on gender performativity has focused on the *otokoyaku* (e.g., Robertson 1998), while case studies have often remained within a single theatrical tradition. Direct comparative work that connects Takarazuka and Yue Opera through shared narrative material remains limited.

As a story that bridges Chinese historical imagination and Japanese theatrical reinterpretation, *Yu Meiren* (*The Beauty Yu*) offers an ideal site for examining how gendered heroism is translated and reimagined across East Asian modernity. Therefore, this study addresses that gap by analyzing both troupes' adaptations of *Yu Meiren*. The analysis focuses on representative twenty-first-century productions, illustrating how gender performance continues to intersect with reconfigured forms of East Asian modernity.

The analysis draws on Judith Butler's theory of gender performativity (1990) and Jack Halberstam's concept of female masculinity (1998), while acknowledging the limits of applying these frameworks to East Asian contexts, where gender is performed within long-standing theatrical conventions rather than through the queer subversion presupposed in Western theories. This study therefore situates Butler's and Halberstam's ideas in dialogue with the codified aesthetics of *otokoyaku* and *xiaosheng* performance. It focuses on the narrative and symbolic construction of gender performance in stage representation, including role portrayal, dramatic structure, and the use of theatrical language. The sources include stage recordings, photographs, and promotional materials, complemented by interviews with actresses and contemporary reviews, to examine how female performers reconstruct male images through both performance and discourse.

Through this comparative framework, the research reveals that the two troupes reconstruct the male figure through distinct visual and

narrative strategies. In Takarazuka, male characters such as Xiang Yu are positioned at the narrative center, reflecting the *otokoyaku*-centered structure and the expectations of a predominantly female audience. The masculinity presented in these performances is romanticized and emotionally restrained. In Yue Opera, *Yu Meiren* often places Yu Ji at the center of the narrative, while Xiang Yu embodies a mode of heroism tempered by emotional expressiveness and ethical sensitivity. These contrasts demonstrate how each troupe's aesthetic conventions, audience orientation, and institutional framework shape different understandings of masculinity performed by women.

By using a shared narrative as a comparative anchor, this research offers a concrete framework for trans-East Asian comparative analysis. Focusing on women's creative engagement in reconstructing male figures, it highlights the diversity and complexity of gender performance across cultural contexts.

**Sijie Liu**

PhD Student, Shandong University, China

**Haiyan Kong**

Professor, Shandong University, China

**Ye Ding**

Associate Professor, Shanghai University of International Business and  
Economics, China

&

**Jamie (Jie) Sun**

Associate Professor, California State Polytechnic University, USA

**When Less Speaks Louder:  
Differential Effects of *Liubai* Types in Short-Form Travel  
Videos on Narrative Engagement and Visit Intention**

*Liubai*, the deliberate use of white space to evoke creative imagination and aesthetic pleasure, is foundational to Chinese aesthetics. While widely employed in art practice, its potential in digital media marketing remains underexplored. This study introduces the *liubai* concept into short-form travel video research, examining how distinct *liubai* types shape narrative engagement and visit intention. Study 1 utilized focus group interviews to identify three core *liubai* types: voice-over *liubai*, background music *liubai*, and visual *liubai*. Study 2 adopted a scenario-based experiment grounded in narrative transportation theory and the self-generation effect. The narrative gaps created by voice-over *liubai* activate viewers to interpret imagery and construct narrative, fostering deeper immersion. The results show that voice-over *liubai* consistently leads to higher cognitive engagement, emotional engagement, and visit intention compared to the non *liubai* condition. However, its advantage over background music and visual *liubai* is less consistent. Additionally, the influence of *liubai* on visit intentions is mediated predominantly by emotional engagement rather than cognitive engagement, consistent with *liubai*'s function as a source of aesthetic pleasure rather than cognitive effort. By integrating Chinese traditional aesthetics with narrative persuasion mechanisms, this study extends theoretical perspectives on short-form video marketing and provides critical insights for tourism marketing practitioners: in an era of information overload, strategic silence and absence may prove more persuasive than incessant exposition.

**Duanfang Lu**

Professor, The University of Sydney, Australia

## **Gender as a Spatial Practice in Chinese Theatre Architecture**

In the Chinese context, Confucian ideals of *li* (ritual propriety) and *nei/wai* (inner/outer) profoundly shaped the architectural distribution of spaces and the embodied practices within them. These norms governed where women could go, what they could see, and how they were seen. Yet theatre architecture in dynastic China has rarely been examined through this lens.

This paper examines gender as a spatial practice in traditional theatre architecture in Ming-Qing China. Drawing on architectural analysis and historical texts, it shows how built form and festival choreographies reinforced social expectations of femininity and masculinity. It identifies the circulation patterns that materialized gender divisions in movement and access. It also analyzes the spatial transformations during festivals and how these intensified gendered distinctions. The paper argues that the gendered arrangements, such as stage orientation, courtyard design, elevation, and circulation, were not merely by-products of social custom; they were integral to the functioning of temple theatre environments. Women's controlled presence reinforced the social ideal that femininity was aligned with modesty, privateness, and interiority, even in spaces that were communal and celebratory. This paper contributes new insights to architecture as a technology of gender, producing and reproducing social norms.

**Ivanka Lulcheva**

Head, Department of Tourism and Associate Professor, Agricultural  
University Plovdiv, Bulgaria

&

**Krasimir Aleksandrov**

Associate Professor, Agricultural University Plovdiv, Bulgaria

**Beyond Sustainability:  
Regenerative Pathways in Hospitality and Tourism  
Development in a Small-Scale Destination**

This study examines the transition from sustainability to regenerative development in hospitality and tourism, with a specific focus on small-scale destinations. It explores how regenerative principles can be applied to enhance environmental, socio-cultural, and economic outcomes, using a spa destination in Southern Bulgaria as an illustrative case within a broader global context. The research evaluates natural resources, tourism infrastructure, environmental impacts, and the attitudes of local residents and visitors, while also considering available financial support mechanisms. In addition, the study outlines the theoretical foundations of regenerative development and its relevance as an advanced paradigm for tourism transformation.

The research adopts a mixed-methods approach, combining qualitative and quantitative analysis. An assessment of the current state of tourism and hospitality was conducted, with particular attention to the characteristics of a small-scale spa destination. Environmental and social impacts were examined through empirical data collected from three main stakeholder groups: accommodation providers, tourists, and local residents. Data collection involved online surveys distributed to hotels, guesthouses, and private accommodation units, as well as questionnaires targeting randomly selected visitors. Furthermore, face-to-face interviews were conducted with members of the local community. The survey instruments were designed to ensure the collection of detailed, reliable, and context-specific information.

The findings reveal that small-scale destinations possess significant potential to adopt regenerative tourism models due to the close interconnection between natural resources, local communities, and tourism activities. The case of Mineralni Bani demonstrates that mineral springs represent a key asset supporting well-established balneological tourism. Additional strengths include rich cultural and historical heritage, favorable natural conditions, and opportunities for authentic rural tourism experiences. However, several limitations were identified,

including insufficient integration of cultural sites into a unified tourism product, underdeveloped infrastructure, and limited diversification of tourism offerings. These challenges restrict visitor engagement, length of stay, and overall competitiveness in the destination.

The study demonstrates that moving beyond sustainability toward regeneration requires a systemic and integrated approach. This includes the development of tourism products that connect natural, cultural, and wellness resources, improvements in infrastructure and accessibility, and the active involvement of local stakeholders. Emphasis is placed on creating value not only for visitors but also for local communities and ecosystems. Practical implications include the need for a comprehensive regenerative tourism strategy, capacity building among local actors, diversification of year-round tourism products, and the establishment of partnerships with academic and research institutions to foster innovation and knowledge exchange.

From a broader perspective, the research highlights the role of small-scale destinations as suitable environments for implementing regenerative tourism due to their flexibility, authenticity, and lower levels of over-development. The examined destination demonstrates the potential to serve as a model for regenerative tourism development in similar contexts. The study contributes to the limited academic literature on regenerative tourism, particularly in Eastern Europe, by proposing an integrated framework that supports ecosystem restoration, community well-being, and sustainable economic development. Ultimately, it positions regenerative development as a transformative pathway for the future of hospitality and tourism in small-scale destinations worldwide.

**Deyin Luo**

Professor, Tsinghua University, China

## **A Courtyard Theatre on a Steep Slope: The Song Clan Ancestral Shrine in Yangjiatang**

The Song Clan Ancestral Shrine in Yangjiatang Village is a distinctive quadrangle structure built in 1787 on a steep slope. It was constructed in 1787 under the leadership of Song Hongtang. Extensive terracing and stone revetments were required to overcome the site's challenging terrain. As the only quadrangle building in the village, its construction demonstrated both the clan's economic strength and its adherence to Confucian reverence for ancestors and ritual order.

Its architectural layout strictly follows Confucian ethics, including axial symmetry, a ritual stage in the front hall and an ancestor worship space in the main hall. Ingeniously, the 3-meter elevation difference between its east and west sides was resolved through stone steps and archways, creating natural viewing platforms and maintaining spatial hierarchy. Side rooms with mezzanines supported theatrical performances.

Serving dual functions as a space for rituals and education, the ancestral shrine hosted moral-themed *xiqu* performances in the front hall and housed the spirit tablets (*paiwei*) of ancestors in the main hall, forming an integrated system of cultural transmission, reinforcing ancestor worship and strengthening clan unity through community participation.

By maintaining ritual standards amid topographic challenges and integrating educational and folk activities, this slope-top quadrangle is a noteworthy example of how Confucian values can be embodied in vernacular architecture, offering significant insights into traditional Chinese village architecture and cultural preservation.

**Yihui Lyu**

Master's Student, Shandong University, China

&

**Haiyan Kong**

Professor, Shandong University, China

## **How AI Change Tourists' Behavior?**

This study examines the influence of Artificial Intelligence (AI) on tourists' psychology and behavior, focusing on three key areas: the impact of AI across all travel stages, its psychological effects on tourists, and tourists' reactions to AI. Conducting a meta-analysis based on 112 published studies with 82,619 participants, the study yields the following findings: 1) AI significantly transforms tourists' behavior throughout the whole journey. This includes technology adoption, decision-making, word-of-mouth (WOM), interaction, and responsible behaviors. Pre-trip, AI predicts preferences to tailor itineraries, thereby shaping initial decisions and expectations. During the trip, AI tools create unique experiences and enable value co-creation between tourists and providers. Post-trip, AI enhances satisfaction while fostering long-term loyalty through targeted feedback mechanisms and personalized follow-up services. 2) AI integration introduces new behavioral patterns. These patterns mark a significant cognitive and emotional shift compared to traditional tourism models. Notably, AI significantly fosters the generation of positive emotions and trust among tourists, far outweighing any negative influence. 3) This paper further explores ongoing transformations of tourists' behavior, including the convergence of authenticity and virtual reality. By analyzing these impacts, the study extends the boundaries of AI application in tourism research and lays a robust foundation for future research. Furthermore, it furnishes the tourism sector with comprehensive empirical data and theoretical guidance for navigating the AI era.

**Sandra Meiri**

Professor Emerita, The Open University of Israel, Israel

## **The Cinematic Visualization of Dream and Fantasy as a Reflection of Historical Guilt in *Shutter Island***

The American reluctance to intervene directly to stop the Holocaust remains a deeply contested issue in the historiography of the war and President Roosevelt's administration. The US had solid evidence after 1942 that the Germans had embarked on a massive campaign to exterminate the Jewish population of Europe, but most historians suggest that defeat of Hitler and his military forces was the overriding priority, along with the belief that little could be done to stop the Holocaust before the destruction of the Nazi regime. The military maintained that it could not divert resources from the more important task of destroying German military and industrial targets and that it could not bomb the extermination camps with enough precision. Thus, destruction of the Nazi machinery of death never became part of the American military agenda during the war. Behind-the-scenes requests by Jewish leaders and eventually the US War Refugee Board that the US military stop or hinder the mass murder by bombing the extermination camps were rejected.

This paper proposes an historical reading of ***Shutter Island*** (Martin Scorsese, 2010) that weaves a complex and puzzling narrative, swaying between the protagonist's dreams and memories (his involvement as an American soldier in the liberation of Dachau and the reprisals carried out there) and his concocted fantasy of revenge and heroism as a US Marshal. The purpose of this fantasy is to veil the enormity of the trauma he suffered while encountering the dead victims of Dachau and the guilty conscience that stemmed from it. Through dreams, the film renders its protagonist's personal tragedy – a chain of events involving the death of his family, for which he feels guilty – and exploits his subjectivity to disquiet public consciousness regarding the United States' resistance to saving the Jews from their horrific and tragic fate under the Nazi regime.

The protagonist's dreams and recollections of the Dachau reprisals are rendered as a sort of going back in time to remember, reflect, and wish that the US had acted differently, that US soldiers had arrived in time to save those who needed saving. This going back in time, employing every possible visual and aural device analogous to the dream work, or to a distorted memory, establishes an ethics that resonates with the Lacanian ethics of psychoanalysis according to which the subject must acknowledge her or his own desire to be able to make a

free choice, and with the ethics of resentment à la resistance fighter and Auschwitz survivor Jean Améry, which opposes any kind of reconciliation, forgiveness, atonement, or even revenge. By criticizing historical and social indifference to the horrors of the Holocaust, the film also resists every ploy of narrative war films that center on themes of heroism, salvation, and redemption.

**Raya Morag**

Professor Emerita, The Hebrew University of Jerusalem, Israel

**Post-Cultural Revolution Chinese Cinema of Betrayal:  
The Collaborator, the Doubling Paradigm, and Ethics**

Drawing on the prevailing theoretical paradigm of post-Holocaust research, which defines primarily the post-traumatic subject positions of victim and perpetrator, this paper focuses on the Chinese cinema's representation of collaboration during the Cultural Revolution. It discusses the issue of betrayal inside the real or symbolic family, which is still unexplored and even overlooked by Chinese cinema research.

Furthermore, it analyzes the prolonged and profound identity crisis generated by the Cultural Revolution as presented by twenty-first century blockbusters (e.g., Zhang Yimou's *Coming Home*) and independent films (e.g., Wu Wenguang's 1966 *My Time in the Red Guards* and *Investigating My Father*) especially through the figure of the collaborator and the destructive dynamics of betrayal. In these films, the process I term the 'doubling paradigm,' and its 'doubling effect' enable the spectator to come to terms with the dimensions of pain and loss caused by collaboration, and the ethical repercussions of revolutionary morality. Following an analysis of the four forms of collaboration which emerge from this corpus, this discussion points to the potential contribution of Chinese 'cinema of betrayal' to the undertheorized subject position of the collaborator, beyond the Chinese case.

**Azwifaneli Nemushungwa**  
Senior Lecturer, University of Venda, South Africa

**From Spiritual Practice to Economic Asset:  
The Developmental Economics of Sacred Travel in Emerging  
Tourism Regions – The Case of Limpopo Province, South Africa**

Sacred travel, defined as journeys undertaken for religious, spiritual, and cultural purposes, constitutes an important yet under-examined segment of the tourism and regional development economy. Globally, pilgrimage and faith-based mobility generate substantial economic spillovers through accommodation demand, transport services, informal trading, and heritage preservation. In many contexts, sacred travel functions not only as a spiritual practice but also as a recurring economic stimulus that sustains local livelihoods and reinforces territorial identity. Despite its cultural prominence, however, sacred travel remains insufficiently analysed through an explicit economic lens, particularly within provincial development discourse in South Africa.

In Limpopo Province, sacred travel is embedded in indigenous belief systems, ancestral pilgrimage sites, Christian religious gatherings, Zionist church movements, and traditional ceremonial practices. These forms of mobility are often seasonal and event-based, generating temporary yet significant concentrations of visitors in predominantly rural communities. Such flows create periodic surges in demand for goods and services, especially in areas that otherwise experience limited tourism activity. Nevertheless, provincial tourism strategies tend to prioritize wildlife, eco-tourism, and heritage attractions, while faith-based mobility is largely framed as a cultural or sociological phenomenon rather than as an economic asset.

This study adopts a narrative review methodology to synthesize interdisciplinary literature from tourism economics, cultural economics, development studies, and regional planning, alongside relevant policy documents and provincial reports. The review conceptualizes sacred travel as a component of the cultural economy and as a sub-sector of faith-based tourism with measurable direct, indirect, and induced economic effects. Particular attention is given to visitor expenditure patterns, local multiplier dynamics, informal sector participation, seasonality, and spatial development impacts in rural areas.

The findings suggest that sacred travel stimulates local economic activity through accommodation services, transport operations, catering, craft markets, and small-scale retail trade. Direct expenditure by pilgrims and religious visitors supports income generation and employment,

while indirect linkages benefit local suppliers and service providers. Induced effects further strengthen local income circulation as earnings are re-spent within communities. Informal vendors – often women and youth – benefit significantly from event-based demand peaks associated with sacred gatherings. In addition, sacred sites reinforce place-based cultural heritage assets that encourage repeat visitation and contribute to destination resilience.

However, inadequate infrastructure, weak destination marketing, limited data on faith-based tourism flows, and fragmented governance structures constrain the sector's full economic potential. The absence of coordinated planning between tourism authorities, cultural institutions, and traditional leadership limits opportunities for value-chain development and sustainable investment.

By reframing sacred travel in Limpopo as an economic development mechanism rather than solely a religious or cultural practice, this study contributes to broader debates on inclusive regional growth and tourism diversification. Situating sacred mobility within regional economic analysis provides policy-relevant insights for leveraging faith-based tourism as a culturally grounded and sustainable development pathway in Limpopo Province.

**Jason Noble**

Associate Professor, CUNY Lehman College, USA

### ***Mousikē* as Democratic *Paideia*: Arts Education, Authoritarianism, and the Athenian Question**

The ancient Athenians placed *mousikē*, the integrated art of poetry, music, and drama, at the center of *paideia*, the formation of citizens capable of self-governance. Aristotle treats music education in Book VIII of *Politics* as a question of character, leisure, judgment, and participation. *Mousikē* originally served as an amalgam of music, poetry, drama, education, civic ritual, and public formation. David Elliott argues for the value of engaging in musicking (Elliott, 1995; Elliott & Silverman, 2015) and the value of artistic citizenship through praxis (2016). Randall Everett Allsup argues that a “remixed” approach to music features conductors as facilitators, students who teach one another with guidance, and a laboratory where both teacher and student discover new creative processes that could never organically occur under a traditional authoritarian model (Allsup, 2016). I argue that a Yes/And (Hooks, 1994) approach to music making through (the music) Band serves as both a literal and a metaphorical antidote to current global authoritarian creep.

The paper’s argument moves through four claims. First, Band gives us a low-status practice through which to study democratic formation. Second, Athens gives us *mousikē* as a civic and educational framework. Third, Aristotle helps expose the danger of treating education as utility, return, or job training alone. Fourth, I frame the ever-growing outsourcing of “thinking” to AI, which I call the AIthoritarian, through Hannah Arendt (1973). AI, combined with global authoritarian creep, calls on us to reexamine the role of human judgment, active listening, and embodied participation in a community of humans who matter. The ideal democratic Band functions both literally and metaphorically as an ultimate 100% human AI-rated score that is, at least for now, impossible to relegate to machines. Finally, I ask questions as my mentor, the late Maxine Greene (1995), might have if she were here to witness the radical changes in society in the mid-2020s. I call those Athenian Questions:

What kind of citizens do we create when society outsources thinking and creative judgment and rewards banal compliance?

How does *mousikē* serve as the right metaphorical construct for a Yes/And way of thinking and doing if we wish to do philosophy and lead organic change?

17<sup>th</sup> Annual International Conference on Visual and Performing Arts, 8-12 June 2026,  
Athens, Greece: Abstract Book

Looking inquiringly and wonderingly on the world, how can we use  
imagination to motivate us to act and to refuse to fall into line?

**Damla Olcay**

PhD Student, University of Strasbourg, France

## **The Operatic Aesthetics of *Çelebi* by Cemal Reşit Rey**

Cemal Reşit Rey's opera *Çelebi* was initially composed between 1942 and 1945 to a libretto by Ekrem Reşit Rey and underwent a prolonged process of revisions lasting more than three decades. The final orchestral version was completed in 1973, followed by the piano-vocal score in 1975. Despite its completion, the opera remained unstaged for many years and was considered lost after its materials disappeared during institutional circulation in the late 1970s. Rediscovered in 2005 in the archives of the Ankara State Opera, *Çelebi* was subsequently reconstructed through extensive editorial work, allowing the opera to be prepared for performance in its entirety. This complex compositional and archival history situates *Çelebi* not only as a historical artifact, but also as a work whose aesthetic identity calls for renewed examination beyond purely documentary or philological concerns.

From this perspective, Cemal Reşit Rey's opera *Çelebi* offers a particularly fertile ground for examining the construction of operatic aesthetics at the intersection of Western operatic traditions and Ottoman-Turkish cultural references. Rather than approaching the work through a purely historical or score-analytical perspective, this proposal focuses on *how* musical, dramaturgical, and stylistic elements function within the operatic framework to articulate a hybrid aesthetic.

The analysis is structured around three interrelated dimensions.

First, at the level of subject and dramaturgy, *Çelebi* is examined in relation to its Ottoman setting during the Tulip Era, its representation of artistic life, and its narrative strategies. The study asks how local historical and cultural references shape character construction and dramatic progression, and how these elements interact with narrative conventions inherited from European opera.

Second, the opera is considered from the perspective of formal and structural organization. Attention is given to the articulation of scenes, the presence of episodic versus continuous dramatic development, and the possible influence of Western operatic models, such as French opera or post-Wagnerian dramaturgy, on the overall construction of the work. This section explores whether structural devices commonly associated with European opera are reinterpreted or recontextualized within *Çelebi*.

Third, the study addresses musical style and language, focusing on the integration of Ottoman and Turkish musical elements within a Western operatic idiom. Modal references, rhythmic patterns, orchestral colour, and vocal writing are examined not as folkloric quotations, but

as stylized materials contributing to the opera's expressive and dramatic identity. Particular attention is paid to how these elements support characterization and scenic atmosphere.

Through these three analytical perspectives, *Çelebi* is approached as an operatic work that resists a strict classification as either a "national opera" or a straightforward continuation of Western operatic tradition. Instead, the opera is interpreted as articulating a dynamic aesthetic negotiation, in which Western operatic forms and local musical references coexist and interact within a unified dramatic vision.

As a perspective for further research, a comparative study could be undertaken to examine how national and European features are articulated in *Çelebi* in relation to other Turkish operas composed during the same historical period, in order to better situate Rey's operatic aesthetics within the broader landscape of twentieth-century Turkish opera.

**Yudan Peng**

PhD Candidate, Autonomous University of Barcelona, Spain

## **Reframing eWOM in Cultural Heritage Destination Image Formation**

In the digital tourism context, destination image is shaped more and more by user-generated content (UGC) and electronic word-of-mouth (eWOM), rather than mainly by official destination marketing. Traditional destination image theories, such as organic and induced image and the cognitive-affective-conative model, are still important. However, these theories were developed when information sources were more stable and clearly separated. They often explain image change as a simple difference between before and after the visit.

Many recent studies show that eWOM has a strong influence on tourists' pre-visit perceptions and travel intentions. However, most of this research treats eWOM as numerical signals, such as positive or negative tone, number of reviews, or ratings. Because of this, it pays less attention to how meaning is created through stories and how destination image changes over time. This limitation is more obvious in cultural heritage tourism because heritage experiences depend strongly on interpretation, symbols, and ideas of authenticity.

This conceptual paper reviews and connects three main research areas: destination image theory, eWOM and social media research, and narrative and social construction perspectives. Based on this review, the paper views eWOM as a form of narrative resource. These online stories help tourists imagine a destination before the visit and shape their expectations about heritage value and authenticity. During the visit, these expectations are confirmed, challenged, or changed through on-site experience. After the visit, tourists often share new stories online. These stories are based on their real experiences and then influence how future tourists imagine the destination. In this way, destination image develops through a continuous narrative process.

The cultural heritage destination of Barcelona and the Chinese social media context are used as an illustrative case. This context is useful because Chinese tourists are highly active on social media, pre-trip storytelling is rich, and post-trip sharing is common. As a result, changes in destination image can be clearly observed as tourists move from online narratives to on-site experiences and back to online sharing.

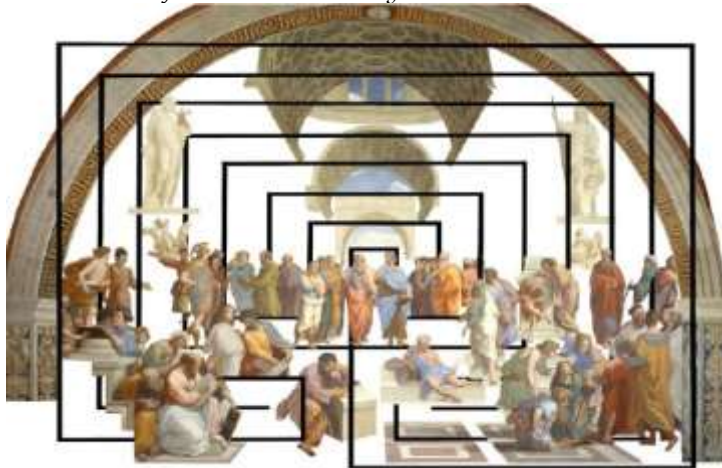
**Eloise Philpot**

Associate Professor, Radford University, USA

## **Raphael and the First Circle of Hell**

Many authors dedicated to the study of Raphael and his frescos in the Stanza della Segnatura of the Vatican have questioned whether Raphael, without a formal education, could compose such a grand vision of intellectual account. Advisors to the Papal Court of Julius II are listed as major influencers most likely in charge of the program. However, Raphael chose a theme for which he had expertise, Dante Alighieri's *Divine Comedy*, particularly Canto IV, "The First Circle of Hell." To demonstrate this reference, we start with the fresco, "Mt. Parnassus." According to the narrative, Canto IV in the *Comedy*, Homer includes Dante among the major Latin poets Virgil, Ovid, Horace and Lucan who are depicted in the painting. Homer then leads these poets, including Dante, through a seven-gated temple to an assembly of philosophers. The fresco "School of Athens" could illustrate this portion of Dante's work which also includes a list of important philosophers. Drawing a classical seven circuit labyrinth over "The School of Athens" reveals a labyrinthine connection. Raphael's philosophers plus the architectural elements meander a labyrinth providing an allegory of the seven gates. This organizes the philosophers for the readers of this paper which will be coupled with a power point presentation.

### *The School of Athens as a Labyrinth*



**Mohsin Raza**

Lecturer, Prince of Songkla University, Thailand

## **Illuminating the Night Economy: Exploring the Role of Night Markets in Phuket's Noctourism Landscape**

Global tourism continues to evolve, and travelers are increasingly seeking experiences that extend beyond conventional daytime attractions, giving rise to the growing phenomenon of noctourism. It includes the activities occurring during evening and nighttime hours. Noctourism has emerged as an important dimension of contemporary destination experiences, particularly in tropical regions where climatic comfort and urban vibrancy transform the night into an active tourism landscape. In Thailand's island destination of Phuket, the night-time economy plays a crucial role in shaping visitor experiences, offering an alternative spatial and cultural environment that blends leisure, gastronomy, entertainment, and social interaction. Among the most prominent manifestations of this night tourism culture are the island's vibrant night markets, which serve as focal points of economic exchange, cultural expression, and experiential consumption. This exploratory study will examine the emerging role of noctourism in Phuket by focusing on the experiential, social, and cultural dimensions of night markets as central spaces of night-time tourism activity.

The study is aimed at focusing on three well-known markets, which are Chillva Market, Naka Weekend Market, and Patong Night Market, which collectively represent diverse characteristics of Phuket's nocturnal tourism ecosystem. Chillva Market is a contemporary, youth-oriented marketplace characterized by creative container-style retail spaces and live-music atmospheres. Naka Weekend Market is a large traditional bazaar known for its extensive street food offerings, handicrafts, and locally produced goods. Meanwhile, Patong Night Market operates in one of Phuket's most internationally recognized tourism zones, offering a tourism-focused environment where visitors shop, dine, and enjoy evening entertainment.

Together, these markets illustrate how noctourism spaces cater to different visitor preferences while contributing to the broader night-time tourism economy. The study adopts an exploratory qualitative approach, drawing on insights gathered from tourists visiting these markets in Phuket. Data will be collected through semi-structured interviews and informal discussions with tourists participating in night-time market activities, enabling an in-depth understanding of their motivations, perceptions, and experiences of noctourism. Further, observational

insights will be used to capture the atmosphere, spatial interactions, and sensory characteristics that define the night market environment.

The findings would explain why tourists are strongly drawn to night markets and how the lively ambiance, culinary diversity, and opportunities for evening cultural immersion motivate their revisits. Climatic comfort at night, the convenience of extended activity hours, and the opportunity to combine leisure, dining, and shopping in a single environment will be considered key motivations for participating in nocturnal tourism activities. Night markets function as informal cultural interfaces where tourists encounter elements of everyday Thai life, local creativity, and community interaction. Further, this study would contribute to the growing body of literature on noctourism by highlighting the importance of night markets as experiential tourism spaces within tropical destinations. The study aims to provide insights for tourism planners and stakeholders seeking to enhance Phuket's night-time tourism offerings while fostering culturally authentic and economically inclusive nocturnal tourism environments.

**Jellisa Ricketts**

PhD Candidate, York University, Canada

## **Black And Free: Punk Afrosonics and Black Expressive (Counter)Culture**

For centuries, sound has remained a central force in Black expressive cultures. The retention of West African musical traditions by enslaved Africans in the Americas has produced a myriad of genres such as reggae, Soca, calypso, blues, country, jazz, and rock and roll. Today, cultural shifts in sound and definition have pushed Blackness from the centre of the creation of rock music to its periphery. Despite this marginalization, Black people have continued to create spaces for themselves within the genre (Mahon 2020).

This paper will critically examine the ideological/socio-political tensions that often place Blackness at odds with the broader punk music scene, conducted through an engagement with the history of the AfroPunk festival that takes place annually in Brooklyn, New York, and James Spooner's documentary by the same name, which chronicles the experiences of Black punk subculture across the United States. This discussion will be foregrounded by an inquiry into the Black punk pioneers and the often-omitted Black influences on the punk genre.

In particular, this paper will explore the Black American genealogies of the rock genre and the punk subgenre, including the Afrosonic origins of rock music that developed out of spirituals, blues, and jazz, the sonic and philosophical counter-cultural development of punk music, and the socio-political tensions that continue to permeate the punk scene. Indeed, punk has a broad history of varying ideologies; that are, at times, at odds with one another. While the punk subculture has a deep history of inclusion for misfits, anarchism, socialism, anti-establishment, anti-capitalism, anti-war/imperialism and anti-bigotry, the genre has also been known to be a space for spreading white supremacy, neo-Nazism, misogyny fascism (Brown, 2004). Black punks find themselves forced to navigate these tensions within the broader tensions of Blackness and un/belonging within the punk rock space. Therefore, this paper seeks to address the question of how Black folks navigate exclusion from spaces that were intended to be for those who are ostracized by hegemonic society.

In addition to exploring how Black punks utilize sound to generate freedom within the genre, a critical inquiry will be made into their style of dress and visual aesthetic choices. These facets of Black punk life will be utilized to illustrate the ways in which Black expressive

(counter)culture manifests physically in order to materially represent the sonic evocations of freedom. This includes an analysis of the politics of Black hair during the 70s – that is, the chemical hair straighteners, the “Black is beautiful” movement that embraced the Afro, and where the Black punk aesthetic fits within this spectrum.

The analysis will employ an interdisciplinary framework that combines Black studies and aesthetic theory to examine the ways in which Black punks paradoxically cultivate freedom through expression within a space that is battling its own internal tensions that seek to make freedom for Black and otherwise oppressed groups precarious.

**Claudia Rodriguez Espinosa**

Professor and Researcher, Universidad Michoacana de San Nicolás de  
Hidalgo, Mexico

**Erika Elizabeth Pérez Múzquiz**

Professor and Researcher, Universidad Michoacana de San Nicolás de  
Hidalgo, Mexico

&

**Marcela Guadalupe Mariano Romero**

Professor and Researcher, Universidad Michoacana de San Nicolás de  
Hidalgo, Mexico

**Public Policies for Tourism Development:  
An Analysis Based on Perception and Economy - Case Study of  
the *Pueblos Mágicos* Program in Michoacán, Mexico**

Cultural tourism, related to historic heritage, is a basic activity for the development of cities and locations recognized as World Heritage Sites by UNESCO. Recently, cultural heritage has taken on a role as a socioeconomic revitalizer and promoter of local development, doing so by its exploitation of a new format of tourism: Cultural tourism. In Mexico, cultural tourism has been exponentially put into practice in the last few decades, becoming a priority for the Mexican Government. In 2001, Mexico, through its Department of Tourism (SECTUR), established the public policy called the *Pueblos Mágicos* (Magic Towns) Program, designed to identify towns with unique cultural and physical features that represent the everyday life of each local community. Drawing from this, SECTUR sought to bring both Mexican and international tourists to these sites, reinforcing their touristic visibility and thus improving their economy by promoting local craftworks, gastronomy and trade; in turn, this would help to gather resources to rehabilitate and preserve the towns' representative appearance.

While this policy entailed attractive intentions for the comprehensive development of some least favoured communities, it has resulted in significant alterations of towns deemed as "magic": transformation of economic activities, privileging touristic aspects over sound living conditions for locals, continuous migration, and the physical transformation of the very features that earned towns such distinction. 25 years into its creation, the program has registered 177 towns, 10 of which are located in the State of Michoacán.

This research focuses on two main objectives: First, to analyze the consequences of public policies, such as the *Pueblos Mágicos* Program, on tourism-based regional economy through the inhabitants' perception.

And second, to analyze the economic activities of the selected towns registered by the program. The methodology is based on data collection from sources such as the Mexican National Statistics, Geography and Information Technology Institute (INEGI), economic census, the touristic observatory for *Pueblos Mágicos* and the Department of Tourism--and by confronting such data with the information obtained by the fieldwork conducted with the inhabitants of the 10 *Pueblos Mágicos* located in Michoacán: Angangueo, Cotija, Cuitzeo, Jiquilpan, Paracho, Pátzcuaro, Santa Clara del Cobre, Tacámbaro, Tlalpujahua and Tzintzuntzan. Finally, we will cross-check the information to identify the current context of touristic activity and local economy, and thereby diagnose the future of cultural tourism in Michoacánby, identifying right decisions and areas requiring improvement.

**Brenda M. Romero**

Professor Emerita, University of Colorado Boulder, USA

## **The Resilient Danza de Matachines Ceremonial**

This work examines the roles of nationalism and imperialism in corrupting traces of vernacular forms which nonetheless survive. The history of New Mexico (a US state since 1912) in the Southwestern US, has, until recently, been subject to the views of insider (Hispanophile) and outsider (White) scholars who have imposed limited views on the local population of descendants of the Spanish colonists, self-termed “Manitos” (from *hermanitos*, brothers and sisters). The term “Indo-Hispanos,” was used by land grant activist Reyes Tijerina in the 1960s to form a coalition between local Indigenous nations and Manitos (Scordia Pacheco, 2023). The term later circulated in academic writings after New Mexican scholars gathered and discussed the term in the early 1990s.

The US reservation system isolated Indigenous societies from the mainstream with Indo-Hispanos living in close proximity to nineteen Indigenous Pueblo, Apache, and Navajo Nation (Diné) municipalities/nations. In addition, early practices of slave holding across cultures with subsequent intermarriages have blurred historical distinctions over time, and this finds relief through Performance. The embodiment of identity through dancing was common to both Western Europeans, Africans, and Indigenous societies of the Americas and this has not changed, in part because the love of dancing in the now-interrelated societies is ancient.

The ceremonial Matachines, widely believed to have been imported to the Americas from Western Europe, with iconographic evidence of its roots in Greece around 640 BCE, was used in the evangelization process during the sixteenth century. The ceremonial subsequently merged with Indigenous and/or Afro-descendant rituals and dances and spread widely (Romero, 2025). The early history of Matachines – today common in New Mexico, Mexico, and Colombia as in other locations in the Americas – is shrouded in mystery in part because the documentation of vernacular street/outdoor performances was not viable in imperialist societies. Thus, the only historical versions that survive were linked to the Golden Age of Theater in Spain.

In addition, possible connections with Arab cultures were largely erased from Spanish history books by the 1650s. In Mexico, where hundreds of Matachines/Matlachines troupes dance, the Spanish conquistadors burned the libraries of the ruling Mexica (Aztecs), erasing possible histories of Mexican antecedents.

The presenter discusses the ancient roots and delves into multiple cultural narratives that account for the etymology of the term “matachines” and other versions across the Americas and in the European past. Conclusions assert that societies are creative in the ways they incorporate outside perspectives into the performing arts, allowing for conflict and resolution.

**Stacie Rossow**

Associate Professor, Florida Atlantic University, USA

## **Michael McGlynn's Role in the Nationalist Choral Music of Ireland**

Michael McGlynn (b. 1964) occupies a unique position within the continuum of Irish nationalist choral composers that extends from Aloys Fleischmann, Seán Ó Riada, and Seóirse Bodley. Like his predecessors, McGlynn synthesizes elements of Ireland's linguistic, poetic, and musical heritage into a modern idiom that reflects a distinctly Irish ethos. His founding of ANÚNA in 1987 represented not only an artistic endeavor but also a cultural statement: a deliberate effort to establish a choral voice that could embody Ireland's musical identity on an international stage.

Drawing from early European modal practice and traditional Irish melodic sensibilities, McGlynn developed a compositional language characterized by modal inflection, controlled dissonance, and the integration of drones, parallel motion, and chant-like textures. These techniques evoke the landscape, language, and spiritual antiquity of Ireland without direct quotation of traditional material. While not traditionalist in the ethnomusicological sense, McGlynn's works, particularly those in the Irish language, reinvigorate the living tradition of Irish song by transforming remembered fragments into new, modern expressions.

Through analysis of representative works and contextual comparison with Fleischmann, Ó Riada, and Bodley, this article positions McGlynn as the culmination of Ireland's choral nationalist trajectory. His music exemplifies the fusion of ancient modality and modern harmonic color that defines Ireland's contemporary national choral sound. In doing so, McGlynn has achieved for Ireland what Ralph Vaughan Williams achieved for England, a synthesis of heritage and innovation that renews national identity through choral art.

**Elena Rovenko**

Archivist, Researcher, Rachmaninoff Conservatory, Paris, France

## **On the Effect of Chromesthesia on the Principles of Musical Form Building**

The chromesthesia of composers is actualized primarily at the level of perception of sound material *per se* and serves as one of the factors in the formation of the semantics of pitch elements (sound + register + timbre + dynamics: Wassily Kandinsky; chord+ timbre + mode: Olivier Messiaen, Alexander Scriabin; tonality: Franz Liszt, Nikolai Rimsky-Korsakov, Scriabin).

The hypothesis put forward is that the second, more complex level of influence of chromesthesia on the artistic whole is the musical form in both its aspects: as a process (the gradual development of artistic material) and as architectonics (the completed construction).

1) Elaborating a plan for modulations or transformations of sound material in accordance with the composer's coloristic experiences (Mily Balakirev, B minor - D flat major, "Tamara"; Frédéric Chopin, C sharp minor Prelude, written as a result of the influence of conversations with Eugène Delacroix about Eugène Chevreul's circle; "Verblendungen" by Kaija Saariaho).

2) The choice of the main modes of the composition in accordance with their "color" characteristics (the concept of "significant keys" by Vincent d'Indy).

3) The construction of tonal architectonics, including compositional rhymes and key alternation, in accordance with the "coloristic" properties of keys (e.g., the principle of light and bright contrast in César Franck's oratorios "Ruth" and "Les Béatitudes," by his student's testimonies).

The research materials represent a set of works by composers-synesthetes in correlation with sources verifying their chromesthesia and, in some cases, their direct attempts to apply it in the compositional process (their statements, texts, and the testimonies of contemporaries). Our methodology combines analytical procedures relevant to the period and context of a particular composer's work (for example, those anchored in the theory of French form in the case of d'Indy and Messiaen), and modern approaches to identifying and describing chromesthesia (Richard E. Cytowic, Dani Cavallaro, Anton V. Sidoroff-Dorso, Sean A. Day, Jörg Jewanski *et al.*). The analysis of chromesthesia allows us to 1) identify parallels between the creation of paintings and musical works in terms of structuring the compositional space and 2)

specify those principles of form-building in music that are influenced by color experiences and that reflect the very essence of visual images.

**Thomas Sakoulas**

Professor, State University of New York at Oneonta, USA

## **Information Design: Mapping Ancient Greece and the Challenge of Diachronicity**

The cartographic tradition of mapping the Hellenic world is ancient and provides a rich foundation for historical understanding. This paper presents an information design project, 23 years in development, that seeks to complement existing resources by addressing the specific challenge of representing the diachronic nature of settlements. By necessity, map information is usually presented in a synchronic view, which can obscure the fluctuating existence and importance of sites—such as Mycenae, a Bronze Age power but a minor village in the Classical era. This project aims to create a comprehensive map that visually articulates these crucial temporal shifts.

The project's methodology is rooted in two principles: rigorous data verification and expert information design. Drawing on 40 years of design and academic experience, the project addresses cartographic discrepancies by verifying each of its over 1700 locations against a minimum of three authoritative sources.

The primary innovation is a novel graphic device: the "timemark." This hexagonal placemark simultaneously encodes a location's geographic status (known or approximate) and its relative historical influence (major or minor) across six discrete periods: Stone Age, Bronze Age, Dark/ Archaic Era, Classical Era, Hellenistic Age, and the Roman period. This system allows users to instantly perceive the rise and fall of settlements over millennia.

Beyond site-specific data, the map re-integrates the physical landscape's role in historical development. It uniquely charts primary land and sea routes in the context of prevailing directional winds (such as the Etesian winds), which were critical factors in establishing trade.

A key challenge in modern cartography is conveying a tangible sense of distance. To address this, the Ancient Greece map introduces a "human scale" metric. This system visualizes practical distances, such as the limit of visibility, a day's journey on foot or horseback, and a day's sail. This device makes the geography, particularly the proximity of islands in the Aegean, immediately comprehensible in human terms rather than as abstract units of measure.

To ensure longevity and broad accessibility, the project eschews high-maintenance databases in favor of "evergreen" formats (PDF, PNG) and is provided for free at <https://ancient-greece.org/maps/> map-of-

ancient-greece/. This work demonstrates a synthesis of rigorous historical methodology and human-centric information design to provide new clarity on the movements and relationships of the ancient world.

**Lisa Sandlos**

Postdoctoral Researcher, Brock University & Faculty Member, York  
University, Canada

### **Blurred Lines: Expanding Conversations about Sexualization of Youth in Competitive Dance**

This paper explores the multifaceted implications of teaching youth (ages 12-18) to express themselves within the structures of dance competition performances that have increasingly imposed sexualized and gendered norms on young bodies, particularly since the 1990s. Distinct from healthy expressions of sexuality that are important in adolescence, sexualized dance blurs the lines between self-expression and the erotic aesthetics or provocative movements dancers often learn to reproduce and perform. Numerous studies (most notably, the American Psychological Association Task Force, 2010) have linked sexualization to detrimental impacts on girls and young women and the sexualization of girl dancers remains a widely debated issue in competitive dance. More research is needed to determine how dance studio communities understand the impact of sexualization in dance on girls, as well as on boys and non-binary youth.

Specifically, this paper investigates how sexualization impacts youth who perform at dance competitions in southern Ontario, Canada. While sexualization of girl dancers is recognized in competition dance, it is not always well-understood by instructors, parents of dancers, or the dancers themselves, and impacts on boys and non-binary youth in dance are rarely acknowledged. Within a feminist theoretical framework of embodiment, gender, and sexuality, this paper addresses this deficiency by highlighting particular ways sexualization can influence the identity development, body image, self-confidence, and social interactions of young dancers. Additionally, the paper investigates current perspectives on sexualization, training, and performance practices within competitive dance schools, how sexualization impacts public perceptions of dance and how social and digital media can perpetuate or resist sexualized constructions of young dancers. The paper concludes with strategies for dance studio communities wishing to develop alternative pedagogical approaches and for expanding conversations about sexualization within the context of competition dance.

**Anusara Sawangchai**

Assistant Professor, Phuket Rajabhat University, Thailand

## **From Vacation to Workation: Transforming Phuket into a Digital Nomad Hu**

The rapid expansion of remote work and digital technologies has transformed the way individuals engage with travel and professional life. In recent years, the concept of workation has emerged as a hybrid form of mobility in which individuals combine professional responsibilities with leisure travel. This shift has contributed to the rise of digital nomads, a growing group of professionals who rely on digital infrastructure to work remotely while residing temporarily in different destinations. As a result, tourism destinations around the world are increasingly exploring strategies to attract this emerging segment of long-stay travelers. This conceptual study examines the potential transformation of Phuket from a traditional vacation destination into a digital nomad hub within the evolving landscape of workation tourism.

The study aims to explore the conceptual foundations of workation and analyze how tourism destinations can adapt to the needs of remote professionals. By synthesizing insights from the existing literature on tourism development, digital nomadism, and remote work mobility, the paper discusses the attributes that help destinations attract digital nomad communities. Particular attention is given to factors such as digital infrastructure, co-working environments, accommodation options, lifestyle quality, and supportive destination ecosystems that enable individuals to maintain productivity while experiencing travel.

Phuket is considered a relevant case due to its established tourism infrastructure, international accessibility, appealing lifestyle, and growing digital connectivity. Traditionally recognized as one of Thailand's leading leisure tourism destinations, Phuket possesses several characteristics that align with the preferences of remote workers and digital nomads seeking extended stays. The study discusses how integrating tourism amenities into professional work environments could help Phuket diversify its tourism market and position itself within the global network of workation destinations.

The paper also highlights theoretical and practical implications related to the transformation of tourism destinations in the digital era. The findings contribute to broader discussions on the evolving relationship between tourism, work, and lifestyle mobility. From a practical perspective, the study suggests that investments in digital infrastructure, development of co-working spaces, flexible

accommodation arrangements, and supportive policy frameworks may strengthen Phuket's attractiveness for digital nomads. Overall, the study provides conceptual insights into how established tourism destinations may adapt to changing travel behaviors and the growing demand for workation experiences in the contemporary global tourism environment.

**Aslihan Saygin Gemici**

Research Assistant, Suleyman Demirel University, Türkiye

## **The Reproduction of Props and Space in Beckett's Theater**

In theatre, props refer to objects that directly interact with the performer's actions on stage, support dramatic action, and shape the perception of stage space. In absurd theatre, however, the prop largely detaches from its representational function. Rather than serving as a narrative device, it renders visible the existential condition on stage and transforms space into an experienced field. In this context, the object ceases to be merely decorative and assumes an active role in the production of performance space.

Samuel Beckett's theater treats stage space not as a representational background but as an experiential field continuously reproduced through the process of performance. This paper argues that, in Beckett's plays, props function not as ornamental or auxiliary elements but as fundamental components that construct and transform performance space. Beckett's minimalist stage arrangements do not signal the absence of space; instead, they enable its reconfiguration through the relationships among object, body, and time.

The paper approaches the concept of the prop within the framework of the reconceptualisation of performance space and focuses on the role of objects in establishing spatial boundaries, possibilities of movement, and perceptual frameworks in Beckett's theatre. In this regard, objects such as the tree in *Waiting for Godot*, the dustbins and window in *Endgame*, and the mound of earth in *Happy Days* are considered not as representational elements but as spatial devices that restrict, direct, and suspend bodily action on stage. Theoretically, the study departs from the idea that space is not a fixed or pre-given structure but is reproduced during performance. Within this process, the prop becomes a primary agent in determining the perception of stage space.

In Beckett's theatre, the object—through the tension it establishes with emptiness—shifts space away from representation and turns it into an experiential condition. Ultimately, this paper aims to offer a theoretical contribution to performance studies by discussing the role of props in the spatial production of Beckett's theater and by proposing an object-centered rethinking of theatrical space.

**Carmella Scordia Pacheco**

Postdoctoral Fellow, University of New Mexico, USA

## **Embodied Performance through the Indita Ballad of the U.S. Southwest Borderlands**

The U.S. Southwest borderlands is known to what Chicana scholar Gloria Anzaldúa termed as *una herrida abierta* (an open wound) in which the Third World grates against the first and bleeds. This interstitial space forms what Anzaldúa termed as the borderlands of the U.S. Southwest. Comprised within this dynamic sits present-day New Mexico. Throughout New Mexico's colonized history as a territory of the U.S. up until the present day, social injustices grew rampant with many tragic consequences faced by Mexican American women known as *nuevomexicanas*.

From the only legal execution of a woman in 1861 to the mysterious disappearance of many other *nuevomexicanas*, cultural expressions were and continue to serve as a means of grappling with such dire circumstances. One cultural expression known in the region is the highly poetic and stylized folk form known as the *indita* ballad. Functioning as a means of memorializing those who have passed in often horrific manners, as noted by ethnomusicologist Brenda Romero, *indita* ballads transpose the moral economy of the community while they come to terms with such tragedies and often serve as a means of closure.

Unlike the Mexican ballad form known as the *corrido* which is often composed, performed, and about male perspectives; I shift the focus to one of the female with the *indita* ballad form. Often about and performed by women, this ballad form also differs from the *corrido* with its primarily first-person narrative voicing. In this way, tragic episodes such as the only legal hanging of a woman in Territorial New Mexico, are embodied by the female performer. As one of the best-known *inditas* of New Mexico, the ballad *la finada Paula Ángel* recounts this tragic situation through the feminine voicing of the ballad.

In this study, I conduct an ethnographic account of embodied performance through the feminine-voiced *indita* ballad of New Mexico. I question, how are performers such as singer-songwriter Lara Manzanares and musician and poet Brenda Romero grappling with the difficult borderlands' histories through their embodied performances? Given that many of these histories are not often learned through the public education system, how is the first-person narrative voice influencing the performers' understanding of their own histories? In addition, how are their renditions and their creations of *indita* ballads

changing over time through embodied performances? In effect, how are they reimagining a collective cultural memory within the New Mexico borderlands through both their musicality and through embodied performance of the *indita*?

**Daria Shageeva**

Researcher, A.N. Scriabin Memorial Museum, Russia

## **Stage Directions in Elgar's Oratorios: Creating a Religious Space of Meanings**

The originality of Edward Elgar's artistic thinking is largely defined by his unconventional approach to large vocal-instrumental forms. By rejecting strict generic definitions for his major works on religious subjects (*The Dream of Gerontius*, based on the poem by Cardinal J. H. Newman; *The Light of Life*; *The Apostles*; and *The Kingdom*, based on selected biblical and apocryphal texts) and resisting the publisher Novello's insistence on classifying them as oratorios, the composer emphasized the uniqueness of each conception. This individuality is manifested, among other things, in the creation of a special religious semantic space within each composition.

An important extra-musical semantic device in this process is Elgar's use of specific authorial remarks in the score which, on the one hand, can be interpreted as analogues to stage directions, and on the other hand, allow him to place the semantic accents he deemed necessary.

Our objective is to propose a typology of these remarks and, on this basis, to identify their function in constructing the semantic space of Elgar's oratorios. This aspect has not been addressed by scholars and monograph authors who have studied Elgar's work (for example, J. N. Moore, D. McVeagh). S. Banfield touches indirectly on the issue of religious space in his article "*The Dream of Gerontius at 100: Elgar's 'Other Opera'.*"

The most striking and distinctive remarks in Elgar's oratorios can be grouped into several categories: 1) Indications of time of action ("night" in *The Apostles*; "the Morn of Pentecost" in *The Kingdom*); 2) Indications of place ("on the Temple roof"; "within the Temple"; "in the tower of Magdala"; "in the ship"); 3) Speech and intonational directions (*piangendo*, *con derisione*, *Sempre con molto esaltazione*, etc.); 4) Mise-en-scène indications (*remote - very remote*; *distant - very distant*; as well as "chorus seated" and "chorus rise," which may indicate the choir's spatial position); 5) Literary-narrative remarks ("There arose a great tempest in the sea" in *The Apostles*).

For example, the markings *remote* and *distant* carry a significant semantic weight, evoking a sense of spatial remoteness – be it the angel and angelic choir singing from Heaven, or the gradual fading away of the chorus of demons from the angels and the soul in *The Dream of Gerontius*. The primary or background role of the chorus, including its

distance from the listener within the work's religious space, is likewise noted through the remarks "chorus rise" and "chorus seated."

In many ways, Elgar's conception of the oratorio derives, on one hand, from Wagner's *musical drama*, which fascinated the composer in the 1890s, and on the other, from the *dramatic oratorio* subtype – a genre blending elements of the sacred oratorio and opera. The inclusion of stage-like directions in large-scale religious works predated Elgar; however, he can be considered one of the few composers of the modern English Musical Renaissance who consciously sought to create and explore a *religious space of meanings*.

**Ori Z Soltes**

Teaching Professor, Georgetown University, USA

***Ethos, Pathos, and Transformation in Western Art:  
From the Parthenon to Abstract Expressionism***

The majestic sweep of Hellenic culture is fraught with an intense interest in dichotomies as stand-ins for the consummate dichotomy: human-divine; mortality-immortality. Among the more significant pairings that run parallel to this are *eros-eris*, male-female, and *ethos-pathos*. Back in 1972, JJ Pollitt wrote about this last pairing – defined as contrasts between calm emotional distancing and dynamic emotional engagement – in his book, *Art and Experience in Classical Greece*.

Indeed, one finds particularly compelling representations of *ethos-pathos* in Greek visual art – particularly statuary and relief sculpture – not only in facial expressions, but in human-animal, revealed-concealed, stasis-action contrasts, and in contrasting textures. The Parthenon, as the quintessential Greek temple, in both its placement on the acropolis and its general configuration in contrast to the ground from which it rises; and also in its relief-sculpted details, abounds in representations of *ethos-pathos* pairings and their concomitant contrasts.

One may observe not only this dynamic in key works of Greek statuary and vase-painting, but one may also observe a shifting interest in the specifics of immortal-mortal dichotomies aligned with the display of *ethos* and *pathos* characteristics – both in divine/human contrasts and within the vocabulary of representing diverse kinds of gods as well as humans.

In the continuous transformations that define the history of art, moreover, one may see these kinds of contrasts further evolving in shifting styles of figuration. This is evident not only in, say, the representations of the Virgin and Christ Child in 13<sup>th</sup>-century Byzantine icons in contrast with early 16<sup>th</sup>-century depictions of the same subject by Raphael – but sometimes even within the confines of a single artist's work, as in Michelangelo's God in the center of the Sistine ceiling (1508), in contrast to his God in the center of his Last Judgment wall (1534).

Moreover, one may also follow these contrastive and transformative patterns moving forward into modernity and into the realm of abstract art. Dichotomous symbolic conceptions underpin the contrasting modes of Abstract Expressionism, in the gestural versus chromaticist works of Jackson Pollock versus those of Mark Rothko or Barnett Newman. These *ethos-pathos* contrasts reflect their divergent responses to the human role in creation, destruction, and also re-creation in the mid-20<sup>th</sup> century.



**Jessica Telfer**

Associate Professor, Oklahoma City University, USA

## **Costuming the Elements: Creating Costumes that Convey a Sensation Rather Than Character**

When does a costume expand beyond clothing and become something more? Costume design generally relies on scripts and characters with the costume designer entering a deep partnership with fellow designers, the director, and the playwright in creating a world of fictional but believable characters. Costume design can be an asset in building that character, bringing the character into the world, and engaging the audience via clever and emotive design strategies. But what happens when there are no characters and the performers on the stage are meant to embody a feeling, an object, an element, or perhaps the weather? Examples of costuming that expand beyond a character into the philosophical or elemental exist in a variety of media and production platforms but truly dominate the world of dance.

This paper explores historical and contemporary examples of costuming elements, moods, and objects, with a specific focus on the role of snow as a costumed character. Using a full historical perspective, it will examine a range of costumes from Snow in Tchaikovsky's *Nutcracker* (originally designed by Ivan Vsevolozhsky) and Balanchine's famous *Jewels* (designed by Barbara Karinska) to contemporary takes on other evocative and non-character costumes such as those in Norwegian Cruise Lines's *Elements* designed by Eduardo Sicangco) and Cirque du Soleil's *Twas the Night Before* (designed by Jame Lavoie). Using these examples, the paper will examine the processes and techniques used to draw the audience in and manipulate fabric and costume to transform a human performer into one that represents an element or object while supporting a storyline or concept.

The role of fabric, line, drape, and movement quality will be explored with a specific focus on the creation of winter elements such as snow within the Oklahoma City University Dance and Entertainment Costume Shop, illustrating four different examples created to embody snow and ice. By comparing these four types of snow costume with both contemporary and historical explorations into non-human characters, the paper will discuss what constitutes a successful portrayal of an element in costume form and how these costume concepts can be built upon to create more successful iterations.

**Ye Tian**

Research Assistant, The University of Sydney, Australia  
&

**Xiaohuan Zhao**

Professor, The University of Sydney, Australia

### **Street and Temple Performances: The Celebration of Lord Guan's Birthday**

Guan Yu (d. AD 220), better known as Guan Gong or Lord Guan in Chinese folk religion, was a military general who served under Liu Bei in the late Han era. He is widely worshipped as a god of war and wealth in China, especially in its vast rural areas, where it is not uncommon to find in a village a temple dedicated to him. This is particularly the case in Haizhou, the birthplace of Lord Guan.

Haizhou, now under the jurisdiction of Yuncheng, a prefecture-level city located in southern Shanxi, boasts the largest and oldest surviving Lord Guan temple in China. On the twenty-fourth day of the sixth lunar month, an annual folk festival called 'The Celebration of Lord Guan's Birthday' will be held for three days in Yuncheng, a centuries-old living tradition that attracts a great many people from all walks of life, including locals and non-locals from other parts of China.

This paper presents an eyewitness account of the ritual performances held during temple festivals celebrating Lord Guan's Birthday on 8-10 August 2023. We argue that participants – including local villagers and individuals from across the country – immerse themselves in the event not merely for spectacle, but primarily in pursuit of ritual efficacy and personal blessing. Their engagement transcends social roles, such as villagers or merchants; instead, they participate as ritual performers. These performances are focused inward, serving as acts of embodied devotion and self-address, rather than being directed outward for an audience.

**Luwei Wang**

Professor, Shaanxi Normal University, China

**An Investigative Study of the Yuan-Dynasty Stele Inscription  
'The Musicians Offered Their Performance' at Yu the Great  
Temple in Guojiazhuang Village, Lucheng, Shanxi**

A recently discovered stele at the Temple of Yu the Great in Guojia Village, Lucheng, Shanxi Province, bears the inscription "Record of the Reconstruction of the Temple of Yu the Great during the Great Yuan Dynasty" (*Dayuan chongxiu Dayu miao ji*). Erected during the Ming dynasty in the eighth lunar month of the fourth year of the Hongwu era (1371), the text records the construction of a pavilion along the temple's central axis for performances, as well as a south-facing row of seven chambers intended as resting quarters for performers. This inscription offers rare and valuable evidence of how spaces for performances and accommodations for performers were integrated within temple complexes during the Yuan era. The Temple of Yu the Great also preserves a rich assemblage of architectural features and artefacts, including five stelae dating from the Jin dynasty (1115–1234) to the Republican era (1912–1949), two inscribed pillars, and more than ten pieces of graffiti. Together, these remains provide significant material evidence for reconstructing the temple's architectural history, ritual and theatrical traditions, deity worship, and communal sacrificial practices.

**Ying Wang**

PhD Candidate, Nagoya University, Japan

## **Choreographing the Nation in Early PRC: Body, Stage, and Cultural Politics in *The Lotus Lantern***

In 1950s China, early PRC cultural policy—summarized as “literature and art must serve politics”—required the arts to embody revolutionary and socialist ideals. In 1956, Mao Zedong’s “Hundred Flowers Campaign” encouraged creative practices rooted in Chinese traditions while drawing on foreign artistic forms. In this political and cultural environment, large-scale national dance dramas promoting “national form” and “socialist content” were produced, shaped by Cold War dynamics and the Soviet cultural model. These works also played important roles in cultural diplomacy and in crafting the image of the socialist state.

This presentation examines *The Lotus Lantern* (1957), a representative national dance drama of this period, focusing on how political ideology and nationalism were articulated through choreographic expression.

Recognized as China’s first fully developed large-scale national dance drama, *The Lotus Lantern* draws on an ancient Chinese myth in which the celestial maiden Sanshengmu overcomes hardships to attain happiness. Her struggle allegorically represents the socialist ideal of breaking feudal bonds and achieving justice and liberation. Created under the guidance of Soviet choreographers and Peking opera artists, the work combines ballet structure with Chinese classical dance techniques. Sanshengmu’s movements—graceful yet forceful, with long silk sleeves—symbolize freedom, maternal virtue, and liberation. The production was later adapted into a 1959 film, becoming China’s first dance-drama film and touring nationwide.

Furthermore, in 1963, the Hanayagi Tokubei Dance Company learned the piece during its visit to China and performed it in Japan later that year, receiving the Ministry of Education Art Festival Encouragement Award. This case not only facilitated artistic exchange between “Chinese classical dance” and “Japanese classical dance,” but also served as a symbolic example of cultural diplomacy in Cold War East Asia.

Previous scholarship has largely emphasized the aesthetic form of national dance drama and the issue of “nationalization,” while paying insufficient attention to specific bodily techniques or to the role of embodied performance within the political context. Through an analysis of *The Lotus Lantern*, this study clarifies the creative characteristics of

national dance drama in the early socialist period and examines how nationalism and cultural diplomacy were constructed through bodily performance, as well as the symbolic and political significance of the female role within the work.

**Emmy Weldon**

Assistant Professor, University of Richmond, USA

## **Experiential Learning through Collaborative Creation: Engaging Students in Experimental Eco-Performance Art Projects**

In a time of escalating human conflict and environmental distress, our educational methods must evolve to meet the challenges of an uncertain future. As an educator committed to fostering critical consciousness, I was inspired by my background as a scenic designer in social justice theatre to develop a non-traditional pedagogy that uses artistic practice as a catalyst for learning. The research presented here evaluates how student engagement in collaborative eco-performance art projects enhances critical thinking, creativity, collaboration and their understanding of arts' influence on cultural behaviors. This study examines a series of interactive art experiments designed to test this pedagogy and spark meaningful dialogue about developing a culture of sustainability.

Central to each iteration was a collaboratively created scenic sculpture, made from locally sourced waste materials. The Eco-Shakes Project was the first iteration and occurred as part of a University of Richmond literature festival which culminated in a live performance in February 2025. In collaboration with our community partner, Richmond Shakespeare Theatre, we presented an eco-focused adaptation of Shakespeare's *As You Like It*. We reimagined the play's Forest of Arden setting using 90-95% waste materials sourced from campus and assembled through community workshops and interactive installations. The second iteration took place at the University of the Western Cape in South Africa, as part of the World Conference of Transformative Education. A group of local students viewed a documentary about The Eco-Shakes Project and created a unique scenic sculpture designed to engage educators at the conference in the experiential learning methods presented in the documentary. This enabled the students to become co-educators and the educators to become co-learners in the project by directly experiencing the pedagogy.

Data collected primarily through participant surveys and documentary footage will be examined using qualitative coding. This thematic analysis focuses on how the project praxis influenced students' self-evaluations of their learning, especially in the areas of critical thinking, creativity, collaboration, and understanding the arts' impact on sustainability culture. In conclusion, I provide an interpretation of the

resulting insights and map out how they have informed revisions to the experimental framework for the upcoming third project iteration scheduled for 2026. This body of work contributes to ongoing educational scholarship by investigating how innovative artistic methods can function as transformative teaching tools that engage students as active partners in addressing complex social issues, such as the urgent need for a societal shift toward sustainable practices and planetary stewardship.

**David Philip Wick**

Retired Professor of History, Gordon College, USA

**Arts, Artifice, Therapy & the Performative Destination –  
Pergamon: A Few Glimpses of “Build” and “Showcase” in  
the Rise of the Ancient Mediterranean's First “Destination”  
Arts, Resort and University Town**

The earliest ‘destination’ cities of ancient Greece formed organically, Athens and Corinth by trade, Athens as well by a unique coincidence of survival in the Persian Wars and as an active customer under Perikles of non-Athenian (and especially non-Greek) culture and knowledge. The competition after Alexander’s death produced a motley of new ‘destinations,’ but one truly unique achievement came out of the conquest of the Pergamon fortress and design of a new city there as a groundbreaking innovation. Philetarios (and his adopted son Eumenes) used what was essentially the last amassed payment gold from Alexander's armies after his death to conceive a new planned pseudo-polis and capital that would be both a destination resort for the elites (combining the embryo of the ‘resort’ concept with therapy center (like Epidauros, Delphi, Kos), AND a destination college/university for the children of the new Hellenistic urban management class, a concept competing with Alexandria (though the educational approach differed in each case).

The hybrid idea would require an elite urban set of showcases for the arts, a library, and an ‘identity style’ and that seems to have come either from the hiring of Aristotle's 'Peripatetic School' heir from Athens as consultant (or even briefly as head of the school) or his own protege Neleus, and with those hirings, the movement (almost the theft?) of a major portion of Aristotle's library as well as senior students and artists. Near, but not in, Pergamon, the new campus library, the spectacular cliff-side theater, the health-center complex appeared up on the freshly created resort/city's acropolis.

Over time, as the school and city prospered, the art squares and shrines, theater, and library (like the brilliant features of the resort) calcified into an elites-only destination, suffering negative reactions among its student population (the least connected to the resort elites, and attracting the attention of predators, suffering a slowdown in revenues. By the last century of the old era a local warlord coveted special scientific works in the library, and the revenue of what was left of the regime to fund his insurgencies in Anatolia. A new welfare system developed by the Gracchi in the Roman Republic wanted the same. Both exploited the

“style disconnect” (and social isolation) of the elites from the local population.

In the 80s of the Republic's last century, Pergamon was destroyed in a series of aggressive moves by the Anatolian warlord Mithridates and the Roman renegade Sulla, and a notorious antiquities (including MSS) smuggler and pirate named Apellicon snatched what was left of the showcase art and library for resale only to have the treasure hoard fall into Sulla's hands. The last of the library's story followed Sulla and his return to the west to attack his own culture.

The key here (and the link to the threat art and performances in public, public libraries and historic archives and sites face today) has to do with the tendency great collections of information have to be monetized and converted by business or power players into saleable goods, or brokered so that only politically or financially convenient heritage art is put within reach. Accessible public heritage arts (whether ornamenting a living or working space, home to the public, or books in a library) are every shared culture's irreplaceable medium of culture-rooted growth, and when free to access as a part of open education, this role becomes even more critical.

**Jani Wilson**

Associate Professor, University of Canterbury, New Zealand

### ***Kōrero Pakiwaitara: Kapa Haka Stories under-the-Radar***

Screened competitive *kapa haka* is widely perceived as the pinnacle of Māori performing arts. Over the past two decades, competitive forms have evolved rapidly, a shift, I argue, that is directly responsive to broadcast technologies and a Polynesian audience increasingly attuned to contest. *Kōrero Pakiwaitara* examines the co-evolution of *kapa haka* and Māori media through extended *kōrero pakiwaitara* (informal conversations) with senior practitioners Joe Harawira (leader and judge), Robert Pouwhare (language revivalist, academic, and veteran film and television producer), and Turuhira Hare (composer, leader, coach, academic, and judge). These practitioners reflect critically on how competitive *kapa haka* has arrived at its current form, in a series of character vignettes and a yet to be named documentary, intended for Indigenous festival circulation.

While literally translated as “haka team,” *kapa haka* is undeniably performance: the culmination of months of preparation by performers, composers, coaches, and communities, now shaped by a highly sportesque, screen-oriented production style. Yet *kapa haka* also operates as an archive—holding intergenerational memory, sustaining cultural transmission, and underpinning language and cultural sovereignty. Harawira speaks to genealogy, composition, and familial obligation; Pouwhare foregrounds five decades of activism, institutional negotiation, and Māori media production; and Hare, now Head Judge of Te Matatini, articulates the ongoing tension between commercialisation and the imperative to uphold *kaupapa* beyond the reach of cameras and broadcast imperatives.

This presentation emerges from *Kia Rite! The ongoing evolution of screened competitive kapa haka*, a Marsden-funded research project investigating how screen production reshapes performance practice. It interrogates tensions between *ngahau* (entertainment) and competition, standardisation and *wairua* (spiritual force), and *tikanga*-based (Māori process/protocol) evaluation and broadcast-driven scoring systems. Primarily though, these are competitive *kapa haka* stories that are incredibly significant to the performing arts themselves and their broadcast. Yet, until now, they have flown under-the-radar, and are unwritten.

**Luis Xarez**

Assistant Professor, University of Lisbon, Portugal

## **Why Should Dance Resist Being Turned into a Sport?**

The presence of Break Dancing at the Paris 2024 Olympic Games and the existence of regular Ballroom Dance competitions through the World DanceSport Federation are signs that dance, or at least a part of it, can be seduced by the sports model. This model is attractive in terms of media visibility and consequent fundraising through advertising. In a sample of 500 university students of Sports Science, more than ninety percent had never attended a theatrical dance performance, and more than seventy percent of them consider dance to be just another sport!

The trend of turning most physical activities of human kinetics into sports had to reach dance, after having done the same in other initially non-sporting activities, such as athletics (marching, running, throwing or jumping), nature exploration (swimming, canoeing or mountain climbing), acrobatic or circus arts (gymnastics) or martial arts (judo, karate or taekwondo), transforming them into Olympic modalities.

This process began, in the case of dance, with hybrid models, usually called *aesthetic sports* (rhythmic gymnastics, figure skating and synchronized swimming), that is, Olympic sports that approached dance to evolve. And in this process of having an artistic note along with the technical note, professional choreographers began to be required, which naturally led to the integration of technical skills from classical and contemporary dance into the choreographies of these three *aesthetic sports*.

The next step consisted and consists of this phenomenon that we call the *sportification* of dance itself, turning some of its idioms into sporting modalities. In the three largest genres, Theatrical Dances, Street Dances and Ballroom Dances, competitive frameworks are becoming more and more frequent. Ballroom Dances were the first to give in and changed their name to DanceSport, Breaking had its first Olympic experience in 2024 and in Theatrical Dance competitions such as the Prix de Lausanne (International Ballet Competition), basically follow the sporting model, which involves, among other things, the awarding of medals to competitors.

Therefore, it seems to us the right time to reflect on the similarities (physical activity), but also the big differences between dance and sport. Caillois (1958) defines play as a free and voluntary activity that takes place in a pure space, isolated and protected from the rest of life. This characteristic of play may be common to both, but they differ in the type

of play: *Agôn* (competition) for sports, *Mimicry* (simulation or role play) for dance. Not every game needs to be competitive, much less a sport.

For reasons of greater visibility in contemporary societies, should dance move closer to the sports model (competitions) or remain within the universe of performing arts? Should dancers be considered athletes or performers? Should obligatory, stereotyped figures overcome the freedom of artistic creation? What is gained and what is lost with this transformation of dance into a sport?

On the 2028 Olympic Games to be held in Los Angeles (USA), the proposal of new disciplines (baseball, cricket, and others) no longer includes Breaking, which will have had its only Olympic experience in Paris. A good sign that the *sportification* of *Breaking* was no more than a fortuitous episode. Apart from its consolidated participation in the opening and closing ceremonies, dance will always be out of place in the Olympic Games. Rules, medals, and trophies don't fit well within the body of dance, its history, and its essence.

**Qi Xu**

Institute Council Member, Sichuan Academy of Social Sciences, China

## **How Do Flexible Norms Achieve Effectiveness for Sensitive Personal Information Governance in Tourism Big Data Commercialization?**

The burgeoning commercialization of tourism big data presents a critical paradox that sensitive personal information (SPI) constitutes both a highly valuable economic asset and a significant risk focal point. Within the limitations of the traditional rigid protection model, for example, laws and regulations with mandatory clauses become amplified in tourism scenarios when addressing the aforementioned challenges. Flexible norms, represented by soft law and characterized by voluntary compliance from participants, offer advantages in terms of flexibility during formulation and adjustment. However, flexible governance norms inherently face the challenge of effectiveness due to their lack of coercive power. Unlike traditional rigid rules, which rely on strict rights-obligations frameworks supported by corresponding legal liabilities, the flexible governance norms governing tourism big data lack such institutional backing. Understanding how these norms function holds practical significance for regulating the application of tourism big data. This paper aims to compare representative flexible governance norms for tourism big data governance in China, analyzing which institutions or mechanisms within these norms effectively exert binding force on participants, thereby enhancing the effectiveness of flexible governance norms for tourism big data.

By comparing 12 representative flexible norms issued by different formulating entities – examining their formulation backgrounds, specific contents, supporting measures, and other attributes – we found that flexible norms often require the establishment of a series of internal and external mechanisms to constrain participants. Although they lack the mandatory clauses inherent in rigid rules, these mechanisms can still urge practitioners to participate prudently in the governance of tourism big data in accordance with regulatory requirements. Analysis of existing flexible norms in this domain – ranging from national and provincial/city guidelines to industry standards and corporate policies – reveals core, interlinked mechanisms driving effectiveness: Role-Driven Mechanisms, Content-Driven Mechanisms and Execution-Driven Mechanisms.

Role-Driven Mechanisms (Initiators, implementers and Oversight Committees) define the functions and responsibilities assigned to

different actors within the governance structure, operationalizing the "toolkit" of flexible norms. Content-Driven Mechanisms (Internal Benefit-Cost Alignment Rule Design, etc.) focus on ensuring the substantive rules within flexible norms are practical, credible, and incentivize compliance. Execution-Driven Mechanisms (Public Commitments, Target Guarantee Measures and Pressure Transmission Measures) translate the principles and norms into concrete actions and ensure accountability throughout the implementation process.

This article innovatively operationalizes W. Richard Scott's theory to analyze and design practical SPI governance mechanisms. The identified Role-Content-Execution mechanism triad provides a concrete, implementable framework for stakeholders, moving beyond theoretical principles to actionable steps for building SPI resilience. This article also establishes flexible norms, powered by the synergistic triple-driver model, as the essential cornerstone for achieving both robust SPI protection and responsible data commercialization in the future of tourism. While the identified mechanisms offer a robust framework, future research must critically examine their complex interactions, relative effectiveness across different contexts, and the evolving role of complementary hard law in reinforcing this essential flexible governance infrastructure.

**Michael Zampelli**

Associate Professor, Fordham University, USA

## **Greek Tragedy: Training for Pastoral Ministry**

In his compelling 2016 memoir *Theatre of War: What Greek Tragedies Can Teach Us Today*, director Bryan Doerries writes powerfully about the healing potential of Greek tragedy, particularly in the lives of those who have experienced significant trauma. In addition to articulating astute observations about the nature of tragedy and the issues that it explores, Doerries affirms that tragedy does not so much “mean” something as “do” something, that it functions as a “technology” to heal us from trauma and to assure us that “we are not alone across time.” The place of Greek tragedy in education has been amply discussed and debated—both by those who see in it an essential element of liberal humanism and those who see in it a reinscription of Eurocentric patriarchy. However, the utility of this “technology” in *pastoral* education—that is, formational training for people who are preparing for religious ministry—has not often been considered. Rooted in the concrete experience of a praxis-based master’s program in Bronx, NY with students in the Society of Jesus (Jesuits), this paper will examine the usefulness of Greek tragedy in preparing Catholic ministers to undertake effective and engaged ministry in urban contexts. What does the experience of Greek tragedy provide to pastoral ministers that conventionally religious (particularly Christian) texts cannot?

**Konstantin Zenkin**

Professor & Vice-Rector for Research, Moscow State Tchaikovsky  
Conservatory, Russia

**Modifications of the “Eternal Feminine” in the Operas of  
Alban Berg**

The aim of this paper is to demonstrate the relevance of applying the concept of the “Eternal Feminine” (*das Ewig-Weibliche*), introduced by Johann Wolfgang von Goethe, to the operas of Alban Berg, with particular attention to *Lulu*.

To achieve this aim, the paper addresses the following objectives:

- to analyze Goethe’s concept of the “Eternal Feminine”;
- to examine the transformation of the idea of the Eternal Feminine in Frank Wedekind’s *Lulu* diptych, which serves as the basis for the opera’s libretto;
- to consider the realization of the eternal and the feminine in Berg’s operas.

The literary sources of Berg’s operas would seem, at first glance, to offer little ground for discussing the Eternal Feminine in Goethe’s sense. Under the influence of Christian Platonism and Dante, Goethe elevated the Eternal Feminine, endowing it with the meaning of an ideal essence that leads toward a higher, divine realm. By contrast, in his *Lulu* diptych Wedekind, in his own words, presents the “story of a monster,” symbolized by the serpent in the prologue. Both this symbol and numerous other textual details indicate that *Lulu* embodies permanent and profoundly contradictory aspects of femininity.

At the same time, even Wedekind’s text contains certain premises for relating the central character to an idealized notion of the Eternal Feminine. Berg further accentuates something ideal and romantically mysterious within the terrifying appearance of the female protagonist.

In *Wozzeck*, the situation is generally simpler and more traditional: the main heroine, Marie, elicits sympathy only in two moments – as a mother singing a lullaby to her child, and as a “penitent sinner” reading the corresponding passages from the Bible. It is precisely these moments that Berg captures in the music as “eternal visages,” faintly shining through everyday life. In *Lulu*, no such moments exist at all. Nevertheless, *Lulu* inspires admiration in all the men around her – not only because of her beauty, but also because of a mysterious purity of

soul that somehow “flickers” through all her transgressions and is reflected in Berg’s mesmerizing music.

As in *Wozzeck*, time in the opera *Lulu* is largely constructed in a cyclical manner: when speaking of eternity, one of the characters in *Wozzeck* invokes the metaphor of “mill wheels.” In *Lulu*, however, Berg creates a counterforce to this cyclical circulation of time, interpreting Wedekind’s plot as a narrative marked by a retrograde turn. Lulu rises from the lower depths into the world of artists, only to sink back down again. Within the plot, the turning point is her imprisonment, presented in a short film accompanied by music. At the midpoint of this film, the music itself begins to move in retrograde. By musical means alone, Berg thus creates a turning point in time – and, consequently, a momentary suspension of time, fixing something beyond it. In this way, at the very center of his second opera, Berg offers an utterly ephemeral “glimmer” of an ideal Eternal Feminine: a hidden essence, unexpressed in words and sharply opposed to the events of the plot.

**Xiaohuan Zhao**

Professor, The University of Sydney, Australia

## **Inscriptions of Temple Theatres in Shangdang: Space, Performance and Public Governance**

Chinese temple theatre, arguably the world's oldest continuous theatrical tradition, served as the primary platform for ritual and theatrical performances in premodern China and remains a living relic of the ritual origins of theatre. Yet, historical texts and literary accounts provide surprisingly little information about their construction history, architectural forms and styles, or spatial layouts, let alone their built environments. Archaeological and architectural evidence are therefore vital for reconstructing this tradition.

The Shangdang region in southeastern Shanxi province, renowned for its vibrant popular beliefs and deep-rooted theatrical culture, features a landscape dotted with temples and shrines amidst its expansive mountainous rural areas. The history of temple theatre in Shangdang presents a representative microcosm of both the history of Chinese temple theatre and the broader history of Chinese theatre.

This paper draws on 412 inscribed temple stone stelae collected from Shangdang—dating from the Song (960–1279) through to the Qing (1644–1911)—to analyse their construction history, nomenclature, architectural characteristics, spatial arrangements within temple complexes, ritual and theatrical performances, religious affiliations (Buddhist, Daoist or folk), deities worshipped, as well as patterns of funding and management. By foregrounding material evidence, this study elucidates the interplay among ritual, theatre and architecture, offering new insights into the evolution of temple theatres and their enduring role in Chinese cultural life.

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