

Tenth International Conference on  
**The Arts in Society**

*The Work of Art in the Age of Networked Society*

22-24 JULY 2015 | IMPERIAL COLLEGE LONDON | LONDON, UK | ARTSINSOCIETY.COM



# Tenth International Conference on the Arts in Society

*“The Work of Art in the Age of Networked Society”*

Imperial College London | London, UK | 22-24 July 2015



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 COMMON GROUND

**Tenth International Conference on the Arts in Society**

[www.artsinsociety.com](http://www.artsinsociety.com)

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[www.commongroundpublishing.com](http://www.commongroundpublishing.com)

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Designed by Ebony Jackson

Cover image by Phillip Kalantzis-Cope



Dear Delegate,

Welcome to the Tenth International Conference on the Arts in Society. The Arts in Society Conference aims to discover what values, instincts, and common ground may exist within the arts and their practices and sites of reception around the world. Your participation helps to shape the conference themes and content, while fostering the spirit of collaborative possibilities.

Next year, the conference will be held in Los Angeles, USA, 10-12 August 2016 at the University of California, Los Angeles with the special focus *The Practice of Art in the Age of the Anthropocene*.

In addition to organizing The Arts in Society Conference, Common Ground publishes papers from the conference, and we encourage all conference participants to submit a paper based on their conference presentation for peer review and possible publication in the journal. We also publish books at in both print and digital formats. We invite conference participants to develop publishing proposals for original works or for edited collections of papers drawn from the journal which address an identified theme.

Common Ground also organizes conferences and publishes journals in other areas of critical intellectual human concern, including humanities, design, technology, learning, and the image, to name several (<http://commongroundpublishing.com>). Our aim is to create new forms of knowledge community, where people meet in person and also remain connected virtually, making the most of the potentials for access using digital media. We are committed to creating a more accessible, open, and reliable peer review process. Alongside opportunities for well-known academics, we are creating new publication openings for academics from developing countries, for emerging scholars, and for researchers from institutions that are historically teaching-focused.

Thank you to all who have put such a phenomenal amount of work into preparing for The Arts in Society Conference. A personal thank you goes to our Common Ground colleagues: Rachael Arcario, Tamsyn Gilbert, Monica Hillison, Lily Miller-Criner, and Kim Kendall.

We wish you the best for this conference and hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the globe.

Yours sincerely,

Dr. Phillip Kalantzis-Cope  
Director, Common Ground Publishing



## Our Mission

Common Ground Publishing aims to enable all people to participate in creating collaborative knowledge and to share that knowledge with the greater world. Through our academic conferences, peer-reviewed journals and books, and innovative software, we build transformative knowledge communities and provide platforms for meaningful interactions across diverse media.

## Our Message

Heritage knowledge systems are characterized by vertical separations—of discipline, professional association, institution, and country. Common Ground identifies some of the pivotal ideas and challenges of our time and builds knowledge communities that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of the humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations. Common Ground is a meeting place for these conversations, shared spaces in which differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. We strive to create the places of intellectual interaction and imagination that our future deserves.

## Our Media

Common Ground creates and supports knowledge communities through a number of mechanisms and media. Annual conferences are held around the world to connect the global (the international delegates) with the local (academics, practitioners, and community leaders from the host community). Conference sessions include as many ways of speaking as possible to encourage each and every participant to engage, interact, and contribute. The journals and book imprint offer fully-refereed academic outlets for formalized knowledge, developed through innovative approaches to the processes of submission, peer review, and production. The knowledge community also maintains an online presence—through presentations on our YouTube channel, monthly email newsletters, as well as Facebook and Twitter feeds. And Common Ground's own software, **Scholar**, offers a path-breaking platform for online discussions and networking, as well as for creating, reviewing, and disseminating text and multi-media works.

# The Arts in Society Knowledge Community

*Exploring innovative theories,  
practices, and critical analyses of  
the arts*



# The Arts in Society | Knowledge Community

The Arts in Society Knowledge Community is brought together around a common shared interest in the role of the arts in society. The community interacts through an innovative, annual face-to-face conference, as well as year-round online relationships, a collection of peer reviewed journals, and book imprint—exploring the affordances of the new digital media.

## Conference

The conference is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction. Conference delegates include leaders in the field as well as emerging artists and scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

## Publishing

The Arts in Society Knowledge Community enables members to publish through two media. First, community members can enter a world of journal publication unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical, and constructive nature of the peer review process. The Arts in Society Collection provides a framework for double-blind peer review, enabling authors to publish into an academic journal of the highest standard. The second publication medium is through the book imprint, The Arts in Society, publishing cutting edge books in print and electronic formats. Publication proposal and manuscript submissions are welcome.

## Community

The Arts in Society Knowledge Community offers several opportunities for ongoing communication among its members. Any member may upload video presentations based on scholarly work to the community YouTube channel. Monthly email newsletters contain updates on conference and publishing activities as well as broader news of interest. Join the conversations on Facebook and Twitter, or explore our new social media platform, **Scholar**.





# The Arts in Society | Themes

Teaching and learning through and about the arts

## Theme 1: Arts Education

- Ways of seeing, ways of knowing, ways of learning
- Teaching and Learning Arts Practices
- Multimodal literacies, multiliteracies in arts education
- Literacy and the literary: texts at school
- Arts pedagogies
- Art history: purpose and pedagogy
- Creative arts in the humanities
- Art as self-inquiry
- The work of the arts student, researcher, and teacher

Interrogating arts histories, theories, paradigms, and frameworks for critical analysis

## Theme 2: Arts Theory and History

- Sense-Making: Connecting the Arts to Everyday Life
- Mimesis: perspectives on the 'real' and 'representation'
- Authenticity and voice
- Continuity and change in arts histories
- Cultural theory in art history
- Naming and classifying art forms
- Defining the aesthetic
- Defining the avant-garde: the creative, the innovative, the new
- Categorizing genres
- The ethics of art and arts practice
- Arts products: aura and artifact
- The work of the critic
- Abstraction in art
- Crossing borders: anthropology, ethnography, and art
- Art movements







# The Arts in Society | Themes

Examining the use of technologies and media in the arts

## Theme 3: New Media, Technology, and the Arts

- New Media, Internet, and Digital Arts
- Moving pictures: Cinema, Film, Television, Video, Multimedia
- From passive viewer to active user: new artforms and audience interactivity
- Design Technologies
- Spatial and architectonic arts
- The art of games and gaming
- Online Cultures, Social Networks, and the Arts
- Multimedia, mixed media, and multimodal arts
- The creative industries in a post-industrial or knowledge society
- The nature of the 'virtual'
- Digital media arts and education

Addressing social, political, and community agendas in the arts

## Theme 4: Social, Political, and Community Agendas in the Arts

- The Arts and Disability
- Arts Festivals and Biennales
- Arts as Activism
- Arts and identities: local, regional, national, global
- Art, Religion, and Spirituality
- Museums and galleries as social institutions
- The Prison and Art
- Defining audiences: the role of the reader, viewer, listener
- The arts in popular culture and the media
- Arts Policy, the State, and Law
- The Business of Art
- Human Rights, Social Justice, and the Arts
- Art, Well Being, and Healing
- Public Arts, Collective Memory, Cultural Heritage
- Artistic Expression, Identity, and Cultural Rights
- Art and Globalization
- Diasporic, ethnic, multicultural and 'world' arts
- Art of nature: ecoaesthetics and the culture of sustainability
- Gender, LGBT arts, and queer culture
- Art as propaganda, advertising as Art
- Arts in Tourism and Economic Development



## The Arts in Society | 2015 Special Focus

### The Work of Art in the Age of Networked Society

Digital technologies are engendering new platforms to produce, distribute, and display art. The work of art, as a category of labor, in the age of networked society is often argued through a grammar of participation, collaboration, and peers. Online galleries and publishers are also seen to allow for greater access to the products of the work of art. Moreover there is a perceived newfound autonomy of the artist as distributor of content and message. In addition to its usual broad range of themes on the relation of the arts to society, the 2015 conference will explore the ways in which digital technologies have altered the way that the work of art, as a category of labor, and art objects themselves, are perceived, conceptualized, and theorized.





# The Arts in Society | **Scope and Concerns**

## **Sites**

In our twenty-first century context, longstanding sites of production, consumption and display—such as the theatre, the museum, the gallery, and the publishing house—are being contested by new forces of media, popular culture, and commerce. These various forms of contestation and re-arrangement have given rise to new art forms, media and venues, from the street to the Internet. To what extent have old forms and new forms merged, replaced or challenged one another? In what ways do the various sites of reception and display affect sites of production—from the artist’s studio to the community hall? Is there such a thing as interdisciplinarity? And how do artistic media work with and interpret these cultural flows and institutionalized spaces?

## **Media**

We live in an increasingly visual culture, where all forms of media intersect with the ‘crisis of information’ that overloads everyday life. These media include the visual arts, the textual arts, the aural and musical arts, the gestural and performative arts, and the spatial arts. These categories roughly correspond to standard classifications of artforms as music, theatre, literature, poetry, dance, painting, sculpture, photography, film and television, and architecture. Such are the disciplines and artforms of our historical experience. While these disciplines undergo various processes of transformation and at times destabilization, they are sometimes displaced by new means of production and their related meanings (the raw materials and methodologies of representation), reproduction of forms and meanings (first mechanical and now digital), and distributions of meaning (the methods of reaching audiences and interacting with them). To what extent do we need to develop new creative tools and research approaches to redefine classical disciplinary classifications?

## **Policy**

Given the proliferation of cultural institutions, such as museums and galleries, what role do these institutions play in larger projects of community formation, nation-building, or international relations? How are hierarchies of art world classifications reproduced or challenged by new forms of institution-building and policy-making? Artists and the arts themselves are often referred to as ‘cultural ambassadors’ in international forums. Such terms raise issues of political relevance and call into question related concerns of value neutrality and the deployment of art forms and practices to signal or help to dissolve social and political conflict at local, regional, and international levels. What is the role of public education in these debates? ‘Which publics’ are represented or included?

## **Participants**

Has the art world fragmented into a scattered heteronomy of ‘art worlds’? Who are the players, the gatekeepers, and to what extent do our mainstream institutions reinforce or reflect the hierarchies of art world structures and opportunities for artists? How do artists and cultural workers reconcile their visionary projects with the mundane pursuits of marketing and profit as measures of success? What are the structural constraints that create and perpetuate the motif of the “starving artist”? How do shifting contexts create and redefine audiences and audience participation? What is the responsibility of the artist to explore these and other issues? What, finally, is the role of art in society?

More than ever, these are open questions. As a space to engage these questions and others, and to broaden a participatory base, the Arts conference, journals, book imprint and news weblog provide an epistemic community setting in which to make linkages across disciplinary, geographic, and cultural boundaries.



# The Arts in Society | Community Membership

## About

The Arts in Society Knowledge Community is dedicated to the concept of independent, peer-led groups of scholars, researchers, and practitioners working together to build bodies of knowledge related to topics of critical importance to society at large. Focusing on the intersection of academia and social impact, The Arts in Society Knowledge Community brings an interdisciplinary, international perspective to discussions of new developments in the field, including research, practice, policy, and teaching.

## Membership Benefits

As an Arts in Society Knowledge Community member you have access to a broad range of tools and resources to use in your own work:

- Digital subscription to The Arts in Society Collection for one year.
- Digital subscription to the book imprint for one year.
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as an Associate Editor after reviewing three or more articles.
- Subscription to the community e-newsletter, providing access to news and announcements for and from the knowledge community.
- Option to add a video presentation to the community YouTube channel.
- Free access to the **Scholar** social knowledge platform, including:
  - ◊ Personal profile and publication portfolio page;
  - ◊ Ability to interact and form communities with peers away from the clutter and commercialism of other social media;
  - ◊ Optional feeds to Facebook and Twitter;
  - ◊ Complimentary use of **Scholar** in your classes—for class interactions in its Community space, multimodal student writing in its Creator space, and managing student peer review, assessment, and sharing of published work.





# The Arts in Society | Engage in the Community

[www.facebook.com/  
ArtsInSociety.CG](http://www.facebook.com/ArtsInSociety.CG)

[@artsinsociety](https://www.instagram.com/artsinsociety)

[#ArtsInSoc](https://twitter.com/ArtsInSoc)

## Present and Participate in the Conference

You have already begun your engagement in the community by attending the conference, presenting your work, and interacting face-to-face with other members. We hope this experience provides a valuable source of feedback for your current work and the possible seeds for future individual and collaborative projects, as well as the start of a conversation with community colleagues that will continue well into the future.

## Publish Journal Articles or Books

We encourage you to submit an article for review and possible publication in the journal. In this way, you may share the finished outcome of your presentation with other participants and members of the community. As a member of the community, you will also be invited to review others' work and contribute to the development of the community knowledge base as an Associate Editor. As part of your active membership in the community, you also have online access to the complete works (current and previous volumes) of journal and to the book imprint. We also invite you to consider submitting a proposal for the book imprint.

## Engage through Social Media

There are several ways to connect and network with community colleagues:



**Email Newsletters:** Published monthly, these contain information on the conference and publishing, along with news of interest to the community. Contribute news or links with a subject line 'Email Newsletter Suggestion' to [support@artsinsociety.com](mailto:support@artsinsociety.com).



**Scholar:** Common Ground's path-breaking platform that connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.



**Facebook:** Comment on current news, view photos from the conference, and take advantage of special benefits for community members at: <http://www.facebook.com/ArtsInSociety.CG>



**Twitter:** Follow the community [@artsinsociety](https://twitter.com/artsinsociety) and talk about the conference with [#ArtsInSoc](https://twitter.com/ArtsInSoc)



**YouTube Channel:** View online presentations or contribute your own at <http://artsinsociety.com/the-conference/types-of-conference-sessions/online-presentations>.





## The Arts in Society | **Advisory Board**

The principal role of the Advisory Board is to drive the overall intellectual direction of The Arts in Society Knowledge Community and to consult on our foundational themes as they evolve along with the currents of the community. Board members are invited to attend the annual conference with a complimentary registration and provide important insights on conference development, including suggestions for speakers, venues, and special themes. We also encourage board members to submit articles for publication consideration to The Arts in Society Collection as well as proposals or completed manuscripts to The Arts in Society Book Imprint.

We are grateful for the continued service and support of these world-class scholars and practitioners.

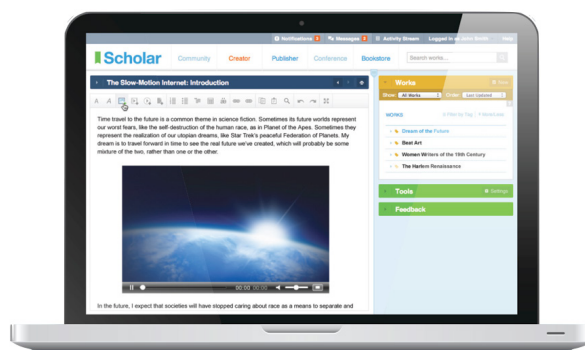
- Caroline Archer, UK Type, Birmingham, UK
- Mark Bauerlein, Emory University, Atlanta, USA
- Tressa Berman, Institute for Inter-Cultural Practices, San Francisco and Los Angeles, USA
- Judy Chicago, Artist and Author, USA
- Nina Czegledy, Concordia University and University of Toronto, Montreal and Toronto, Canada
- Jennifer Herd, Queensland College of Art, Griffith University, South Bank, Australia
- Gerald McMaster, Curator, Art Gallery of Ontario, Toronto, Canada
- Mario Minichiello, Professor, The University of Newcastle, Newcastle, Australia
- Fred Myers, New York University, New York City, USA
- Attila Nemes, Kitchen Budapest, Budapest, Hungary
- Daniela Reimann, Karlsruhe Institute of Technology KIT, Institute of Vocational and General Education, Karlsruhe, Germany
- Arthur Sabatini, Arizona State University, Phoenix, USA
- Peter Sellars, University of California, Los Angeles, USA
- Ella Shohat, New York University, New York City, USA
- Marianne Wagner-Simon, Freies Museum, Berlin, Germany





## A Social Knowledge Platform

Create Your Academic Profile and Connect to Peers



Developed by our brilliant Common Ground software team, **Scholar** connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.

### Utilize Your Free Scholar Membership Today through

- Building your *academic profile* and list of published works.
- Joining a community with a *thematic or disciplinary focus*.
- Establishing a new knowledge community *relevant to your field*.
- Creating *new academic work* in our innovative publishing space.
- Building a *peer review network* around your work or courses.

### Scholar Quick Start Guide

1. Navigate to <http://cgscholar.com>. Select [**Sign Up**] below 'Create an Account'.
2. Enter a "**blip**" (a very brief one-sentence description of yourself).
3. Click on the "**Find and join communities**" link located under the YOUR COMMUNITIES heading (On the left hand navigation bar).
4. Search for a community to join or create your own.

### Scholar Next Steps – Build Your Academic Profile

- **About:** Include information about yourself, including a linked CV in the top, dark blue bar.
- **Interests:** Create searchable information so others with similar interests can locate you.
- **Peers:** Invite others to connect as a peer and keep up with their work.
- **Shares:** Make your page a comprehensive portfolio of your work by adding publications in the Shares area - be these full text copies of works in cases where you have permission, or a link to a bookstore, library or publisher listing. If you choose Common Ground's hybrid open access option, you may post the final version of your work here, available to anyone on the web if you select the 'make my site public' option.
- **Image:** Add a photograph of yourself to this page; hover over the avatar and click the pencil/edit icon to select.
- **Publisher:** All Common Ground community members have free access to our peer review space for their courses. Here they can arrange for students to write multimodal essays or reports in the Creator space (including image, video, audio, dataset or any other file), manage student peer review, co-ordinate assessments, and share students' works by publishing them to the Community space.



# Scholar

## A Digital Learning Platform

Use **Scholar** to Support Your Teaching

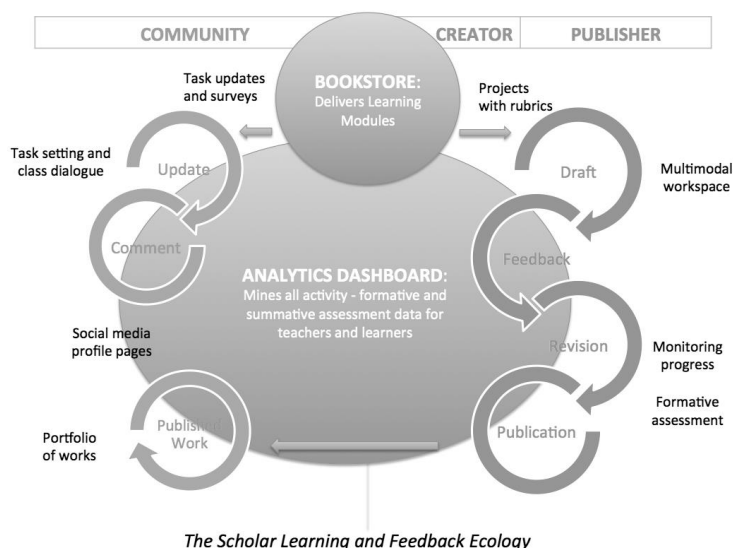
**Scholar** is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. **Scholar** provides scaffolding to encourage making and sharing knowledge drawing from multiple sources rather than memorizing knowledge that has been presented to them.

**Scholar** also answers one of the most fundamental questions students and instructors have of their performance, “How am I doing?” Typical modes of assessment often answer this question either too late to matter or in a way that is not clear or comprehensive enough to meaningfully contribute to better performance.

A collaborative research and development project between Common Ground and the College of Education at the University of Illinois, **Scholar** contains a knowledge community space, a multimedia web writing space, a formative assessment environment that facilitates peer review, and a dashboard with aggregated machine and human formative and summative writing assessment data.

The following **Scholar** features are only available to Common Ground Knowledge Community members as part of their membership. Please email us at [support@cgscholar.com](mailto:support@cgscholar.com) if you would like the complimentary educator account that comes with participation in a Common Ground conference.

- Create projects for groups of students, involving draft, peer review, revision and publication.
- Publish student works to each student’s personal portfolio space, accessible through the web for class discussion.
- Create and distribute surveys.
- Evaluate student work using a variety of measures in the assessment dashboard.



**Scholar** is a generation beyond learning management systems. It is what we term a *Digital Learning Platform*—it transforms learning by engaging students in powerfully horizontal “social knowledge” relationships. **For more information, visit: <http://knowledge.cgscholar.com>.**





# The Arts in Society Collection

*Committed to creating an intellectual  
frame of reference for the arts and  
arts practices*



# The Arts in Society | Collection of Journals

## Indexing

Art Abstracts  
Art Full Text  
Art Index  
Art Source  
Cabell's  
The Australian Research Council  
Ulrich's Periodicals Directory

## Founded:

2006

## Publication Frequency:

Quarterly (March, June, September, December)

[artsinsociety.com](http://artsinsociety.com)

[ija.cgpublisher.com](http://ija.cgpublisher.com)

## About

The Arts in Society Collection aims to create an intellectual frame of reference for the arts and arts practices, and to create an interdisciplinary conversation on the role of the arts in society. It is intended as a place for critical engagement, examination, and experimentation of ideas that connect the arts to their contexts in the world, on stage, in museums and galleries, on the streets, and in communities. Articles range from the expansive and philosophical to finely grained analysis based on deep familiarity and understanding of a particular area of arts knowledge or arts practice. They bring into dialogue artists, theorists, policymakers, and arts educators, to name a few of the stakeholders in this conversation.

The Arts in Society Collection is relevant to artists, curators, writers, theorists, and policymakers with an interest in, and a concern for, arts practice, arts theory and research, curatorial and museum studies, and arts education in any of its forms and in any of its sites. As well as papers of a traditional scholarly type, this collection of journals invites presentations of practice—including documentation of curricular practices and exegeses of the effects of those practices that can, with equal validity, be interrogated through a process of academic peer review.

## Collection Editor



**Mario Minichiello**, School of Design Communication and IT, University of Newcastle, Australia

## Associate Editors

Journals in The Arts in Society Collection are peer reviewed by scholars who are active members of The Arts in Society Knowledge Community. Reviewers may be past or present conference delegates, fellow submitters to the collection, or scholars who have volunteered to review papers (and have been screened by Common Ground's editorial team). This engagement with the knowledge community, as well as Common Ground's synergistic and criterion-based evaluation system, distinguishes the peer review process from journals that have a more top-down approach to refereeing. Reviewers are assigned to papers based on their academic interests and scholarly expertise. In recognition of the valuable feedback and publication recommendations that they provide, reviewers are acknowledged as Associate Editors in the volume that includes the paper(s) they reviewed. Thus, in addition to The Arts in Society Collection's Editors and Advisory Board, the Associate Editors contribute significantly to the overall editorial quality and content of the collection.





# The Arts in Society | Collection Titles



## *The International Journal of the Arts in Society: Annual Review*

**ISSN:** 1833-1866 (print)

**Indexing:** Art Abstracts, Art Full Text, Art Index, Art Source, Cabell's, The Australian Research Council, Ulrich's Periodicals Directory

**About:** *The International Journal of the Arts in Society: Annual Review* aims to create an intellectual frame of reference for the arts and arts practices, and to support an interdisciplinary conversation on the role of the arts in society. It is intended as a place for critical engagement, examination, and experimentation of ideas that connect the arts to their contexts in the world, on stage, in museums and galleries, on the streets, and in communities.



## *The International Journal of Arts Education*

**ISSN:** 2326-9944 (print) | 2327-0306 (online)

**Indexing:** Art Source, Cabell's, Ulrich's Periodicals Directory

**About:** *The International Journal of Arts Education* explores teaching and learning through and about the arts, including arts practices, performance studies, arts history, and digital media.



## *The International Journal of Arts Theory and History*

**ISSN:** 2326-9952 (print) | 2327-1779 (online)

**Indexing:** Art Source, Cabell's, Ulrich's Periodicals Directory

**About:** *The International Journal of Arts Theory and History* interrogates arts histories, theories, and paradigms. It focuses on frameworks for critical analysis of arts practices and their relationships to society.



## *The International Journal of New Media, Technology, and the Arts*

**ISSN:** 2326-9987 (print) | 2327-1787 (online)

**Indexing:** Art Source, Cabell's, Ulrich's Periodicals Directory

**About:** *The International Journal of New Media, Technology, and the Arts* explores technologies of arts production and reproduction old and new, including photography, film, video, multimedia, and the Internet.



## *The International Journal of Social, Political, and Community Agendas in the Arts*

**ISSN:** 2326-9960 (print) | 2327-2104 (online)

**Indexing:** Art Source, Cabell's, Ulrich's Periodicals Directory

**About:** *The International Journal of Social, Political, and Community Agendas in the Arts* explores the various points of interface of arts practices and communities, including the arts expressions of community and group identities, arts policies, art and government, art as activism, museums and galleries as institutions, arts in advertising, and public arts.





# The Arts in Society | Submission Process

## Journal Collection Submission Process and Timeline

Below, please find step-by-step instructions on the journal article submission process:

1. Submit a conference presentation proposal.
2. Once your conference presentation proposal has been accepted, you may submit your article by clicking the “Add a Paper” button on the right side of your proposal page. You may upload your article anytime between the first and the final submission deadlines. (See dates below)
3. Once your article is received, it is verified against template and submission requirements. If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate referees and sent for review. You can view the status of your article at any time by logging into your CGPublisher account at [www.CGPublisher.com](http://www.CGPublisher.com).
4. When both referee reports are uploaded, and after the referees’ identities have been removed, you will be notified by email and provided with a link to view the reports.
5. If your article has been accepted, you will be asked to accept the Publishing Agreement and submit a final copy of your article. If your paper is accepted with revisions, you will be required to submit a change note with your final submission, explaining how you revised your article in light of the referees’ comments. If your article is rejected, you may resubmit it once, with a detailed change note, for review by new referees.
6. Once we have received the final submission of your article, which was accepted or accepted with revisions, our Publishing Department will give your article a final review. This final review will verify that you have complied with the Chicago Manual of Style (16th edition), and will check any edits you have made while considering the feedback of your referees. After this review has been satisfactorily completed, your paper will be typeset and a proof will be sent to you for approval before publication.
7. Individual articles may be published “Web First” with a full citation. Full issues follow at regular, quarterly intervals. All issues are published 4 times per volume (except the annual review, which is published once per volume).

## Submission Timeline

You may submit your article for publication to the journal at any time throughout the year. The rolling submission deadlines are as follows:

- Submission Round 1 – 15 January
- Submission Round 2 – 15 April
- Submission Round 3 – 15 July
- Submission Round 4 (final) – 15 October

Note: If your article is submitted after the final deadline for the volume, it will be considered for the following year’s volume. The sooner you submit, the sooner your article will begin the peer review process. Also, because we publish “Web First,” early submission means that your article may be published with a full citation as soon as it is ready, even if that is before the full issue is published.





# The Arts in Society | **Common Ground Open**

## **Hybrid Open Access**

All Common Ground Journals are Hybrid Open Access. Hybrid Open Access is an option increasingly offered by both university presses and well-known commercial publishers.

Hybrid Open Access means some articles are available only to subscribers, while others are made available at no charge to anyone searching the web. Authors pay an additional fee for the open access option. Authors may do this because open access is a requirement of their research-funding agency, or they may do this so non-subscribers can access their article for free.

Common Ground's open access charge is \$250 per article—a very reasonable price compared to our hybrid open access competitors and purely open access journals resourced with an author publication fee. Digital articles are normally only available through individual or institutional subscriptions or for purchase at \$5 per article. However, if you choose to make your article Open Access, this means anyone on the web may download it for free.

Paying subscribers still receive considerable benefits with access to all articles in the journal, from both current and past volumes, without any restrictions. However, making your paper available at no charge through Open Access increases its visibility, accessibility, potential readership, and citation counts. Open Access articles also generate higher citation counts.

## **Institutional Open Access**

Common Ground is proud to announce an exciting new model of scholarly publishing called Institutional Open Access.

Institutional Open Access allows faculty and graduate students to submit articles to Common Ground journals for unrestricted open access publication. These articles will be freely and publicly available to the whole world through our hybrid open access infrastructure. With Institutional Open Access, instead of the author paying a per-article open access fee, institutions pay a set annual fee that entitles their students and faculty to publish a given number of open access articles each year.

The rights to the articles remain with the subscribing institution. Both the author and the institution can also share the final typeset version of the article in any place they wish, including institutional repositories, personal websites, and privately or publicly accessible course materials. We support the highest Sherpa/Romeo access level—Green.

For more information on how to make your article Open Access, or information on Institutional Open Access, please contact us at [support@commongroundpublishing.com](mailto:support@commongroundpublishing.com).





# The Arts in Society | Journal Awards

## International Award for Excellence

The Arts in Society Knowledge Community presents an annual International Award for Excellence for new research or thinking in the area of the arts in the society. All articles submitted for publication in The Arts in Society Collection are entered into consideration for this award. The review committee for the award is selected from the International Advisory Board for the journal and the annual The Arts in Society Conference. The committee selects the winning article from the ten highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines. The remaining nine top papers will be featured on our website.

## Award Winner, Volume 9

Susan Hogan, University of Derby, Derby, UK

## For the Article

“Interrogating Women’s Experience of Ageing.”

## Abstract

The “Representing Self—Representing Ageing” initiative has been funded by the ESRC as part of the New Dynamics of Ageing cross-council research programme. It has consisted of four projects with older women using participatory arts to enable women to articulate their experiences of ageing, and to create alternative images of ageing. Methods have included the use of art elicitation, photo-diaries, film-booths, directed photography, and phototherapy.



# The Arts in Society | Subscriptions and Access

## Community Membership and Personal Subscriptions

As part of each conference registration, all conference participants (both virtual and in-person) have a one-year digital subscription to the entire The Arts in Society Collection. This complimentary personal subscription grants access to both the current volume of the collection as well as the entire backlist. The period of complimentary access begins at the time of registration and ends one year after the close of the conference. After that time, delegates may purchase a personal subscription.

To view articles, go to <http://ija.cgpublisher.com/>. Select the “Login” option and provide a CGPublisher username and password. Then, select an article and download the PDF. For lost or forgotten login details, select “forgot your login” to request a new password.

## Journal Subscriptions

Common Ground offers print and digital subscriptions to all of its journals. Subscriptions are available to the full The Arts in Society Collection, individual journals within the collection, and to custom suites based on a given institution’s unique content needs. Subscription prices are based on a tiered scale that corresponds to the full-time enrollment (FTE) of the subscribing institution.

For more information, please visit:

- <http://artsinsociety.com/publications/journal/subscriptions-and-orders>
- Or contact us at [journals@commongroundpublishing.com](mailto:journals@commongroundpublishing.com)

## Library Recommendations

Download the Library Recommendation form from our website to recommend that your institution subscribe to The Arts in Society Collection: <http://artsinsociety.com/publications/journal/library-recommendation>.



# The Arts in Society Book Imprint

*Aiming to set new standards in  
participatory knowledge creation  
and scholarly publication*





## Call for Books

Common Ground is setting new standards of rigorous academic knowledge creation and scholarly publication. Unlike other publishers, we're not interested in the size of potential markets or competition from other books. We're only interested in the intellectual quality of the work. If your book is a brilliant contribution to a specialist area of knowledge that only serves a small intellectual community, we still want to publish it. If it is expansive and has a broad appeal, we want to publish it too, but only if it is of the highest intellectual quality.

We welcome proposals or completed manuscript submissions of:

- Individually and jointly authored books
- Edited collections addressing a clear, intellectually challenging theme
- Collections of articles published in our journals
- Out-of-copyright books, including important books that have gone out of print and classics with new introductions

## Book Proposal Guidelines

Books should be between 30,000 and 150,000 words in length. They are published simultaneously in print and electronic formats and are available through Amazon and as Kindle editions. To publish a book, please send us a proposal including:

- Title
- Author(s)/editor(s)
- Draft back-cover blurb
- Author bio note(s)
- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
- Manuscript submission date

Proposals can be submitted by email to [books@commongroundpublishing.com](mailto:books@commongroundpublishing.com). Please note the book imprint to which you are submitting in the subject line.



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If you would like to review book manuscripts, please send an email to [books@commongroundpublishing.com](mailto:books@commongroundpublishing.com) with:

- A brief description of your professional credentials
- A list of your areas of interest and expertise
- A copy of your CV with current contact details

If we feel that you are qualified and we require refereeing for manuscripts within your purview, we will contact you.





## Art, Science, and Cultural Understanding

Brett Wilson, Barbara Hawkins, and Stuart Sim (eds.)



ISBN—978-1-61229-486-5  
234 Pages

**Community Website:**  
[artsinsociety.com](http://artsinsociety.com)

**Bookstore:**  
[theartsinsociety.cgpublisher.com/](http://theartsinsociety.cgpublisher.com/)

Art and science are often seen in contemporary Western society as almost entirely separate and polarised fields of human enterprise. In contrast, a growing number of practitioners are realising that art and science are both intimately concerned with how we conceive of the world around us; not just as individuals, but also as societies. Art and science share a common embodied imagination, cognitive creativity, and independent spirit of inquiry at their heart, and both can summon up the visionary power of revolution for our senses.

The editors and contributors to this book clearly highlight the many underlying themes that have always connected art and science throughout our history and show, through a range of essay styles and voices, how a hybrid art-science movement is now emerging. This new movement offers a broader transdisciplinary perspective to avoid relying on narrow specialisms and short-term fixes when addressing growing global problems such as climate change, economic instability, and provision of food, water, and healthcare for a rapidly expanding world population. Practitioners, researchers, and students in the arts, sciences, and humanities will all find much in this volume to stimulate and inform new ways of thinking about their own disciplinary approaches.

### Editor Bios:

**Brett Wilson's** scientific work centred on high-speed electronics and communication systems, both in an academic context and as an industrial consultant. His current research focuses on the role of cognitive metaphors in science. Brett acts as a consultant helping universities improve the structure, effectiveness and governance of postgraduate education.

**Barbara Hawkins** is a former film-maker and broadcaster whose academic career began by teaching film and media production in a number of UK film schools, before moving into senior management roles in art and design education. Barbara now works as an independent researcher and educational consultant, advising institutions on their postgraduate education provision and practice-led arts research.

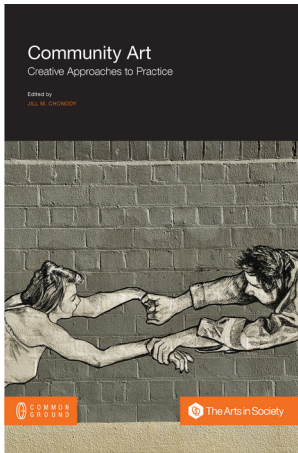
**Stuart Sim** is retired Professor of Critical Theory at Northumbria University, Newcastle, UK. He has published widely in the fields of critical theory, philosophy, and literary studies, with special interests in postmodernism, poststructuralism, scepticism, and eighteenth-century literature.

They have worked together for a number of years on previous projects and are founder members of *Project Dialogue*.



## Community Art: Creative Approaches to Practice

Jill Chonody (ed.)



ISBN—978-1-61229-566-4  
221 Pages

**Community Website:**  
[artsinsociety.com](http://artsinsociety.com)

**Bookstore:**  
[theartsinsociety.cgpublisher.com/](http://theartsinsociety.cgpublisher.com/)

*Community Art: Creative Approaches to Practice* is a collection of essays that cover a wide range of artistic endeavors including photography, street/mural art, singing, drawing, storytelling, sculpting, dance, drumming, horticulture, repurposed objects, theater, and film. Art is explored from the perspective that self-expression can be a powerful experience that raises consciousness for the person who created it as well as her/his audience. This book examines the use of art and its potential to create change for individuals, groups, and communities, and each chapter provides a description of one particular approach followed by a summary of its uses. Utilizing current literature and research evidence, the benefits of its use for particular populations are outlined. Practical tips including issues to consider prior to implementation are provided, and an example of how the technique has been used in practice illustrates its application. In the final chapter, methods for evaluation are outlined that can be useful when thinking about grant applications, funding sources, and personal evaluation of practice. This book provides an introduction to using art in practice and can be utilized by a variety of different fields, including social workers, drama and art therapists, community organizers, nurses, and students.

### Editor Bio:

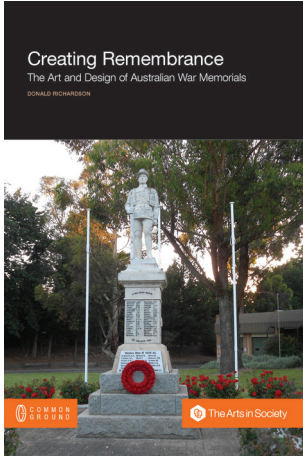
**Jill Chonody**, PhD, LCSW is an associate professor of social work at Indiana University Northwest where she teaches Social Work Practice and Research Methodology courses. She is also an adjunct research fellow at the University of South Australia where she has ongoing research collaborations in psychology. She researches issues related to attitudes, in particular ageism, and is interested in scale development and psychometrics. She also seeks to incorporate photography as a research methodology as well as a creative approach to practice. Jill previously worked as a therapist for eight years in both outpatient and inpatient psychiatric facilities.





## Creating Remembrance The Art and Design of Australian War Memorials

Donald Richardson



ISBN—978-1-61229-618-0  
379 Pages

**Community Website:**  
[artsinsociety.com](http://artsinsociety.com)

**Bookstore:**  
[theartsinsociety.cgpublisher.com/](http://theartsinsociety.cgpublisher.com/)

There are thousands of war memorials in Australia, ranging in size and importance from the *Australian War Memorial* in Canberra to plaques affixed to simple pieces of natural rock in the smallest communities—but hardly anyone knows who designed and made them. This is due to the fact that there was—and still is—a general understanding that only the names of those who had served or died should appear on these monuments. So, those whose creative work, it being constantly and prominently on view, has been almost entirely responsible for supplying and maintaining the community's memory of the sacrifice and tragedy of war have never received their due recognition. This book is an attempt to redress this deficiency.

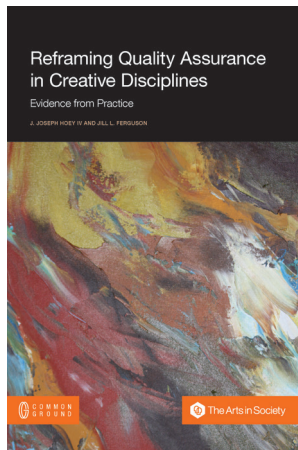
### Author Bio:

**Donald Richardson** is an artist, art theorist and art educator. In 2010 he was awarded the Medal of the Order of Australia for service to the community and the arts. Research for this book commenced in 1989.



### Reframing Quality Assurance in Creative Disciplines: Evidence from Practice

J. Joseph Hoey IV and Jill L. Ferguson



ISBN—978-1-61229-771-2  
318 Pages

**Community Website:**  
[artsinsociety.com](http://artsinsociety.com)

**Bookstore:**  
[theartsinsociety.cgpublisher.com/](http://theartsinsociety.cgpublisher.com/)

*Reframing Quality Assurance in Creative Disciplines: Evidence from Practice* is the second book in a series by the authors to examine assessment practices in creative disciplines. It covers assessment and quality assurance on the individual student level, mapping course level learning outcomes, program learning outcomes (and to institutional learning outcomes in many cases), and promising and well-established principles of practice in creative disciplines. The book follows the links between quality assurance and teaching and learning; it delves into good practices and then provides a myriad of examples of those practices through case studies in seventeen creative disciplines. Finally, *Reframing Quality Assurance in Creative Disciplines: Evidence from Practice* places quality assurance within the institutional context by exploring requirements of both national and regional accrediting bodies, and then within the international context by looking at the recognition of competencies.

#### Author Bios:

**J. Joseph Hoey IV**, Ed.D., spent two decades in the performing arts as a classical guitarist and has provided leadership for 24 years in accreditation, assessment, effectiveness, and planning. Institutions served include North Carolina State University, Georgia Tech, Savannah College of Art and Design, and Ashford University. His published works cover program review, assessment, college transfer, building trust, and inquiry-based learning. He is a frequent public speaker. He is currently VP of accreditation relations and policy at Bridgepoint Education.

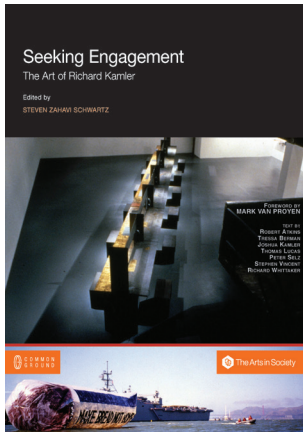
**Jill L. Ferguson** is an author; artist; editor; business, nonprofit, and higher education consultant; and frequent public speaker. She taught at Notre Dame de Namur University (communication, business, and literature classes) and was a professor, chair of general education, and the assessment coordinator at the San Francisco Conservatory of Music. She was also chief of staff at regional accreditor Western Association of School and Colleges.





## Seeking Engagement: The Art of Richard Kamler

Steven Zahavi Schwartz (ed.)



ISBN—978-1-61229-624-1  
182 Pages

**Community Website:**  
[artsinsociety.com](http://artsinsociety.com)

**Bookstore:**  
[theartsinsociety.cgpublisher.com/](http://theartsinsociety.cgpublisher.com/)

Art, for Richard Kamler, is active: *it does something*. What it does may be personal; it is also, in most of Kamler's work, political, social, often collaborative, and always seeking to engage us as participants. If any statement could encapsulate Richard Kamler's full and diverse body of work over four decades it would be the assertion that art acts as a corrective to that failure of imagination declared by Robert McNamara that caused the tragic wars of the 20th century. What art does is provide a vision, an opening, the potential for a real transformation—not just of consciousness, but in the words of Kamler's early mentor Frederick Kiesler, "With art we can change the laws of the world." And with steady conviction Richard Kamler's art rouses us to see beyond our conditioned reactions—to challenge apparently unbendable realities with the possibility: imagine how it could be different. What if Picasso had painted *Guernica* before the bombs fell?

The works in this retrospective volume span Richard Kamler's productive career, ranging from *Out of Holocaust* (1976), a full-size reconstruction of a barracks from Auschwitz, to the *Table of Voices* (1996–2013), installed on Alcatraz Island and traveling throughout the United States, to *Seeing Peace* (2002–present), a continent-spanning collaboration with international artists and the United Nations, to *The Tower of Babel* (in progress), which explores the origins of language and proposes building a literal tower at the confluence of the Tigris and Euphrates Rivers.

### Editor Bio:

Writer and artist **Steven Zahavi Schwartz** is co-author of *A Zen Odyssey: The Lives of Sokei-an and Ruth Fuller Sasaki*, and artist/producer of *The Boy Who Cried Wolf's Art of Sight: On the Origin of the Speechless*. He runs Meantimes Press in Northern California.



## Assessment in Creative Disciplines: Quantifying and Qualifying the Aesthetic

David Mills Chase, Jill Ferguson and J. Joseph Hoey IV.



ISBN—978-1-61229-427-8  
160 Pages

**Community Website:**  
[artsinsociety.com](http://artsinsociety.com)

**Bookstore:**  
[theartsinsociety.cgpublisher.com/](http://theartsinsociety.cgpublisher.com/)

*Assessment in Creative Disciplines: Quantifying and Qualifying the Aesthetic* explores creativity and its assessment using easy-to-grasp concepts; concrete examples of arts education and assessment models and theories, including digital education models and e-portfolios; and case studies to form a blueprint that administrators, educators, practitioners, researchers, and students can use to assess endeavors in art, dance, design, and music, both on an individual basis and as a collective (course, cohort, department, program, etc.). While the book was written using examples from colleges and universities, its principles can easily be applied to the secondary arts education arena. *Assessment in Creative Disciplines: Quantifying and Qualifying the Aesthetic's* website is [www.assessmentincreativedisciplines.com](http://www.assessmentincreativedisciplines.com).

### Author Bios:

**David Chase** is the vice dean of academic affairs at the American Film Institute Conservatory in Los Angeles, California. He was the senior associate director of institutional effectiveness at the University of the Pacific, where he also served as the assistant dean of the Conservatory of Music. Trained as a musician, he has brought the perspective of the artist to issues surrounding academic quality, accreditation, and learning assessment in his career in higher education administration.

**Jill L. Ferguson** is an author, editor, painter, and business and higher education consultant (in the areas of accreditation, assessment, and general education). She taught at Notre Dame de Namur University (communication and business classes) and the San Francisco Conservatory of Music (literature, writing, and oral communication) for more than a decade. She was also chief of staff at the Western Association of Schools and Colleges.

**J. Joseph Hoey IV**, Ed.D., spent two decades in the performing arts and has provided leadership for 23 years in accreditation, assessment, effectiveness, and planning. Institutions served include North Carolina State University, Georgia Tech, Savannah College of Art and Design, and Ashford University. His published works cover program review, assessment, college transfer, and building trust. He is currently VP of accreditation relations and policy at Bridgepoint Education.





# The Arts in Society Conference

*Curating global interdisciplinary  
spaces, supporting professionally  
rewarding relationships*



# The Arts in Society | About the Conference

## Conference History:

The International Conference on the Arts in Society began in Australia in the early 2000s with three community-based events—a conference on Indigenous Visual Arts in Adelaide and then two conferences associated with the Adelaide and Melbourne Festival of the Arts. US Opera Director Peter Sellars curated the Adelaide Festival in 2002, and Australian singer and actor Robyn Archer curated the Melbourne Festival. These two directors provided the initial inspiration for the idea of talking about the arts at sites of arts practice, and in this case, arts festivals.

The International Conference on the Arts in Society has evolved to create an intellectual platform for the arts and arts practices and to create an interdisciplinary conversation on the role of the arts in society. It is intended as a place for critical engagement, examination, and experimentation of ideas that connect the arts to their contexts in the world—on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets, and in communities.

The International Conference on the Arts in Society has provided a venue and a framework for the arts and art practices that are situated within the context of international art expositions, festivals, and biennials engaged with the international production of art and its global distribution networks. The conference aims to discover what values, instincts, and common ground may exist within the arts and their practices and sites of reception around the world.

## Past Conferences

- 2006 - The University of Edinburgh, Edinburgh, Scotland
- 2007 - University of Kassel, Kassel, Germany
- 2008 - Birmingham Institute of Art and Design, Birmingham, UK
- 2009 - Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy
- 2010 - Sydney College of the Arts, University of Sydney, Sydney, Australia
- 2011 - Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany
- 2012 - Art and Design Academy, John Moores University, Liverpool, UK
- 2013 - Eötvös Loránd University, Budapest, Hungary
- 2014 - Sapienza University of Rome, Rome, Italy
- 2015 - Imperial College, London, UK
- 2016 - University of California, Los Angeles, USA



# The Arts in Society | About the Conference

## Plenary Speaker Highlights:

The International Conference on the Arts in Society has a rich history of featuring leading and emerging voices from the field, including:

- Suzanne Anker, School of Visual Arts, New York City, USA
- Judy Chicago, Artist, New York City, USA
- Nina Czegledy, Independent Curator, Toronto, Canada
- Beatriz García, Head of Research, Institute of Cultural Capital, Liverpool, UK
- Tessa Jackson, Founding Artistic Director, Artes Mundi, Wales International Visual Art Prize, Chair of the Edinburgh Art Festival, UK
- Andrzej Klimowski, Head of Illustration at the Royal College of Art, London, UK
- Aaron Levy, Director, Slought Foundation, Philadelphia, USA
- Sir Brian McMaster, Director, Edinburgh International Festival, Edinburgh, UK
- Gerald McMaster, Curator, Canadian Art, Art Gallery of Ontario, Toronto, Canada
- Fiamma Montezemolo, California College of the Arts, San Francisco, USA
- Ruth Noack, Curator of Documenta 12, Kassel, Germany
- Colin Rhodes, Dean, Sydney College of Arts, University of Sydney, Sydney, Australia
- Sally Tallant, Artistic Director and CEO, Liverpool Biennial, Liverpool, UK





# The Arts in Society | About the Conference

## Past Partners

Over the years, International Conference on the Arts in Society, has had the pleasure of working with the following organizations:



Adelaide Festival,  
Adelaide, Australia (2002)



Berlin-Brandenburg Academy  
of Sciences and Humanities,  
Berlin, Germany (2011)



Birmingham Institute of  
Art and Design,  
Birmingham, UK (2008)



Edinburgh Festival City,  
Edinburgh, UK (2006)



Institute of Cultural  
Capital, UK (2012)



Liverpool Biennial,  
Liverpool, UK (2012)



Melbourne Festival,  
Melbourne, Australia (2004)



Sapienza University of Rome,  
Rome, Italy (2014)



Sydney College of the Arts,  
Sydney, Australia (2010)

## Become a Partner

Common Ground Publishing has a long history of meaningful and substantive partnerships with universities, research institutes, government bodies, and non-governmental organizations. Making these partnerships is a pillar of our Knowledge Community agenda. There are a number of ways you can partner with a Common Ground Knowledge Community. Contact us at [support@artsinsociety.com](mailto:support@artsinsociety.com) to become a partner.





# The Arts in Society | **About the Conference**

## **Conference Principles and Features**

The structure of the conference is based on four core principles that pervade all aspects of the knowledge community:

### **International**

This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, The Arts in Society Conference offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 46 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

### **Interdisciplinary**

Unlike association conferences attended by delegates with similar backgrounds and specialties, this conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a shared interest in the themes and concerns of this community. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged.

### **Inclusive**

Anyone whose scholarly work is sound and relevant is welcome to participate in this community and conference, regardless of discipline, culture, institution, or career path. Whether an emeritus professor, graduate student, researcher, teacher, policymaker, practitioner, or administrator, your work and your voice can contribute to the collective body of knowledge that is created and shared by this community.

### **Interactive**

To take full advantage of the rich diversity of cultures, backgrounds, and perspectives represented at the conference, there must be ample opportunities to speak, listen, engage, and interact. A variety of session formats, from more to less structured, are offered throughout the conference to provide these opportunities.





# The Arts in Society | **Ways of Speaking**



## **Plenary**

Plenary speakers, chosen from among the world's leading thinkers, offer formal presentations on topics of broad interest to the community and conference delegation. One or more speakers are scheduled into a plenary session, most often the first session of the day. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in informal, extended discussions during their Garden Conversation.



## **Garden Conversation**

Garden Conversations are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.



## **Talking Circles**

Held on the first day of the conference, Talking Circles offer an early opportunity to meet other delegates with similar interests and concerns. Delegates self-select into groups based on broad thematic areas and then engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the community. Questions like "Who are we?", "What is our common ground?", "What are the current challenges facing society in this area?", "What challenges do we face in constructing knowledge and effecting meaningful change in this area?" may guide the conversation. When possible, a second Talking Circle is held on the final day of the conference, for the original group to reconvene and discuss changes in their perspectives and understandings as a result of the conference experience. Reports from the Talking Circles provide a framework for the delegates' final discussions during the Closing Session.



## **Themed Paper Presentations**

Paper presentations are grouped by general themes or topics into sessions comprised of three or four presentations followed by group discussion. Each presenter in the session makes a formal twenty-minute presentation of their work; Q&A and group discussion follow after all have presented. Session Chairs introduce the speakers, keep time on the presentations, and facilitate the discussion. Each presenter's formal, written paper will be available to participants if accepted to the journal.



## **Colloquium**

Colloquium sessions are organized by a group of colleagues who wish to present various dimensions of a project or perspectives on an issue. Four or five short formal presentations are followed by commentary and/or group discussion. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.



## **Focused Discussion**

For work that is best discussed or debated, rather than reported on through a formal presentation, these sessions provide a forum for an extended “roundtable” conversation between an author and a small group of interested colleagues. Several such discussions occur simultaneously in a specified area, with each author’s table designated by a number corresponding to the title and topic listed in the program schedule. Summaries of the author’s key ideas, or points of discussion, are used to stimulate and guide the discourse. A single article, based on the scholarly work and informed by the focused discussion as appropriate, may be submitted to the journal.



## **Workshop/Interactive Session**

Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate—all involving substantial interaction with the audience. A single article (jointly authored, if appropriate) may be submitted to the journal based on a workshop session.



## **Poster Sessions**

Poster sessions present preliminary results of works in progress or projects that lend themselves to visual displays and representations. These sessions allow for engagement in informal discussions about the work with interested delegates throughout the session.



# The Arts in Society | Daily Schedule

## Wednesday, 22 July

8:00–9:00	Registration Desk Open
9:00–9:20	Conference Opening and Host Comments—Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:20–9:50	Plenary Session—Ruth Catlow, Furtherfield, UK <i>Invisible Forces: Critical Art and Contexts to Make Network Effects More Feeble and Maleable</i>
9:55–10:25	Garden Conversation & Coffee Break
10:25–11:10	Talking Circles
11:10–11:20	Transition
11:20–13:00	Parallel Sessions
13:00–14:00	Lunch
14:00–15:40	Parallel Sessions
15:40–15:55	Coffee Break
15:55–17:35	Parallel Sessions
17:35–18:40	Welcome Reception and Book Launch for <i>Art, Science, and Cultural Understanding</i>

## Thursday, 23 July

8:30–9:00	Registration Desk Open
9:00–9:30	Daily Update and Publishing Information Session—Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:30–9:35	Transition
9:35–11:15	Parallel Sessions
11:15–11:25	Coffee Break
11:25–13:05	Parallel Sessions
13:05–14:05	Lunch
14:05–14:35	Talking Circles
14:35–14:40	Transition
14:40–16:20	Parallel Sessions
16:20–16:35	Coffee Break
16:35–17:50	Parallel Sessions
17:50	End of Day





# The Arts in Society | Daily Schedule

## Friday, 24 July

8:30–9:00	Registration Desk Open
9:00–9:10	Daily Update—Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:10–9:40	Plenary Session—Daphne Dragona, Independent Curator, Researcher, and Writer, Greece <i>Nothing to Subvert? Artistic Practices in the Era of Datafication</i>
9:45–10:15	Garden Conversation & Coffee Break
10:15–11:55	Parallel Sessions
11:55–12:45	Lunch
12:45–14:25	Parallel Sessions
14:25–14:40	Coffee Break
14:40–16:20	Parallel Sessions
16:20–16:50	Special Event: Closing and Awards Ceremony—Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA



## The Arts in Society | Special Events

### Pre-conference Tour—The Victoria and Albert Museum

**Tuesday, 21 July**

**11:30-13:00**

**Description:** View one of the world's unrivalled collections of contemporary and historic art and design on a private guided tour of the renowned Victoria and Albert Museum. The museum houses some of the world's greatest collections and resources for architecture, fashion, photography, theatre and performance, sculpture, contemporary design, ceramics, furniture, textiles, and many more.

### Pre-conference Registration—Imperial College London

**Tuesday, 21 July**

**17:30-19:30**

**Description:** Due to the size of this great conference, there will be a pre-conference registration on Tuesday evening, 21 July. This is a large conference and, if possible, we invite you to come to this pre-conference registration to avoid potentially long check-in lines on the first morning of the conference.

### Reception and Book Launch

**Wednesday, 22 July**

**17:35-18:40**

**Description:** Common Ground Publishing and The Arts in Society Conference will be holding a welcome reception at the conference venue after the last session of the day. All delegates are welcome to attend and enjoy complimentary light refreshments. This is an excellent opportunity to connect with and get to know your fellow international delegates.

During the reception, we are pleased to present the official book launch for *Art, Science, and Cultural Understanding* by Brett Wilson.

### Tour—Evening Open-top London Bus Tour

**Thursday, 23 July**

**18:00-21:00**

**Description:** What better way to see the highlights of London than from aboard a vintage open top bus? Enjoy great views of Westminster Abby, The Parliament House, the London Eye, Big Ben, and the glittering London skyline as our private guide provides us with the history of this great city. The panoramic bus tour includes a private guide as well as pick up at Imperial College Prince's Gardens (conference hotel.) The tour will end in central London where our guide will give suggestions to local restaurants or provide easy directions via the tube back to the conference hotel. Please join other conference delegates and plenary speakers on this sight-seeing tour of London.





## The Arts in Society | Plenary Speakers

### Ruth Catlow

*Invisible Forces: Critical Art and Contexts to Make Network Effects More Feeble and Maleable*



Ruth Catlow is an artist, co-founder, and co-director with Marc Garrett, of Furtherfield, the UK's leading organization for arts, technology, and social change. Since 1997, Furtherfield has created online and physical spaces and places for people to come together to develop and create critical and experimental art and digital technologies on their own terms. Catlow is named in the Foundation for P2P alternative's list of 100 women creating the P2P society globally.

Catlow's artistic projects include a public game artwork called "Play Your Place," with Mary Flanagan (US) (2012-) (partners include Metal, Tate, Peabody Housing Trust) and a netart work named "Rethinking Wargames" (Lo-fi Netart commission 2003-) exhibited at The Baltic, Gateshead, currently touring as part of *Free Play* with ICP. She has co-curated Furtherfield exhibition programs since 2005 including the critically acclaimed exhibitions *Being Social*, *World Wild Web* and *Digital Zoo* which toured to five major UK shopping centers in 2014. She also co-curated *Collaboration and Freedom – The World of Free and Open Source Art* (2011), an online collection for the Arts Council England and the P2P Foundation.

### Daphne Dragona

*Nothing to Subvert? Artistic Practices in the Era of Datafication*



Daphne Dragona is a curator, writer, and researcher living and working in Athens and Berlin. Since 2001, she has been collaborating with centers, museums, and festivals in Greece and abroad for exhibitions, conferences, workshops, and media art events. Among them are the National Museum of Contemporary Art (Athens), LABoral Centro de Arte y Creacion Industrial (Gijon), Alta Tecnologia Andina (Lima), Goethe-Institut Athens, and the Hybrid City Conference organized by the University of Athens. Dragona has worked extensively on game art, net and network based art, as well as on artistic practices connected to the urban and digital commons. Her current research and curatorial practice particularly involves critical data-driven art, playful exploits, and off-the-cloud initiatives explored as tools for users' empowerment and emancipation. Articles of hers have been published in numerous books, journals, and magazines. She was among the main curators of Transmediale 2015 – *Capture All*.



## The Arts in Society | Graduate Scholar Awardees

### Raquel Amin



Raquel Amin holds a bachelor of arts in visual arts from PUC-Campinas, a master of arts in visual arts from Unicamp (FAPESP scholarship), and currently she is pursuing a PhD in visual arts from Unicamp and doctorate at Leiden University Centre for Arts in Society (CAPES scholarship). In her present research project, she is investigating the jewellery made by artists connected to surrealist poetics. Amin, who loves to try new sweetmeats, is a jewellery artist and professor at the School of Arts at PUC-Campinas, Brazil.

### Lavoslava Benčić



Lavoslava Benčić is a self-employed creator in the field of culture by order of the Ministry of Culture Republic of Slovenia. She has gained numerous experiences in ideological concepts, designs, and implementation of media projects (corporate identities, editorial graphic design, photography, video, sound, multimedia, interactive games, calligraphy, e-textiles, and art-databases). Her articles deal with educational technology, book design, and interactive design. She creates and manages new media workshops for adults and children. Currently, she cooperates intensely with ČIPke, an initiative for women in the context of science, technology, and media art in Ljubljana (Slovenia), and she is a member of the art council of Photo-gallery Batana in Rovinj (Croatia). She acquired pedagogical and ragological knowledge at the faculty of education in Ljubljana and multimedia skills at the Institute and Academy for Multimedia in Ljubljana. She completed her bachelor of arts in media project management studies at Middlesex University in London and post-graduate studies of graphic design at London College UCK. She is currently a student in the post-graduate course of media art and practice in the school of arts at the University of Nova Gorica where she is completing her master's thesis in new media with the title "Interactive Multimedia Applications in Museums, Galleries and Thematic Routes." Benčić has attended more than 20 international workshops, conferences, and summer-schools. Her works have been exhibited and/or screened 68 times in Austria, Belgium, BiH, Croatia, France, Germany, India, Italy, Norway, China, Poland, Romania, Serbia, Slovenia, Sweden, Switzerland, Turkey, and the United Kingdom. She has received ten professional awards.

### Ilinca Damian



Ilinca Damian is a doctoral student at the University of Bucharest in the faculty of philosophy and is currently working on her research project on image making. Throughout her studies, she has focused on visual arts and heritage issues involving religious artifacts. She obtained her bachelor degree from the National University of Arts in the faculty of art history and theory with a specialization in art conservation and restoration and also completed a research project on panel paintings. Damian earned her master's degree from the University of Bucharest in the interdisciplinary master program in art history and philosophy of culture with a thesis on Russian icons from southern Romania. For her PhD research, she is interested in the process of image making and works on a case study on cultural diffusion phenomena in the Mediterranean art. In the second year of her doctoral research she received a scholarship from the Romanian Academy and completed a part of her research at the University of Vienna. She is a member and co-founder of the Visual Culture Focus Group at the University of Bucharest.



## The Arts in Society | Graduate Scholar Awardees

### Victoria Eudy



Victoria Eudy is a doctoral student in the Museum Education and Visitor-Centered Exhibitions program at Florida State University. Her research interests include systems thinking and the development and evaluation of interpretive, visitor-centered museum technology. She is currently working alongside her advisor, Dr. Ann Rowson Love (Florida State University) and Deborah Randolph (Southeastern Center of Contemporary Art) in an exploration of future directions for mobile applications and learning in the art museum setting. Eudy holds degrees in art education from the University of Georgia as well as visual communications and English literature from Truman State University.

### Scott Gratson



Scott Gratson is the recipient of numerous outstanding teaching and service awards, including the 2010 Distinguished Alumnus award from his alma mater, Eastern Michigan University, as well as Temple University's 2010 Faculty Advisor Award. His research interests include urban and rhetorical analysis, sexual identity studies, and advocacy and argumentation. In addition to his faculty duties, he is currently studying art history and German at Temple University. In Spring 2011, Gratson returned to graduate school to obtain a second doctoral degree. A proud student in the art history department of Temple's Tyler School of Art, he completed his doctoral coursework and qualifying examinations in 2013. He is currently writing a dissertation on cadaver tombs from the mid-fifteenth to mid-sixteenth centuries in the south of England and Germany.

### Ezinne Igwe



Ezinne Igwe is a PhD student in media and cultural studies at Birmingham City University. With a background in theatre & film studies, she currently pursues a research path in film and cinema studies. Her master of arts in film and television exposed her to the rudiments of filmmaking, stirring up a desire to research on and contribute to scholarship on filmmaking in Nigeria. She is currently researching on the transformations reshaping the Nigerian film industry. Through this research, she intends to identify the changes regenerating the industry, analyze them in order to discover what they mean for Nollywood to determine if they are suggesting a gentrification of the industry. Starting off as a trainer in a multi-national telecommunication company, Igwe now lectures at the University of Nigeria. Scholarships awarded by the British Council and the federal government of Nigeria have enabling her to further her education in the United Kingdom. Her interests include film scholarship, a passion for teaching, and a desire to assist her nation in human resource development. Apart from being a regular traveller, Igwe loves to write. She has a small number of academic publications to her credit. She is also working on short stories, drama, and a novel.

### Leah Lovett



Leah Lovett is a UK-based artist and writer currently researching a PhD at the Slade, UCL, with support from the AHRC. Her research investigates the spatial politics of Brazilian theatre director Augusto Boal's invisible theatre as a way of opening up questions and possibilities for her own performance-based practice. Recent performances and exhibitions include *Light Transmission*, Wellcome Collection, London (2015); *Contra Band*, Floating Cinema, London; *CASA 24*, Rio de Janeiro and online (2014); *Murmuration*, Hemispheric Encuentro, Montreal (2014); *Smash Lab*, The Book Club, London (2014); *A Small Hiccup*, Grand Union, Birmingham and touring (2013); and *Platform 1*, Camden Arts Centre, London (2012). Publications include "Crowd Control: Encountering Art's Audiences" in *Outi Remes. et. al, Performativity in the Gallery: Staging Interactive Encounters*, (Oxford: Peter Lang, 2014).





## The Arts in Society | Graduate Scholar Awardees

### Emi Nishimura



Emi Nishimura is passionate about promoting intercultural understanding and creative inspiration with the arts, particularly through international arts events and artist residencies. Nishimura is professionally experienced in coordinating international conferences and events held in Japan and several other countries. She has lived in Japan, Germany, Switzerland, and the US and has travelled to nearly 30 countries. She is now an MA student in arts management at American University in Washington, DC, concurrently pursuing a graduate certificate in international arts management. She holds a BA in liberal arts from International Christian University in Tokyo, as well as a museum curator certificate in Japan.

### Liana Psarologaki



Liana Psarologaki is an installation artist, architect, and academic. She was trained at the National Technical University of Athens and practiced architecture before completing an MA in fine art as well as a PhD sponsored by the University for the Creative Arts at Canterbury. Her doctoral thesis explored the ontological vocabulary of a spatial practice that is both artistic and architectural. She has been awarded for academic excellence three times and has exhibited internationally. Her wider research interests include the phenomenology of space, neuroaesthetics, perception, and spatial ideology. She is a senior lecturer and the course leader of the Interior Architecture and Design program at the University Campus Suffolk in Ipswich, an ARB registered architect, and member of MAKE: a research cluster that examines physical and digital model making. Psarologaki has recently published a paper in the *International Journal of Arts and Sciences* about design pedagogy, which presents the transformation of a cube as a case study for vertical studio delivery. Her latest exhibition was 'Cryptopology' (2014): a site-specific solo installation at the Crypt of St Pancras Parish Church in London. It transformed the interior of the crypt into a maze that intrigued visitors' senses via light, sound, temperature, airflow, and scents.

### Devon Schiller



A scholar artist, Devon Schiller holds a bachelor of fine arts from the Kansas City Art Institute, is an alumnus of the Studio Art Centers International in Florence, Italy, and is pursuing a master of arts in media art history at The Center for Image Science at Danube University Krems in Austria. With his research methodology as an art historian complementing his studio practice as a digital painter, Schiller employs cultural analysis as informed by the paradigm of the mind sciences to investigate a thesis at the intersection of visual and textual literacy, presenting his findings in conference, gallery, and journal. Through a haptic tool-gesture system of hand, pointing device, and graphical user interface, Schiller probes how the topological structure of our body and its interaction with the environment inform the morphological properties of aesthetic paradigms; the way in which iconography encodes gender norms, behavior, and identity; and how the signs and significations of communication culture evolve from our biological inheritance. As he continues to develop this research-led artistic practice, Schiller cultivates digital media (its methods, historiography, and the interplay of our biology with this information technology) in sites of cultural heritage as an analyst of image, text, and audience.



## The Arts in Society | Graduate Scholar Awardees

### Sarah Sharp



Sarah Sharp is a PhD candidate in the department of African studies at Howard University, and her research focuses on transformations in art production and exhibition in Mubarak's Egypt. She is also an avid painter, pilot, and art instructor from Portland, Oregon. Sharp received her BA from Hampshire College in Amherst, Massachusetts, and in 2006 she completed her master of fine arts from Savannah College of Art and Design in Savannah, Georgia. She has had a lifelong interest in art from a practical and theoretical level, and the arts have provided her with many formidable opportunities and experiences for academic and cultural exploration and engagement. The interactions Sharp has had with academics, artists, and curators pushes her desire for a better understanding of what instigates creative dialogues in the transnational arts. The field of African art in the West is precarious, and the discourse is heavily dominated by pre-colonial art history and traditionalism, which has ratified the perception of a static field of study. There is a need for research that exposes the elements of tradition as a dynamic entity that is commonly engaged within contemporary realities. Throughout the years, Sharp has participated in artist residencies, workshops, and research in the United States and abroad, which has made her look critically at her knowledge of art and the cultural paradigms that shape and guide the discourse of art, learning how intertwined policy and politic is in defining what art is available for public consumption. Dialogues from forums, collaborations, and workshops have allowed Sharp to engage with artists who offer a formative stitch to the analytical analysis that is unfolding in contemporary art spaces.

### Albert Stabler



Albert Stabler holds degrees from Oberlin College and from the School of the Art Institute of Chicago. Stabler spent almost 18 years in Chicago working as a teacher, a critic, a curator, and an artist. For his last decade in Chicago, he taught art at James H. Bowen High School on the city's south side and focused on projects that addressed youth culture, local history, and community engagement. He is currently attending the University of Illinois, and his primary interest is in writing about mass incarceration, generally, and the practice of solitary confinement in particular, in conversation with issues in politics and contemporary art.

### Carly McIlvaine York



Carly McIlvaine York is completing an education specialist degree with the intent to continue on to a doctorate degree in education leadership, management, and policy at Seton Hall University in New Jersey, USA. She already holds a master's in music performance from the University of Illinois at Urbana-Champaign, and a second masters in liturgical music from the Catholic University of America in Washington, DC. York works at the United Nations International School in New York City as a music program administrator and elementary school music teacher. She is a professional soprano, who for five years was a regular member of the National Chorale, the leading professional chorus in Lincoln Center's Avery Fisher Hall. Currently, York has turned her attention to writing and performing folk/pop music, and she is a songwriter member of ASCAP with a CD on iTunes. Her music can be heard at: [www.carlymcilvaine.com](http://www.carlymcilvaine.com). As a lifelong musician and educator, she focuses her research on the ways in which creative arts education programs can have positive impacts on student achievement across all academic disciplines. York is an advocate for education reformation that is rich in creative arts teaching and learning.

# WEDNESDAY, 22 JULY

WEDNESDAY, 22 JULY	
8:00-9:00	<b>REGISTRATION DESK OPEN</b>
9:00-9:20	<b>CONFERENCE OPENING AND HOST COMMENTS</b>
	Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:20-9:50	<b>PLENARY SESSION</b>
	Ruth Catlow, Furtherfield, United Kingdom  "Invisible Forces: Critical Art and Contexts to Make Network Effects More Feeble and Maleable"
9:55-10:25	<b>GARDEN CONVERSATION &amp; COFFEE BREAK</b>
10:25-11:10	<b>TALKING CIRCLES</b>
	Rooms 1 & 2: Arts Education Rooms 3 & 4: Arts Theory and History Rooms 5 & 6: New Media, Technology and the Arts Rooms 7 & 8: Social, Political and Community Agendas in the Arts Plenary Room: The Work of Art in the Age of Networked Society (2015 Special Focus)
11:10-11:20	<b>TRANSITION</b>
11:20-13:00	<b>PARALLEL SESSIONS</b>
Room 1	<p><b>Aesthetics of the Everyday</b></p> <p><b>The Sublime as Merely Interesting: Ruscha, Rooney and Quotidian-Sublimity in Conceptual Art</b> Lydia Trethewey, <i>School of Design and Art, Curtin University, Perth, Australia</i> <i>Overview:</i> This paper examines the way sublimity in everyday art can be understood through an aesthetic of the interesting, and how this can broaden ways of looking at conceptual art. <i>Theme: Arts Theory and History</i></p> <p><b>Artwork on the Move and an Aesthetics of Home: Can Mobility Change Artwork's Representation of Home?</b> Emma Duester, <i>Media and Communications Department, Goldsmiths College, University of London, London, UK</i> <i>Overview:</i> An exploration into the aesthetic representations in artwork of "home," "roots," and the artist's current environment raises issues with the tension between mobility and home. <i>Theme: Arts Theory and History</i></p> <p><b>Shiro Kuramata's Interior Design: Abstraction as a Reconstruction of Childhood Memories</b> Dr. Keiko Hashimoto, <i>Faculty of Humanities and Sciences, Kobe Gakuin University, Kobe, Japan</i> <i>Overview:</i> Japanese interior and furniture designer Shiro Kuramata(1934-1991) drew inspiration from his childhood memories for his minimalist approach. The paper analyzes how Kuramata sublimated his childhood experiences into abstract design. <i>Theme: Arts Theory and History</i></p> <p><b>Old Sites for New? Community, Empathy and Art on the Train</b> Dr. Suzanne E. Goopy, <i>Faculty of Nursing, University of Calgary, Calgary, Canada</i> <i>Overview:</i> This paper uses cultural theory to explore the social and cultural benefits of adapting familiar sites of advertising on public transport to new sites for public pedagogy through art. <i>Theme: Arts Theory and History</i></p>
Room 2	<p><b>The Politics of Art</b></p> <p><b>Returning Looted Cultural Assets: Could and Should the UK Follow the US Lead?</b> Prof. Janet Ulph, <i>School of Law, University of Leicester, UK, Leicester, UK</i> <i>Overview:</i> Immigration and Customs Enforcement in the US has seized and returned cultural objects (including Holocaust property) which has been misappropriated in the past. What lessons can the UK learn? <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Minnesota's Legacy Amendment: Voter-mandated Constitutional Protection for the Arts</b> Dr. Kate Maurer, <i>English Division, Anoka-Ramsey Community College, Cambridge, USA</i> <i>Overview:</i> Minnesota is the only state in America with a voter-approved constitutional amendment to help protect its arts and cultural heritage. The result? The arts in Minnesota are flourishing. <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Punishment in Effigy: An Aesthetics of Torture versus a Pedagogy of Pain</b> Albert Stabler, <i>Department of Art Education, University of Illinois at Urbana-Champaign, Urbana, USA</i> <i>Overview:</i> Photographs of Chinese executions in Georges Bataille's "Tears of Eros" are the basis for a cross-cultural meditation on shifting regimes of visibility in law and punishment. <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Sacred and Secular: The Ma Kok Temple of Macau in 19th Century Western Paintings</b> Prof. Zexun Zhang, <i>Faculty of Education, University of Macau, Macau, China</i> <i>Overview:</i> The paper attempts to explore the intertextual relationship between religion and community from a socio-cultural perspective in the context of 19th century Western paintings of a Daoist Temple in Macau. <i>Theme: Social, Political and Community Agendas in the Arts</i></p>





## WEDNESDAY, 22 JULY

11:20-13:00	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>New Media and the Role of the Artist</b></p> <p><b>Hands-off: Technology and Artistic Authorship</b>  Pamela DeTuncq, <i>Visual Arts, Sun Valley Center for the Arts, Ketchum, USA</i>  <i>Overview:</i> Previously hands-on artist chronicles the journey into computer-generated sculpture. From 3D computer scanning to CNC model making to computer-aided mold making and fabrication. . . is the artist obsolete?  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>The Relationship between Art and Media through the Perspective of Ontology of Communication</b>  Dr. Bartłomiej Knosala, <i>Faculty of Organization and Management, Department of Applied Social Science, Silesian University of Technology, Gliwice, Poland</i>  <i>Overview:</i> In this paper we propose to understand the role of art in modern society from the point of view of ontology of communication - especially Marshall McLuhan philosophy of media.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Technology Usage in Performing Arts: Digital Performances from the 1960's to the Present</b>  Hazal Inaltekin, <i>Public Relations and Advertising Department, Okan University, Istanbul, Turkey</i>  <i>Overview:</i> I discuss changes which occur with technological developments that influence artworks and their presentations. Visuality, closeness and extension become more important than linguistic and literary tools.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Development of the CODATA App: The Creation of a Collaborative Data Community as Interactive Data Visualisation</b>  Andreia Oliveira, <i>Graduate Program of Visual Arts Graduate Program of Online Educational Technology, UFSM – Brazil, Santa Maria, Brazil</i>  Jair Goncalvez, <i>Graduate Program of Online Educational Technology, UFSM, Santa Maria, Brazil</i>  Tatiana Guerche, <i>Graduate Program of Visual Arts, UFSM, Santa Maria, Brazil</i>  Prof. Felix Rebolledo, <i>Cinema, UNIFRA/UFRGS, Santa Maria, Brazil</i>  <i>Overview:</i> We discuss the interactive app CODATA (Collaborative Data Community) under development by InterArtec/CNPq, the research-creation group in Art and Technology at LabInter/UFSM in Brasil.  <i>Theme: New Media, Technology and the Arts</i></p>
<b>Room 4</b>	<p><b>Transformative Art</b></p> <p><b>Light, Transition and Transformation: A Study of the Transcendental Effect of Light in Nature and the Social Imperative of Art</b>  Audrey Emery, <i>School of Art, Architecture and Design, University of South Australia, Adelaide, Australia</i>  <i>Overview:</i> Through a studio based practice led research project, this paper investigates the transcendental effect of light in nature and its transformative power to inspire a sense of hope and interconnectedness.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Visual Delight: Resolving the Tension between the Perceptions of Surface Quality and Illusory Depth in Drawings</b>  Prof. Howard Riley, <i>Swansea College of Art, University of Wales Trinity Saint David, Swansea, UK</i>  <i>Overview:</i> This paper correlates a fundamental insight about drawing articulated by a disparate range of thinkers associated with the visual arts.  <i>Theme: Arts Education</i></p> <p><b>Embodying Virtual Trauma: Spaces of Witnessing in the Work of Thomas Hirschhorn</b>  Paul Grace, <i>School of Arts and Media Institute of Design Culture and the Arts, Teesside University, Middlesbrough, UK</i>  <i>Overview:</i> The internet sourced images of bodily destruction and harm, which form the basis of artist Thomas Hirschhorn's work "The Incommensurable Banner" suggest that digital networks can re-embody experience.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Imagining Disability Futurities: Proliferating Dis-topias</b>  Dr. Carla Rice, <i>College of Social and Applied Sciences, and Director/Founder of Project ReVision, University of Guelph, Guelph, Canada</i>  Eliza Chandler, <i>School of Disability Studies, Ryerson University, Toronto, Canada</i>  Dr. Nadine Changfoot, <i>Political Studies, Trent University, Peterborough, Canada</i>  Dr. Kirsty Liddiard, <i>Centre for the Study of Childhood and Youth, School of Education, University of Sheffield, Sheffield, UK</i>  Dr. Ingrid Mundel, <i>REDLAB / Revisioning Differences Mobile Media Arts Lab 103 Blackwood Hall, Trent Lane Guelph, Ontario N1G 2W1, University of Guelph, Guelph, Canada</i>  Dr. Roxanne Mykitiuk, <i>Osgoode Hall Law School, York University, Toronto, Canada</i>  Dr. Jen Rinaldi, <i>Legal Studies, University of Ontario Institute of Technology, Toronto, Canada</i>  <i>Overview:</i> From research creation of short videos made by women living with disability and differences, we argue for new disability futures (dis-topias) that hinge upon a more radically conceived body politic.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>



## WEDNESDAY, 22 JULY

11:20-13:00	<b>PARALLEL SESSIONS</b>
Room 5	<p><b>Performance Art for Social Change</b></p> <p><b>"Restitutions of Body and Soil" in Mies Julie, 2012: Afrikaner Theatre Audience Reception of Yael Farber's Adaptation of Strindberg's Mies Julie</b>            Prof. Marisa Keuris, <i>Dept. of Afrikaans &amp; Theory of Literature University of South Africa, University of South Africa (UNISA), Pretoria, South Africa</i>  <i>Overview:</i> Yael Farber's adaptation (2012) of August Strindberg's Mies Julie received international rave reviews, but in South Africa a more mixed reception. I discuss the relationship between politics and spectatorship.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The "Interrogation" Initiative: An Experiment in Virtualizing Playback Theatre for Conflict Resolution</b>            Dr. Keric Harvey, <i>School of Media and Public Affairs, Suite 400, Media and Public Affairs Building, The George Washington University, 805 21st St., N.W., Washington, D.C. 20052 USA, George Washington University, Washington, USA</i>  <i>Overview:</i> I explore integrating three interlocking techniques adapting conventional Drama for Conflict Transformation to digital venues, ethnographically mapping audience reaction to historical versus modern day torture intended to combat terrorist threats.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Cultural Activism through the Arts: Migration, Memory and Belonging</b>            Dr. Peter Mbago Wakholi, <i>Senior High School, Education Department of Western Australia, Perth, Australia</i>  <i>Overview:</i> This paper discusses the way in which emancipatory methodological approaches were applied to a festival event involving young people from a visible minority cultural background.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 6	<p><b>Pedagogies and Sense-making</b></p> <p><b>Music Theory Pedagogy in the Academy: Toward a Critical and Responsible Practice</b>            Dr. Linda Schwartz, <i>Faculty of Arts and Science, Ambrose University, Calgary, Canada</i>  <i>Overview:</i> This is an examination of ideological and methodological assumptions that shape praxis in the music academy, and the turn toward responsible scholarship informed by critical inquiry.  <i>Theme: Arts Education</i></p> <p><b>Blending Method and Technology: New Approaches to Teaching the History of Art and Design</b>            Dr. Maia Toteva, <i>Department of Art &amp; Visual Communication, University of Cincinnati, Cincinnati, USA</i>  <i>Overview:</i> This paper will discuss the "blended" approach to teaching art and design history. It will explore the role of new educational technologies in achieving discipline-specific skills and learning objectives.  <i>Theme: Arts Education</i></p> <p><b>Portraits of Educators Working toward Anti-Oppressive Practice in Higher Education</b>            Marguerite Muller, <i>Centre for Teaching and Learning, Housing and Residence Affairs, University of the Free State, Bloemfontein, South Africa</i>  <i>Overview:</i> I discuss collaborations of South African educators working in Higher Education where art and narrative are used to share experiences with issues of oppression both inside and outside the classroom.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Peter, the Wolf and Music Education</b>            Prof. David Forrest, <i>School of Education/School of Art, RMIT University, Parkville, Australia</i>  <i>Overview:</i> Prokofiev's Peter and the Wolf has an enviable place in music education. The paper will present the results of a study on the place of the work in education.  <i>Theme: Arts Education</i></p>
Room 7	<p><b>Workshops</b></p> <p><b>Special Occasion Plays: Crisis or Challenge?</b>            Dr. Janet E. Rubin, <i>Department of Fine Arts Department of Communications Department of Humanities, Eastern Florida State College, Palm Bay, USA</i>            Jeanine Henry, <i>Performing and Visual Arts, Eastern Florida State College, Cocoa, USA</i>  <i>Overview:</i> This workshop explores staging special occasion plays such as those commemorating events. Participants will identify educational benefits, explore production challenges, engage in role-playing, and document best practices.  <i>Theme: Arts Education</i></p> <p><b>A Re-Examination of the Ancient Temples, Khajuraho, as an Artistic Representation of Life and Its Spiritual Journey</b>            Dr. Sumita Kaufhold, <i>Office of Curriculum and Instruction, Hopatcong Borough Schools, Bellerose, USA</i>            Amitabh Shrivastav, <i>The Art Kommune, East of Kailash, India</i>  <i>Overview:</i> This interactive workshop re-examines the ancient Indian Khajuraho art through exploring the messages in the art forms representing a spiritual journey, connecting the religious and cultural values of that period.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
13:00-14:00	<b>LUNCH</b>



## WEDNESDAY, 22 JULY

14:00-15:40	<b>PARALLEL SESSIONS</b>
Room 1	<p><b>Literature, Books, and the Power of Text</b></p> <p><b>Grim Reapers and Shinigami: Personifications of Death in Graphic Novels and Manga</b>            Dr. Marc Wolterbeek, <i>English Department, Notre Dame de Namur University, Belmont, USA</i>  <i>Overview:</i> This is an exploration of the origins of the Grim Reaper and shinigami and a study of their appearances in graphic novels and manga.  <i>Theme: Arts Theory and History</i></p> <p><b>The Power of Words in Chinese Calligraphy and Seal Engraving</b>            Dr. Chak-kwong Lau, <i>Academy of Visual Art, Hong Kong Baptist University, Hong Kong, Hong Kong</i>  <i>Overview:</i> The paper investigates the Stele School of Calligraphy and its development of the aesthetics of austerity and the forceful styles in Chinese calligraphy and seal engraving.  <i>Theme: Arts Theory and History</i></p> <p><b>Esoteric Quests in the Material World: The Novels and Travel Books of the Surrealist Painter, Ithell Colquhoun</b>            Prof. Barbara Lekatsas, <i>Department of Comparative Literature and Languages, Hofstra University, Jackson Heights, USA</i>  <i>Overview:</i> I discuss the impact of surrealism and alchemy on the novels and travel books of the British Surrealist painter, Ithell Colquhoun.  <i>Theme: Arts Theory and History</i></p> <p><b>Internet, Globalization and Pakistani Literature</b>            Dr. Kamran Muhammad, <i>Chairperson/Professor, Department of Urdu language and literature, University of the Punjab, Lahore, Pakistan</i>  <i>Overview:</i> In my research paper, I shall focus on the point that the Internet has proved itself an important source regarding promotion of art, culture, creative skills and literature in Pakistan.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 2	<p><b>America, Americans and Networked Art</b></p> <p><b>Reevaluating Spatial Theory: Permanent Site-specific Art in the Southwestern United States</b>            Dr. Mira Banay, <i>Department of Literature, Language and the Arts, The Open University of Israel, Tel Aviv, Israel</i>  <i>Overview:</i> In light of the networked society, my paper focus on the distinction between actual representations of the American desert artworks from the 1970s and their visual appearance in the network.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>The Cultural Image Literacy Assessment: One Hundred Images Every American Should Know</b>            Dr. Richard Emanuel, <i>Communication Department, Alabama State University, Montgomery, USA</i>            Dr. Siu Challons-Lipton, <i>Art Department, Queens University of Charlotte, Charlotte, USA</i>            Kim Baker, <i>University of Alabama, Montgomery, USA</i>  <i>Overview:</i> A newly created Cultural Image Literacy Assessment© was administered to U.S. college students. Results indicate that today's digital learners are marginally proficient when it comes to cultural image literacy.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Thirty-one Days to Understanding Banksy: How Truthful are Banksy's Criticisms?</b>            Joana Elisabeth Lopes Fraga, <i>Center of Education, Philosophy and Theology Post Graduate programme of Education, Art and Cultural History, Mackenzie Presbyterian University (Universidade Presbiteriana Mackenzie), São Paulo, Brazil</i>  <i>Overview:</i> The aim is to describe and analyse the criticisms made by Banksy, throughout his residence in New York, 213. In which he produced 31 art pieces and posted online.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>
Room 3	<p><b>Impacts of Digital Media</b></p> <p><b>The Prosumer Aesthetic as Signifier of Reality</b>            Dr. Celia Lam, <i>School of Arts and Sciences, The University of Notre Dame Australia, Sydney, Australia</i>  <i>Overview:</i> The paper explores how the aesthetics of digital technology are used in film to signify "reality," "amateur" and "actuality" through an examination of the denotative potential of consumer-based production tropes.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Seduction and Demise in East Berlin: Digital Prototype for an Immersive Opera</b>            Tonya Meyrick, <i>School of Communication &amp; Creative Arts, Deakin University, Melbourne, Australia</i>            Dan Christie, <i>The Rag and Bone Man Press, Melbourne, Australia</i>  <i>Overview:</i> This reflective paper explores the digitally mediated partnership that facilitated the successful realisation of "Seduction and Demise in East Berlin – a digital prototype for an immersive opera."  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Art and Hybrid Experience of Matter, Self, Time and Space: A Radical Model</b>            Dr. Cristina Miranda de Almeida, <i>Medi@ccions Research Group, Internet Interdisciplinary Institute, Getxo, Spain</i>  <i>Overview:</i> This paper will offer a framework to analyse hybrid experience in which Internet, social processes and matter are shaping the tissue of our experience with matter, self, space and time.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Where Do We Go From Here? Research on Art Museum Mobile App Makers' Future Directions for Interactivity</b>            Dr. Ann Rowson Love, <i>Museum Education &amp; Visitor-Centered Exhibitions, Department of Art Education, Florida State University, Tallahassee, USA</i>            Victoria Eudy, <i>Museum Education &amp; Visitor-Centered Exhibitions, Florida State University, Tallahassee, USA</i>            Deborah Randolph, <i>Culture, Curriculum, and Change School of Education, University of North Carolina at Chapel Hill, Raleigh, USA</i>  <i>Overview:</i> This paper presents findings from survey research conducted to inquire about current content and future directions of art museum mobile applications. The researchers propose a framework for interactivity and innovation.  <i>Theme: New Media, Technology and the Arts</i></p>



## WEDNESDAY, 22 JULY

14:00-15:40	<b>PARALLEL SESSIONS</b>
Room 4	<p><b>Community, Culture, and Art</b></p> <p><b>Opera as a Community Arts Project, Engagement and Participation Strategies</b>          Jacqueline Clements, <i>School of Social Sciences and Psychology, University of Western Sydney, Penrith, Australia</i>  <i>Overview:</i> Based on the example of a community opera project from the Netherlands, this paper investigates the intertwined roles of networks, participants and audience. It identifies best practices for community involvement.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Visual Adaptation of Osun Osogbo Festival in Textile Design</b>          Victoria Abimbola Ogundipe, <i>Department of Fine and Applied Arts, Osun State College of Education, Ilesa, Ilesa, Nigeria</i>  <i>Overview:</i> This paper will focus on the Visual Adaptation of Osun Osogbo Festival in Textile Design, aimed at establishing visual and narrative forms of Osun Osogbo Festival.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Contested Terrain: Contemporary Art Representing Land, Natural Resource Economies and Culture</b>          Dr. Ruth Beer, <i>Faculty of Visual Art, Emily Carr University of Art and Design, Vancouver, Canada</i>  <i>Overview:</i> We present our research/creation project's artworks/exhibitions and field studies addressing debates about developing economies of natural resource extraction and the risks to ecology and communities in Canadian and international contexts.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Remembering the Unknown and the Unwelcome: Australian Public Memorials to Asylum Seekers</b>          Rebecca Cole, <i>School of Culture and Communication, University of Melbourne, Melbourne, Australia</i>  <i>Overview:</i> Drawing on theories of the dialogical project (Grant Kester, 2004) and the counter-monument (James E Young, 1992), this paper examines recent public memorials to asylum seekers in Australia.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 5	<p><b>Epistemologies and Academic Discourse</b></p> <p><b>Theorising Creative Practice-led Research through Indigenous Concepts</b>          Dr. Moana Nepia, <i>Assistant Professor, University of Hawaii at Mānoa, Honolulu, USA</i>  <i>Overview:</i> This paper outlines a methodological approach to creative practice-led PhD research that draws upon ancestral Māori narratives and cosmologies, including the teachings of nineteenth century Māori scholar Mohi Ruatapu.  <i>Theme: Arts Education</i></p> <p><b>Imaging Egyptian Society: Engagements in Social and Political Depiction in the Artworks of Hassan El Sharq, Adel Siwi, Hani Rashed, and Amado Alfadni</b>          Sarah Sharp, <i>Department of African Studies, Howard University, Washington, USA</i>  <i>Overview:</i> Hassan El Sharq, Adel Siwi, Khaled Hafez, Hani Rashed, and Amado Alfadni's artworks depict traditional and contemporary Egypt through the use of medium and concept to display developmental transformation.  <i>Theme: Arts Theory and History</i></p> <p><b>Embodied Realism: A New Aesthetic for ArtScience?</b>          Dr. Brett Wilson, <i>Department of Creative Industries, Faculty of Arts, Creative Industries and Education, University of the West of England, Bristol, UK</i>          Prof. Stuart Sim, <i>Dept of English, University of Northumbria, Newcastle, UK</i>          Iain Biggs, <i>Faculty of Arts, Creative Industries &amp; Education, University of the West of England, Bristol, UK</i>  <i>Overview:</i> The new discourse of embodied realism connects our powers of thought and imagination to our sensorimotor faculties and experiences, opening the door to a new aesthetic of ArtScience  <i>Theme: Arts Theory and History</i></p>
Room 6	<p><b>Art Histories</b></p> <p><b>The Contributions of Marcel Janco, Victor Brauner and Hans Mattis-Teutsch to the Aesthetic Configuration of the Historical Avant-Garde</b>          Dr. Calin Alexiu Stegerean, <i>Research and Exhibitions Department, The Art Museum Cluj-Napoca, Cluj-Napoca, Romania</i>  <i>Overview:</i> I discuss the input of the artists Marcel Janco, Hans Mattis – Teutsch, Victor Brauner, from Romania, to the configuration of the international aesthetics of the historical avant-garde.  <i>Theme: Arts Theory and History</i></p> <p><b>The Dying Art of Camel Carving: An Analysis of Its Motifs and Meaning</b>          Afsah Idrees Akhtar, <i>University College of Art and Design, The Islamia University of Bahawalpur, Bahawalpur, Pakistan., University of the Punjab, Lahore, Pakistan., Lahore, Pakistan</i>  <i>Overview:</i> This paper attempts to understand the motifs of Camel Carving practiced in Cholistan, Pakistan for the past decades. It is practiced by cutting and shaving the hair of camels.  <i>Theme: Arts Theory and History</i></p> <p><b>The 36 Strategies of Ancient China</b>          Liming Tang, <i>Art Department, Schumann School for the Visual and Performing Arts, Indian River Charter High School, Vero Beach, USA</i>          Hunson Lee, <i>Saugerties / Woodstock, USA</i>  <i>Overview:</i> We discuss the thirty-six strategies as popular tactics in Chinese society for thousands years.  <i>Theme: Arts Theory and History</i></p> <p><b>Painters in their Own Rights: Three Second-Generation Female Artists Exiled from Spanish Civil War</b>          Carmen Gaitan-Salinas, <i>Art History and Heritage Department, Institute of History, Spanish Research Council (Consejo Superior de Investigaciones Cientificas), Madrid, Spain</i>  <i>Overview:</i> This paper is about the second generation of Spanish female artists exiled in Latin America after 1939 and how they reached the Fine Arts scene.  <i>Theme: Arts Theory and History</i></p>



## WEDNESDAY, 22 JULY

14:00-15:40	<b>PARALLEL SESSIONS</b>
Room 7	<p><b>Workshops</b></p> <p><b>Mindful Wellbeing: Mindfully Engaging the Artist and Non-artist in a Networked World</b>  <i>Jacqueline Ranatunga, College of Arts, Society and Education, James Cook University, Cairns, Australia</i>  <i>Cassandra Ranatunga, Health Promotions, University of Queensland, Brisbane, Australia</i>  <i>Assoc. Prof. Reesa Sorin, College of Arts, Society and Education, James Cook University, Cairns, Australia</i>  <i>Overview:</i> Living in a networked society presents a unique opportunity to connect the digital world with arts techniques to foster self-inquiry and mindfulness. Join us, artists and non-artists alike.  <i>Theme: Arts Education</i></p> <p><b>Touching Creativity: Intercultural Studio-based Workshops for Pre-service Art Teachers</b>  <i>Dr. Bronwen Wade Leeuwen, Department of Education, Macquarie University &amp; Workshop Art Centre, Sydney, Australia</i>  <i>Overview:</i> The workshop opens interactive learning spaces for collaborations drawing on an eclectic mix of creativity theories from educational psychology. Opportunities for experiencing self-expressions, meaning-making, inventiveness and reflection will be possible.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>
15:40-15:55	<b>COFFEE BREAK</b>
15:55-17:35	<b>PARALLEL SESSIONS</b>
Room 1	<p><b>Galleries, Museums, and Public Venues</b></p> <p><b>Drawing Artistic Routes: Portuguese Art Galleries in International Contemporary Art Fairs</b>  <i>Leandro Gabriel, Centre Geographical Studies, Institute of Geography and Spatial Planning, University of Lisbon, Lisbon, Portugal</i>  <i>Isabel Andre, Centre Geographical Studies, Institute of Geography and Spatial Planning, University of Lisbon, Lisbon, Portugal</i>  <i>Overview:</i> The artistic international cooperation encompasses a protocol about the internationalization of Portuguese art galleries through a support for their participation in the most well-known international contemporary art fairs.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Architecture of Art Museums</b>  <i>Ronnie Self, College of Architecture, University of Houston, Houston, USA</i>  <i>Overview:</i> In contrast to initiatives for virtual galleries, art museums continue to communicate today by presenting singular objects to a public that participates in person.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Use of Codesign to Engage Local Communities in Museum Design: A Case Study of Derby Silk Mill Museum</b>  <i>Oliver Marlow, Studio TILT, London, UK</i>  <i>Overview:</i> I discuss the codesign process employed at the Derby Silk Mill Museum to encourage active local participation in the design and making of the new exhibition space.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Affinity between Urban Life and the Theater: A Case Study</b>  <i>Efrat Shalom, Faculty of Architecture and Town Planning, Technion, IIT, Haifa, Israel</i>  <i>Overview:</i> This is an examination of affinities between Tel-Aviv and "The Bride and the Butterfly Hunter," by Aloni, 1966, and demonstrates complex and stratified relations between urban surroundings and theatre.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 2	<p><b>Social Imagery and Networked Art</b></p> <p><b>Contra Band: Live Art, Mediated Censorship</b>  <i>Leah Lovett, Slade School of Fine Art, UCL, London, UK</i>  <i>Overview:</i> Artist Leah Lovett discusses her live art commission Contra Band (2014) and how it connected musicians and audiences in London and Rio de Janeiro via live link-up to explore censorship.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>The Role of the Network in Promoting the Chinese Avant-Garde in the West</b>  <i>Anita Archer, Department of Art History, University of Melbourne, Melbourne, Australia</i>  <i>Overview:</i> This is an examination of the mobility and functional connectivity of art world identities in marketing contemporary art from China to a Western audience in the 1990s and early 2000s.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>The Timeless Time as Social Imaginary: Interpretation and Representation in New Media Arts</b>  <i>M. Luisa Gómez Martínez, Department of History of Art, University of Barcelona, Barcelona, Spain</i>  <i>Overview:</i> This paper explores the role of New Media Art in reflecting and producing the new temporal model and social imaginary of time of the Network Society: the "Timeless Time."  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Reportager: Rediscovering Reportage Illustration as a Source of Innovation in the Practice of Illustration and Catalyst for the Drawing Revolution</b>  <i>Prof. Mario Minichiello, Faculty of Science, Newcastle University NSW Australia, Newcastle, Australia</i>  <i>Gary Embury, Faculty of Arts, Creative industries and Education, University of the Western of England, Bristol, Australia</i>  <i>Overview:</i> Global news media is continuously accessible. This, and the evolving nature of the visual communications industries are providing increasingly diverse opportunities for artists and illustrators to work as visual Journalists.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>



## WEDNESDAY, 22 JULY

15:55-17:35	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>Health and Healing with Art</b></p> <p><b>The Value of the Arts in Clinical and Therapeutic Interventions: The Impact of Arts Activities on Patients and Staff in Health Care Settings</b>            Dr. Hilary Bungay, <i>Department of Allied and Public Health Faculty of Medical Science, Anglia Ruskin University, Cambridge, UK</i>            Prof. Carol Munn-Giddings, <i>Faculty of Health, Social Care and Education, Anglia Ruskin University, Chelmsford, UK</i>  <i>Overview:</i> This paper presents the finding from an AHRC funded critical review of the emerging body of literature on the value of the arts in clinical and therapeutic settings.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Moving Toward Health: Using Dance as a Tool for Social Change</b>            Dr. Gayle Seymour, <i>College of Fine Arts and Communication, University of Central Arkansas, Conway, USA</i>            Sue Schroeder, <i>CORE Performance Company, Atlanta, USA</i>  <i>Overview:</i> This paper examines how dance can be used to deliver eating disorders prevention education for children and exemplifies the role contemporary art can have as a catalyst for social change.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Balancing Artistry and Criticality: Developing a Research-based Digital Storytelling Curriculum for Women in Eating Disorder Recovery</b>            Andrea LaMarre, <i>Family Relations and Human Development, University of Guelph, Guelph, Canada</i>            Dr. Carla Rice, <i>College of Social and Applied Human Sciences, University of Guelph, Toronto, Canada</i>  <i>Overview:</i> In this paper, I highlight how the process of curriculum development for digital storytelling can scaffold participants' artistic exploration of speaking back to dominant stories through creating digitized short films.  <i>Theme: New Media, Technology and the Arts</i></p>
<b>Room 4</b>	<p><b>Arts Education</b></p> <p><b>Generative Praxis: A Holistic Framework for Art Education in an Era of Technological Obsession</b>            Mike Compton, <i>Partner, Alloy Research and Brand Strategy, Columbus, USA</i>  <i>Overview:</i> Digital tools and technologies can automate artistic process, weakening the connection between techne and psyche. This paper describes a praxis for reaffirming that connection in education and professional practice.  <i>Theme: Arts Education</i></p> <p><b>Establishing a Pulse: Arts for Reflection, Resilience and Resonance in STEM Education</b>            Ms Giskin Day, <i>Centre for Co-Curricular Studies, Imperial College, London, UK</i>  <i>Overview:</i> I discuss examples of teaching in the arts for reflection, resilience and resonance in a way in which higher-education students find beneficial as they prepare to enter challenging professions.  <i>Theme: Arts Education</i></p> <p><b>Shared Differences? Fostering Interculturality through the Performing Arts in Malaysia's Schools</b>            Dr. Patrick O'Reilly, <i>Social, Economic and Policy Research Theme, University Of Nottingham Malaysia Campus, Semenyih, Malaysia</i>            Dr. Joanne Lim Bee Yin, <i>School of Modern Languages and Culture, University of Nottingham Malaysia Campus, Semenyih, Malaysia</i>  <i>Overview:</i> Malaysia's ethnic diversity poses unique challenges and opportunities for arts in education. Here we present findings of an action-research initiative employing intercultural theatre for education in a Malaysian secondary school.  <i>Theme: Arts Education</i></p> <p><b>Distinguishing between Informal, Formal and Non-formal Music Learning Pedagogy in the Classroom</b>            Emily Wilson, <i>University of Melbourne, Melbourne, Australia</i>  <i>Overview:</i> Defining informal, formal and non-formal music learning pedagogy is not straight-forward. A framework has been constructed of various spectra to describe key elements of these pedagogies in the music classroom.  <i>Theme: Arts Education</i></p>
<b>Room 5</b>	<p><b>The Roles of Places and Spaces</b></p> <p><b>Artistic Practice and the Studio</b>            Dr. Christian Morgner, <i>School of Modern Languages &amp; Cultures, University of Leicester, Leicester, UK</i>  <i>Overview:</i> This paper addresses the question of how the studio is embedded in an artist's actual practice, or how the artist's actions turn a space into a studio.  <i>Theme: Arts Theory and History</i></p> <p><b>Slippages Between the Picture Plane and Picture Surface: An Analysis of How Specular Highlights and Proximal Spaces Complicate the Idea of Scopic Regimes in Representational Painting</b>            Donal Moloney, <i>CCW Graduate School, University of the Arts London, London, UK</i>  <i>Overview:</i> This paper poses the following question: what modes of perception or "variety of scopic regimes" could paintings that depict specular highlights within proximal spaces propose?  <i>Theme: Arts Theory and History</i></p> <p><b>The Thingness of Space and a Methodology of Mapping</b>            Ingrid Boberg, <i>Visual Arts, School of Art &amp; Design, AUT University, Wellesley Campus, New Zealand</i>  <i>Overview:</i> This paper discusses the art school studio as assemblage, transmitted affect, and the dynamic movement of human and non-human things within the context of a methodology for art education research.  <i>Theme: Arts Education</i></p> <p><b>Embodiment of Spatial Depth of Imagination in Poetry of Rumi: Interaction of Poetry and Drawing</b>            Prof. Behzad Nakhjavan, <i>School of Architecture, Planning and Landscape Architecture, Auburn University, Auburn, USA</i>  <i>Overview:</i> Can visual inquiries into the space of Poetry find its parallels into teaching the making of drawings and architecture.  <i>Theme: Arts Education</i></p>



## WEDNESDAY, 22 JULY

15:55-17:35	<b>PARALLEL SESSIONS</b>
Room 6	<p><b>Definitions, Representations and History</b></p> <p><b>The Problem of Art Definition and Art History</b>            Dr. Kwong Yiu Leung, <i>Community College, The University of Hong Kong, Hong Kong, China</i>            Shuk Fan Wong, <i>Faculty of Education, University of Macau, Hong Kong, China</i>  <i>Overview:</i> We discuss the relationship between art definition and art history focusing on the theory of Danto who argued that art can only be defined successfully when art history has ended.  <i>Theme: Arts Theory and History</i></p> <p><b>A Stratification of Death in the Northern Renaissance: A Reconsideration of the Cadaver Tombs of England and Germany</b>            Scott Gratson, <i>Tyler School of Art, Department of Art History Department of Strategic Communication, Temple University, Philadelphia, USA</i>  <i>Overview:</i> I consider how cadaver tombs and their imagery participate in developments of Reformation theology and find expression in other increasingly prominent mediums, such as oil paint and prints.  <i>Theme: Arts Theory and History</i></p> <p><b>My 330-Year-Old Boyfriend: Why Bach Still Matters</b>            Prof. Christine Rutledge, <i>School of Music, The University of Iowa, Iowa City, USA</i>  <i>Overview:</i> Twenty-first century musical society is becoming much more tolerant of performances of Bach's music on modern instruments. I will demonstrate my interpretative processes that incorporate historically-informed performance practices (HIP).  <i>Theme: Arts Theory and History</i></p> <p><b>The Jade Disc and Its Representations in Han China Burials</b>            Dr. Eileen Hau-ling Lam, <i>Department of Cultural and Creative Arts, The Hong Kong Institute of Education, Hong Kong</i>  <i>Overview:</i> This paper investigates the thoughts of the form of bi disc and the reasons for adopting reproductions/ representations to replace the real objects of bi disc in Han burials.  <i>Theme: Arts Theory and History</i></p>
Room 7	<p><b>Workshops</b></p> <p><b>Lighting a Fire: Using the Creative Arts to Spark Personal Exploration, Collaborative Education and Community Engagement</b>            Dr. Timothy McHargue, <i>Disability Services Counseling Department Student Services, Folsom Lake College, Sacramento, USA</i>            Lynnette Diem, <i>Secondary Art Department Fine Arts Division, Davis Senior High School, Sacramento, USA</i>  <i>Overview:</i> We will explore the use of creative and expressive arts with youth and present activities and strategies for using artistic media to increase the sense of identity in young persons.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Landscape in Colour: A Mass Participation Landscape Image in the Making</b>            Prof. Paul Haywood, <i>School of Art and Design, Middlesex University, London, UK</i>            Maxine Kennedy, <i>Self-employed, Falmouth, UK</i>  <i>Overview:</i> This workshop introduces the "Colourground" Mobile App for iPhone (iOS application) and develops a community of users during and beyond the conference; part of ongoing research into colour and place.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>
17:35-18:35	<b>WELCOME RECEPTION</b>



# THURSDAY, 23 JULY

THURSDAY, 23 JULY

THURSDAY, 23 JULY	
8:30-9:00	REGISTRATION DESK OPEN
9:00-9:30	DAILY UPDATE AND PUBLISHING INFORMATION SESSION
	Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:30-9:35	TRANSITION
9:35-11:15	PARALLEL SESSIONS
Room 1	<p><b>Art, Curriculum, and the 21st Century</b></p> <p><b>The New American Curriculum and the Arts: An Unbalanced Proposal</b>            Dr. William Hettich Jeynes, <i>Education, Professor at California State Univ. &amp; Senior Fellow at Witherspoon Institute, Princeton, Long Beach, USA</i>  <i>Overview:</i> This study examines whether the US Common Core curriculum, which reduces an emphasis on the arts, is associated with a decline in student knowledge of the arts.  <i>Theme: Arts Education</i></p> <p><b>Developing Creative Learning in Primary Schools: The Value of Working in Partnership with the Cultural Sector</b>            Dr. Paulette Ann Luff, <i>Department of Education Faculty of Health, Social Care and Education, Anglia Ruskin University, Chelmsford, UK</i>            Dr. Geraldine Davis, <i>Department of Education Faculty of Health, Social Care and Education, Anglia Ruskin University, Chelmsford, UK</i>  <i>Overview:</i> We discuss a project designed to foster creative learning through work in partnership between primary schools and cultural organizations. Key benefits for teachers, pupils and school communities are identified.  <i>Theme: Arts Education</i></p> <p><b>Teaching Art in Nicaragua: Art as Cross-cultural Learning Tool to Address Social and Cultural Disparities</b>            Dr. SeungYeon Lee, <i>School of Visual and Performing Art, Long Island University, Glen Cove, USA</i>  <i>Overview:</i> This paper considers the roles of art as a cross-cultural intervention tool to address social and cultural disparities while working with at-risk children in Nicaragua.  <i>Theme: Arts Education</i></p> <p><b>Collaborative Playwriting as an Educational Tool: From Theatre Groups to Drama Schools</b>            Rafael Ary, <i>Postgraduate Program in the Performing Arts, State University of Campinas, Campinas, Brazil</i>  <i>Overview:</i> This paper is about how the playwriting performed in a collaborative way became an educational tool in the course of playwriting of the SP Escola de Teatro.  <i>Theme: Arts Education</i></p>
Room 2	<p><b>Gender and Art</b></p> <p><b>The Ballad of Elizabeth Parker: The Production of Selfhood in Nineteenth Century Women's Embroidery</b>            Elizabeth Emery, <i>School of Art, Architecture and Design, The University of South Australia, Adelaide, Australia</i>  <i>Overview:</i> Using a Feminist methodology this paper examines nineteenth century women's embroidery in relation to the production of selfhood and stitching as a form of writing.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Boys' Art and the Postmodernist Shift in the Visual Arts Syllabus: Advantages and Disadvantages for Boys in Western Australia</b>            Carmen Stewart, <i>Aquinas College, Catholic Education, Perth, Australia</i>  <i>Overview:</i> Postmodernism has influenced the changes in the Visual Arts Curriculum in Western Australian Secondary School. This has not resulted in increased participation and better outcomes for boys.  <i>Theme: Arts Education</i></p> <p><b>The Tragedy of Boys' Art Education: Why Don't Boys in Our Schools Embrace Visual Arts as a Strategy for Success</b>            Mr Andrew Jones, <i>St Edmund's College, Charles Sturt University, Canberra, Australia</i>  <i>Overview:</i> This paper explores our knowledge of boys' engagement in visual art and advocates its use as a strategy for engagement in our schools.  <i>Theme: Arts Education</i></p> <p><b>Development Ethics, the Arts, and Women's Empowerment</b>            Dr. Bindu Madhok, <i>Philosophy Department, Albion College, Albion, USA</i>            Dr. Punam Madhok, <i>Art History, School of Art and Design, East Carolina University, Greenville, USA</i>  <i>Overview:</i> Based on recent field research in Kolkata, India, our paper will focus on two non-governmental organizations devoted to empowering indigent women through the revival of an indigenous handicraft.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>





## THURSDAY, 23 JULY

9:35-11:15	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>Community Arts</b></p> <p><b>From Exhibition to Institution: Expanding Regional Vibrancy in Pittsburgh's Monongahela River Valley</b>  Sean Derry, <i>Department of Art Sculpture, Indiana University of Pennsylvania, Pittsburgh, USA</i>  Christopher McGinnis, <i>Department of Art, Indiana University of Pennsylvania, Indiana, USA</i>  <i>Overview:</i> This paper discusses the creation of Alloy Arts and the institution's transition from a single community art project to a multi-faceted initiative offering contemporary art experiences throughout the Monongahela Valley.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Arts in Social Practice Placemaking</b>  Cara Courage, <i>Centre for Research and Development, University of Brighton, Brighton, UK</i>  <i>Overview:</i> This paper will focus on the agency of arts process/practice in social practice placemaking, the urban realm citizen/artist co-production of interventions designed to improve the material and lived experience.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Rising from Flames: The Worldwide Collaboration of Blacksmiths That Produced a Unique Public Sculpture</b>  Amanda Gibson, <i>The Tree Project, Australian Blacksmiths Association (Victoria) Inc., Melbourne, Australia</i>  <i>Overview:</i> Using communication through online forums, emails and social media, practitioners of the age-old craft of blacksmithing galvanised hundreds of their peers worldwide to contribute to a sculpture of national significance.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Creating and Navigating in the "Third Cultural Space": The Relationship between Cross-cultural Interaction and Creative Processes in International Artist Residency Programs</b>  Emi Nishimura, <i>Arts Management, American University, Washington, USA</i>  Hannah Shambroom, <i>Arts Management, American University, Washington, USA</i>  Sara Silva, <i>Arts Management, American University, Washington, USA</i>  <i>Overview:</i> This study explores the relationship between cross-cultural interactions and creative processes in international artist residency programs, using a new notion "third cultural space," which embodies dynamics of intercultural dialogue.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
<b>Room 4</b>	<p><b>Ethics, Intuition, and Representation</b></p> <p><b>Between Two Earthquakes: How the Kantian Sublime has Shaped Western Culture's Visualising of Catastrophe, and How the "Eschatological" may Provide an Alternative Lens</b>  Sally Cloke, <i>School of Design, Communication and IT Faculty of Science and Information Technology, University of Newcastle, Newcastle, Australia</i>  Prof. Mario Minichiello, <i>School of Design Communication and IT Faculty of Science and Information Technology, University of Newcastle, Newcastle, Australia</i>  <i>Overview:</i> As the platforms that produce, distribute, and display images of disaster victims multiply, we critique the dominant aesthetic paradigm of the sublime and posit an alternate, "eschatological," visual framework.  <i>Theme: Arts Theory and History</i></p> <p><b>Connecting in Multiple Non-linear Ways: Aesthetic Awareness on the Fireground</b>  Dr. Valerie Ingham, <i>Australian Graduate School of Policing &amp; Security, Charles Sturt University, Bathurst, Australia</i>  <i>Overview:</i> Emergency service practitioners see in "black and white" and act immediately, paradoxically relying on an aesthetic framework which reflects that of an artist.  <i>Theme: Arts Theory and History</i></p> <p><b>Further Speculations towards a Theory of Pictorial Metaphor</b>  Dr. Carl Gombert, <i>Division of Fine Arts, Maryville College, Maryville, USA</i>  <i>Overview:</i> Visual metaphors are often construed as a special class of figurative imagery. This paper argues that all visual representation, or "picturing," is deeply metaphorical.  <i>Theme: Arts Theory and History</i></p> <p><b>Omumu: The Concept of Fecundity and Unity</b>  Prof. Chinyere Okafor, <i>Department of Women's Studies and Religion, Wichita State University, Wichita, USA</i>  <i>Overview:</i> Omumu pre-feminist concept of fecundity and unity, among the Igbo (Nigeria), is examined through the arts and religion as well as the historical experience of slavery, colonialism, Christianity and modernization.  <i>Theme: Arts Theory and History</i></p>



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9:35-11:15	<b>PARALLEL SESSIONS</b>
<b>Room 5</b>	<p><b>Arts, Ideas and Actions</b></p> <p><b>The State of Our Arts</b>            Dr. Robyn Gibson, <i>Faculty of Education &amp; Social Work A35, The University of Sydney, Sydney, Australia</i>  <i>Overview:</i> The kinds of thinking/knowing that are developed in the Arts are important in and of themselves rather than terms of the benefits they offer other areas of the curriculum.  <i>Theme: Arts Education</i></p> <p><b>Bricolage as Research Methodology for Installation Art Practice in Higher Education</b>            Dr. Aprina Murwanti, <i>Visual Art, Universitas Negeri Jakarta, Jakarta, Indonesia</i>  <i>Overview:</i> This paper explores the potential of bricolage as research methodology for installation art practice.  <i>Theme: Arts Education</i></p> <p><b>The Marbled Page and Motly Emblem of My Work: Laurence Sterne and Multimodal Literacy</b>            Dr. Paul Munden, <i>International Poetry Studies Institute (IPSI), University of Canberra, Canberra, Australia</i>            Fiona Edmonds-Dobrijevič, <i>Faculty of Social Science, UTS, Faculty Arts and Social Sciences, UTS/ Research, School of Art COFA UNSW, Sydney, Australia</i>  <i>Overview:</i> Laurence Sterne's visual interventions in his writing continue to inspire new writers, artists and students in producing work that demands a multimodal, creative reader and diversity of further response.  <i>Theme: Arts Education</i></p> <p><b>The Story as the Costume and the Costume in the Story: An Experiment in Costume Arts</b>            Dr. Unda Rucsandra Popp, <i>Fashion Department, National Art University, Bucharest, Romania</i>            Dr. Doina Lucanu, <i>Fashion Department, National Art University, Bucharest, Romania</i>            Dr. Paula Barbu, <i>Fashion Department, National University of Art, Bucharest, Romania</i>  <i>Overview:</i> We discuss a creative method of following the same theme developed in different artistic directions: costume performing, theatre costume, art object, and fashion.  <i>Theme: Arts Education</i></p>
<b>Room 6</b>	<p><b>New Media, Technology, and the Arts</b></p> <p><b>A New National Art Prize: Bringing Multimedia to the Regions</b>            Assoc. Prof. Jennifer Jones-O'Neill, <i>Arts, Humanities and Social Sciences, Ballarat, Australia</i>  <i>Overview:</i> A new national art prize in Australia, endowed by a local philanthropist, has brought the very best of contemporary Art from across the nation to a regional centre.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Networked Publics and Digital Contention</b>            Dr. Mohamed Zayani, <i>Georgetown University, SFS-Q, Washington, USA</i>  <i>Overview:</i> This paper deals with digital contention in the context of Middle East and North Africa region. It explores the relationship between Internet access, youth activism, digital resistance and political change.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Knowledge Through Digital Art: Systems of Didactic Communication</b>            Dr. Muge Belek Fialho Teixeira, <i>Faculty of Architecture, Department of Interior Architecture, Istanbul Technical University, Istanbul, Turkey</i>            Dr. Frederico Fialho Teixeira, <i>Faculty of Art, Design and Architecture, MEF University, Istanbul, Turkey</i>  <i>Overview:</i> Systems of Didactic Communication characterise spaces that advocate the use of open systems of communication by following a didactic trait in order achieve a spatial unity beyond the expected experience.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Art after the Digital Counter-Revolution</b>            Aideen Doran, <i>Northumbria University, Newcastle, Glasgow, UK</i>  <i>Overview:</i> This paper reflects on my practice-led research into the circuits of influence and effect between networked, digital technologies and art practice in the 21st century.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>



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9:35-11:15	<b>PARALLEL SESSIONS</b>
<b>Room 7</b>	<p><b>Architecture beyond the Physical</b></p> <p><b>The End of the Concept Sketch? How Mobile Devices Can Transform Conceptual Design</b>            Dr. Stan Guidera, <i>Department of Architecture, College of Technology, Bowling Green State University, Bowling Green, USA</i>  <i>Overview:</i> This paper discusses perceptions related to effectiveness of applications developed for use of mobile devices for generating design concepts. 1600 design professionals were surveyed to collect data for supporting research.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Beyond the Physical Threshold: Enfolding the Ontology of Immersive Space</b>            Dr Liana Psarologaki, <i>Research, University for the Creative Arts (UCA), Canterbury, UK</i>  <i>Overview:</i> This research examines the poetics of architecture dependent immersive environments created as artistic interventions attached to the lived world, from a topological and ontological perspective.  <i>Theme: Arts Theory and History</i></p> <p><b>The Struggle for Modernism in the Design of the "Queen Mary"</b>            Dr. Alexander Varias, <i>Department of History, Villanova University, Villanova, USA</i>  <i>Overview:</i> This is an analysis of the resistance to modernism in Cunard's ocean liner the "Queen Mary" intended to rival France's "Normandie" but redirected to meet English tastes.  <i>Theme: Arts Theory and History</i></p> <p><b>Towards the Unity of Arts and Architecture: Türk Grup Espas and Architecture in Postwar Turkey</b>            Ezgi Yavuz, <i>Lecturer, Cyprus International University, Lefkoşa, Cyprus</i>  <i>Overview:</i> The study aims to analyze and interpret an artistic initiative, Türk Grup Espas, and the importance of this group in Turkish architectural milieu.  <i>Theme: Arts Theory and History</i></p>
<b>Room 8</b>	<p><b>Workshops</b></p> <p><b>Clay's the Thing: Clay Work for Mastering Spelling</b>            Patricia Carson, <i>College of Arts, Society and Education, James Cook University, Cairns, Australia</i>            Assoc. Prof. Reesa Sorin, <i>College of Arts, Society and Education, James Cook University, Cairns, Australia</i>  <i>Overview:</i> This interactive workshop takes participants through the steps of Symbol Mastery - creating images in clay to visually represent the meaning of an abstract word and its correct spelling.  <i>Theme: Arts Education</i></p> <p><b>The Healing Arts in Pediatric Healthcare: Fostering Empowerment, Community and Resilience</b>            Diane Rode, <i>Child Life and Creative Arts Therapy Department, The Mount Sinai Kravis Children's Hospital, New York, USA</i>            Sarah Yazdian, <i>The Child Life and Creative Arts Therapy Department, The Mount Sinai Kravis Children's Hospital, New York, USA</i>  <i>Overview:</i> In this experiential workshop, participants will explore the power of creative arts modalities as they are implemented to enhance healing and wellness in a children's hospital in New York City.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
11:15-11:25	<b>COFFEE BREAK</b>
11:25-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<p><b>Focused Discussions</b></p> <p><b>English Christmas Pantomime: Theatre or Community Activism</b>            Pete Reader, <i>Department of Communication &amp; The Arts, Seton Hall University, South Orange, USA</i>  <i>Overview:</i> English Christmas pantomime is a form of theatre that serves as a vehicle for communities to come together in civic activism to present these plays for local charities.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Who's Missing? The Abdication of the Regular Classroom Teacher in Art Education</b>            Dr. Sandra L. Petersen, <i>Elementary Education, Dixie State University, St. George, USA</i>  <i>Overview:</i> Children's relationships with their primary classroom teacher are powerful and set the stage for lifelong passions. Classroom teachers must support the arts and art teachers.  <i>Theme: Arts Education</i></p> <p><b>A New and Sensitive Territory: Connections between Surrealism and Jewelry</b>            Raquel Amin, <i>Faculty of Humanities, UNICAMP, Leiden, Netherlands</i>            Prof. Lucia Reily, <i>Faculty of Medical Science/ Arts Institute, UNICAMP, Campinas, Brazil</i>  <i>Overview:</i> The weakening of the barriers between artistic disciplines revealed the possibilities of a new kind of jewelry made by a certain group of surrealist artists that inspires today's jewelry.  <i>Theme: Arts Theory and History</i></p> <p><b>From Literary Text to Television: Some Perspectives on the Adaptation of Xhosa Literary Texts into Television Screen Productions</b>            Prof. Rudolph Botha, <i>Department of African Languages, University of Fort Hare, Alice, South Africa</i>  <i>Overview:</i> Over the years, several Xhosa literary texts have been adapted into television screen productions. It is evident that these adaptations are governed by commercial considerations rather than by aesthetic norms.  <i>Theme: New Media, Technology and the Arts</i></p>



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11:25-13:05	<b>PARALLEL SESSIONS</b>
<b>Room 2</b>	<p><b>Late Additions</b></p> <p><b>The Online Image of the Art Work</b> Melike Tascioglu, <i>Graphic Design Department, Faculty of Fine Arts, Anadolu University, Eskisehir, Turkey</i> <i>Overview:</i> I discuss the analogy of the artwork itself and the image of the artwork in the age of online presence, D.I.Y culture and online networks. <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>The Arts and Wellbeing: A Case Study</b> Marcia Ley, <i>Fine Art Department, Faculty of Art, University of Sunderland, Sunderland, UK</i> <i>Overview:</i> As an Artist for "Room for You" Arts in Health, I work in health care settings engaging patients and caregivers in Art activities to build self-esteem, alleviate stress and anxiety. <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Broadcasting as a Live Art of Information: The Utilization of Broadcast Technology as Teaching and Learning Pedagogy</b> Dr. Agnes Nepomuceno, <i>Bicol University, College of Arts and Letters, Legazpi City, Philippines</i> Alex Nepomuceno, <i>Bicol University, College of Arts and Letters, Legazpi, Philippines</i> <i>Overview:</i> The use of broadcast media as a live avenue for the expression of students' ingenuity encourage holistic education is the topic of this paper. <i>Theme: Arts Education</i></p>
<b>Room 3</b>	<p><b>Technology and Art Making</b></p> <p><b>Shoestring Theory: Pragmatism and Bricolage in Ultra-Low Budget Feature Film Production</b> Stuart McBratney, <i>School of Design, The University of Newcastle, Australia, Newcastle, Australia</i> Prof. Mario Minichiello, <i>School of Design, University of Newcastle, Australia, Newcastle, Australia</i> <i>Overview:</i> Using case studies and autoethnography, Shoestring Theory, we explore the methodologies of pragmatism and bricolage in the production of ultra-low budget feature films. <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Exploration of Use of Drawing as Therapeutic Communication Tools: Addressing Digital Anxiety in Users of Smart Mobile Devices</b> Bo Ram Lee, <i>Department of Design, Goldsmiths, University of London, London, UK</i> <i>Overview:</i> This paper explores the use of drawing on a therapeutic communication tool to address digital anxiety in users of mobile social communication technologies. <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Providing Advantages of Networked Art Instruction for Those without Access: A Compensatory Teaching Model</b> Dr. Joan Wines, <i>English Department, California Lutheran University, Thousand Oaks, USA</i> Jeanne Wines-Reed, <i>CEO, JWR Enterprises, Ogden, USA</i> <i>Overview:</i> Benefits of network-based art instruction are unavailable to many at-risk youth. Integrating "compensatory" instructional methods into educational curricula provides such students with opportunities similar to those enjoyed by networked populations. <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Animating Foklore: An Evolutionist Approach to Preserving African Oral Tradition</b> Ezinne Michaelia Igwe, <i>Department of Media Studies, Birmingham City University, Birmingham, UK</i> <i>Overview:</i> African folk tradition is fast dying off as a result of the networking of societies. This paper proposes to bring digital technology to the rescue of a fading oral tradition. <i>Theme: New Media, Technology and the Arts</i></p>
<b>Room 4</b>	<p><b>Perception, Cognition, and Co-creation</b></p> <p><b>The Critique as Research Strategy</b> Dr. Joseph Basile, <i>Liberal Arts, Maryland Institute College of Art, Baltimore, USA</i> <i>Overview:</i> This paper examines the role of the critique in art and design colleges, and proposes a new view: the critique as research method. <i>Theme: Arts Education</i></p> <p><b>Meeting the Needs of the On-demand Generation: Bringing 21st Century Technology into the College Arts Classroom</b> Dr. Amanda J. Nelson, <i>School of Performing Arts, Virginia Tech University, Blacksburg, USA</i> <i>Overview:</i> How do we better connect with the "on-demand" generation in the arts classroom? This paper proposes ways to more fully engage students by integrating digital tools into our curricula. <i>Theme: Arts Education</i></p> <p><b>Comparative Study of Higher Education Fine Art in UK and Spain: Before and After Bologna</b> Prof. Jill Journeaux, <i>Coventry School of Art &amp; Design, Coventry University, Coventry, UK</i> Dr. Pilar Montero Vilar, <i>Departamento de Pintura-Restauracion Facultad de Bellas Artes, Universidad Complutense de Madrid, Spain., Madrid, Spain</i> Prof. Judith Mottram, <i>Royal College of Art, London, UK., London, UK</i> <i>Overview:</i> This is a report on the evolution of Fine Art Higher Education in the UK and Spain in the period 2004 to 2014. <i>Theme: Arts Education</i></p> <p><b>Co-creation across Spaces of Uncertainties: Interdisciplinary Research and Collaborative Learning</b> Dr. Silke Lange, <i>Faculty of Media, Arts and Design, University of Westminster, Harrow, UK</i> Dr. Mark Clements, <i>Faculty of Science and Technology, University of Westminster, London, UK</i> <i>Overview:</i> This paper considers the observations and findings of an interdisciplinary art and science research and learning project, exploring the role of co-creation in Higher Education. <i>Theme: Arts Education</i></p>



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11:25-13:05	PARALLEL SESSIONS
Room 5	<p><b>Experimental, Interactive Art</b></p> <p><b>The Cultural Instruments and Online Artistic Research Laboratory: Between Artistic Experiment and IT</b>          Dr. Marlena Pop, <i>Fashion Design Department, National R&amp;D Institute Textile and Leather, Bucharest, Romania</i>          Dr. Sergiu Adrian Guta, <i>Department of IT, The National Research and Development Institute for Textile and Leather, Bucharest, Romania</i>  <i>Overview:</i> This paper presents an example of work in process, in several artistic fields as well as the use of digital tools and IT platform.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Inter-shelf: Interactive Multi-layered Bookshelf Visualization</b>          Eunlip Lee, <i>Graduate School of Culture Technology, Korea Advanced Institute of Science and Technology, Daejeon, South Korea</i>          So Hyeong Lee, <i>Graduate School of Culture Technology, Korea Advanced Institute of Science and Technology, Daejeon, South Korea</i>          Young-Ju Oh, <i>The Computer Science Department, Korea Advanced Institute of Science and Technology, Daejeon, South Korea</i>          Kwangyun Wohn, <i>Graduate School of Culture Technology, Korea Advanced Institute of Science Technology, Daejeon, South Korea</i>  <i>Overview:</i> We discuss Inter-Shelf, an interactive installation which promotes diverse visitors' engagement in art- exhibition archiving by providing four different ways of displaying.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Artists, Audiences and Instagram: Mapping Graffiti and Street Art</b>          Dr. Lachlan MacDowall, <i>Centre for Cultural Partnerships, University of Melbourne, Melbourne, Australia</i>  <i>Overview:</i> This paper examines the mapping of artists and art audiences using Instagram by analysing data generated by the public accounts of the world's most popular street artists and graffiti writers.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>An Exceptional Traveling Exhibition: A Case Study of an Artistic Exchange Mechanism and Resulting Artworks in a Cross-strait Four-region Artistic Exchange Project</b>          Dr. Sarah S.W. Ng, <i>Hong Kong University Museum and Art Gallery (UMAG, HKU), Hong Kong University Museum and Art Gallery, Hong Kong, China</i>  <i>Overview:</i> This is a case study of an artistic exchange mechanism and its resulting artworks in a cross-strait four-region artistic exchange project.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 6	<p><b>Colloquium</b></p> <p><b>Creative Work, Education and Careers: Links and Connections between Arts Education and Careers in the Arts</b>          Dr. Roberta Comunian, <i>Department of Culture, Media and Creative Industries, King's College London, Southampton, UK</i>          Dr. Scott Brook, <i>Centre for Creative and Cultural Research, Donald Home Institute, University of Canberra, Canberra, Australia</i>          Dawn Bennett, <i>Humanities, Curtin University, Perth, Australia</i>          Dr. Pamela Burnard, <i>Faculty of Education, University of Cambridge, Cambridge, UK</i>          Dr. Lorraine Lim, <i>Department of Film, Media and Cultural Studies, Birkbeck, University of London, London, UK</i>          Silvie Jacobi, <i>Department of Culture, Media and Creative Industries, King's College London, London, UK</i>  <i>Overview:</i> The colloquium reflects on the connections between arts education and creative work and careers. It highlights challenges faced by graduates in these disciplines also in relation to place and policy.  <i>Theme: Arts Education</i></p>
Room 7	<p><b>Theatre as Pedagogy</b></p> <p><b>Andragogy and Theatre Directing: Teaching Directing Students Not to be Students</b>          Arunwadi Leewananthawet, <i>Albert Laurence of Communication Arts, Assumption University, Bangkok, Thailand</i>  <i>Overview:</i> By applying andragogy theory to teach directing students to study, explore and learn from doing by themselves creates a phenomenon learning outcomes.  <i>Theme: Arts Education</i></p> <p><b>Performing Arts in Higher Education: A Research for Integral and Interdisciplinary Education of Performers</b>          Manuela Di Folco, <i>Departamento de Artes Escénicas (Department of Performing Arts) - Facultad de Artes (Faculty of Arts), Pontificia Universidad Javeriana, Bogotá, Colombia</i>  <i>Overview:</i> The topic of this paper is how academic research can be used to develop higher education plans in performing arts to empower performers and support the creative process.  <i>Theme: Arts Education</i></p> <p><b>Theatrical Improvisation as a Pedagogical Creative Process</b>          Dr. Naphtaly Shem-Tov, <i>Department of Literature, Language and the Arts, The Open University of Isreal, Raanana, Israel</i>  <i>Overview:</i> A theatrical improvisation can be applied as a tool and a mode of knowing for teachers, especially in surprising and unexpected situations in the classroom.  <i>Theme: Arts Education</i></p> <p><b>Reception Modes of Live Theatre Performance among Kindergartners</b>          Smadar Mor, <i>Faculty of Education, Tel Aviv University, Tel Aviv, Israel</i>  <i>Overview:</i> This paper is aesthetic-qualitative research conducted to increase the understanding of the subjective experience and meaning making of kindergartners in a live children's theatre performance.  <i>Theme: Arts Education</i></p>



## THURSDAY, 23 JULY

11:25-13:05	<b>PARALLEL SESSIONS</b>
Room 8	<p><b>Workshops</b></p> <p><b>Art and Illness: An Artist's Documentation of Alzheimer's Disease</b>            Dr. Erika Landau, <i>Pediatrics, Mount Sinai School of Medicine, New York, USA</i>  <i>Overview:</i> Artist William Uthermohlen was diagnosed with Alzheimer's disease. He documented his descent into the illness by self portraits painted over five years. The portraits will be analysed during the workshop.  <i>Theme: Arts Education</i></p> <p><b>Art + Science: Experiences from a Project in Brazil</b>            Prof. Joao R. A. Silveira, <i>Institute of Medical Biochemistry (Science Education Program), Federal University of Rio de Janeiro, Rio de Janeiro, Brazil</i>            Dr. Denise Lannes, <i>Institute of Medical Biochemistry (Science Education Program), Federal University of Rio de Janeiro, Rio de Janeiro, Brazil</i>  <i>Overview:</i> The purpose of this workshop is to discuss the association between science+art. The participants will see a short documentary, practice dance and rhythm and dialogue about Art and Science.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
13:05-14:05	<b>LUNCH</b>
14:05-14:35	<b>TALKING CIRCLES</b>
	<p>Rooms 1 &amp; 2: Arts Education            Rooms 3 &amp; 4: Arts Theory and History            Rooms 5 &amp; 6: New Media, Technology and the Arts            Rooms 7 &amp; 8: Social, Political and Community Agendas in the Arts            Plenary Room: The Work of Art in the Age of Networked Society (2015 Special Focus)</p>
14:35-14:40	<b>TRANSITION</b>
14:40-16:20	<b>PARALLEL SESSIONS</b>
Poster Session	<p><b>Poster Session</b></p> <p><b>The Filters We Live Through: Representing the Emotional Self in Digital Media</b>            Devon Schiller, <i>MediaArHistories, Danube University Krems, Boulder, USA</i>  <i>Overview:</i> I examine how digital media may empower us to be agents more than vectors of cultural image transmission.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Starting Them Young: When Art and Music Collide in an Elementary Classroom</b>            Rosa Mastri, <i>Havergal College School, Toronto, Canada</i>            Rachel Read, <i>Havergal College School, Toronto, Canada</i>  <i>Overview:</i> When a dynamic interplay of distinct disciplines occurs, children create innovative works that blur disciplinary boundaries in neoteric ways.  <i>Theme: Arts Education</i></p> <p><b>The Virtual Thematic Route: From Experience to Infinity</b>            Lavoslava Benčić, <i>School of Arts, University of Nova Gorica, School of Arts, University of Nova Gorica, Nova Gorica, Slovenia</i>  <i>Overview:</i> This project stresses the importance of Croatian artist Emil Benčić and proves that new media works created in virtual space in his honor may survive physical limitations of human life.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>#Exhibit: Interpreting Art from a Digitally Fluent Perspective</b>            Ben Green, <i>Collections and Research, The Meadows Museum of Art at Centenary College of Louisiana, Shreveport, USA</i>  <i>Overview:</i> #exhibit, a recently curated exhibition, arranges art to mimic social media conventions and trends. This study looks at the implications of using hashtags and photo-sharing applications in the museum.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Drawing Expressions of Adolescents with Behaviour Disorders</b>            Mgr. et Mgr. BcA. Marie Bajnarová, <i>Faculty of Education, Department of Art, Masaryk University in Brno, Brno, Czech Republic</i>  <i>Overview:</i> This research specifically addresses questions of how conduct disorder among adolescents is reflected in their drawing expressions.  <i>Theme: Arts Education</i></p> <p><b>Art as Voice and Agency: Empowering Youths through Creative Expression</b>            Brooke Hughes, <i>NYU, Poughkeepsie, USA</i>  <i>Overview:</i> This poster explores my work in community outreach programs for youths using visual arts to help young people explore concepts of agency, creativity and self-empowerment.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Art Teacher's Perspectives about Difficulties of Evaluation in Art Education Curriculum in Middle Schools</b>            Dr. Mohammad Aldosari, <i>Curriculum &amp; Instruction, King Saud University, Riyadh, Saudi Arabia</i>  <i>Overview:</i> This research aimed to discuss the difficulties of evaluation in the curriculum of art education in middle schools from the teachers' perspectives.  <i>Theme: Arts Education</i></p> <p><b>The Effect of Information Technology on Visual Art Perception</b>            Irena Tocikova, <i>Art Education, the Faculty of Education, Brno, Czech Republic, Masaryk University, Brno, Czech Republic</i>  <i>Overview:</i> This poster shows the impact of using information technology on visual art perception in a group of children from 5 to 8 years of age.  <i>Theme: Arts Education</i></p>



# THURSDAY, 23 JULY

14:40-16:20	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<p><b>Focused Discussions</b></p> <p><b>Discourse among College School of Design and the Youth Village</b>            Dr Eliane Meire Soares Raslan, <i>UEMG - Universidade do Estado de Minas Gerais, Belo Horizonte, Brazil</i>  <i>Overview:</i> The project UEMG through paintings (graffiti) on walls of the cluster (favelas) of Santa Lucia Dam records the local history.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Project Redes: A Transdisciplinary Approach to Community Public Art</b>            Prof. Rosina Santana Castellón, <i>Humanities, University of Puerto Rico Bayamon Campus, Puerto Rico, San Juan, Puerto Rico</i>            Claudia Rodriguez, <i>Museum of Science and Ecology of the University of Guadalajara, Mexico, Guadalajara, Mexico</i>  <i>Overview:</i> Working from transdisciplinary theory, Proyect Redes is a monumental woven public art work created by over 400 people in rural/urban communities in Guadalajara for the cleanup contaminated Santiago river.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
<b>Room 2</b>	<p><b>Participatory Art</b></p> <p><b>Art and Play: The Role of Playful Installation Design in Public Space</b>            Anna Merry, <i>Department of Fine and Applied Arts, Frederick University, Cyprus, Limassol, Cyprus</i>            Carraz Rene, <i>Urban Gorillas, NGO, Nicosia, Cyprus</i>  <i>Overview:</i> Experiencing playful artistic installations allows for heightened creativity and social interaction. "Art and Play" examines both the aesthetic characteristics and positive social impacts of playful interactive art.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>One Year on Earth: Art and Politics in the Year 1984</b>            Dr. Sophie Hope, <i>Department of Film, Media and Cultural Studies, Birkbeck, London, UK</i>  <i>Overview:</i> Practice-based research involving eating together, an online audio archive and sound collages to bring together voices reflecting on art and politics in 1984 from different corners of the globe.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Movement Booth: Research into Generative Movement through an Interactive Installation That Creates a Human Data Network</b>            Eleanor Chownsmith, <i>Faculty of Arts, University of Winchester, Winchester, UK</i>            Assoc. Prof. Barbara Lattanzi, <i>Expanded Media, Alfred University, Alfred, USA</i>  <i>Overview:</i> This is an anthropological study analysing human movements through time and space in a technological data network.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Participatory Art and Music Making in the Umbrella Movement</b>            Samson Kei Shun Wong, <i>Department of Visual Studies, Lingnan University, Tuen Mun, Hong Kong</i>  <i>Overview:</i> This is an analysis of the participatory art making process of the umbrella origami collection and the music of "24 Hours in the Revolution" in Hong Kong's Umbrella Movement.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
<b>Room 3</b>	<p><b>The Personal Act and Art</b></p> <p><b>Microbiome Selfies: Researching and Experimenting with Bacterial Life around Us and Inside Us</b>            Prof. François-Joseph Lapointe, <i>Dept Biological Sciences, Université de Montréal, Montréal, Canada</i>  <i>Overview:</i> I will present some of my experimental performances with the microbiome, and I will look at so-called "microbiome selfies" as a way of questioning the aesthetics of the self.  <i>Theme: Arts Theory and History</i></p> <p><b>Fifteen Seconds of Fame: An Exhibition of Online Art and Music</b>            Prof. Robert Martin, <i>Department of Art, California State University - Los Angeles, Los Angeles, USA</i>  <i>Overview:</i> This virtual exhibition explores the potential of using the smart phone as a tool for creating and viewing online fine art digital photography, video and music.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Networked Poetries: Two Latin American Perspectives</b>            Dr. Maria Lujan Figueredo, <i>Department of Languages, Literatures and Linguistics, York University, Toronto, Canada</i>  <i>Overview:</i> Poetic Bodies in Cyberspace and The Politics of Agency are examined in Cristina Peri Rossi's 2009 collection of poems, Playstation, and Belén Gaché's 2013 online e-poem, "Radikal Karaoke."  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Stomachs Behind Masks</b>            Eva B. Palmer, <i>Dept. of Studio And Digital Art School of Communication and Creative Arts, Liberty University, Lynchburg, USA</i>            Prof. Paul Reynolds, <i>Department of Studio and Digital Art, School of Communication and Creative Arts, Liberty University, Lynchburg, USA</i>            Prof. Cam Davis, <i>Department of Studio and Digital Arts, School of Communication and Creative Arts, Liberty University, Lynchburg, USA</i>  <i>Overview:</i> Communicative technologies have become powerful tools that have both positive and negative potential, to better humanity or to worsen it. In the hands of the ruthless, depravity can be cultivated.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>



# THURSDAY, 23 JULY

14:40-16:20	PARALLEL SESSIONS
Room 4	<p><b>Creating and Creativities</b></p> <p><b>Creating New Possibilities: What Can the Textural Cut-up Tell Us about Ourselves?</b> David Colton, <i>Faculty of Arts., University of Wolverhampton., Crewe, UK</i> <i>Overview:</i> I discuss how "systematic derangement" works in a creative environment, and how we can adapt the techniques to discover more about ourselves and our relationship with society. <i>Theme: Arts Education</i></p> <p><b>Creating a State of Emergence-C: Benefits of an Arts Integrated Curriculum</b> Dr. Brittany Harker Martin, <i>Werklund Youth Leadership Centre Leadership, Policy and Governance Werklund School of Education, University of Calgary, Calgary, Canada</i> Dr. Ann Calvert, <i>Leadership, Policy &amp; Governance Werklund School of Education, University of Calgary, Calgary, Canada</i> <i>Overview:</i> Exploratory analyses found that arts-based pedagogy significantly increases Creativity, Collaboration, Agency, and decreases Anxiety. We identify Emergent Cognition as a factor unique to the arts that increases engagement. <i>Theme: Arts Education</i></p> <p><b>The Art of Wellbeing in the Classroom: Developing Social and Emotional Wellbeing through the Arts in Early Childhood Education</b> Jacqueline Ranatunga, <i>College of Arts, Society and Education, James Cook University, Cairns, Australia</i> Assoc. Prof. Reesa Sorin, <i>College of Arts, Society and Education, James Cook University, Cairns, Australia</i> <i>Overview:</i> Social-emotional wellbeing is seen as a contributing factor to the educational achievement of children. This action research aimed to explore the potential of Arts based Pedagogy to enhance Social-Emotional wellbeing. <i>Theme: Arts Education</i></p> <p><b>An Exploration of Method: A Narrative of Becoming</b> Charmaine Bright, <i>Faculty of Arts and Humanities Department of Education, AUT University, Auckland, New Zealand</i> <i>Overview:</i> In this paper I present my narrative of becoming researcher framed within progressive storyboards of my experience and the experiences of my participants. <i>Theme: Arts Education</i></p>
Room 5	<p><b>Theory and Visual Consciousness</b></p> <p><b>Marsilio Ficino's Neo-Platonism and Its Impact upon the Aesthetics of Sandro Botticelli's Columbia Nativity</b> Frank Martin, <i>Department of Philosophy &amp; Department of Visual &amp; Performing Arts, University of South Carolina &amp; South Carolina State University, Orangeburg, USA</i> <i>Overview:</i> Marsilio Ficino's hierarchical Neo-Platonic apologia describes being as systematic relationships explaining formal and theoretical aesthetic significations of Sandro Botticelli's Columbia Nativity's design and configuration of figures. <i>Theme: Arts Theory and History</i></p> <p><b>Principles of Image Making: An Anthropological Approach on God's Body Representation in Ancient Mediterranean Art</b> Ilinca Damian, <i>Faculty of Philosophy, University of Bucharest, Bucharest, Romania</i> <i>Overview:</i> The present study focuses on the concept of image making within the area of painting. The research aims to develop around concepts such as structuralism and analytic aesthetics. <i>Theme: Arts Theory and History</i></p> <p><b>Networks of Meaning and Interpretation: The Cultural Origins of Significance</b> Jim Hamlyn, <i>The Robert Gordon University, Aberdeen, UK</i> <i>Overview:</i> My aim is to show that interpretation is a verbal skill dependent upon a network of symbolic resources and techniques that only socially evolved linguistic cultures can provide and enable. <i>Theme: Arts Theory and History</i></p> <p><b>Semantic Congruency on the Perception of Dalinian Bistable Images</b> Guillermo Andres Rodriguez Martinez, <i>Advertising Faculty / Doctorate in Psychology, Jorge Tadeo Lozano University / San Buenaventura University, Bogotá, Colombia</i> <i>Overview:</i> Paintings created using bistable images are interpreted owing to their title. Thus, titles operate as semantic modulators. What is the relationship between the Dalinian ambiguous images and their titles? <i>Theme: Arts Theory and History</i></p>
Room 6	<p><b>Protest, Activism and Art</b></p> <p><b>Performance Art as Protest in Putin's Russia: An Aesthetic of Self-mutilation and Self-sacrifice</b> Dr. Joseph Troncale, <i>Arts and Sciences Department of Modern Literatures and Cultures, University of Richmond, Richmond, USA</i> <i>Overview:</i> I discuss performance art as practiced in Russia not as transition to capitalism, but as the reversion of a quasi-democratic society to a hybrid democratic and authoritarian state. <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Exploring the Nexus of Aesthetics, Agency and Peacebuilding</b> Dr. Max Stephenson, Jr., <i>Virginia Tech Institute for Policy and Governance, Virginia Tech, Blacksburg, USA</i> Dr. Laura Zanotti, <i>Department of Political Science, Blacksburg, USA</i> <i>Overview:</i> This paper explores the "aesthetic turn" in international politics and roles in securing peaceful change by analyzing the practices, challenges and outcomes of two arts-based NGOs in Afghanistan and Kurdistan. <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Globalization and Its Discontents in the Field of Contemporary Art: A Case of Post-Soviet Lithuania</b> Julija Fomina, <i>Department of Art History and Visual Culture, Lithuanian Culture Research Institute, Vilnius, Lithuania</i> <i>Overview:</i> This paper investigates how different and notions of "the global" are constructed in the contemporary art exhibitions by major art institutions and freelance curators in Lithuania since the early 1990s. <i>Theme: Social, Political and Community Agendas in the Arts</i></p>





## THURSDAY, 23 JULY

14:40-16:20	<b>PARALLEL SESSIONS</b>
Room 7	<p><b>Community Agendas</b></p> <p><b>Clothing Design for Conjoined Twin Infants: Outreach and Design Bring Meaning to a Family</b>            Dr. Sharran Parkinson, <i>Texas Tech University, Department of Design, Texas Tech University, Lubbock, USA</i>            Dr. Su-Jeong Hwang Shin, <i>Apparel Design, Department of Design, Texas Tech University, Lubbock, USA</i>  <i>Overview:</i> This paper will present the creative process, outcomes, and findings of a design project to provide insightful and beautiful clothing for conjoined twins.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Beyond Discipline and Punish: Learning the Piano Inside a Prison</b>            Inês Lamela, <i>Department of Communication and Art, University of Aveiro, Aveiro, Portugal</i>            Prof. Paulo Maria Rodrigues, <i>Departamento de Comunicação e Arte, Universidade de Aveiro, Aveiro, Portugal</i>  <i>Overview:</i> Traveling beyond Foucault's ideas of discipline and punish, a piano was the vehicle for a musical project developed inside a Portuguese female prison in 2013-2014.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Public Art and Transforming Urban Places: The Case of Sheaf Square, Sheffield's Regenerated Gateway</b>            Dr. Solmaz Khoshkholghi, <i>University of Nottingham, Nottingham, UK</i>            Dr. Katharina Borsi, <i>Department of the Built Environment, Faculty of Engineering, University of Nottingham, Nottingham, UK</i>            Dr. Laura Hanks, <i>Department of Architecture and Built Environment, University of Nottingham, Nottingham, UK</i>  <i>Overview:</i> This paper investigates the claimed benefits of art's contribution to forming and transforming urban places within the context of urban regeneration schemes employing Sheffield Sheaf Square as the case study.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
16:20-16:35	<b>COFFEE BREAK</b>
16:35-17:50	<b>PARALLEL SESSIONS</b>
Room 1	<p><b>Social Impacts of Art</b></p> <p><b>The Feminine-Madness by Henry Fuseli: Cultura, Artistic, Scientific and Medical Aspects</b>            Rachel Scharf, <i>History of Art, Ben Gurion University, Israel, Tel-Aviv, Israel</i>  <i>Overview:</i> The feminine-madness, in England at the end of the 18th and beginning of 19th centuries, is discussed as an interdisciplinary subject.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Aesthetic Models and Perceiving Paintings</b>            Prof. Judith Mottram, <i>Royal College of Art, London, UK., London, UK</i>            Ms Helen Gorrill, <i>Coventry School of Art and Design, Coventry University, Coventry, UK</i>  <i>Overview:</i> Competing aesthetic models of how we may perceive paintings are considered in relation to the sighting of the object in its sites of consumption.  <i>Theme: Arts Theory and History</i></p> <p><b>Anonymous Faces: Artist's Responsibility for the Other in the Age of Smartphones</b>            Ariadni Lignou-Tsamantani, <i>Freie Universitaet Berlin, Berlin, Germany</i>  <i>Overview:</i> I discuss Levinas' "face of the Other" and the artistic challenge to the private – public dichotomy: the case of Dries Verhoeven's "Wanna Play? - Liebe in Zeiten von Grindr."  <i>Theme: Arts Theory and History</i></p>
Room 2	<p><b>Photo Reportage</b></p> <p><b>Exploring the Referentiality of Analogue Images: A Case Study of Documentary Photographs of the Holocaust</b>            Daniela Carstea, <i>Department of English, University of Bucharest, Bucharest, Romania</i>  <i>Overview:</i> Identifiable referents cannot safeguard the indexicality of "faithful" renderings. The argument rests on there being only partial referentiality to analogue photographs, as illustrated in the photographs taken of Holocaust reality.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Images of Gezi</b>            Sibel Celik-Norman, <i>Faculty of Communication Science, Department of Cinema and Television, Anadolu University, Eskisehir, Turkey</i>  <i>Overview:</i> This is a review and analysis of visual images of the Gezi anti-government protests in Turkey during May-June 2013, including photographs, graffiti, posters and cartoons.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 3	<p><b>Policies for Art Development</b></p> <p><b>Artangel, A New Approach to Site: The Impact of Hybrid Funding on Hybrid Artistic Spaces</b>            Dr. Charlotte Gould, <i>Département du Monde anglophone, Sorbonne Nouvelle, Paris, France</i>  <i>Overview:</i> The hybrid economic model set up by Artangel over the last thirty years has been reflected in commissions which redefine the notions of public and private.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>A New Status for Very Young Artists: How a Professional Arts Program is Supporting and Promoting Very Young Artists</b>            Tiffany Bishop, <i>tbC, Belgrave, Australia</i>  <i>Overview:</i> An Australian artist run initiative called tbC, offers very young artists (as young as 10) a professional studio and gallery to develop and launch creative careers from.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>



# THURSDAY, 23 JULY

16:35-17:50	<b>PARALLEL SESSIONS</b>
Room 4	<p><b>Archives, Identity and Art</b></p> <p><b>Can Social Media and Democratization of Photography Affect Identity?</b>  Eveline Boudreau, <i>Canadian Artists Representation/Front des artistes canadiens, Saskatoon, Canada</i>  <i>Overview:</i> My study will show the importance of being aware that our sense of identity can be affected by social media and the democratization of photography.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Art for Justice in Taiwan: Art in Formation of a Civil Society</b>  Chieh-Hsiang Wu, <i>Department of Art, National Chnghua University of Education, Taipei, Taiwan</i>  <i>Overview:</i> Defined for the governmental framework, transitional justice has its limitations. As to more sensitive issues, art is able to go further with subtle maneuvers in formation of a civil society.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 5	<p><b>Special Topics in Art</b></p> <p><b>New Practice of Museum Education: Collaboration between Art Museums and Universities in Britain</b>  Yi Zhu, <i>Visual Studies Department, Lingnan University, Hong Kong, China</i>  <i>Overview:</i> This paper examines new practice of museum education with specific focus on the collaboration between art museums and universities in Britain.  <i>Theme: Arts Education</i></p> <p><b>Parallel Worlds: How Technology Facilitated the Creation of Social Networks, Flattened Mountains, and Subverted Bureaucracy in the Latin American Heritage Sector</b>  Prof. Ximena Varela, <i>Arts Management Program College of Arts and Sciences, The American University, Washington, USA</i>  <i>Overview:</i> I discuss how networks in the Latin American arts and heritage sector overcame forbidding geography, byzantine bureaucracies, and lack of access to training.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Perception of Digital and Physical Sculpture by People with Dementia: An Investigation into Creative Potential</b>  Sumita Chauhan, <i>School of Engineering and Digital Arts, University of Kent, Canterbury, UK</i>  Ania Bobrowicz, <i>School of Engineering and Digital Arts, University of Kent, Canterbury, UK</i>  Chee Siang Ang, <i>School of Engineering and Digital Arts, University of Kent, Canterbury, UK</i>  <i>Overview:</i> The research reviews the basic elements of sculptures ascertaining the perception of people with dementia and the patterns of their interaction and visual understanding along with tactile engagement.  <i>Theme: New Media, Technology and the Arts</i></p>
Room 6	<p><b>New Art</b></p> <p><b>Shenzhen Contemporary Artscape: Urban Arts by Local-Global Networking</b>  Prof. Lei-lei Li, <i>School of Media and Communication, Shenzhen University, Shenzhen, China</i>  <i>Overview:</i> The contemporary artscape in Shenzhen is different from urban arts in the networking of local-global arts. However, the convergence of both arts occurs for general public participation.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Ai Weiwei and China's Networked World of Contemporary Art</b>  Dr. Jenny Lin, <i>Departments of Art History and Art, University of Oregon, Eugene, USA</i>  <i>Overview:</i> This paper examines Ai Weiwei's circumnavigation of Internet censorship laws and use of social media as aesthetic-political tactics aimed at critiquing Chinese society, and globalizing contemporary Chinese art.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 7	<p><b>Late Additions</b></p> <p><b>Side by Side: Performance, Proximity, and Collapse in Networked Art</b>  Jane Frances Dunlop, <i>Art &amp; Media, University of Brighton, London, UK</i>  <i>Overview:</i> Through a performative analysis of the work of artists Erica Scourti and Moreshin Allahyari, this paper interrogates the proximity, and collapse, of conceptualisations of online and offline as differentiated spaces.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>Colonial Narrative Strategies in Oronoko</b>  Hanan Dweedar, <i>Faculty of Arts, Helwan University, Cairo, Cairo, Egypt</i>  <i>Overview:</i> The study targets Behn's choice of prose narrative and first person point of view, as an attempt to establish a link between narrative technique and colonial discourse.  <i>Theme: Arts Theory and History</i></p>
17:50-17:55	<b>END OF DAY</b>



# FRIDAY, 24 JULY

FRIDAY, 24 JULY	
8:30-9:00	REGISTRATION DESK OPEN
9:00-9:10	DAILY UPDATE
	Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:10-9:40	PLENARY SESSION
	Daphne Dragona, Independent Curator, Researcher, and Writer, Greece
	"Nothing to Subvert? Artistic Practices in the Era of Datafication"
9:45-10:15	GARDEN CONVERSATION & COFFEE BREAK
10:15-11:55	PARALLEL SESSIONS
Room 1	<p><b>Empires Impacting Art</b></p> <p><b>Aporian Strategy: How Political Pressure Has Shaped Contemporary Chinese Art</b>            Dr. Gary Xu, <i>Department of East Asian Languages and Cultures, University of Illinois, Urbana-Champaign, Champaign, USA</i>  <i>Overview:</i> This study exams how Chinese artists' dealing with political pressure has given contemporary Chinese art its certain appeals, especially an aesthetic of aporia that hides discontents in contradictions.  <i>Theme: Arts Theory and History</i></p> <p><b>The Vienna Art Club: A Platform for Austrian Artistic Regeneration Post 1945</b>            Dr. Alice Reininger, <i>Department Cultural Studies, University of Applied Arts Vienna, Vienna, Austria</i>  <i>Overview:</i> After the Second World War in Vienna new artistic movements began to emerge. In February 1947 the Austrian arm of the Art Club Avantgarde of the new Freedom was founded.  <i>Theme: Arts Theory and History</i></p> <p><b>Social Conflict in Wagner's "Ring" Cycle: On Anthropology, Mythology, and Creativity</b>            Prof. H. James Birx, <i>Anthropology, Canisius College/University of Belgrade/State University of New York-Geneseo, Buffalo, USA</i>  <i>Overview:</i> Epitomizing his theory of the total artwork, Wagner's mythic "Ring" tetralogy mirrors social conflict in terms of its pervasive greed and evil. It focuses on the relentless quest for power.  <i>Theme: Arts Theory and History</i></p>
Room 2	<p><b>Technology and Art</b></p> <p><b>Creating Digital Latin American Art in a Literary Context: A Case Study</b>            Dr. Donald Russell Bailey, <i>Phillips Memorial Library, Providence College, Providence, USA</i>  <i>Overview:</i> Higher Education Latin American Scholars and digital library professionals collaborate to create digital Latin American art in a literary context in the journal <i>Inti</i>.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Cultural Heritage in the Era of 3-D Printing</b>            John Kannenberg, <i>London College of Communication CRiSAP (Creative Research into Sound Arts Practice), University of the Arts London (UAL), London, UK</i>  <i>Overview:</i> The advent of 3-D printing has set off another authenticity crisis not unlike Walter Benjamin's work of art vs. photographic reproduction controversy – this time within all of material culture.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Rethinking Architectural Design Process: Experimentation in Teaching Methods for Computational Approach in Architecture</b>            Sukhumarn Thamwiset, <i>Architecture Program, School of Architecture and Design, King Mongkut's University of Technology Thonburi, Bangkok, Thailand</i>  <i>Overview:</i> I explore the teaching methods of computational design in architecture through project-based learning and its transferability from conceptual, analogue and digital.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Recycled: Site-specific Art Installations on Life Support</b>            Prof. Thomas Houser, <i>Lamar Dodd School of Art, University of Georgia, Athens, USA</i>  <i>Overview:</i> In two site-specific art installations, "Recycled to the Third Power" and "Athens to Athens to Athens," recycled recycling bins, industrial tubing, digital images, and videos suggest environments on life support.  <i>Theme: New Media, Technology and the Arts</i></p>



## FRIDAY, 24 JULY

10:15-11:55	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>Art Pedagogies for a New Generation</b></p> <p><b>A.R.T. and the Triad of Success: Addressing Standardized Problems with Three Soft Skills</b>            Dr. Teresa Rothrock, <i>Academic Affairs Department of English and Languages, East Central University, Ada, USA</i>            Kathleen Hardgrove, <i>Department of Art, Communication, and Theatre, Southeastern Oklahoma State University, Durant, USA</i>            Ben Rothrock, <i>Center for Excellence in Teaching and Learning, East Central University, Ada, USA</i>  <i>Overview:</i> The three key soft skills—Adaptability, Resourcefulness, and Tenacity—and their inextricable role in the epistemological Triad for Success link artistic practices to enhanced business and educational success.  <i>Theme: Arts Education</i></p> <p><b>The Ordinary is Extraordinary: The Blog as Art Form, Inquiry, and Inter-arts Conversation</b>            Dr. Cindy Shearer, <i>MFA Programs, California Institute of Integral Studies, San Francisco, USA</i>  <i>Overview:</i> In the digital age, the blog has become a way of depicting how the ordinary is extraordinary, allowing it to serve as form of art, art inquiry, and inter-arts conversation.  <i>Theme: Arts Education</i></p> <p><b>Artfully Aware: Contemplative Practice in the Classroom</b>            Dr. Jane Dalton, <i>College of Art &amp; Architecture, University of North Carolina at Charlotte, Charlotte, USA</i>  <i>Overview:</i> Contemplative art practices offer a model for quieting the mind, deepening awareness and strengthening learning in the classroom, elucidating knowledge of both the inner (self) and external (the world).  <i>Theme: Arts Education</i></p> <p><b>Do Learning Websites Reflect Users' Aesthetic Preferences?</b>            Dr. Hsiu-Feng Wang, <i>Department of e-Learning Design and Management, National Chiayi University, Chiayi, Taiwan</i>            Dr. Julian Bowerman, <i>School of Design, The Hong Kong Polytechnic University, Hong Kong, China</i>            Feng-Jung Yang, <i>Department of Graphic Design, Ming Chuan University, Taoyuan, Taiwan</i>  <i>Overview:</i> This experiment examined 94 university students' aesthetic preferences for learning websites. It applied Berlyne's theory of aesthetic preference to these websites. The results were partly supported Berlyne's theory.  <i>Theme: Arts Education</i></p>
<b>Room 4</b>	<p><b>Cultural Identity and Art</b></p> <p><b>E Ku Ana Ka Paia: Unification, Responsibility and the Ku Images</b>            Noelle Kahanu, <i>American Studies Department, University of Hawaii, Honolulu, USA</i>  <i>Overview:</i> In 2010, Bishop Museum brought together three of the greatest Hawaiian temple images in the world, illuminating how exhibitions can foster discussions of cultural identity, political sovereignty and community responsibility.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Preserving, Transmitting and Developing Cultural Heritage: Senior Sri Lankan Arts Practitioners in Australia</b>            Dr. Rohan Nethsinghe, <i>School of Education, RMIT University, Bundoora, Australia</i>            Dr. Jane Elizabeth Southcott, <i>Faculty of Education, Monash University, Melbourne, Australia</i>  <i>Overview:</i> This study explores the experiences of four senior Sri Lankan arts practitioners who have migrated to Australia and their experiences in preserving, transmitting and continuing to develop their cultural legacy.  <i>Theme: Arts Theory and History</i></p> <p><b>The Invention of Calabanga Camarines Sur Philippines</b>            Juliet Bien, <i>Department of Arts and Communication College of Arts and Sciences, University of the Philippines Manila, Angono, Philippines</i>  <i>Overview:</i> This paper is an ethnographic study which documents and analyzes the Invention in the social context of the town of Calabanga, Camarines Sur Philippines.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Empathy, Compassion and Understanding across Geographical Divides: What Is the Value of Arts and Culture?</b>            Dr. Jackie Reynolds, <i>Faculty of Arts &amp; Creative Technologies, Staffordshire University, Stoke-on-Trent, UK</i>            Janet Hetherington, <i>Faculty of Arts &amp; Creative Technologies, Staffordshire University, Stoke-on-Trent, UK</i>            Dr. Ann O'Sullivan, <i>Faculty of Arts &amp; Creative Technologies, Staffordshire University, Stoke-on-Trent, UK</i>            Dr. Kelvin Clayton, <i>UK</i>            John Holmes, <i>Faculty of Arts &amp; Creative Technologies, Staffordshire University, Stoke-on-Trent, UK</i>  <i>Overview:</i> This paper presents the findings of an AHRC funded Cultural Value project that explored the value of arts and culture in terms of empathy, compassion and understanding.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>



# FRIDAY, 24 JULY

10:15-11:55	<b>PARALLEL SESSIONS</b>
Room 5	<p><b>Creative Placemaking</b></p> <p><b>Arts Not for Arts' Sake: Harnessing the Arts for Community-Building in Singapore</b>            Dr. Sufern Hoe, <i>The Institute of Policy Studies, National University of Singapore, Singapore, Singapore</i>  <i>Overview:</i> This paper examines the recent policy shift towards creative placemaking as a tool for harnessing the social values of the arts in Singapore, and its impact on arts housing spaces  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Evolution of the 20th Century African-American Artist: Cultural Theory in African American Art History</b>            Dr. Willie F. Hooker, <i>Department of Visual and Performing Arts, North Carolina Agricultural and Technical State University, Charlotte, USA</i>  <i>Overview:</i> The term "art" in the 20th Century gained entirely new social, political, and technological meaning previously untapped in reference to European masters.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>What Is My Identity?</b>            Kebedech Tekleab, <i>Foundation Studies Savannah College of Art and Design Savannah, GA. USA, College Art Association (CAA), Savannah, USA</i>  <i>Overview:</i> As a context to the concept of identity, which is fluid, my paper uses the works of Anlsem Kiefer as a springboard to discuss my own work and evolving individuality.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>
Room 6	<p><b>Workshops</b></p> <p><b>Playing with "Others" in a Neutral Zone: The Theatrical Space as an Enabler for Dialogue with Polarized Others</b>            Dr. Peter Harris, <i>Theatre studies department, Western Galilee Academic College, Tel Aviv, Israel</i>  <i>Overview:</i> The workshop will investigate a praxis which uses theatre and drama to confront "Daemons" which inhibit dialogue between groups and individuals who hold a-priori biases toward one another.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>When Art Communicates Abilities: Using the Process of Art Making by Students with Disabilities as a Tool for Planning</b>            Susan Natacha Gonzalez, <i>Marquis Studios, Brooklyn, USA</i>            Susanne Bifano, <i>Marquis Studios, Brooklyn, USA</i>  <i>Overview:</i> This workshop focuses on the use of student ability in art as a guide for planning educational and community curriculum in New York and abroad in Sudan via digital technologies.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>
11:55-12:45	<b>LUNCH</b>
12:45-14:25	<b>PARALLEL SESSIONS</b>
Room 1	<p><b>Focused Discussions</b></p> <p><b>Basic Creativity Training Provides Important Life Skills: Why Everyone Benefits from Learning Creativity Skills and Methods</b>            Trisha Doornbosch, <i>Woodstock, USA</i>  <i>Overview:</i> People who work in creative industries need to come up with ideas on a regular basis. What if all individuals had basic creativity training?  <i>Theme: Arts Education</i></p> <p><b>Allegorical Narratives: Redefining Ornamented Aesthetic Principles of Langkasukan Arts of the Malay Peninsula Malaysia</b>            Sabariah Ahmad Khan, <i>The Design School, Taylor's University, Subang Jaya, Malaysia</i>  <i>Overview:</i> The intended paper discusses an analytical study of the 1800 Malay Lankasukan arts, found as significant models that characterizes a distinctive formulation of ornamentations in Northeast state of Malaysia.  <i>Theme: Arts Theory and History</i></p> <p><b>Art Memes: A Visual Rhetoric Study of Online Images Combining Famous Artworks and Popular Culture Icons</b>            Manor Gera, <i>The Cohn Institute for the History and Philosophy of Science and Ideas, Tel-Aviv University, Tel-Aviv, Israel</i>  <i>Overview:</i> I discuss the characteristics and functions of "Art Memes:" online images remixing and/or juxtaposing well-known art masterpieces along with visual icons of digital popular culture.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>The Art Historical Consequences of Plundering: The Impact of the Destruction of Artifacts in the Middle East</b>            Kate Melody Burmon, <i>School of Criminology and Criminal Justice, Northeastern University, Boston, USA</i>  <i>Overview:</i> This roundtable seeks to discuss the impact the theft, destruction, and looting of archaeological artifacts in the Middle East from 2003 to present has had on art history.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>The Need for Creative Arts in the Changing Education Landscape</b>            Carly McIvaine-York, <i>Education Leadership, Management, and Policy, Seton Hall University, South Orange, USA</i>  <i>Overview:</i> Creative Arts disciplines are being systematically marginalized in U.S. schools by the national focus on high-stakes testing. This paper provides ideas on how to promote the arts in this climate.  <i>Theme: Arts Education</i></p> <p><b>Transformative Potential of Sensorial Performances: Applicability in Transitional Justice Processes</b>            Manuela Di Folco, <i>Bogotá, Colombia</i>  <i>Overview:</i> The paper present a practice-based-research process of investigation about the possible uses of sensorial performances in processes of creation of historical memory and trauma processing in post conflict situation communities.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>



# FRIDAY, 24 JULY

12:45-14:25	PARALLEL SESSIONS
Room 2	<p><b>Special Theme: Networked Art</b></p> <p><b>Art, Ethics, Censorship, and Animal Rights: The Role of Social Media</b>          Dr. Gerald Silk, <i>Art History, Tyler School of Art, Temple University, Philadelphia, USA</i>  <i>Overview:</i> This is a case study of two artworks involving potential animal abuse and how one, pre-internet, escaped intensive scrutiny, and the other, post-internet, fueled public outcry and ultimate censorship.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>A Processional Installation Blueprint for Our Edgelands: Exploring a Processional Spatial Model between Site and Elsewhere</b>          Joanna Leah Geldard, <i>Art, Architecture and Design, Leeds Metropolitan University, Leeds, UK</i>  <i>Overview:</i> This explores how Processional installations can act as a model for spatial practice between Edgeland sites and elsewhere, as in online platforms, to activate participation and occupation in Edgeland activity.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>An Investigation into the Ways in Which Vietnamese Art Practice has Been Changed by the Impact of Digital Cultures, 2000- 2014</b>          Dr Kim Le, <i>School of Design and Art, Curtin University, Perth, Australia</i>  <i>Overview:</i> This paper looks at the way in which art practices in Vietnam were profoundly changed by global digital cultures after the liberalizing reforms of the late 1980s.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p> <p><b>The Art of Networking: Online Networks and Textile Activism</b>          Dr. Alla Myzelev, <i>Department of Art History, State University of New York, Geneseo, USA</i>  <i>Overview:</i> Using textile activism such as Yarn Bombing as case studies, I am arguing that online interest-based communities are instrumental in establishing participatory public art movements.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>
Room 3	<p><b>Innovations in Art Education</b></p> <p><b>A New Way of Teaching Chinese Painting in 1960s Hong Kong</b>          Hung Sheng, <i>Department of Visual Studies, Lingnan University, Tuen Mun, Hong Kong</i>  <i>Overview:</i> I discuss how to teach Chinese painting other than by mere imitation. This paper provides a novel perspective advocated by Lui Shou Kwan (1919 – 1975) in the 1960s.  <i>Theme: Arts Education</i></p> <p><b>Learning Beyond Traditional Disciplinary Contexts: Using the Contemporary Art Gallery to Enhance Subject Based Learning</b>          Dr. Sarah Chapman, <i>Peninsula Arts, Plymouth University, Plymouth, UK</i>          Dr. Jennie Winter, <i>Teaching and Learning Directorate, University of Plymouth, Plymouth, UK</i>  <i>Overview:</i> The paper presents the findings from a series of case studies that develop and test flexible learning model(s) that encourage disciplinary learning and engagement within a contemporary art gallery.  <i>Theme: Arts Education</i></p> <p><b>Photo-Words: Promoting Children's Language Skills through Photographs</b>          Dr. Ya'ara Gil-Glazer, <i>Department of Education, Tel-Hai Academic College, Kfar Vradim, Israel</i>          Dr. Ofra Walter, <i>Department of Education, Tel Hai Academic College, Israel, Rakefet, Israel</i>          Prof. Billie Eilam, <i>Department of Learning, Instruction and Teacher Education, University of Haifa, Israel, Haifa, Israel</i>  <i>Overview:</i> This paper presents a unique program promoting children's language skills through photograph-based tasks. The program builds on a study which examined the effect of such tasks on children's language skills.  <i>Theme: Arts Education</i></p> <p><b>Using Thematic Analysis to Facilitate Meaning-making in Practice-led Art and Design Research</b>          Fabia Ling-Yuan Lin, <i>College of Communication, Chengchi University, Taipei, Taiwan</i>  <i>Overview:</i> This paper promotes the use of thematic analysis in practice-led art and design research by examining one completed and one in-progress projects.  <i>Theme: Arts Education</i></p>



# FRIDAY, 24 JULY

12:45-14:25	<b>PARALLEL SESSIONS</b>
<b>Room 4</b>	<p><b>Cultural Change and Art</b></p> <p><b>Symbolism in Chinese Visual Culture: A Visual Lexicon That Is Shaping Mainland China in the Digital Age</b>  <i>Justine Poplin, Faculty of Arts &amp; Design Media Art and Graphic Design, University of Canberra, Australia, Melbourne, Australia</i>  <i>Overview:</i> As result of internet censorship, a new movement of visual culture and symbols are being used to signify government dissent and freedom of expression in 21st century Chinese visual culture.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>An Examination of Egypt's Political Unrest through Fashion and Clothing Design</b>  <i>Dr' Rehab Ragab Mahmoud Hassaan, Clothing and Textiles Department, Faculty of Home Economics-Helwan University, Helwan, Egypt</i>  <i>Overview:</i> The research proposed 18 fashion/clothing designs that express Egypt's unrest, 14 as sketches and 4 executed designs with artistic techniques to achieve the maximum impact of meanings.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Chinese Eco-art: Response to Ecological Crisis in Contemporary China</b>  <i>Jing Yang, Department of Art and Culture Studies, Faculty of Humanities, University of Jyväskylä, Jyväskylä, Finland</i>  <i>Overview:</i> This paper reveals Chinese contemporary artists' response to the severe ecological and environmental problems, specifically how they perceive, present and directly engage in the urgent issue.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Navigating "Crooked Rooms": Case Studies of Three African American Art Teachers Reconciling Multiple Identities</b>  <i>Dr. Gloria Wilson, Department of Art, Middle Tennessee State University, Murfreesboro, USA</i>  <i>Overview:</i> This paper examines the life stories of three African American art teachers in order to understand how they have reconciled social and professional identities of Black/artist/teacher.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
<b>Room 5</b>	<p><b>Theories in Art</b></p> <p><b>Everything Everywhere: Chris Marker's Level Five (1996) and the Boundless Visual Archive</b>  <i>Dr. Gabriele Biotti, University of Siena, Poggibonsi, Italy</i>  <i>Overview:</i> The aim of this paper is to show how Chris Marker's film Level Five (1996) can be read as a description of our actual, networked and complex visual world.  <i>Theme: Arts Theory and History</i></p> <p><b>Rethinking the Body in Performance Art</b>  <i>Dr. Jacqueline Millner, Sydney College of the Arts, University of Sydney, Sydney, Australia</i>  <i>Overview:</i> This is a critical re-evaluation of prevailing discourses around performance art, including notions of authenticity and accountability.  <i>Theme: Arts Theory and History</i></p> <p><b>History and Technology: The Digital Evolutions of the Rite of Spring and the Theremin</b>  <i>Dr. Lisa A. Fusillo, Department of Dance Franklin College of Arts and Sciences, University of Georgia, Athens, USA</i>  <i>Overview:</i> The examination of theremin-inspired digital technologies and one hundred years of reinterpretations of The Rite of Spring, will culminate in an electronic/digital/multimedia convergence of these two artistic creations.  <i>Theme: Arts Theory and History</i></p>
<b>Room 6</b>	<p><b>Dynamics of Dance</b></p> <p><b>Dancing the Real and the Virtual: The Production, Preservation and Reuse of Intangible Cultural Heritage</b>  <i>Prof. Sarah Whatley, Centre for Dance Research, Coventry School of Art and Design, Coventry University, Coventry, UK</i>  <i>Rosamaria Kostic Cisneros, Centre for Dance Research, Coventry School of Art and Design, Coventry University, Coventry, UK</i>  <i>Dr. Amalia Sabiescu, Centre for Dance Research, Coventry University, Coventry, UK</i>  <i>Overview:</i> We will discuss the role that dance content plays within the records of digital cultural heritage across Europe and discusses how new tools encourage its reimagination and reuse.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>The Making of a "Fallen Angel": The Press and the Image of the Danseuse of the Paris Opéra Ballet, 1840-1890</b>  <i>Dr. Lorraine Coons, Department of History and Political Science, Chestnut Hill College, Philadelphia, USA</i>  <i>Overview:</i> This is a study of the role of the press in the stereotyping of the young danseuse of the Paris Opéra.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Dancing toward Each Other: Dance in the Primary School Classroom</b>  <i>Miriam Torzillo, School of Education, James Cook University, Cairns, Australia</i>  <i>Overview:</i> Dance in the classroom can provide opportunities for collaborative, physical and creative problem solving as a counter to the current focus on digitally mediated learning.  <i>Theme: Arts Education</i></p> <p><b>Re-imagining Creativity: A Conceptual Model for the Performing Arts</b>  <i>Dr. A. W. Brian De Silva, School of Education, RMIT University, Melbourne, Australia</i>  <i>Overview:</i> This study seeks to determine an alternative model of creativity in and for the performing arts. It attempts to build, link, and integrate neuro-cognitive ability and education.  <i>Theme: Arts Education</i></p>



## FRIDAY, 24 JULY

12:45-14:25	<b>PARALLEL SESSIONS</b>
Room 7	<p><b>Workshops</b></p> <p><b>Cultivating Disability Arts in Canada</b>            Dr. Carla Rice, <i>College of Social and Applied Human Sciences, University of Guelph, Toronto, Canada</i>            Eliza Chandler, <i>School of Disability Studies Ryerson University, Toronto, Canada</i>            Dr. Kirsty Liddiard, <i>Centre for the Study of Childhood and Youth School of Education University of Sheffield, Sheffield, UK</i>            Andrea LaMarre, <i>Family Relations and Human Development, University of Guelph, Guelph, Canada</i>            Dr. Roxanne Mykitiuk, <i>Osgoode Hall Law School York University, Toronto, Canada</i>            Dr. Ingrid Mundel, <i>Project Re•Vision REDLAB / Revisioning Differences Mobile Media Arts Lab 103 Blackwood Hall, Trent Lane University of Guelph Guelph, Ontario N1G 2W1, Guelph, Canada</i>            Dr. Manuela Ferrari, <i>School of Health Policy and Management York University, Toronto, Canada</i>            Dr. Nadine Changfoot, <i>Political Studies and Gender and Women's Studies York University, Peterborough, Canada</i>  <i>Overview:</i> This workshop will reflect on how Project Re•Vision, an arts-informed research project which used digital stories to create new meanings of disability, contributes to the cultivation of disability arts.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 8	<p><b>Colloquium</b></p> <p><b>#3CityLink: A Translocal Art/Pedagogy Exchange Project</b>            Rachele Viader Knowles, <i>Department of Design and Visual Arts, Coventry University, Coventry, UK</i>            Jane Ball, <i>Department of Design and Visual Arts, Coventry University, Coventry, UK</i>            Craig Barber, <i>Department of Design and Visual Arts, Coventry University, Coventry, UK</i>            Jacqui Bleetman, <i>Disruptive Media Learning Lab, Coventry University, Coventry, UK</i>            Dr. Christine Ramsay, <i>Department of Film, University of Regina, Regina, Canada</i>  <i>Overview:</i> #3CityLink joined students in Regina, Canada; Coventry, UK; and Gyumri, Armenia in an interactive dialogue through on-the-ground excavations of their cities and social media exchanges, culminating in three simultaneous exhibitions.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>
14:25-14:40	<b>COFFEE BREAK</b>
14:40-16:20	<b>PARALLEL SESSIONS</b>
Room 1	<p><b>Networked Music</b></p> <p><b>Teaching Music Theory through Technology: The Pros and Cons of Musical Education in the Digital Age</b>            Prof. Elizabeth M. Smith, <i>Regis College, Weston, USA</i>  <i>Overview:</i> This is a summary of my attempts to utilize Apple iPad technology to teach sight-singing for music theory with special emphasis on pedagogy and the iBook.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Aesthetic Pleasures or Instrumental Use? Listening to Music in the New Digital Economy</b>            Dr. Nancy Weiss Hanrahan, <i>Department of Sociology and Anthropology, George Mason University, Fairfax, USA</i>  <i>Overview:</i> Streaming services have become the dominant means for musical listening and "discovery." Yet their promise of open-ended possibility is often radically subverted as young people navigate the digital music world.  <i>Theme: New Media, Technology and the Arts</i></p>
Room 2	<p><b>Identity through New Media</b></p> <p><b>Developing Public Art 2.0: The Case of Autopoiesis</b>            Dr. Btihaj Ajana, <i>Culture, Media and Creative Industries Digital Humanities, King's College London, London, UK</i>  <i>Overview:</i> The paper revolves around Autopoiesis, a digital platform which provides an opportunity for members of the public to submit material expressive of their cultures and identities.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Beyond Bodies: Biomaterials Networks and Identity Issues in Bioart</b>            Marianne Cloutier, <i>Université de Montréal, Montreal, Canada</i>  <i>Overview:</i> With different case studies, this paper aims to investigate how bioartists' works raises bioethical and identity related issues that are specific to the integration of biomaterials to a global network.  <i>Theme: New Media, Technology and the Arts</i></p> <p><b>Unpacking and Packing My Digital Library: Fixing Aura, between Flanerie and Library, and between Network and Private Archives</b>            Prof. Jim Collins, <i>Department of Film, Television, and Theatre, University of Notre Dame, South Bend, USA</i>  <i>Overview:</i> This paper focuses the creation of cultural value within digital devices at the intersection of screen, social network, and private archive.  <i>Theme: Special Theme: The Work of Art in the Age of Networked Society</i></p>





# FRIDAY, 24 JULY

14:40-16:20	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>Collaborations in Art for Change</b></p> <p><b>Art and the Exceptional Child: Creating a Choice-based, Inclusive Classroom Environment</b>            Dr. Margo Collier, <i>Department of Educational Specialties, University of New Mexico, Albuquerque, USA</i>  <i>Overview:</i> This proposal describes a co-taught college art course in which teacher candidates learned about art for all children focusing on artmaking and an ethic of care and responsibility for others.  <i>Theme: Arts Education</i></p> <p><b>Home and Beyond, But Inside Not Outside: Australian and Singaporean Children's Depictions of Their Environment</b>            Assoc. Prof. Reesa Sorin, <i>College of Arts, Society and Education, James Cook University, Cairns, Australia</i>  <i>Overview:</i> Using an arts-based, multimedia approach to teaching children in two countries about the environment increased children's understandings but made one group of children feel stronger about their indoor environment.  <i>Theme: Arts Education</i></p> <p><b>A Study into the Effectiveness of Introducing Di Zi Gui as Moral and National Education through an Interdisciplinary Approach</b>            Alexandria Lau, <i>Electives Department Music Department, Diocesan Boys' School Primary Division, Hong Kong, Hong Kong</i>  <i>Overview:</i> I discuss the effectiveness of introducing Di Zi Gui as moral and national education through an interdisciplinary approach to teaching an integrated curriculum of Chinese painting, comics and music.  <i>Theme: Arts Education</i></p> <p><b>The Arts in Organizations</b>            Dr. Debra Orr, <i>Evelyn T. Stone College of Professional Studies, Roosevelt University, Chicago, USA</i>  <i>Overview:</i> This is an overview of how the arts are being used in organizations as catalysts for change, innovation and growth.  <i>Theme: Arts Education</i></p>
<b>Room 4</b>	<p><b>Transformative Power of Art</b></p> <p><b>Evaluating the Transformative Power of the Arts: A Visual Ethnography of Transformative Learning in a Collaborative Community Arts Film</b>            Dr. Claire Sowton, <i>School of Education, The University of Edinburgh, Edinburgh, UK</i>  <i>Overview:</i> This is an ethnography of the transformative power of the arts and the implications for arts evaluation.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Arts Shaping New Politics to Overcome the Crisis</b>            Isabel Andre, <i>Institute of Geography and Spatial Planning, University of Lisbon, Institute of Geography and Spatial Planning, University of Lisbon, Lisbon, Portugal</i>            Ana Estevens, <i>Institute of Geography and Spatial Planning, University of Lisbon, Lisboa, Portugal</i>            Leandro Gabriel, <i>Centre for Geographical Studies, Institute of Geography and Spatial Planning, Universidade de Lisboa, Lisbon, Portugal, Lisbon, Portugal</i>  <i>Overview:</i> Arts have the capacity to produce new ideas that can be appropriated to shape new political trends in order to overcome the neoliberal state and reinvent democracy.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Overcoming the Adversity of Labour Precarity: Is This Something New to the Artists?</b>            Ana Estevens, <i>Institute of Geography and Spatial Planning, University of Lisbon, Lisboa, Portugal</i>            Leandro Gabriel, <i>Centre for Geographical Studies, Institute of Geography and Spatial Planning, Universidade de Lisboa, Lisbon, Portugal, Lisbon, Portugal</i>  <i>Overview:</i> One of the major transformations in today's artistic labour markets is the increase of the "precarious workers" group. Therefore, how do artists survive and resist to this adversity?  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Redefining Self: Children Living with HIV/AIDS and the Arts</b>            Pasakorn Intoo-Marn, <i>Department of Education, Mahidol University, Thailand, Bangkok, Thailand</i>  <i>Overview:</i> Self-respect of children living with HIV/AIDS has been destroyed by the feeling of being unwanted. The arts namely painting and drama can help them redefine the "self" once again.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
<b>Room 5</b>	<p><b>Community Agendas and Photography</b></p> <p><b>Urban Modernity and Postmodernity in Tokyo Street Photography: A Case Study of Tatsuo Suzuki's Photographic Arts</b>            Ting-Ying Lin, <i>Department of Media and Communications, Goldsmiths, University of London, London, UK</i>  <i>Overview:</i> The research aims to scrutinize how urban modernity and postmodernity can be represented via Tokyo street photography in the case study of Japanese street photographer Tatsuo Suzuki's photographic arts.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Photography as a Method of Participatory Projects</b>            Liisa Söderlund, <i>Department of Media, Photography, Aalto University, School of Arts, Design and Architecture, Helsinki, Finland</i>  <i>Overview:</i> This paper considers photography as a tool of the participatory project, which is executed with nine people who have personal experiences of homelessness.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p> <p><b>Photography and Violence: Realism and Surrealism in the War Photography</b>            Sangduck Kim, <i>New College School of Divinity, The University of Edinburgh, Edinburgh, UK</i>  <i>Overview:</i> This paper will examine two movements in war photography, realism and surrealism, using a concept of distance between photographs, violence, and audiences.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>



## FRIDAY, 24 JULY

14:40-16:20	<b>PARALLEL SESSIONS</b>
Room 6	<p><b>Workshops</b></p> <p><b>Applied Theatre: Work in Role-play and Simulation as an Education Resource</b>            Pat Beaven, <i>Standardized Patient Program, University of Toronto, Toronto, Canada</i>  <i>Overview:</i> Actors as role-players turn theory into practice for learners in the judicial system, medical and pharmaceutical professions, corporate and commercial enterprises, and more.  <i>Theme: Arts Education</i></p> <p><b>Ajax in Iraq: Performance as Pedagogy in the Study of War Trauma</b>            Dr. James Schlatter, <i>Theatre Arts Program, University of Pennsylvania, Philadelphia, USA</i>  <i>Overview:</i> This workshop will explore the uses of live performance in exploring the impact of war on soldiers as recorded in fiction, non-fiction, drama, and poetry throughout history and across cultures.  <i>Theme: Social, Political and Community Agendas in the Arts</i></p>
Room 7	<p><b>Late Additions</b></p> <p><b>How to Teach Art through Photography</b>            Maria Inês Lourenço, <i>University of Lisbon, Lisbon, Portugal</i>            Prof. Maria Joao Pereira Neto, <i>Department of Arts, Humanities and Social Sciences Faculty of Architecture University of Lisbon, CIAUD – Research Centre for Architecture, Urban Planning and Design, Lisbon, Portugal</i>  <i>Overview:</i> This research aims to present a project of social inclusion with young people and the learning of an artistic expression such as photography.  <i>Theme: Arts Education</i></p>
16:20-16:50	<b>CONFERENCE CLOSING</b>





## The Arts in Society | List of Participants

Sabariah	Ahmad Khan	Taylor's University Lakeside Campus	Malaysia
Btihaj	Ajana	King's College London	UK
Afsah Idrees	Akhtar	University of the Punjab	Pakistan
Hanan	Al Ahmad	Princess Nourah bint Abdulrahman University	Saudi Arabia
Mohammad	Aldosari	King Saud University	Saudi Arabia
Anoud	Alhamad	Princess Nourah Bint Abdulrahman University	Saudi Arabia
Nadyah	Alhomaed	Princess Noura Bint Abdulrahman University	Saudi Arabia
Eatdal	Almuqrin	Princess Nourah bint Abdulrahman University	Saudi Arabia
Hanan	Alobaid	King Saud University	Saudi Arabia
Raquel	Amin	UNICAM / Leiden University	Netherlands
Isabel	Andre	University of Lisbon	Portugal
Anita	Archer	University of Melbourne	Australia
Rafael	Ary	State University of Campinas	Brazil
Donald Russell	Bailey	Providence College	USA
Marie	Bajnarová	Masaryk University in Brno	Czech Republic
Jane	Ball	Coventry University	UK
Mira	Banay	The Open University of Israel	Israel
Craig	Barber	Coventry University	UK
Joseph	Basile	Maryland Institute College of Art	USA
Pat	Beaven	University of Toronto	Canada
Ruth	Beer	Emily Carr University of Art and Design	Canada
Muge	Belek Fialho Teixeira	Istanbul Technical University	Turkey
Lavoslava	Bencic	University of Nova Gorica	Slovenia
Juliet	Bien	University of the Philippines Manila	Philippines
Susanne	Bifano	Marquis Studios	USA
Gabriele	Biotti	University of Lille 3 / University of Siena	Italy
H. James	Birx	Canisius College/University of Belgrade	USA
Tiffany	Bishop	tbC Australia	Australia
Jacqui	Bleetman	Coventry University	UK
Ingrid	Boberg	AUT University	New Zealand
Rudolph	Botha	University of Fort Hare	South Africa
Eveline	Boudreau	Canadian Artists' Representation	Canada
Charmaine	Bright	AUT University	New Zealand
Scott	Brook	University of Canberra	Australia
Hilary	Bungay	Anglia Ruskin University	UK
Kate Melody	Burmon	Northeastern University	USA
Pamela	Burnard	University of Cambridge	UK
Ann	Calvert	University of Calgary	Canada
Patricia	Carson	James Cook University	Canada
Daniela	Carstea	University of Bucharest	Romania
Ruth	Catlow	Furtherfield	UK
Sibel	Celik-Norman	Anadolu University	Turkey
Siu	Challons-Lipton	Queens University of Charlotte	USA





## The Arts in Society | List of Participants

Nadine	Changfoot	Trent University	Canada
Sarah	Chapman	Plymouth University	UK
Sumita	Chauhan	University of Kent	UK
Eleanor	Chownsmith	University of Winchester	UK
Jacqueline	Clements	University of Western Sydney	Australia
Mark	Clements	University of Westminster	UK
Sally	Cloke	University of Newcastle	Australia
Marianne	Cloutier	Université de Montréal	Canada
Rebecca	Cole	University of Melbourne	Australia
Margo	Collier	University of New Mexico	USA
Jim	Collins	University of Notre Dame	USA
David	Colton	University of Wolverhampton.	UK
Mike	Compton	Alloy Research and Brand Strategy	USA
Roberta	Comunian	King's College London	UK
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Elizabeth	Emery	The University of South Australia	Australia
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Zexun	Zhang	University of Macau	China
Yi	Zhu	Lingnan University	Hong Kong
Elizabeth	Zito	Regional Arts Victoria	Australia



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# COMMON GROUND | Conference Calendar 2015-2016



## **Sixth International Conference on Sport and Society**

University of Toronto | Toronto, Canada | 30–31 July 2015

[www.sportandsociety.com/the-conference](http://www.sportandsociety.com/the-conference)



## **Eighth International Conference on the Inclusive Museum**

National Science Museum, Delhi | New Delhi, India | 7–9 August 2015

[www.onmuseums.com/the-conference](http://www.onmuseums.com/the-conference)



## **Fifth International Conference on Health, Wellness, and Society**

Universidad de Alcalá | Madrid, Spain | 3–4 September 2015

[www.healthandsociety.com/the-conference](http://www.healthandsociety.com/the-conference)



## **Fifth International Conference on Food Studies**

Virginia Polytechnic Institute and State University | Blacksburg, USA | 18–19 September 2015

[www.food-studies.com/the-conference](http://www.food-studies.com/the-conference)



## **Seventh International Conference on Science in Society**

University Center | Chicago, USA | 1–2 October 2015

[www.science-society.com/the-conference](http://www.science-society.com/the-conference)



## **Spaces and Flows: Sixth International Conference on Urban and ExtraUrban Studies**

University Center Chicago | Chicago, USA | 15–16 October 2015

[www.spacesandflows.com/the-conference](http://www.spacesandflows.com/the-conference)



## **Thirteenth International Conference on Books, Publishing, and Libraries**

University of British Columbia at Robson Square | Vancouver, Canada | 19–20 October 2015

[www.booksandpublishing.com/the-conference](http://www.booksandpublishing.com/the-conference)



## **Sixth International Conference on the Image**

University of California at Berkeley | Berkeley, USA | 29–30 October 2015

[www.ontheimage.com/the-conference](http://www.ontheimage.com/the-conference)



## **The Eighth International Conference on e-Learning and Innovative Pedagogies**

University of California, Santa Cruz | Santa Cruz, USA | 2–3 November 2015

[www.ubi-learn.com/the-conference](http://www.ubi-learn.com/the-conference)



## **Aging and Society: Fifth Interdisciplinary Conference**

The Catholic University of America | Washington D.C. USA | 5–6 November 2015

[www.agingandsociety.com/the-conference](http://www.agingandsociety.com/the-conference)



# COMMON GROUND | Conference Calendar 2015-2016



## **Twelfth International Conference on Environmental, Cultural, Economic, and Social Sustainability**

Portland State University | Portland, USA | 21–23 January 2016

[www.onsustainability.com/the-conference](http://www.onsustainability.com/the-conference)



## **Twelfth International Conference on Technology, Knowledge, and Society**

Universidad de Buenos Aires | Buenos Aires, Argentina | 18–19 February 2016

[www.techandsoc.com/the-conference](http://www.techandsoc.com/the-conference)



## **Tenth International Conference on Design Principles and Practices**

Pontifical Catholic University of Rio de Janeiro (PUC–Rio) | Rio de Janeiro, Brazil | 25–27 February 2016

[www.designprinciplesandpractices.com/the-conference](http://www.designprinciplesandpractices.com/the-conference)



## **Sixth International Conference on Religion and Spirituality in Society**

The Catholic University of America | Washington D.C., USA | 22–23 March 2016

[www.religioninsociety.com/the-conference](http://www.religioninsociety.com/the-conference)



## **Sixth International Conference on the Constructed Environment**

The University of Arizona | Tucson, USA | 2–4 April 2016

[www.constructedenvironment.com/the-conference](http://www.constructedenvironment.com/the-conference)



## **Sixteenth International Conference on Knowledge, Culture, and Change in Organizations**

University of Hawaii at Manoa | Honolulu, USA | 19–20 April 2016

[www.ontheorganization.com/the-conference](http://www.ontheorganization.com/the-conference)



## **Eighth International Conference on Climate Change: Impacts and Responses**

VNU University of Science (HUS) and Vietnam National University, Hanoi (VNU) | Hanoi, Vietnam | 21–22 April 2016

[www.on-climate.com/the-conference](http://www.on-climate.com/the-conference)



## **Inaugural International Conference on Tourism and Leisure Studies**

University of Hawaii at Manoa | Honolulu, USA | 22–23 April 2016

[www.tourismandleisurestudies.com/the-conference](http://www.tourismandleisurestudies.com/the-conference)



## **Seventh International Conference on Sport and Society**

University of Hawaii at Manoa | Honolulu, USA | 2–3 June 2016

[www.sportandsociety.com/the-conference-2016](http://www.sportandsociety.com/the-conference-2016)

