

The 2022 International Academic Conference on Everyday Aesthetics and Art Industry

Tracks Beyond the Archipelago:

The Aesthetic Perspectives of Austronesian Peoples

Promoter: National Taitung University, Taitung County Government

Organizer: Department of Art Industry in National Taitung University, Taitung County Cultural
Affairs Department, Art Industry-Academia Collaboration Center of National
Taitung University

April 18, the 111th year of the Republic of China

I. Origin of the Conference

In the Taitung region, Aboriginal peoples of Taiwan have always considered the Pacific Ocean the foundation of their spiritual, cultural, and aesthetic identities. This conference seeks to develop cross-border conversations across regions and encourage Austronesian culture and aesthetic appreciation.

The Department of Art Industry is dedicated to cultivating collaboration and cross-disciplinary exchange between creators working in industry-related crafts, traditional art, and digital design. We want students to have innovative creativity, aesthetic awareness, professional techniques, multidisciplinary knowledge, and good working ethics. The creation of the works in the art industry must integrate into the conservation of building everyday aesthetics. We expect the creations in the art industry to improve the quality of life and aesthetic awareness of the broader society. At this international conference, we invite native and foreign experts, scholars, and industry professionals, to consolidate the research direction for teachers and improve the standards for the local art industry.

National Taitung University and the Taitung County government are committed to preserving and developing Austronesian culture. In 2018 and 2020, the Art Industry-Academia Collaboration Center of National Taitung University has organized the Austronesian International Arts Award, and it will continue to organize it in 2022. We wish that by launching cooperation opportunities and elevating the theoretical aspect of Austronesian art, we will foster the international discussion on this issue.

II. Objectives of the International Academic Conference

In recent years, Everyday Aesthetics has emerged as a growing movement of artists and students engaged in creating and researching art that emphasizes a continuity between aesthetic and artistic experience and daily life. In this way, Everyday Aesthetics urges us to return to our "living world" to construct contemporary aesthetic and art theories.

"Austronesian" is derived from the anthropological term "Austronesian," which refers to the ethnic groups living in the islands of the South Pacific and Indian Oceans, ranging from Taiwan in the north, Easter Island in the east, Madagascar in the west, and New Zealand in the south. There is growing anthropological consensus that the Austronesian language group originated in Taiwan. From our central geographic and historical location in the history of Austronesian culture and art, Taiwan is uniquely connected to all the myriad cultures of the Pacific. The Pacific Ocean and the many cultures that inhabit it create a rich and unfathomably deep source of cultural and historical narratives for those within and outside the region. In the era of globalization, the Pacific and the Austronesian cultures that inhabit it invite the world to investigate and appreciate a diverse and broad aesthetic academic and popular discourse.

The International Conference of Everyday Aesthetics is celebrating its eighth year, having held its inaugural conference in 2016, hosted by the Art Industry-Academia Collaboration Center. The conference has delighted and engaged countless participants as well as inspired many researchers and artists in Eastern Taiwan. This year's conference will be co-sponsored by the Taitung County government. We will open the conference to discuss local indigenous Austronesian culture and aesthetics and their impact on broader Taiwanese culture, which will allow participants to pursue new avenues of research in Everyday Aesthetics. The present and future of culture and the arts as well as the social and environmental impact of art and aesthetics on the Pacific region depend upon the quality and direction of our research and innovation in these areas. Our conference seeks to contribute to this vital discussion.

The 2022 International Conference on Everyday Aesthetics and Art Industry

- a. Create a space and vehicle for scholars, students, artists, and other creators to creatively collaborate and combine efforts
- b. Raise the global profile of the local Art Industry discipline

- c. Further and develop new perspectives and avenues of research for the diverse parties and creators in the Art Industry community
- d. Establish a platform for the academic and material exchange of ideas and methods in the Art Industry
- e. Cultivate a sense of community and identity for Taiwanese and Pacific youth in general
- f. Promote awareness and appreciation of Austronesian art and cultural history
- g. Support and encourage the cultural and artistic community in the east of Taiwan

The 2022 Conference will continue our tradition of furthering the exchange of ideas among local and international researchers and creators. In addition, we hope to strengthen and foster new relationships that empower local Taiwanese and global participants everywhere in practicing the values of the Art Industry, including in private, public, and academic fields.

III. Condition of Call for Papers

- A. Participants: all researchers in national and international arts and aesthetics related organizations, teachers, graduate students, and workers in the art industrial field in eastern Taiwan
- B. Contents of the call for papers: The subject of the 2022 international conference is "Tracks Beyond the Archipelago: The Aesthetic Perspectives of Austronesian Peoples." Papers can cover a variety of topics, including but not limited to:
 - (A) Strategies for promoting the development of life aesthetics
 - (B) Everyday aesthetics on Austronesian ethics and sustainable development in the art industry
 - (C) Issues on innovative design and development of cultural and creative industries in Austronesian culture.
 - (D) Interpretation of the Austronesian environment, ethnic culture, memory, and other issues from multiple perspectives

- (E) New thoughts on Austronesian culture and emerging issues in the art industry
- (F) Promotion, innovation, and development of local cultural industries
- (G) Aboriginal culture, arts, crafts, and aesthetics
- (H) Traditional and contemporary development of marine culture
- (I) New thoughts on local aesthetics

C. Deadline:

- (A) Deadline for abstracts: August 26, 2022 (The full text can be submitted after the abstract is approved. The announcement date is September 2, 2022.)
- (B) Deadline for final paper submission: October 7, 2022. The organizer will then announce the method of publication: full paper or poster. The agenda announcement date is October 14, 2022.
- (C) Registration Deadline: November 1, 2022
- (D) How to apply: Please download the document at the end of this page, fill it out and send it to the department's mailbox.
- (E) Symposium website: <https://art.nttu.edu.tw/p/404-1026-71856.php?Lang=zh-tw>.
- (F) The email's subject is: "Submission of Papers for the 2022 International Academic Conference on Everyday Aesthetics and Art Industry."
- (G) Please set the file name as "Abstract Manuscript: Title" or "Full Manuscript: Title."
- (H) Submission email: doainttu@gm.nttu.edu.tw

D. Promoter: National Taitung University, Taitung County Government

E. Organizer: Department of Art Industry in National Taitung University, Taitung County

Cultural Affairs Department, Art Industry-Academia Collaboration Center of
National Taitung University

F. Event Date: November 11, 2022 (Friday) 8:20–17:00

G. Venue: Auditorium and Conference room of Taitung Arts and Culture Center

H. Contact:

(A) Contacts: Assistant Professor Yiju Chen, assistant of the department office Zhou Mengchan

(B) Contact number: +886-89-318855 ext. 5715

(C) E-MAIL: doainttu@gm.nttu.edu.tw

G. Submission format:

- Regulation for the abstract:

(A) Scholars and experts will review the abstracts upon arrival. Please indicate the type of publication (full paper/poster) you want to participate in on the registration form. The department office will determine the publication category of the paper based on the review results.

(B) Applicants should arrange the abstracts according to the APA format: single-line spacing, font: title (16 pt.), author's name/service unit (12 pt.), abstract (title 14 pt.); body (12 pt.), keywords (12 pt.), within 300-500 words. Please use Times New Roman Font (as indicated in Annex 1).

(C) The abstract must respond to the final paper. The content should include Purpose, Methods, Results, and Conclusions, presented in one paragraph containing no more than five keywords.

- Regulation for full text :

(A) The full text will be included in the conference proceeding. All the conference proceedings of the international academic conference will apply for ISBN.

(B) The format of the paper includes (a) title, author's name, service unit, and Chinese abstract/keywords. (b) Background of the Problem (preface/introduction), research methods, results and discussion, conclusions and recommendations, references. (c) The reference format is based on the sixth edition of APA. Apppliers can use the format commonly applied in their fields for qualitative, literary, historical, and philosophical research.

(C) The layout of the full text should follow: single line spacing, font: title (16 pt.), author's name/service unit (12 pt.), Chinese abstract/keyword (title 14 pt.; content 12 pt.), article (title 16; subhead 14 pt.; content 12pt.) and references (title 14 pt.; content 12 pt.), with no more than 10,000 characters. Please use Times New Roman for English writing.

- The department office will not review papers that do not follow the prescribed format.
- The department office does not accept papers submitted to other entities, published manuscripts, and plagiarism. Solicitors are responsible for their actions.
- Applicants should upload their papers in Doc, Docx, and Pdf formats. The file size should be less than 20MB.

H. Instructions for publication:

- (A) Full paper presentations are for 30 minutes each, including 20-minute presentations and 10-minute discussions. There will be 12 full paper presentations at the conference; poster presentations are for 5 minutes each on their seat.
- (B) The full paper presentation should be in PowerPoint format, and the file should be submitted to the department before November 10 (Thursday), 2022. The department will put them into the computer prepared for the conference. (We offer a computer and audio-visual equipment for the conference)

- (C) For the Poster Presentation, the poster should be vertical, in A1 size (594mm wide x 841mm high). Apppliers should put the poster according to the number assigned. We will provide tapes and thumbtacks for use.

I. Notes:

- (A) No registration fee is required. The department office will provide lunch boxes (please remark on meat and vegetarian food choices when registering); participants will have to pay their travel costs and related expenses to the venue.
- (B) Those who participate in this academic conference will receive a certificate of studying hours after the event. For Teachers who apply for the events, please log in directly to the "National In-service Teacher Training Information Website of the Ministry of Education" (<https://www4.inservice.edu.tw/>) to facilitate the issuance of teacher's training hours. Their educational center may not recognize the studying hours without the log-in process. Civil servants can apply for official leave to their service unit.

Attachment 1 Form for Abstract

**The 2022 International Academic Conference on Everyday Aesthetics and
Art Industry**

Abstract format □ Poster presentation □ Full paper presentation

Thesis Title (DFKai-SB, Bold, Size 16)

First author ¹, second author ², third author ^{3*}

**¹Unit, name of school, address, city,
country**

²Unit, name of school, address, city, country

**^{3*}Corresponding author: contacting email,
unit, name of school, address, city, country**

Abstract (DFKai-SB, Bold, Size 14)

Abstract (DFKai-SB font; 14 points): Please use “DFKai-SB font (12 points)” for Chinese content and “Times New Roman (12 points)” for English content; single line spacing; indent the first line by two characters; 300-500 Chinese characters/English words. The abstract must correspond to the complete text, set forth the purpose, methods, results, and conclusion in a single paragraph, and contain no more than five keywords.

Keywords: 1st, 2nd, 3rd

Attachment 2 Registration Form

Registration Form for “The 2022 International Academic Conference on Everyday Aesthetics and Art Industry”

Submission date	MM/DD/YY	Subtitles A ~ J	
Words	(Word count shown by a computer)	Language	☐ Chinese ☐ English
Thesis title	Chinese:		
	English:		
Author information	Name	Service Unit and Position (the full title)	
First author	Chinese:		Chinese:
	English:		English:
Second author	Chinese:		Chinese:
	English:		English:
Third author	Chinese:		Chinese:
	English:		English:
Author tel. and contact address	(O) FAX: (H) Mobile: Email (required): Correspondence address (Including zip code):		
Type of presentation	☐ Poster presentation ☐ Full paper presentation ☐ The second author or authors listed after the second author ☐ Only attend the conference		
Meal	☐ Meat ☐ Vegetables		
Paper submission method	1. Registration method: Email; electronic files and data (including the contributor's registration form, abstract or full text, and copyright consent letter) must be sent to the email address of the person in charge by email: 2. Deadline for Abstract: August 26, 2022 (review upon receipt) Notification of Review Result of Abstract: September 2, 2022 Deadline for Full Text: October 7, 2022 Deadline for Registration: November 1, 2022 3. One may receive a research certificate only if he or she attends the whole conference. A person who has presented a paper will receive a presentation certificate only if he or she has indeed attended the conference and presented the paper. For details, please refer to the Call for Papers.		
The submissions mentioned above do not infringe on the copyrights of others and have not been submitted for publication or accepted for publication in other journals. Otherwise, the authors shall be liable. Authors are requested to authorize us (National Taitung University) to publish the submissions on paper, in CD form, and online. Signature or seal of author representative: _____ MM/DD/YY			

Attachment 3 Copyright Consent Letter

Copyright Consent Letter

The person signing this consent letter (author) agrees to authorize National Taitung University to publicly transmit and publish the work - published at National Taitung University [The 2022 International Academic Conference on Everyday Aesthetics and Art Industry] on paper, in CD form, online and other ways;

In addition, for academic development, the author allows National Taitung University to include the work in academic monographs and reproduce the work.

The author allows National Taitung University to sub-license the National Central Library or other database providers for a fee or not.

The author warrants that the work is an original work completed by the author, the work contains no defamatory or illegal content, and does not infringe upon the intellectual property rights or any other rights of any third party. If the title of the work is changed due to review or proofreading, the author agrees that the works shall be deemed the same work and the validity of this consent letter shall not be affected.

If two or more people co-author the work, the author signing this letter below should have notified other co-authors, obtained their consent, and been authorized to sign this letter on their behalf.

Name of Consent:

ID No.:

Telephone:

Email:

Signature of Consent (Author):

M M / D D / Y Y

Attachment 4: Full-Text Format

Thesis Title (DFKai-SB, Bold, Size 16)

Lead author ¹, second author ², third author ^{3*}

**¹Unit, name of the school,
address, city, country ²Unit,
name of the school, address,
city, country**

**^{3*}Corresponding author: contacting
email, unit, name of school, address,
city, country**

Abstract (DFKai-SB, Bold, Size 14)

Abstract (DFKai-SB font; 14 points): Please use “DFKai-SB font (12 points)” for Chinese content and “Times New Roman (12 points)” for English content; single line spacing; indent the first line by two characters; 300-500 Chinese characters/English words. The abstract must correspond to the complete text, set forth the purpose, methods, results, and conclusion in a single paragraph, and contain no more than five keywords.

Keywords: 1st, 2nd, and 3rd (bold; font: 12 points; 3-5 keywords)

Body

(1) In a Chinese paper, the paragraphs shall be written as follows:

I. Introduction XX XX 1. Research Background and Purposes XX XX (1) Research Purpose XX XX 1. Fine art industry XXXXX?

Main headings: I, II, III... (font: 16 points), center alignment; sub-headings: 1. 2. 3... (font: 14 points), left alignment.

Main headings: 16 points, center alignment; sub-headings: 14 points, justified alignment.

All other contents: Please use the DFKAI-SB font (12 points) and the Time New Roman font (12 points) for English content; use single line spacing; indent the first line by two characters; the full text should not contain more than 10,000 Chinese characters/English words; A4 page size; margins: top and bottom: 2.54cm; left and right: 3.17cm.

Attached figures and attached tables: (Samples are shown below)

1. The charts shall be center alignment. The font size of both English and Chinese content shall be 12 points (DFKAI-SB, Times New Roman).
2. The heading of a table shall be placed above the table (center alignment), e.g.
Table 1. Sample Format of Papers Submitted for the Conference.

3. The heading of a chart shall be placed below the table (center alignment), e.g.

Figure 1. Statistical Chart on Submissions from Departments.

Table 1. Sample Format of
Papers Submitted for the
Conference

Unit	Author	Title
Department of Art Industry	Ta-hua Chen	Sample Format of Papers Submitted for the Conference
Art Industry-Academia Collaboration Center	Hsiao-ming Wang	Paper Writing Methods

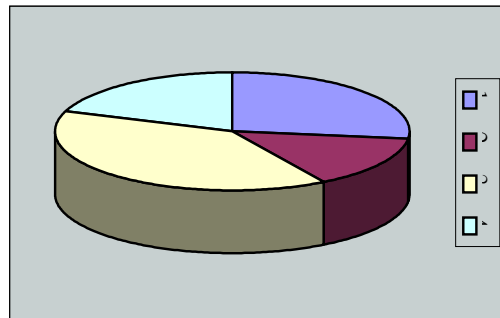


Figure 1. Statistical Chart on
Submissions

References (DFKai-SB, Bold, Size 14, Center Alignment)

Chun-hsing Chang and Ching-shan Lin (1981). *Educational Psychology*. Taipei City: Dong Hua Books.

Jui-teng Li (2014). “A page of bright waves—I find contemporary poets inscription for Cheng-po Chen”. *National Museum of Taiwan Literature Communication*, Issue 42, 2014. Tainan: National Museum of Taiwan Literature. pp. 21-32.

Wei-chung Huang (2006). “A discussion on the performing consciousness of contemporary calligraphy”. Included in the compilation and printing of the Calligraphy Education Association R.O.C., “*New Prospects of Contemporary Calligraphy*” *Academic Symposium Proceedings*, Taipei City: Topline Study Treasures Co., Ltd.

Jung Ko, “The past, present, and future outlook of VR/AR”, *TechNews*
<http://technews.tw/2016/05/11/vr-ar-past-npw-future/#more-147751> (March 22, 2020)

Edwards, Richard. “How Real Is Real: The Thirteenth-Century Painter’s Eye.” *Journal of Art Studies* 12 (Sep. 2013): 1-41.

Sullivan, Michael. Symbols of Eternity: *The Art of Landscape Painting in China*. Stanford: Stanford University Press, 1979.

E. H. Gombrich, *The Story of Art* (New York: Phaidon, 1966), pp. 234-236.

Richard Edwards, “How Real Is Real: The Thirteenth-Century Painter’s Eye,” *Journal of Art Studies* 12 (Sep. 2013): 1-41.