

The 2023 International Conference on Everyday Aesthetics and Art Industry

**The 2023 International Conference on Everyday Aesthetics
and Art Industry**

Heterogeneity, symbiosis and co-glory

Sponsors: National Taitung University

Organizers: Department of Art Industry of National Taitung University
Art Industry-Academia Collaboration Center of National Taitung University

I. History

The International Conference on Everyday Aesthetics and Art Industry, which held its inaugural conference in 2016, is celebrating its eighth year of hosting. The conference has engaged and inspired many researchers and artists in the fields to host discussion and debate on aesthetics, art and culture. Furthermore, the conference has been contributing and generating knowledge with domestic, international and Austronesian insights which make it to become a leading platform of its kind.

As the hosting organization, the Department of Art Industry is dedicated to cultivate collaboration and cross-disciplinary exchange between creators working in crafts, traditional art, digital design and the related fields. Our programs aim to train and support students to have innovative creativity, aesthetic awareness, professional techniques, multidisciplinary knowledge, and good working ethics. Furthermore, we expect the creations in the art industry to improve the quality of life and aesthetic awareness of the broader society.

This year's conference, with a special topic on “heterogeneity, symbiosis and co-benefit”, will be co-sponsored by the Taitung County government. We invite researchers, artists and the public to discuss diverse development of art and culture, as well as open the conference to discuss Austronesian culture and aesthetics and their impact on broader Taiwanese and international culture.

II. Aims

Everyday aesthetics has emerged as a growing movement across the globe. With a focus shifting to "living world", artists and students engage in research and creating arts rather emphasize a continuity between aesthetic and artistic experience and daily life. This, then, constructs contemporary aesthetic and art theories.

At this international conference, we invite domestic and foreign experts, scholars, and professionals in industries to share their insights and facilitate discussion and debate over the annual topic, as well as exchange knowledge with local art professionals and the industry.

Overall, the International Conference on Everyday Aesthetics and Art Industry has been held with the following aims:

- a. Create opportunities for scholars, students, artists, and other creatives to collaborate
- b. Raise global profile of the local art industry and related disciplines
- c. Support development of new perspectives and directions of research for the diverse parties and creators in the art communities
- d. Establish a platform of the academic exchanges
- e. Cultivate a sense of community and identity of the Pacific for Taiwanese youth
- f. Promote awareness and appreciation of Austronesian art and cultural history
- g. Support development of the cultural and artistic community in the east of Taiwan

This year's conference will continue its tradition of enhancing exchange of ideas among local and international researchers and creators. Furthermore, we expect to build, strengthen and foster new relationships that can empower local Taiwanese and global participants and practitioners including in private, public, and academic sectors.

III. Conditions of participation and themes of conference

A. Participants:

- Researchers in national and international arts and aesthetics related organizations.
- Graduate students and practitioners in art related fields

B. The conference theme of 2023 is "heterogeneity, symbiosis and co-benefit." Papers can

cover a variety of topics including but not limited to:

- (A) The aesthetics of life and related issues
- (B) Contemporary and sustainable issues in the arts industry
- (C) Arts production and research
- (D) Arts, design and aesthetic education
- (E) Design thinking and development
- (F) Promotion, innovation, and development of local cultural industries
- (G) Austronesian culture, arts, crafts, design and aesthetics
- (H) Emerging issues related to the conference themes

C. Deadline:

- (A) Deadline for abstracts: March 16th, 2023 (The full text can be submitted after the abstract is approved. The announcement date is March 27th, 2023.)

- (B) Deadline for final paper submission: April 6, 2023. The organizer will then announce the method of publication: full paper or poster. The agenda will be announced on April 17th, 2023.
- (C) Registration Deadline: May 2nd, 2023
- (D) How to apply: Please download the form/format at the end of this document. We kindly remind you to fill it out and send it to: doainttu@gm.nttu.edu.tw
- (E) Conference website: <https://art.nttu.edu.tw/p/404-1026-71856.php?Lang=zh-tw>
- (F) Please apply the subject of "Submission of Papers for the 2023 International Academic Conference on Everyday Aesthetics and Art Industry." while you send your submission.
- (G) Please set the file name as "Abstract Manuscript: Title" or "Full Manuscript: Title."
- (H) Submission email: doaiiceaai@gmail.com

F. Event Date: May 17, 2023 (Wednesday) 8:20–17:00

G. Venue: LI-NA-BU lecture room at College of Humanity, National Taitung University

H. Contact:

- (A) Contacts: Assistant Professor Jiun-Yi Wu , assistant of the department office Miss Zhou Mengchan
- (B) Contact number: +886-89-318855 ext. 5704/5713/5715/5715
- (C) E-MAIL: doaiiceaai@gmail.com

I. 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. Applicants 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.

J. Instructions for publication:

- (A) Full paper presentations are for 30 minutes each, including 20-minute presentations and 10-minute discussions. There will be 11 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 May 8th (Monday), 2023. 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). Applicants should put the poster according to the number assigned. We will provide tapes and thumbtacks for use.

K. 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 2023 International 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 2023 International Academic Conference on Everyday Aesthetics and Art Industry”

Submission date	MM/DD/YY	Subtitles A ~ I	
Words	(Word count shown by a computer)	Language	<input type="checkbox"/> Chinese <input type="checkbox"/> 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	<input type="checkbox"/> Poster presentation <input type="checkbox"/> Full paper presentation <input type="checkbox"/> The second author or authors listed after the second author <input type="checkbox"/> Only attend the conference		
Meal	<input type="checkbox"/> Meat <input type="checkbox"/> 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):

MM/DD/YY

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)

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

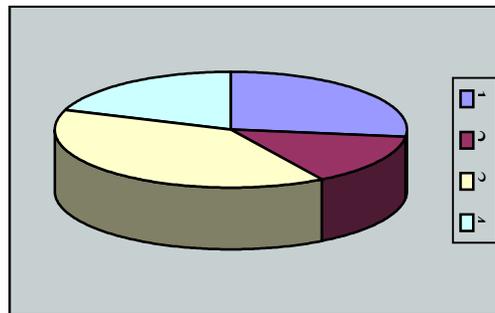


Figure 1. Statistical Chart on
Submissions

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.