

International Conference on the Arts in Society

University of Edinburgh, Scotland
15-18 August, 2006



OVERALL THEME 2006
Arts of Engagement



www.arts-conference.com

Background

The purpose of the conference is 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.

The theme of this year's conference is Arts of Engagement. Its scope is deliberately broad and ambitious. Our times demand nothing less than cross-disciplinary and holistic approaches. The breadth of the conference, and its accompanying journal, however, will be without prejudice to finely grained discussion of the specific, the local, the grounded—particularly in the parallel sessions of the conference and the papers published from the conference in the *International Journal of the Arts in Society*.

The conference provides a venue and a framework for the arts and art practices that can be situated within the context of international arts festivals and biennials as a concurrent, yet integrated, event. In this way, the Arts Conference serves as a node in the larger Festival network.

Conference themes will vary annually depending on the conference venue and parallel festival themes. The Arts Conference directly and indirectly co-creates an agenda in concert with festival directors and the local arts and academic communities in the location in which it is held. In this way, the structure of the conference remains flexible and context-specific. The Arts Conference thereby becomes an additional and alternative medium for creative expression of scholarship and collaborative possibilities among artists, scholars and cultural policy makers.

This conference has been initiated by Common Ground. Previous conferences sponsored by Common Ground and run in association with arts festivals include the Art of Dissent, the Fourth Pillar Conference and the, Indigenous Arts Conference held in conjunction with the Adelaide Festival of the Arts and the Melbourne International Arts Festival.

SCOPE AND CONCERNS

The International Conference on the Arts in Society (The Arts Conference) and the *International Journal of the Arts in Society* create a forum for discussion and visual critique, and a place for the publication of innovative theories and practices in the arts.

International arts festivals and biennales have increasingly taken a central role on the world stage as gathering points for creative exchange. This is evidenced each year by the growing number of participants – both artists and audiences – in such pinnacle events as the Venice Biennale, the Edinburgh International Festival and Edinburgh Fringe Festival, to smaller burgeoning biennials, such as Sao Paulo, Kwang-Ju, and the proliferation of 'fringe' and artist-driven events, such as the London Biennale and the San Francisco/Oakland 'Bayennale'. Within this matrix of international arts expositions, forums for discussion have begun to spring up in the form of symposia, platforms, conversations with artists, and event-specific panels. The Arts Conference and Journal acknowledge these trends as indicative of a need for critical discussion on issues in the arts, and specifically as they are situated in everyday life, culture, economics and politics. Linked to critical discourse, creative acts of engagement are called for that respond to the needs of our times – the needs to combat censorship in all of its insidious forms. In short, what is called for is no less than 'free speech zones', which have become ever more pressing in present-day contexts of globalisation, and its social, economic and political artefacts of cultural homogenisation, commodification, and militarisation.

The Arts Conference and the Arts Journal aim to create a space for open dialogue and exchange in all aspects of the arts, and in conjunction with arts festivals (performing, visual, literary), where interdisciplinary discussions can emerge from a variety of format presentations – from more traditional academic papers, to workshops, garden conversations, staged readings, performances, cafe and pub settings – all in the context of an international meeting ground. As a conference that is fundamentally concerned with issues that relate art theory to art practices, the conference will consider all aspects of Arts of Engagement.

Conference discussions and texts published in the journal will range from the expansive and philosophical to finely grained analysis based on deep familiarity and understanding of a particular area of knowledge or arts practice. They bring into dialogue artists, theorists, policymakers, arts educators, and their overlapping roles.

The conference and journal aim not only to be reflective, but also to be active - moving works from the studio to public discourse, moving from the public stage to the policy chambers - as well as providing a form of reflexive consciousness for thinking about the role of the arts in society. The conference thereby creates an opportunity for forging a design agenda for the arts.

A design agenda directly asks the question, What is to be done? How can artists, thinkers and teachers seize this historical moment to create an agenda for the arts which positions them powerfully in relation to the often competing and intersecting agendas of economy, science and technology?

The conference will examine key areas of exploration within its thematic breadth: changing and contested sites, artistic media and new genres, artists and other participants in the arts.

Sites

In our newly emerging twenty-first century, 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 forms and venues, from the street to the Internet. To what extent have these 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 institutionalised 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 destabilisation, 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 then electronic), and distributions of meaning (the methods of reaching audiences and interacting with them). To what extent do we need to develop new research approaches alongside creative tools to redefine these rearrangements of classical disciplines?

Participants Who are the participants in today’s globalised art world? Has the art world fragmented into a scattered hegemony 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 the arts reach out to the children of Nintendo, who insist on being actors and co-designers of their own narratives? What, then, is an act of engagement?

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 – such as moving from a community festival to a world festival event – 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 and Journal provide a setting to make linkages across disciplinary, geographic and cultural boundaries.

Advisory Board

- **Tressa Berman**, *Executive Director, BorderZone Arts, Inc., San Francisco, USA; Visiting Research Faculty, University of Technology, Sydney (UTS), Australia.*
- **Robyn Archer**, *Artistic Director, European Capital of Culture 2008, Liverpool, UK.*
- **Peter Sellars**, *Opera Director, World Cultures Program, University of California, Los Angeles, USA.*
- **Jennifer Herd**, *Artist, Curator, and Founding Faculty, Bachelor of Visual Arts in Contemporary Indigenous Arts, Queensland College of Art, Griffith University, Brisbane, Australia.*
- **Fred Ho**, *Composer, Writer, Producer. New York, USA.*
- **Andrew Jacobowicz**, *Faculty of Humanities, University of Technology, Sydney, Australia.*
- **Fred Myers**, *Professor and Chair, Department of Anthropology, New York University, USA.*
- **Tonel (Antonio Eligio)**, *Artist, Art Critic, University of Texas, Austin and Havana, Cuba.*
- **Gerald McMaster**, *Curator of Canadian Art, Toronto, Art Gallery of Ontario, Canada.*
- **Darcy Nicholas**, *Contemporary Maori Artist. General Manager, Porirua City Council, Pataka Museum of Arts and Cultures, Aotearoa/New Zealand.*
- **Cima Sedigh**, *President, Global Education and Health Alliance, Faculty of Education, Sacred Heart University in Fairfield, Connecticut, USA.*
- **Arthur Sabatini**, *Associate Professor of Performance Studies, Arizona State University, USA.*
- **Mario Minichiello**, *Academic Director and Chair, Loughborough University School of Art and Design, UK.*
- **Bill Cope**, *Director, Common Ground, Australia.*
- **Mary Kalantzis**, *Research Professor, RMIT University, Globalism Institute, Melbourne, Australia.*
- **Judy Spokes**, *Director, Cultural Development Network, Australia.*
- **James Early**, *Director of Cultural Heritage Policy, Smithsonian Institution, Center for Folklife and Cultural Heritage, and Acting-Interim Director, Anacostia Museum Center for African American History, USA.*
- **Judy Chicago**, *Artist and Author, New Mexico, USA.*
- **Mehdi Faridzadeh**, *President, International Society for Iranian Culture (ISIC), New York and Tehran, Iran.*

Supporters

- The Globalism Institute, RMIT University, Melbourne, Australia.
- UTS: Trans/forming Cultures, University of Technology, Sydney (UTS), Australia
- BorderZone Arts, Inc., San Francisco and Melbourne.
- CFEM [Centre for Festival and Event Management] Program, Napier University, Edinburgh, Scotland.
- The Alavi Foundation
- Common Ground

Common Ground: Conference Secretariat and Publisher of the Journal

- **Despina Hasapis**, Conferences Manager
- **Adriana Kalantzis**, Conferences Manager
- **Kathryn Otte**, Journal Editorial Manager
- **Bronwen Robson**, Conference Administrator

Overall Theme 2006: ARTS OF ENGAGEMENT

'Arts of Engagement' emerged as this year's conference theme as a broad way to think about how to link interdisciplinary forms of creative expression with social action and meanings. On the world stage, global systems of exchange and production are calling old structures into question, and forcing a re-evaluation of art world creations—hybridized, appropriated, travelled. As the visionaries of alternative ways of seeing and self-expression, artists and their works speak loudest to the pressing needs for social change, peace and justice, often paying a high personal and professional price for doing so. Addressing the broad themes below, we invite proposals from any one or combination of conference themes that bring the arts into contact with particular social and cultural flows.

Theme 1: Arts Agendas

- Changing the world: Global visions through art practices
- Arts policy: The role of local, regional/state and local governments
- The arts and collective memory
- Arts and heritage
- Indigenous arts and arts movements
- Feminist art histories and practices
- Arts and culture in economic development
- Arts in tourism
- Art of nature: Ecoaesthetics and the culture of sustainability
- Moral aesthetics: The ethics of art and arts practice
- Arts as activism: Politics and the arts
- Art embodied: Persons in art, the artist as human being

Theme 2: Supporting the Arts

- Bottom lines: The economics of the arts
- Starving artists and the state
- Commercialism in art
- The role of government in arts funding
- The creative industries in a post-industrial society
- Cultural Institutions and Museums
- Marketing the arts
- Arts advocacy
- Sponsorship and philanthropy in the arts
- Art trade: Buying and selling arts objects, cultural properties and copyrights

Theme 3: Art in Communities

- The arts in a civil society and cultural democracy
- The arts in popular culture and the media
- Art as propaganda
- Art in advertising
- Art in public spaces
- Art in cyberspace
- Architecture as art
- Art and religion
- Diaspora communities and the arts
- Ethnic and tourist arts
- Global/local arts: Making the connection
- The arts and disability
- Indigenous community-based art
- Working class and 'popular' arts
- Online cultures, hacker aesthetics, open sources
- Queer culture, politics and gender in the arts
- Art in community cultural development and capacity building

Theme 4: Constructing Art Worlds

- The work of the artist
- The work of the curator
- The work of the director and producer
- The work of the critic
- The work of the arts manager
- Artist collectives
- Copyrights: Creative commons and other intellectual properties

Theme 5: Audiences

- Defining audiences: The role of the reader, viewer, listener
- Blurring the boundaries of creator and audience
- New artforms and interactivity: From passive viewer to active user
- Participatory arts and the arts as participation
- Children and youth audiences
- Elder audiences
- Audience development
- Virtual audiences, blogs, cyber-art and performance

Theme 6: Arts Education

- Teaching the arts
- Creative arts in the humanities
- Literacy and the literary: Texts at school
- Art history: Purpose and pedagogy
- The pedagogy of performance: Teaching drama, dance, performance
- Ways of seeing: Perception, cognition, affect
- Art as therapy
- Art as self-inquiry

Theme 7: Analysing Artforms

- The performing arts: Theatre, dance, music and its successors
- Visual culture
- Moving pictures, from cinema to television and the internet
- Textual and literary arts
- Photography and video arts
- New media and digital arts
- Spatial and architectonic arts
- Art Music, New Music and experimental music
- Multimedia, mixed media and multimodal arts
- Hypertext: What is a narrative?
- Interface art: Design and aesthetics of the web
- The nature of the 'virtual'
- The art of games and gaming
- Art and advertising: Image, icon, brand
- 'Craft' and 'decorative' arts
- Art movements

Theme 8: Meaning and Representation

- Mimeses and perspectives on the 'real' and 'representation'
- New genres; What is a genre?
- Minimalism, complexity and art theory
- Sense-making: Connecting the arts to everyday life
- The artist as intellectual and the intellectual as artist
- Cultural theory in art history
- Crossing borders: Anthropology and art
- Defining the avant-garde: The creative, the innovative, the new
- Processes: The author, authority and the authoritative
- Products: Aura, authenticity, artefact
- Authenticity and voice

Theme 9: Festivals

- Festival cities
- Cultural tourism and public display
- Festival and ritual
- Global festivals
- Ethnic arts festivals
- Regional festivals
- Theatre festivals, genres, regions and Shakespeare
- Music festivals
- Visual arts festivals and biennales
- Cultural diversity and festival development
- Festival and event management
- Book festivals
- Film festivals
- Festivals and civic engagement
- Economic impact and festival development
- Why create an arts festival
- Rural festivals as social life
- Olympic festivals – of real and imagined proportions

Theme 10: Art and Human Rights

- Refugee arts and communities
- Prison art
- Healing broken communities through art
- War stories/narratives of war
- Relocations/dislocations
- Arts of the diaspora
- Protecting world heritage
- Art rights as cultural rights
- Cultural production and militarization
- Poetics of occupation
- Arts and social justice

TALKING CIRCLES

The Purpose of Talking Circles in this Symposium

The purpose of the Talking Circles is to give shape to a symposium which is wide-ranging in its scope and broad-minded in its interests. They also give people an opportunity to interact around the key ideas of the symposium away from the formalities of the plenary, paper, workshop and colloquium sessions. They are places for the cross-fertilisation of ideas, where cycles of conversation are begun, relationships formed and networks initiated.

Moreover, Talking Circles are not designed to force consensus nor even to strive towards commonality. Their intention is, in the first instance, to find a common ground of shared meanings and experiences in which differences are recognised and respected. Their outcome is not closure in the form of answers, but an open-ness which points in the direction of pertinent questions. The group finally identifies axes of uncertainty, which then feed into the themes for the symposium in the following year.

How Do They Work?

The Talking Circles meet for three 45-minute sessions during the symposium, and the outcomes of each Talking Circle are reported back to the whole symposium in the closing plenary session. They are grouped around each of the symposium streams and focus on the specific areas of interest represented by each stream. Following is the outline of the Talking Circles that are currently in use but we welcome feedback and suggestions for improvement from participants.

- **Talking Circle 1:** Who Are We?
- **Talking Circle 2:** What are our differences? (60 minutes)
- **Talking Circle 3:** What is our common ground? & What is to be done?
- **Closing Plenary:** 5-minute contribution to the closing plenary by the facilitator from each Talking Circle

It is important to note that each Talking Circle can be organised in any way that the members of the group together agree is appropriate. They can be informal and discursive, or structured and task-oriented. Each group of Talking Circles has a facilitator.

Possible Session Contents - Suggestions to assist facilitators

Talking Circle 1: Who are we?

- Orientation: members of the group briefly introduce themselves.
- What could be the narrative flow of the three/four talking circle sessions?
- What could be the outcomes of the work of this group, and its contribution to the closing plenary session, the journal and the symposium as a whole (including the themes for next year's symposium)?
- Assessing the landscape, mapping the territory: What is the scope of our stream? Do we want to rename it?
- What are the burning issues, the key questions for this stream?
- What are the forces or drivers that will affect us as professionals, as thinkers, as citizens, as aware and concerned people whose focus is this particular stream?
- Where could we be, say, ten years hence? Scenario 1: optimism of the will; Scenario 2: pessimism of the intellect.

Talking Circle 2: What are our differences?

- The setting: present and imminent shocks, crises, problems, dilemmas — what are they and what is the range of responses?
- What are the cleavages, the points of dissonance and conflict?
- What are the dimensions of our differences (1)? Politics, society, economics, culture, technology, environment.
- What are the dimensions of our differences (2)? Persons, organisations, communities, nations, the global order.

Talking Circle 3: What is our common ground? & What is to be done?

What is our common ground?

- Where are the moments of productive diversity?
 - What are the bases for collaboration (1)? Politics, society, economics, culture, technology, environment.
 - What are the bases for collaboration (2)? Persons, organisations, communities, nations, the global order.
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- Alternative futures: describe in outline several alternative scenarios.
 - What are the forces that drive in the direction of, or mitigate against, each scenario?

Possible task for all or part of this session: 'wheels within wheels' — break into smaller groups, one person to 'host' each scenario with a large piece of paper. Circulate around all scenario subgroups, contributing ideas which the host records. The facilitator keeps these for the next talking circle session.

What is to be done?

- What's been coming up in the parallel sessions in this stream since the last talking circle?
- What is the emerging view of the future?
- Can we foresee, let alone predict alternative futures?
- Looking back a decade hence, what might be decisive or seminal in the present?
- Scenarios: can we create images of possibility, and agendas for robust alternative futures?
- Directions: conventional and unconventional wisdoms?
- Strategies: resilience in the face of the inevitable or creative adaptation?
- What could be done: review the scenarios developed in talking circle 1.
- Axes of uncertainty: working towards the right questions even when there's no certainty about the answers.

Closing Plenary: 5-minute contribution to the closing plenary by the facilitator from each Talking Circle

ARTS CONFERENCE 2006

Main Speakers

The 2006 Arts Conference will feature plenary session addresses by noted artists, writers, curators, and cultural policymakers.

Garden Conversation Sessions

Main speakers will make formal 30 minute presentations in the plenary sessions. They will also participate in 60 minute Garden Conversation sessions at the same time as ongoing parallel sessions. These sessions are entirely unstructured - a chance to meet the plenary speaker and talk with them informally about the issues arising from their presentation.

This year, our invited speakers include distinguished invited guests from the Edinburgh Festivals and members of our international advisory board who will address the Arts Conference on selected conference themes. With focus on our overarching conference theme of Arts of Engagement, keynote speakers will speak from their leadership roles in such fields as curatorial practice, festival direction, visual arts, cultural heritage, and arts policy.

Sir Brian McMaster

Sir Brian McMaster has been Director of the Edinburgh International Festival since 1991. This is his last year as Director. This 60th anniversary year of the Festival provides an opportunity to look back over the years of the Festival, and its significance and influence on other major Festivals around the world and into the future.

Antonio Eligio Fernández (Tonel)

Tonel was born in Havana, Cuba in 1958 and currently lives in Vancouver, Canada. He graduated with a degree in art history from the Facultad de Artes y Letras, Universidad de La Habana, Cuba, 1982. His work as a visual artist has been exhibited in Cuba since 1973, and internationally since the early 1980's. His most recent one-person show includes, *Conversación con "La primera carga..."*, Galería La Casona, Havana, (2003); *Tonel*, Gallery Paule Anglim, San Francisco, California, (2002); and *Lessons of Solitude*, Morris and Helen Belkin Gallery, University of British Columbia, Vancouver, (2000).

He has taught at the San Francisco Art Institute (2001), and he has been a visiting artist/lecturer at the Center for Latin American Studies, Stanford University (2001-03). His articles and essays on Cuban and Latin American contemporary art have been published regularly in catalogues, magazines, and books in Cuba and abroad, and have been translated into English, German, Dutch and Portuguese. Tonel was awarded the prize for art criticism by the Cuban Section of the International Art Critics Association (AICA) in 1988. He is the recipient of a Rockefeller Foundation Fellowship in the Humanities (1997-98) and a John S. Guggenheim Foundation Fellowship for painting and installation art (1995).

Paul Gudgin

After leaving the University of Surrey in 1986, where he studied music, Paul accepted his first post in the arts as Concerts Manager for the Aldeburgh Foundation, which promotes the Aldeburgh Festival (established by Benjamin Britten and Peter Pears) and also manages Snape Maltings Concert Hall. Paul was then appointed Manager of the Bury St Edmunds Festival in 1989 at the age of 25. Over his five years there, he extended the event from a small cluster of productions over two weekends into a busy sixteen-day showcase described by *The Times* as "one of the best small Festivals in Britain".

From Bury St Edmunds, Paul moved to Edinburgh in 1995 when he became General Manager of the Queen's Hall. This busy concert hall is home to the Scottish Chamber Orchestra and hosts over 300 events a year. His strong association with festivals continued as the Queen's Hall itself hosts events by the Edinburgh International Festival, the Edinburgh International Jazz Festival and of course the Edinburgh Festival Fringe.

In 1999, Paul was appointed Director of the world's largest arts festival, the Edinburgh Festival Fringe. The Fringe has expanded considerably during Paul's time at the helm and in 2003 the event passed a significant milestone with the sale of one million tickets that year, and has since continued with such strength. The Fringe 2005 presented 26,995 performances of 1830 shows in 250 venues.

Mario Antonio Minichiello

Mario has for 20 years been a visual designer and one of Britain's most respected political and reportage artists. He is Head of Visual Communications programmes at Loughborough University, UK. Since joining Loughborough University School of Art and Design in 1998, his work has established the undergraduate and postgraduate programmes in Illustration, Graphic Communication and Animation. These programmes are publicly acknowledged as amongst the best in the country.

His war art for the Afghanistan conflict has been published in both book form and on the internet. His work as an art and design scholar has been recognised both nationally and internationally and has helped to define the area of practice based research.

Mario's work formed part of BBC Newsnight's BAFTA award winning presentation in 1990. He has been a regular artist for the award winning political sections of both the Guardian and the Financial Times newspaper's. Mario has exhibited both nationally and internationally at venues in America, Singapore, Europe and, in Britain, at many leading venues including the Barbican and the South Bank Centre in London.

Tessa Jackson

Tessa set up International Cultural Development over four years ago, is the founding Artistic Director of Artes Mundi, Wales International Visual Art Prize, and is Chair of the Edinburgh Art Festival (EAF).

Tessa has worked in key positions within the UK cultural sector for more than twenty-five years, as a curator and gallery director, as well as a senior cultural administrator and consultant. After working in regional museums and galleries, Tessa was appointed Head of Visual Arts & Architecture for Glasgow 1990 – European Capital of Culture, where she was responsible for initiating and co-ordinating the programme, establishing Tramway as a significant new centre for contemporary visual arts and many other initiatives. From 1991 to 1999 she was Director of Arnolfini, Bristol, taking responsibility for artistic programming and securing the initial £5 million Arts Council Lottery Grant for its capital development. From 1999 to 2001 Tessa was Director of the Scottish Arts Council, Scotland's national arts and cultural development agency as well as a distributor of national lottery funding. As Accounting Officer to the Scottish Parliament she was responsible for a £56 million budget, and she worked closely with the Scottish Executive towards the creation of a National Cultural Strategy.

Tessa Jackson now runs her own consultancy, International Cultural Development, and undertakes a range of work including international policy advice, strategic planning and feasibility work across the arts, culture & heritage, including curatorial projects, arts & education initiatives, building developments, writing and mentoring. She has recently been responsible for preparing, with Marc Jordan, policy recommendations for the Arts Council England's major Review of Contemporary Visual Arts. Since 2005 she has chaired Edinburgh's newest festival, EAF which brings together and promotes the city's vibrant visual arts sector in a programme of international diversity.

ARTS CONFERENCE PROGRAM TIMETABLE

DAY 1 – Tuesday 15th	
8:30-9:00	CONFERENCE OPENING
9:00-10:00	TALKING CIRCLE 1 – Who Are We?
10:00-10:30	MORNING TEA
10:30-11:00	PLENARY SESSION 1 - <i>Paul Gudgin</i>
11:00-12:40	GROUP 1: PARALLEL SESSIONS
11:00-12:00	GARDEN SESSION 1 - <i>Paul Gudgin</i>
12:40-1:00	LUNCH
1:00-2:40	GROUP 2: PARALLEL SESSIONS
2:45-4:25	GROUP 3: PARALLEL SESSIONS
4:15-4:30	AFTERNOON TEA
4:30-5:30	TALKING CIRCLES 2 – What Are the Differences?

DAY 2 – Wednesday 16th	
8:30-9:45	PLENARY PANEL PRESENTATION - Iranian Tribal Arts Symposium
9:45-10:00	MORNING TEA
10:00-10:30	PLENARY SESSION 2 – Tessa Jackson
10:30-12:10	GROUP 4: PARALLEL SESSIONS
10:30-11:30	GARDEN SESSION 2 – Tessa Jackson
12:00-1:00	LUNCH
1:00-2:40	GROUP 5: PARALLEL SESSIONS
2:45-3:15	GROUP 6: PARALLEL SESSIONS
3:15-3:30	AFTERNOON TEA
3:30-4:00	PLENARY SESSION 3 – Brian McMaster
4:00-5:05	GROUP 7: PARALLEL SESSIONS
5:10-5:45	TALKING CIRCLE 3: What is the Common Ground?

DAY 3 – Thursday 17th	
9:00-9:30	PLENARY SESSION 4 - <i>Antonio Eligio (Tonel)</i>
9:30-9:45	MORNING TEA
9:45-10:50	GROUP 8: PARALLEL SESSIONS
10:55-12:35	GROUP 9: PARALLEL SESSIONS
12:35-1:30	LUNCH
1:30-3:10	GROUP 10: PARALLEL SESSIONS
3:15-4:15	GROUP 11: PARALLEL SESSIONS
3:15-4:15	GARDEN SESSION 3 - <i>Antonio Eligio (Tonel)</i>
3:00-4:00	AFTERNOON TEA (<i>Will be offered during sessions</i>)
4:20-5:45	PLENARY PANEL PRESENTATION - NAPIER University

DAY 4 – Friday 18th	
8:30-9:00	PLENARY SESSION 5 - <i>Mario Minichiello</i>
9:05-10:45	GROUP 12: PARALLEL SESSIONS
9:05-10:05	GARDEN SESSION 4 - <i>Mario Minichiello</i>
9:30-10:30	MORNING TEA (<i>Will be offered during sessions</i>)
10:50-12:30	GROUP 13 PARALLEL SESSIONS
12:30-1:30	LUNCH
1:30-2:00	GROUP 14 PARALLEL SESSIONS
2:05-3:45	GROUP 15: PARALLEL SESSIONS
3:45-4:00	AFTERNOON TEA
4:00-4:30	CLOSING SESSION

International Conference on the Arts in Society

University of Edinburgh, Scotland

15-18 August 2006

DAY 1 – Tuesday 15th August 2006

REGISTRATION - Secretariat & Registration Desk will be open from 7:30am

8:30-9:00 CONFERENCE OPENING

Dr Tressa Berman, Arts Conference Director & Executive Director, BorderZone Arts
Helen Smith, Globalism Institute, RMIT, Australia
 Welcome and Introduction

9:00-10:00 TALKING CIRCLES — 1 — Who Are We?

STREAM: Arts Agendas & Supporting the Arts

STREAM: Art in Communities & Constructing Art Worlds

STREAM: Audiences & Festivals

STREAM: Arts Education & Analysing Artforms

STREAM: Art and Human Rights

STREAM: Meaning and Representation

10:00-10:30 MORNING TEA

10:30-11:00 PLENARY SESSION 1

Paul Gudgin, Director, Edinburgh Festival Fringe

1:00-12:40 GROUP 1: PARALLEL SESSIONS 1

11:00-11:30 (30 min sessions)

GROUP 1A

Media Literacy/English Literacy: "Bilingual" Education for the 21st Century
Prof. Terrence Ross, Communications Department, Adelphi University, USA
Overview: This presentation will detail the strategies evolved through the Say It! program in the use of media literacy and English literacy in consort with the arts to enrich school curriculum.
[Arts Education](#)

The Aesthetic Geography of Emotion: Ethnographic uses of Theatre and the Visual Arts
Dr Kerric Harvey, School of Media and Public Affairs, The George Washington University, USA
Overview: This project combines the visual arts and dramatic role-playing to suggest new ways of conducting ethnography and of encouraging dialogue in troubled communities.
[Art in Communities](#)

11:35-12:05 (30 min sessions) **GROUP**

1B

Rhetorical Homologies and Kenneth Burke's Theory of Symbolic Form as a Method in the Critique of Artistic Discourse
Barry Brummett, Department of Communication Studies, University of Texas-Austin, USA
Overview: A treatment of Kenneth Burke's work as a method of rhetorical homology suited to the analysis of literature.
[Arts Education](#)

Wild Territories: Examining Urban Theatre Projects' Recent Artist in Residence Theatre-making Work
Celina McEwen, Centre for Popular Education, University of Technology Sydney and **Alicia Talbot**, Urban Theatre Projects, Australia
Overview: We seek explore efficacy and purpose of arts of engagement in general and community theatre in Australia in particular.
[Art in Communities](#)

12:10-12:40 (30 min sessions)

GROUP 1C

Fixing the Shattered Window: Art Therapy with Children after a Disaster
Dr Penelope Orr, The College of Visual Arts, Theatre and Dance, Florida State University, USA
Overview: This session will present images created by children after natural and man made disasters and will discuss the use of art therapy in the healing process.
[Arts Education](#)

Outdoor Murals and the Essence Community: Preserving Our Heritage
Prof Martha Kreisel, Reference Department, Axinn Library, Hofstra University,
Overview: A visual exploration of the outdoor murals of a Long Island, NY muralist, and his place in the wider historical and contemporary mural movement.
[Art in Communities](#)

<p>Broadening Cultural Relevance in an Art Curriculum Dr Lydia Sharman, <i>Department of Design and Computation Arts, Concordia University, Canada</i> <i>Overview:</i> An expressive program on the construction and symbolism of pattern and ornament in different cultures. Constructing Art Worlds</p>	<p>The Difference Between Poetry and Rhetoric, Art and Advertising, Performative and Performance, the Real and the Role Dr Eleanor M. Godway, <i>Dept of Philosophy, Central Connecticut State University, USA</i> <i>Overview:</i> The paper addresses the significance of art in the becoming of Truth, referring to Audre Lorde, Heidegger, Merleau-Ponty, J.L.Austin, and Lacan. Art in Communities</p>	<p>Art and Activism: The Environmental Poetry of Kathleen Jamie and Valerie Gillies Dr Laura Severin, <i>Department of English College of Humanities and Social Sciences, North Carolina State University, USA</i> <i>Overview:</i> This essay explores the recent poetry of Kathleen Jamie and Valerie Gillies as environmental activism.</p>
<p>11:00-12:00 WORKSHOPS (60 minute sessions) GROUP 1D</p>		<p>12:10-12:40 (30 min sessions) GROUP 1C cont.</p>
<p>CRAFTED PANEL – Indigenous Playwrights Speak Meaning and Representation</p> <p>David A Velarde, <i>Playwright, USA</i> 'We Talk, You Listen'</p> <p>Sam Cook, <i>Yirra Yaakin Noongar Theatre, Australia</i> 'For Us, By Us' - to Share with the World <i>Overview:</i> As a provocateur, Sam explores authentic Indigenous-Australian expression through a self determined model of living cultural practise as a catalyst of social change.</p>		<p>The Carnival Parades in Santiago de Cuba Prof C. Otis Sweezey, <i>Department of Theatre and Dance, Southern Illinois University Edwardsville, USA</i> <i>Overview:</i> A presentation of the parades for Carnival in Santiago de Cuba as an art form: a mixture of music, dance, costumes, and social pride. Festivals</p>
<p>ArtFull: Creative Space, Participation and Mental-Health Promotion Dr James Oliver and Paul Leonard Murray, <i>ArtFull, Scottish Arts Council / Scottish Executive, United Kingdom</i> <i>Overview:</i> A workshop, conversation and critical reflection on the development and implementation of 'ArtFull', Scotland's national initiative designed to promote positive mental health through arts participation Arts Agendas</p>		<p>Poetics of the Actual: Plath and Hughes Prof Dianne Hunter, <i>English Department, Trinity College, USA</i> <i>Overview:</i> Examination of imagery in Plath's poems "All the Dead Dears" and "Mirror" with Hughes's 1958 poem "Pike" in light of Woolf's use of the tale of the Fisherman. Meaning and Representation</p>
<p>11:00-12:00 GARDEN SESSION 1 (60 minute session)</p>		
<p>Paul Gudgin, <i>Director, Edinburgh Festival Fringe</i></p>		
<p>11:00-12:00 COLLOQUIUM (60 minute session) GROUP 1D</p>		
<p>CRAFTED PANEL - Interferences on the Landscape by Three Brazilian Artists Maria Flávia Gonçalves Fernandes, <i>Artist,, Brazil</i>, José Guedes Martins Neto, <i>Artist, Brazil</i>, and Giacomo Picca, <i>Artist, UK</i> <i>Overview:</i> This presentation, based on an analysis of landscape interventions by four Brazilian artists, discusses the broadening and intermarriage of traditional concepts about landscape in Western art.</p>		
<p>12:40-1:00 LUNCH</p>		

1:00-2:40 GROUP 2: PARALLEL SESSIONS		
1:00-1:30 (30 min sessions) GROUP 2A	1:35-2:05 (30 min sessions) GROUP 2B	2:10-2:40 (30 min sessions) GROUP 2C
<p>The Dangerous Pronoun: An Ecopoetics of 'We' Dr Cathy Peppers, Department of English and Philosophy, Idaho State University, USA <i>Overview:</i> This poetry articulates shared fates of human and non-human creatures living together by layering the languages of myth and science and idiom, and by using the pronoun 'we.' Arts Agendas</p>	<p>Rephotographing Lava Flows: A Transformation of Document into Art Prof. Tim Frazier, Mass Communication Department, Idaho State University, USA <i>Overview:</i> A photographic project documenting Craters of the Moon National Monument in Idaho is used as a point of departure for an aesthetic project superimposing time on space in still images. Meaning and Representation</p>	<p>FreqOUT!: Innovative Wireless Arts Education for Young People Amy Robins, Vital Regeneration, City of Westminster Council, United Kingdom <i>Overview:</i> FreqOUT! is a wireless art and education initiative created alongside the City of Westminster's 'Wireless City' initiative to give young people in the borough a taste of emergent technology. Art in Communities</p>
<p>Constructing Place: When Artists and Archaeologists Meet John Schofield, Characterization Team Research and Standards, English Heritage, United Kingdom <i>Overview:</i> A review of the ways in which art can be archaeology, and archaeology can be art, seen through the example of recent conflict heritage.</p>	<p>Stepping Out from the Shadows of Neglect: Understanding the Nature and Role of Community Arts in Australia Dr Martin Mulligan, Nicky Welch and Pia Smith, Globalism Institute, RMIT University, Australia <i>Overview:</i> This paper will present arguments for increasing the public investment in community arts in the context of accelerating global change. Art in Communities</p>	<p>Engaging Funders - Tips for Strengthening Your Grant Proposal: A Grant Reviewer's Perspective Dr Janet E. Rubin, Department of Theatre, Saginaw Valley State University, USA <i>Overview:</i> This presentation will offer strategies for successfully securing funding from both governmental and private sources. Practical methods for engaging grant reviewers by showcasing artistic excellence will be shared. Supporting the Arts</p>
<p>Minimalist Structure in Steve Reich's 'Electric Counterpoint /II' Dr Charles J. Ditto, School of Music, Texas State University/San Marcos, USA <i>Overview:</i> An analysis and discussion of a current musical style (Reich's) that is both substantive and profound, and yet popular. It has mass appeal and sells many records. Audiences</p>	<p>A Comparison Study of Concert Patron Demographic Characteristics Prof. Christine A. Lai and Prof. William R. DiPietro, Business Administration Department, Daemen College, USA <i>Overview:</i> This research will attempt to compare the demographic characteristics of patrons of a performance arts organization to determine the role of location and production in attracting patrons. Audiences</p>	<p>Harmonic Conventions in a Conventional Context: A South African Case Study Marianne Feenstra, S A College of Music, University of Cape Town, South Africa <i>Overview:</i> This paper aims to address and provide solutions for the underlying question: How does music theory reflect performance practice in the context of Black South African choral music? Analysing Artforms</p>
<p>From Collective Memory Towards Cultural Amnesia: The Challenges of Preserving Internet Art Martijn Stevens, Department of Comparative Arts and Cultural Studies, Radboud University Nijmegen, <i>Overview:</i> Being ephemeral and in constant flux, Internet art challenges conventional musicological practices, preferring cultural amnesia to collective memory. Arts Agendas</p>	<p>Freud's Three Wounding Blows: Social Reflection Through Visual Art Dr Rebecca Lynne Brooks, Visual Art Studies and Art Education, University of Texas, USA <i>Overview:</i> Freud's reference to three wounding blows to the "self-love" or ego of men provides a conceptual framework for social reflection through visual art. Meaning and Representation</p>	<p>Cultivating Heaven: Shakespeare's Pastoral Links to Theologies, Ancient and Renaissance Dr James J. Yoch, English Department, University of Oklahoma, USA <i>Overview:</i> Shakespeare's appropriation of rural nature into a major route to the divine especially appealing to urban audiences. Meaning and Representation</p>

<p>Once A Wall, or Ripple Remains: Documenting Personal Encounters in Palestine Tirtza Even, School of Art and Design, University of Michigan, Ann Arbor, USA <i>Overview:</i> Once A Wall, or Ripple Remains is the last fold in a documentary project spanning seven years and a wide range of media, and which was shot in Palestine (1998).</p>	<p>Learning from Las Vegas: Place Marketing and the Arts Dr Paul L. Knox, College of Architecture and Urban Studies and Dr Kylie H. Johnson, University Development, Virginia Tech, USA <i>Overview:</i> This paper explores the development of the Las Vegas Arts Centre, focusing on the arts in the context of the political economy and cultural milieu of the city. Arts Agendas</p>	<p>Concrete Expressions: The Public Value of Performing Arts Centres Dr David Adair, Faculty of Arts and Sue Fisher, School of Art, Media and Culture, Griffith University, Australia <i>Overview:</i> A report on how Griffith University's 'Sustaining Culture' project addresses the changing role of performing arts centres. Arts Agendas</p>
	<p>Writing the Othered City: The Problematics of Writing Poetry for Oakland, California E Dillon Westbrook, English Department Creative Writing Poetry, Mills College, USA <i>Overview:</i> A case study of historic and contemporary writers' approaches and problems writing about Oakland, Ca.- the neighbouring city to literary hot spot San Francisco. Art in Communities</p>	<p>Engagement at the Grassroots: The Anvil of Creation Fiona Campbell and Robin Simpson, Voluntary Arts Scotland, Voluntary Arts Network, United Kingdom <i>Overview:</i> How culture and creativity can unlock potential and mobilise communities for positive change and how cultural volunteers and their organisations are essential to this process and life of their communities. Supporting the Arts</p>
<p>1:00-2:30 COLLOQUIUM (90 minute session) GROUP 2E</p>		
<p>Ethnographers Making Artworks as Ethnographic Representations Dr Lydia Nakashima Degarrod, Humanities and Sciences, California College of the Arts, Prof. Karen Nakamura, Anthropology, Yale University, Dr Sonia Manjon, Community Studies, California College of the Arts, Dr Ella Maria Ray, Associate Professor, African & African American Studies, Metropolitan State College of Denver, United States <i>Overview:</i> Ethnographers who are also visual artists will examine their artistic productions as forms of experimental ethnographic representations from the dual vantage points of their disciplines.</p>		

2:45-4:25 GROUP 3: PARALLEL SESSIONS		
2:45-3:15 (30 min sessions) GROUP 3A	3:20-3:50 (30 min sessions) GROUP 3B	3:55-4:25 (30 min sessions) GROUP 3C
<p>Plus + Connection: Women's Health Through Creativity <i>Margaret Edgcombe, Dale Street Women's Health Centre, Central Northern Adelaide Health Service, South Australia, Australia</i> <i>Overview: An interactive exploration of key themes, processes and outcomes of a major Community Arts in Health project in partnership with a feminist women's health centre in South Australia</i> Art in Communities</p>	<p>The Visionary Vernacular Language of Black Outsider Artists <i>Dr Alison Watkins, Liberal Arts Department, Ringling School of Art and Design, USA</i> <i>Overview: A look at Black outsider artists of the American South, whose work and stories, in spite of cultural hegemony, propose visionary ways of seeing and speaking.</i> Art in Communities</p>	<p>Plays for Felons: Theatre in a Penal Colony 1796-1833 <i>Dr Margaret Lindley, School of History and Classics, University of Tasmania, Australia</i> <i>Overview: The paper explores the ways in which theatre created a defiant counter culture in the penal colony of New South Wales.</i> Art in Communities</p>
<p>Arts Education for the Twenty-First Century: Engagement through Interdisciplinary Experiences <i>Dr Jane Fiske, Humanities Department, Fitchburg State College, USA</i> <i>Overview: A paper based on a course offered at Fitchburg State College for the Leadership Academy Honors Program. Highlights feature engagement through interdisciplinary experience.</i> Arts Education</p>	<p>Art Education and Salvation: From Ruskin to Bailey to the West of America <i>Kathleen Wider, Humanities Department University of Michigan-Dearborn, University of Michigan-Dearborn, USA</i> <i>Overview: A paper proposal on art education in the USA in the first half of the 20th century.</i> Arts Education</p>	<p>A Modern "Guerilla": The Street Theatre of Warner-en-Consortien <i>Prof. Charles E. Erven, Department of Theatre Arts and Dance, Loyola Marymount University, USA</i> <i>Overview: "Guerilla" by Warner-en-Consortien is examined to find compelling forces underlying the company's vitality and continued commitment to using theatre to achieve clearly defined egalitarian socio-political goals within a specific aesthetic.</i> Audiences</p>
<p>The "American Renaissance" and the Politics of Aesthetics <i>Dr Lou Caton, English, Westfield State College, USA</i> <i>Overview: My argument challenges the common notion that F.O. Matthiessen and Granville Hicks were only political literary critics. Their aesthetics actually promoted a healthy multicultural awareness.</i> Analysing Artforms</p>	<p>Directing: A Collaborative Artistic Task-Oriented Spoken Communication Process <i>Andrea Milde, Department of Germanic Studies, University of Sheffield, UK, United Kingdom</i> <i>Overview: Directing means reformulating the actors' acting versions</i> Analysing Artforms</p>	<p>'Not for Themselves, but for the Nation': 'The Island', 1973-2003 <i>Prof Mervyn McMurtry, School of Literary Studies, Media and Creative Arts, University of KwaZulu-Natal, South Africa</i> <i>Overview: The polyvalent meaning of 'The Island', during apartheid and the post-1994 period of reappraisal of the function of the arts in South Africa, and its association with Nelson Mandela.</i> Meaning and Representation</p>
2:45-3:45 WORKSHOPS (60 minute sessions) GROUP 3D		3:55-4:25 (30 min sessions) GROUP 3C cont.
<p>The Journey of Three Women: A Kinaesthetic Exploration <i>Maria Urrutia, The Movement Lounge, USA</i> <i>Overview: The Journey of Three Women is a 60 minute workshop with audience participating in a kinaesthetic exploration.</i> Art in Communities</p>		<p>Thomas Nast and American Multiculturalism <i>Dr Jay G. Williams, Faculty, Hamilton College, USA</i> <i>Overview: An examination of Nast's strong visualization of a multicultural society and his apparent inconsistencies.</i> Meaning and Representation</p>

<p>Gathering Circles: Using Art To Counsel Domestically Abused Youth Michael Genz, <i>Department of Art, School of Liberal Arts, Edinboro University of Pennsylvania, USA</i> <i>Overview:</i> This workshop will present a documentary as the basis of a discussion of the role that art can play in addressing the problem of domestic abuse. Arts Education</p>	<p>‘Combination of a Guitar and a Wooden Shoulder-mounted Grenade Launcher’: Poetry, Quotation, and an Instrumental Self Susan Tichy, <i>Department of English Graduate Writing Program, George Mason University, USA</i> <i>Overview:</i> I will present a selection of my recent poems as contributions to a political discourse in which poetics, as well as content, can carry ethical value. Arts Agendas</p>
<p>Challenges and Strategies in Teaching the Art of Engagement Prof Christine Baeumler, <i>Department of Art, University of Minnesota, USA</i>, Dr Cameron Cartiere, <i>Department of Arts Policy and Management, University of London</i> and Misha Myers, <i>Theatre, Dartington College of Arts, United Kingdom</i> <i>Additional presenter: Prof. Ruth Godollei</i>, <i>Chair, Department of Art, Macalester College</i> <i>Overview:</i> This paper examines both the challenges and strategies of teaching art related to social, political, and ecological issues. Arts Education</p>	<p>Growing Tolerance Through International Arts Education Dr D. Rose Elder, <i>Arts, Sciences, and Business, Ohio State University-ATI, USA</i> <i>Overview:</i> This paper shows how arts education with immersion and service-learning breaks down barriers of prejudice and distrust in an international study tour context in Ho, Volta Region, Ghana. Arts Education</p>
<p>2:45-4:15 COLLOQUIUM (90 minute session) GROUP 3E</p>	
<p>The Poetic Dialogue Project 2006: Poetry: Women: Art Beth Shadur, <i>ARC Gallery and Educational Foundation</i>, Lois Roma-Deeley <i>Professor and Poet-in-Residence, Paradise Valley Community College, USA</i>, Robin Behn, <i>MFA Program in Creative Writing, University of Alabama</i>, Mirjana Ugrinov, <i>Ugrinov Associates, Inc.</i>, Laura Cloud, <i>Studio Art in Sculpture, Michigan State University, USA</i>. <i>Overview:</i> The Poetic Dialogue Project 2006 is a dialogue between poets and artists who have created a collaborative exhibition of art and poetry. Analysing Artforms</p>	
<p>4:15-4:30 AFTERNOON TEA</p>	

<p>4:30-5:30 TALKING CIRCLES — 2 — What Are the Differences?</p>
<p>STREAM: Arts Agendas & Supporting the Arts</p>
<p>STREAM: Art in Communities & Constructing Art Worlds</p>
<p>STREAM: Audiences & Festivals</p>
<p>STREAM: Arts Education & Analysing Artforms</p>
<p>STREAM: Art and Human Rights</p>
<p>STREAM: Meaning and Representation</p>

DAY 2 – Wednesday 16th August 2006

REGISTRATION - Secretariat & Registration Desk will be open from 8:00am

8:30-9:45 PLENARY PANEL SESSION

CRAFTED PANEL – Persian Tribal Arts Symposium

Dr Cima Sedigh, Department of Education, Sacred Heart University, USA, **Parviz Tanavoli**, Artist, Canada, **Raoul Tschebull**, Co-founder of the New York Rug Society Founding Member of the Board of Directors for the American Conference on Oriental Rugs Partner in Tschebull Antique Carpets in Darien, Connecticut, USA **Taher Sabahi**, Founder of the AIMTO Founder of CATO, Italy and **Maryam Tabeshian**, Global Heritage NewsAgency, Iran

Overview: The visual arts have for a long time helped to capture the essence of Persian culture and civilization. Our presentation brings to light the richness and diversity of Persian culture.

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9:45-10:00 MORNING TEA

10:00-10:30 PLENARY SESSION 2

Tessa Jackson, Co-ordinator, Edinburgh Art Festival

Title: Presenting and Representing the Contemporary Visual Arts

10:30-12:10 GROUP 4: PARALLEL SESSIONS

10:30-11:00 (30 min sessions) GROUP 4A	11:05-11:35 (30 min sessions) GROUP 4B	11:40-12:10 (30 min sessions) GROUP 4C
<p>Illinois Women Novelists at the 1893 World's Columbian Exposition in Chicago Dr Bernice E. Gallagher, English Department, Lake Forest College, USA <i>Overview:</i> This paper will discuss the fifty-eight novels written by Illinois women and chosen for exhibition in the Woman's Building Library at the 1893 World's Columbian Exposition in Chicago. Art in Communities</p>	<p>The Arts and Social Health: Tracking the American Experience Dr Marque Miringoff, Sociology Department, Vassar College, USA <i>Overview:</i> A survey on "Arts, Culture, and the Social Health of the Nation" has begun to reveal important patterns in the way Americans value and participate in the arts. Art in Communities</p>	<p>Cities Learn Through Arts Discourse: Portland, Oregon as Case Study Dr Brooke Jacobson, Department of Communication, Portland State University, USA <i>Overview:</i> Portland, Oregon has become recognized for its "liveability" and offers a model of urban planning that grew from a community focus on art and film. Art in Communities</p>
<p>The Role of Critical and Creative Thinking in Australian Primary and Secondary School Visual Arts Education Frances Anne Alter, School of Education, University of New England, Australia <i>Overview:</i> Exploring the cognitive orientation of school visual arts education programs Audiences</p>	<p>Drawing the Theatrical Experience: An Investigation into Children's Theatre Dr Matthew Reason, School of Arts, York St John College, United Kingdom <i>Overview:</i> This paper explores the methodologies and initial findings of a project using drawing, and talk about drawings, as a tool of enquiry into children's experiences of live theatre Audiences</p>	<p>Sounds Like It: A Cross-Cultural Conversation Dr Johanna Hallsten, School of Art and Design Fine Art, Loughborough University, United Kingdom <i>Overview:</i> It will explore our need for translation, both literally and metaphorically, within intercultural communication, via site-specific installations occurring at - Royal Botanic Garden Edinburgh and Kunming Institute of Botany, China. Audiences</p>

<p>Art and Social Survival: Activist Art Education within an Urban Public School System Kimberley Campisano, Art Department, Mission High School San Francisco, USA <i>Overview:</i> This paper will present examples of student artworks and pedagogical practices that address personal identity, socio-political issues, and metaphors for survival among disadvantaged youth in late adolescence to early adulthood. Arts Education</p>	<p>Using Creative Means to Teach Basic Dynamic Concepts Dr Tova Yedidia, Bar-Ilan University and Dr Noga Levine Keini, Ashkelon College, Israel <i>Overview:</i> Theoretical background of our Psychodynamic teaching model + case studies illustrated by students art works in fields such as plastic arts, paper collages and picture therapy Arts Education</p>	<p>Language Learning and the Arts: Digital Music Composition As A Means to Language Expression Dr Wayne Gregory, Dr Michael Nord and Prof. MaryJane Danan, Tokyo International University of America, Willamette University, USA <i>Overview:</i> This presentation describes a project using arts technology, constructivist pedagogy, and creative problem-solving to enable university-level Japanese learners of English to create artistic “texts” for discussion in English. Arts Education</p>
<p>The Mexican Danzón: Ritual of Sanity, Pride in Tradition Dr Susan Cashion, Drama Department, Dance Division, Stanford University, USA <i>Overview:</i> A dance workshop (lecture/video clips/participation) on the Cuban and Mexican Danzon. Analysing Artforms</p>	<p>No Loss of Identity: A Response to Location Jo Clements, Arts Education, Artists and Education, United Kingdom <i>Overview:</i> Two artists located in an area of social deprivation will describe how they have successfully built up a company to provide and embed artistic activities within the local community. Art in Communities</p>	
<p>Embodied Engagement in Arts Research Dr Karen Nicole Barbour, School of Education, The University of Waikato, New Zealand <i>Overview:</i> The focus of this paper is to argue the case for embodied ways of knowing in arts research, and to suggest a process for undertaking embodied research. Art and Human Rights</p>	<p>Animated me!: Biographical and Documentary Aspects in Animated Films Annegret Richter, Institute of Communication and Media Studies, University of Leipzig, Germany <i>Overview:</i> A closer look at the biographical and documentary aspects in animated films and the representation of the artist’s perception of „reality“. Meaning and Representation</p>	<p>Art in Prison: The Transformation of 'Seeing As into Being As' Dr Rachel Marie-Crane Williams, School of Art and Art History College of Education, University of Iowa, USA <i>Overview:</i> This paper explores my experience of working with incarcerated women and girls as an artist and researcher. Arts Education</p>
<p>Work in Progress: An observation and analysis of how far a Negotiated Curriculum for the Arts developed during initial stages of ‘The Magic Gardens Project’ in a rural Queensland Community School meets Queensland Schools Authority Targets. Janice K Jones, Faculty of Education, University of Southern Queensland, Australia Community responses to ‘The <i>Overview:</i> Magic Gardens Project’ for development of a teacher framed and child centred curriculum. The school’s Negotiated Curriculum will be compared with state targets for the arts. Arts Education</p>	<p>The In-Between World of Contemporary Painting: Praxis and Reception in an Age of Pluralism Jeff Nye, Department of Visual and Fine Art, University of Regina, Canada <i>Overview:</i> This paper discusses the Dialogic Studio project and the risks and rewards of sustaining a socially oriented art practice. It also addresses possibilities for painting in an era of interactivity</p>	<p>Dialogical Animation and its Future Michael Genz, Department of Art, School of Liberal Arts, Edinboro University of Pennsylvania, USA <i>Overview:</i> This paper investigates the dialogical powers of animation. In an effort to fully develop the potential of animation, we need to historically ground and conceptually explore a fully dialogical animation. Analysing Artforms</p>

<p>Old Structures, New Windows: Storytelling and Reconciliation in Post-apartheid South African Literature Susan Mann, <i>University of Cape Town, South Africa</i> <i>Overview:</i> This paper explores the potential of narratives to shift perspectives, bridge cultural divides and forge new identities, within the context of several recent South African novels. Art and Human Rights</p>	<p>Conjunctions, Prepositions, and Discursive Hierarchies: Music and/in Society Dr Alan Stanbridge, <i>Visual and Performing Arts, University of Toronto, Canada</i> <i>Overview:</i> My objective in this paper is to begin to illuminate and clarify the discursively constructed nature of musical and cultural hierarchies Analysing Artforms</p>	<p>Adapting the Novel for Live Performance Jennifer Munday, <i>Murray School of Education, Charles Sturt University, Australia</i> <i>Overview:</i> This presentation will be in two forms: a performance, and a paper covering an overview of the doctoral study of the same name. Analysing Artforms</p>
<p>10:30-11:30 WORKSHOPS (60 minute sessions) GROUP 4D</p>		<p>11:40-12:10 (30 min sessions) GROUP 4C cont.</p>
<p>Modernizing Women: The Cultural Crossroads of Gender, Modern Art, and Modern Culture Lois Rudnick, <i>American Studies Program, University of Massachusetts Boston and Marian Wardle</i>, <i>Brigham Young University of Art, USA</i> <i>Overview:</i> This one-hour panel presentation redefines the canon of American modernism by examining the lives, education, and work of 31 women artists who were students of Robert Henri. Arts Agendas</p>		<p>Social Cohesion or Social Justice?: The Implications of the UN Declaration on Cultural Diversity for Canadian Community Arts Policy Leah Burns, <i>Department of Adult Education, Community Development and Counselling Psychology, University of Toronto, Canada</i> <i>Overview:</i> This paper examines issues of diversity and representation within Canadian arts and cultural policy, with a specific focus on community-based arts practices and the UN Declaration on Cultural Diversity. Arts Agendas</p>
<p>Going Beyond Theatre Appreciation: Making the Introduction to Theatre Course Pertinent to the Non-Majors Daisy Bristow, <i>The Department of Theatre, Dance, and Media Arts, University of Central Oklahoma, USA</i> <i>Overview:</i> This "hands-on" workshop reveals how the Introduction to Theatre course can be taught using an experiential approach and how active learning captivates, motivates, and empowers students. Arts Education</p>		<p>Using the Creative Arts to Improve Teaching and Learning Dr Robyn Gibson and Dr Robyn Ann Ewing, <i>Faculty of Education & Social Work, The University of Sydney, Australia</i> <i>Overview:</i> This longitudinal study discusses a unit of study, Integrating the Creative Arts from the perspectives of the teachers, the students and the teachers involved Arts Education</p>
<p>10:30-11:30 GARDEN SESSION 2 (60 minute session)</p>		
<p>Tessa Jackson, <i>Co-ordinator, Edinburgh Art Festival</i></p>		
<p>10:30-12:00 COLLOQUIUM (90 minute session) GROUP 4E</p>		
<p>Issues in Representation of Genocide and the Holocaust Dr Stephen Feinstein, <i>Centre for Holocaust and Genocide Studies, University of Minnesota</i>, Dionne Haroutunian, <i>Printmaking, Sev Shoon Arts Centre</i>, Gagik Aroutiunian, <i>Department of Art and Art History, DePaul University</i>, Marty J. Kalb, <i>Ohio Wesleyan</i>, Robert G. Barsamian, <i>Artist, United States</i> <i>Overview:</i> A discussion by artists and art historians about issues in representing the Holocaust, Rwandan genocide and Armenian genocide. Art and Human Rights</p>		
<p>12:00-1:00 LUNCH</p>		

1:00-2:40 GROUP 5: PARALLEL SESSIONS		
1:00-1:30 (30 min sessions) GROUP 5A	1:35-2:05 (30 min sessions) GROUP 5B	2:10-2:40 (30 min sessions) GROUP 5C
<p>Retro-Future: Adapting a Medieval Process as a Means to Redefine Contemporary (Australian) Society <i>Assoc Prof. Allan R. Mann, Arts Academy, University of Ballarat, Australia</i> <i>Overview:</i> Adapting traditional bestiary methodology that can be applied in a contemporary manner as a descriptor of society or identity. Arts Agendas</p>	<p>Arts Education Research and the Australian Context <i>Dr Robyn Gibson and Dr Michael Anderson, Faculty of Education and Social Work, The University of Sydney, Australia</i> <i>Overview:</i> This paper highlights the paucity of arts education research in Australia and argues that there is an urgent need for substantial studies within Australian context. Arts Agendas</p>	<p>Brokering Creativity: Reflecting on a Decade of Arts Development Practice <i>Jock McQueenie, Centre for Cultural Research, UWS, Australia</i> <i>Overview:</i> This case-study based presentation provides a theoretically-contextualised reflection on more than 10 years of an arts-based cultural brokerage, creatively combining culture, community and commerce. Arts Agendas</p>
<p>Warning: Art Bridge Construction: Art Dealer Draws a Map <i>Meli Solomon, Solomon Fine Art, USA</i> <i>Overview:</i> My presentation will assess the current situation of buying art and outline my ongoing project to reach an under served constituency Art in Communities</p>	<p>The Embedded Designer: A New Design Hybrid Methodology <i>Prof. Cybil Weigel, Video Production Video Direction Design, embeddedin.la, USA</i> <i>Overview:</i> By innovating and responding to the community, the film and the production process, Cybil viewed her role as 'an embedded designer.' Art in Communities</p>	<p>Are Corporate Art Collections an American Innovation?: Why are Most Corporate Art Collections Located in the US? <i>Dr Michael Bzdak, Director, Corporate Contributions Curator, Corporate Art Collection, Johnson & Johnson and Rutgers University, USA</i> <i>Overview:</i> This paper will explore the history of corporate art collections in the US with emphasis on the motivations behind their creation and their social value. Art in Communities</p>
<p>Public Art on Campus: Garden, Park or Classroom? <i>Prof Carol Janson, Department of Art, Western Washington University, USA</i> <i>Overview:</i> A case study of an outdoor collection initiated under a state percent for the arts during the late 20th century. A teaching collection where the passive viewer is active user. Audiences</p>	<p>The Recreational Wagon Train:: A Contemporary Equestrian Festival in the Southern USA <i>Dr Theresa Lloyd, Director of Appalachian, Scottish, and Irish Studies Program, East Tennessee State University, USA</i> <i>Overview:</i> The contemporary wagon train synthesizes Southern rural traditions with media depictions of the Old West, thus becoming a performative reinvention of the local and promoting group solidarity amid social change. Festivals</p>	<p>Dionysus Reawakened: Art History as Symbolic Ritual <i>Prof. Lori Nel Johnson, Department of Art History, State University of New York at Buffalo, USA</i> <i>Overview:</i> This paper looks at the festival Carnival during the 19th century as model of representation for art and art history Festivals</p>
<p>Enhancing Children's 'Storying' Through Drama and Literary Texts <i>Dr Robyn Ann Ewing, Faculty of Education and Social Work, University of Sydney, Australia</i> <i>Overview:</i> This presentation will demonstrate how imaginative drama strategies used with authentic literary texts can enhance children's oral and written 'storying'. Arts Education</p>	<p>External Projects: How External Site Specific Projects Help Students to Develop their Learning Skills <i>Nicholas Rodgers, School of Art and Design, Loughborough University, United Kingdom</i> <i>Overview:</i> This paper explores the process and benefits of allowing undergraduate students the opportunity to work on external projects that are not directly linked to their subject specialism. Arts Education</p>	<p>Making Sense of Trauma Through Collecting Art <i>Prof Frederik Crous, Dept Human Resource Management, University of Johannesburg, South Africa</i> <i>Overview:</i> Creating art can be therapeutic. Can the same be said for collecting art? Meaning and Representation</p>

<p>Moving Manchester: How the Experience of Migration has Informed the Work of Creative Writers Greater Manchester since 1960 Dr Corinne Fowler and Dr Graham Mort, Department of English and Creative Writing, Lancaster University, United Kingdom <i>Overview:</i> A brief introduction to the research project followed by critical reflections on its findings so far. Arts Agendas</p>	<p>Music, Film and the Extra-Diegetic: Teaching Film Sound Using the Tools of Music Dr Anna Claydon, Centre for Mass Communications Research, University of Leicester, United Kingdom <i>Overview:</i> This paper discusses how musicology can offer film studies a new framework for the analysis of sound in film Analysing Artforms</p>	<p>Work in Art, Art and Work: Implications for the Development of Persons and Organizations Dr Eugene Audette, School of Education, University of St. Thomas St. Paul & Minneapolis, Minnesota, USA <i>Overview:</i> An analytical examination of artistic expressions of human work from various cultures and their plausible clinical and organizational uses: a verbal and multimedia presentation Analysing Artforms</p>
<p>Melancholy, the Muse and Mental Health Promotion: An Analysis of the Complex Relationship Between Mood Disorder and Creativity, Developing a Specific Model of Mental Health Promotion Dr Judith Pauline Lee, Education Department, Northern Ireland Association for Mental Health, United Kingdom <i>Overview:</i> An exploration of the complex relationship between creativity and mood disorder Art in Communities</p>	<p>Imaging the Artist in Film:: Constructing Painters and Poets as Cinematic Characters. Dr Roy M. Vestrich, Department of Communication Department of Theatre Arts, Castleton State College, USA <i>Overview:</i> An examination of some of the key manners in which artists and writers have been depicted in both mainstream and widely distributed independent films. Constructing Art Worlds</p>	<p>Discourses of 'Risk-taking' and 'Calling', and the Stability of Art Worlds John Parker and Hilary Stanworth, Department of Sociology and Anthropology, School of Environment & Society, University of Swansea, United Kingdom <i>Overview:</i> An exploration of how 'ordinary' artists maintain their artistic identities in the face of low economic returns and uncertainty about artistic success. Constructing Art Worlds</p>
<p>1:00-2:00 WORKSHOPS (60 minute sessions) GROUP 5D</p>		<p>2:10-2:40 (30 min sessions) GROUP 5C cont.</p>
<p>The Scar: A Srebrenica Story Prof. Josh Machamer, Department of Theatre and Dance, California State Polytechnic University, San Luis Obispo, USA <i>Overview:</i> Constructed from four days of witness testimony, 'The Scar' is a theatrical docudrama which defines ethnic cleansing and gives a first person account of witness B-1399's chilling Srebrenica story. Arts Agendas, Art and Human Rights</p>	<p>Evoking Spirit: Healing With the Arts Shanti Norris, Smith Farm Centre for the Healing Arts, USA <i>Overview:</i> The arts are powerful tools for healing. Ten years of innovative programming in hospitals, retreats and community arts center and healing arts gallery will be presented.</p>	
<p>Particularizing Pedagogy Sarah Golsby-Smith, Department of English, University of English, Australia <i>Overview:</i> In this workshop, participants explore the semantic plenitude of the dramatic text in relation to their own specific participatory insight and those of a putative tutorial or class group. Audiences, Arts Education, Meaning and Representation</p>	<p>Art and a Monastic Practice: Drawing and Lectio Divina Iain MacLellan, Alva deMars Megan Chapel Art Centre, Saint Anselm College, USA <i>Overview:</i> This presentation explains the relationship between a monastic practice of meditation called lectio divina, and drawing.</p>	
<p>Art and Cold Cash Sheila Butler, Dept of Visual Arts, Prof Patrick McMahon, University of Western Ontario, Jack Butler, University of Toronto, Ruby Arngna'naaq, Tungasuvvingat Inuit, Ottawa and William Noah, Department of the Honourable David Simailik, Minister of Finance Government of Nunavut, Canada <i>Overview:</i> Art and Cold Cash is a creative investigation that connects contemporary art to discourses surrounding money in Arctic Canada and southern urban contexts.</p>	<p>The Rhetoric of Festivals Prof. Dorothea van Zyl, Department of Afrikaans and Dutch Director Wordfest, University of Stellenbosch, South Africa <i>Overview:</i> Putting the theory of rhetoric into practice has proven to be valuable in the organization of a literary festival.</p>	
<p>1:00-2:30 COLLOQUIUM (90 minute session) GROUP 5E</p>		
<p>Reading, Acting, and Imaging: Performativity in the Middle Ages and Now Dr Laura Gelfand, Myers School of Art, The University of Akron, Prof. Robert L. A. Clark, Department of Modern Languages, Kansas State University, Asst. Prof. Vibeke Olson, University of North Carolina, Prof. James R. Slowiak, Dept. Dance, Theater and Arts Administration, The University of Akron and Jairo Cuesta, New World Performance Laboratory, United States <i>Overview:</i> Artists and historians discuss the idea of performance and reading in the Middle Ages and describe how this relates to current practice. Constructing Art Worlds, Analysing Artforms, Meaning and Representation</p>		

1:00-2:00 GARDEN SESSION following morning Crafted Panel (60 minute session)

Persian Tribal Arts Symposium Garden Session

2:45-3:15 GROUP 6: PARALLEL SESSIONS
2:45-3:15 GROUP 6A (30 min sessions)
<p>Fusing Musical Worlds in Australia: Musical Milestones on the Road to Cross-Cultural Performance <i>Dr Andrew Burton Alter, School of Music, Faculty of Arts, Humanities and Social Sciences, University of New England, Australia</i> <i>Overview:</i> This paper examines musicians' perspectives on 'musical elements' as they develop pieces that fuse sounds and sound structures from different cultural backgrounds. Festivals</p>
<p>Engaging the Moral Imagination: Artistic Representations of Ethical Practice in a Health Science Curriculum <i>Dr Elizabeth Anne Kinsella, Faculty of Health Sciences, University of Western Ontario, Canada</i> <i>Overview:</i> This presentation highlights an arts based approach to ethics education within a health sciences curriculum and offers a phenomenological analysis of themes discerned within students' artistic representations and interpretative papers. Arts Education</p>
<p>The Importance of Art Within Healthcare Settings <i>Donna Glassford, Cultural Enrichment, Vanderbilt University Medical Centre, USA</i> <i>Overview:</i> An overview of why the arts are important in healthcare settings and how to create meaningful collections and programs conducive to healing environments. Art in Communities</p>
<p>International Long-standing Traditions in the Ceramic Arts: Benefit or Burden to Local Societies <i>Elaine O. Henry and Marjorie Werly, Department of Art, Emporia State University, USA</i> <i>Overview:</i> Economic benefits seem to stand in the way of innovation for artists who depend upon long-standing local traditions. International participants will discuss benefits and burdens in their own cultures. Arts Education</p>
<p>Poetry and Dakota Sioux History: Translating 1862 Dakota War Correspondence <i>Dr John Hunt Peacock, Department of Language, Literature, and Culture, Maryland Institute College of Art, USA</i> <i>Overview:</i> Paper discusses author's Dakota language poetry. Based on historical documents, the poems commemorate the history of the 1862 Dakota War. Some poems will be read in Dakota with English translations. Art in Communities</p>
<p>A Labor Market of Cultural and Media Industries <i>Dr Prof. Tadashi Yagi, Faculty of Economics, Doshisha University, Japan</i> This papers investigates the market structure of cultural and media industries and analyzes the labor supply behavior of artists and creators.</p>
<p>Writing Like A Woman: Aristophanes's Engaging Arts of Engagment <i>Dr Alan Kennedy, Department of English, Carnegie Mellon University, USA</i> <i>Overview:</i> Lysistrata is usually misread and misused. Beneath the sex ruse is a theory about the real nature of artistic influence. Meaning and Representation</p>
<p>The World Comes to Wembley: Modernist Literature and the Culture of Exhibition <i>Dr Alexandra Peat, Department of English, University of Toronto, Canada</i> <i>Overview:</i> This paper explores the representations of the 1925 British Empire Exhibition in modernist literature, showing the links between exhibition culture and the modernist attempt to map a global modern imagination. Constructing Art Worlds</p>
<p>Biennales and Post-Colonialism: Exhibiting Independence <i>Renee DeVoe Mertz, Department of Art History, School of Art, University of Washington, USA</i> <i>Overview:</i> Through a comparative examination of the Venice, Johannesburg, and Gwangju Biennales, this paper analyzes the socio-political role of the grand show in previously colonized countries. Festivals</p>
3:15-3:30 AFTERNOON TEA
3:30-4:00 PLENARY SESSION 3
Brian McMaster, Edinburgh Art Festival

4:00-5:05 GROUP 7: PARALLEL SESSIONS	
4:00-4:30 (30 min sessions) GROUP 7A	4:35-5:05 (30 min sessions) GROUP 7B
<p>The Working Lives and Career Paths of Visual Artists with Disabilities: An Exploration of Their Opportunities and Obstacles in Establishing and Maintaining Professional Practices <i>Susan Maley, Social Policy, University of Queensland, Australia</i> <i>Overview:</i> Cross-national research exploring the unique and shared career experiences of visual artists with disabilities. Arts Agendas</p>	<p>Staging Scottish Heritage: Two Capital Sites <i>Joanne Zerdy, Department of Theatre Arts and Dance, University of Minnesota, USA</i> <i>Overview:</i> Through an investigation of the Scottish Parliament and the Traverse Theatre, this paper examines how local heritage is mobilized and (re)staged to produce a "post-national" Scottish identity. Arts Agendas</p>
	<p>Poking While Sliding: Engaging Space <i>Dr Monique Lanoix, Dept. of Philosophy, Dalhousie University, Canada</i> <i>Overview:</i> I engage two choreographic works that destabilize our relationship to ability, movement and space. My purpose is to examine how our normalizing relationship with space is challenged by these works. Audiences</p>
<p>The Potential for a Rich Variety of Learning Opportunities that can be Facilitated Through the Learning Area Arts and Culture, with Emphasis on Visual Art <i>Georina Westraadt, Faculty of Education, Cape Peninsula university of technology, South Africa</i> <i>Overview:</i> A report on work in progress investigating the rich variety of learning opportunities that can be facilitated through the Learning Area Arts and Culture, with emphasis on visual Art. Arts Education</p>	<p>The Harder I Work, the More "Talented" I Become: Views on the Development of Expertise in Instrumental Performance <i>Judith Fromyhr, Faculty of Arts and Sciences, Australian Catholic University, Australia</i> <i>Overview:</i> The paper explores some of the influences on the development of expertise in instrumental performance, particularly with young beginners. It discusses goal orientation as a factor of success. Arts Education</p>
<p>Transforming Samoan Space into Place: Dance and the Construction of Community <i>Prof Anne E. Guernsey Allen, School of Arts and Letters Department of Fine Arts, Indiana University, Southeast, USA</i> <i>Overview:</i> This paper will focus on three Samoan dance forms. Through dance movement within an architectural setting, space is transformed into place as a means of social construction. Analysing Artforms</p>	<p>Intermediated Spaces and Critical Theory: Toward New Aesthetic Paradigms <i>Prof. Richard K. Merritt, Humanities Division, Luther College, USA</i> <i>Overview:</i> Examines Art that merges 'real' and 'virtual' spaces into highly interdisciplinary manifestations. These new 'Intermediated spaces' require changes in the way we critical engagement and contextualization new Art. Analysing Artforms</p>
<p>Another Glisk in the Glass: Makin Siccar O' Scottishness <i>Dr Mary Isabel Greig, College of Arts, Education and Social Sciences, University of Western Sydney, Australia</i> <i>Overview:</i> The paper takes 'another glisk' in the glass of Social Research, Scottish History and particularly Scottish Poetry to trace an imaginary domain for representing Scottishness . Meaning and Representation</p>	<p>Metaphors of Accumulation in Pieces for Tape, Vinyl and Digital Sound: Addressing the Sonic Experiences of Alvin Lucier, Christian Marclay and John Oswald <i>Prof. Rui Torres, CETIC - Centro de Estudos de Texto Informático e Ciberliteratura, Fernando Pessoa Univeristy,</i> <i>Overview:</i> Reproduction of music leads to accumulation metaphors, as expressed in the works of Lucier, Marclay and Oswald, which question our understanding of meaning and representation in the technological arts. Meaning and Representation</p>
<p>Low Rider Bikes in Higher Education: A Project by Throw Away Youth <i>Prof Future Akins-Tillett, School of Art, Visual Studies, Texas Tech University, USA</i> <i>Overview:</i> Describing and dissecting a joint public school and University art project based on the Chincao youth culture of low rider bikes Art in Communities, Arts Education</p>	<p>Defining the Arts in a Regional Context <i>Dr Roberta Herrin, Centre for Appalachian Studies and Services, East Tennessee State University, USA</i> <i>Overview:</i> This presentation will examine efforts by two museums to include the visual arts as defining markers of the Appalachian region: The Cincinnati Art Museum and the B. Carroll Reece Museum. Art in Communities</p>

4:00-5:00 WORKSHOPS (60 minute sessions) GROUP 7D
<p>ART/icultations: Four Lenses on Beauty, Mapping, and 'The Real' <i>Prof Susan Libby, Department of Art and Art History, Dr L. Ryan Musgrave, Department of Philosophy & Religion, Prof Dana Hargrove and Prof Rachel Simmons, Department of Art and Art History, Rollins College, USA</i> <i>Overview:</i> An interdisciplinary panel of four humanities faculty at Rollins College: two artists, an art historian, a philosopher. They trace diverse but related approaches to a common theme their work shares. Meaning and Representation</p>
<p>The Place of Poetry in Academia: Pedagogical Practices in the Teaching of Creative Writing <i>Jane Yeh, School of Humanities Faculty of Arts and Social Sciences, Kingston University, United Kingdom</i> <i>Overview:</i> A panel discussion featuring practicing writers and university lecturers in creative writing. Arts Education</p>
<p>Pushing the Wall: Artfully Exploring Complexities and Contradictions of Socially Responsive Pedagogy <i>Dr Lynn Sanders-Bustle, Department of Visual Arts, University of Louisiana at Lafayette and Dr Rosary Lalik, School of Education, Virginia Tech University, USA</i> Examines art educator’s pedagogy as she engages art education students in collaboration with homeless shelter clients to create large mosaic on side of shelter building. Art“full” audience participation. Art in Communities, Arts Education</p>
<p>University, Business, and Community Cooperation For the Engraving Arts Initiative In Emporia, Kansas, U.S.A. <i>Elaine O. Henry and Marjorie Werly, School of Business, Emporia State University, United States</i> <i>Overview:</i> Colloquium will present the results of a successful collaboration between a fine arts degree program, an entrepreneurial business, and local city. Supporting the Arts, Art in Communities, Constructing Art Worlds</p>

5:10-5:45 TALKING CIRCLES — 3 — What is the Common Ground?
STREAM: Arts Agendas & Supporting the Arts
STREAM: Art in Communities & Constructing Art Worlds
STREAM: Audiences & Festivals
STREAM: Arts Education & Analysing Artforms
STREAM: Art and Human Rights
STREAM: Meaning and Representation

CONFERENCE DINNER

DAY 3 – Thursday 17th August 2006

REGISTRATION - Secretariat & Registration Desk will be open from 8:30am

9:00-9:30 PLENARY SESSION 4

Antonio Eligio (Tonel), Adjunct Professor in the Department of Art History, Visual Art and Theory at The University of British Columbia, Vancouver, Canada.

"Solely Because of the Increasing Disorder.": About Visual Art in Cuba

9:30-9:45 MORNING TEA

9:45-10:50 GROUP 8: PARALLEL SESSIONS

9:45-10:15 (30 min sessions) GROUP 8A

Performing Law

Julie Lassonde, LL.M. Candidate in Law and Society, Faculty of Law and Faculty of Fine Arts, University of Victoria, Canada

Overview: I will argue that feminist embodied art practices can be used to reveal how law is performed and transformed in daily life through physical acts.

[Arts Agendas](#)

When Two Fields Collide:: Bourdieu, Education and a British Artistic Avant-Garde

Cheryl Hardy, Faculty of Education, University of Winchester and **Prof Michael Grenfell**, Faculty of Social Science, University of Southampton, United Kingdom

Overview: This paper examines a particular place in time: St Ives in the 1940s and 50s.

[Arts Education](#)

Art and the Mathematics of the National Museum of Australia

Janelle Robyn Humphreys, Faculty of Creative Arts, School of Art and Design, University of Wollongong, Australia

Overview: This project explores the mathematical basis of the architecture of the National Museum of Australia. This makes the understanding of a controversial Australian icon more accessible to the public.

[Analysing Artforms](#)

The Creative Potential of Art and the Contemporary Crisis in Meaning

Prof. Gary Steiner, Department of Philosophy, Bucknell University, USA

Overview: Twentieth century thinkers such as Heidegger, Merleau-Ponty, and Naum Gabo showed the importance of overturning the Platonic mimetic theory and explored the power of art to ground meaning and action.

[Meaning and Representation](#)

The Politics of Place

Prof Elaine Rutherford, Art Department Fine Arts Division, College of Saint Benedict/Saint Johns University, USA

Overview: Visual research presentation which explores relationships between interior/domestic spaces and exterior geographic spaces as political sites through which one frames ones sense of self.

[Meaning and Representation](#)

10:20-10:50 (30 min sessions) GROUP 8B

Performing Literature: Festival Culture, National Culture

Prof Michael Meehan, Faculty of Arts, Deakin University, Australia

Overview: This paper traces the interventions of the Literary Festival, and the performative capability of writers, on agents and publishers' selection and promotion of literary works.

[Arts Agendas](#)

The Arts and the Local in Education

Prof Louise Fleming, Department of Educational Foundations, Ashland University, USA

Overview: The arts are the expression of a people. Few educators integrate the arts and the local. This presentation will describe how I engage students in the local and the arts.

[Arts Education](#)

Recreating the Globe in the Shakespeare Classroom: Performing Audience to Engage Learners

Dr Bruce Avery, Department of English, San Francisco State University, USA

Overview: A pedagogical model drawn from Shakespeare's own theater can open Shakespeare's plays for students and open the students to active, engaged learning.

[Audiences](#)

The Magic Pencil International Tour: Drawing Across Boundaries and Borders

Elizabeth Clare Minichiello, Department of Art and Design School of Social Science and Humanities, Loughborough University, United Kingdom

Overview: This paper is a result of arts based research, which I conducted via the Magic Pencil, a four year international exhibition which is an arts initiative of the British Council.

[Meaning and Representation](#)

The Public's Familiarization with Images of 'Heroic Rapes' in Medicean Florence

Prof. Yael Even, University of Missouri, St. Louis, USA

Overview: This is a study of the exposure that the general public in renaissance Florence had to representations of sexual violence.

[Art and Human Rights](#)

9:45-10:45 WORKSHOPS (60 minute sessions) GROUP 8C

Arts and Creativity as an Engine for Social Change Leadership

Kathie deNobriga, *Independent Consultant*, **Millard "Mitty" Owens**, *Research Centre for Leadership in Action, New York University, Wagner Graduate School of Public Service* and **Abby Scher**, *Political Research Associates, United States*

Overview: RCLA program directors and nationally-recognized leaders in arts and social change will present lessons gleaned from participation in a series of sustained dialogues using the increasingly popular 'cooperative inquiry' methodology

How Sylvia Plath Became a Woman Writer

Prof. Diane Middlebrook, *Department of English, Stanford University, USA*

Overview: At the end of her marriage to Ted Hughes, Plath abandoned the male Modernists and reoriented herself to the work of female contemporaries.

[Meaning and Representation](#)

New Forms, New Foundations: Reconsidering Art Foundations Programs

Prof. Aaron Fine, *Division of Fine Arts, Truman State University, USA*

Overview: A teacher in the trenches critiques his third generation Bauhaus heritage and considers the new conceptualised 'formal' elements.

[Arts Education](#)

'Private Passage': Public Art/Private Expression / High- and Low-tech Collaboration

Malcolm Cochran, *Sculpture Area / Department of Art, The Ohio State University, USA*

Overview: A 30' long x 8'6" dia. steel & bronze wine bottle is the focal point of a new NYC park. The artist traces its conceptual and physical development.

[Art in Communities, Meaning and Representation](#)

Collaborative Endeavours: Room for Shared Genius

Tracy Featherstone, *Art Department, School of Fine Arts, Miami University*, **Denise Burge**, *University of Cincinnati* and **Matthew Distel**, *Hudson Valley Center for Contemporary Art, USA*

Overview: This panel will discuss how collaboration has changed the art making process. Members will present on implementing the collaborative process and how collaborative groups interact with the institutional structures.

[Arts Agendas](#)

10:55-12:35 GROUP 9: PARALLEL SESSIONS		
10:55-11:25 (30 min sessions) GROUP 9A	11:30-12:00 (30 min sessions) GROUP 9B	12:05-12:35 (30 min sessions) GROUP 9C
<p>Crossing Borders and Beyond: Online Literature Development in Africa <i>Dr Graham Mort, Department of English & Creative Writing, Lancaster University, United Kingdom</i> <i>Overview:</i> A presentation focusing on recent British Council/Lancaster University literature development projects in Africa using online technology. Arts Education</p>	<p>Funding creativity in the after-copyright era <i>Alan Jose, Goldman School of Public Policy, UC Berkeley, USA</i> <i>Overview:</i> Likely institutional arrangements under weak technological copyright protection. Arts Agendas</p>	<p>Painting by Numbers?: Facial Proportion and Style in Trecento Bolognese Art <i>Emily Jane Anderson, Department of History of Art, University of Glasgow, United Kingdom</i> <i>Overview:</i> A reconsideration of Vitale da Bologna's Adoration of the Magi and Man of Sorrows diptych. Analysing Artforms</p>
<p>Arts of Engagement: Contrasting Ways of American and British Public Patronage <i>Prof Alan Lawson, Honors Program, Boston College, USA</i> <i>Overview:</i> This paper will compare how the New Deal Arts Program and the Arts Council of Great Britain sought to integrate the arts into national ideals and purposes. Supporting the Arts</p>	<p>The Art of Everyday Life: The PNG Women's Bilums <i>Rosalind Dawn Glass, School of Anthropology, Archaeology & Sociology, James Cook University and Purago Marabe, Independent Artist, Papua New Guinea</i> <i>Overview:</i> Bilums are traditional string bags that represent one of the more colourful aspects of PNG culture. They are both a functional and ceremonial item of Fore (pronounced Foray) culture. Supporting the Arts</p>	<p>Integrating the Arts Into the Curriculum: Attending Theatre <i>Dr Judith Entes, English Department Baruch College, The City University of New York, USA</i> Students attend shows in New York City, for free or heavily discounted. Audiences</p>
<p>Forget Your Botany: Developing Children's Sensibility to Nature Through Arts-based Environmental Education <i>Jan van Boeckel, University of Art and Design, UIAH, Finland</i> <i>Overview:</i> Arts-based environmental education can offer unique ways to facilitate children in opening their senses to the natural world. At the same time it helps them deal with the ecological crisis. Arts Education</p>	<p>Dostojanstvo: Upholding Human Dignity in Post-conflict Communities <i>Stephanie Knight, Centre for Community Arts Research & Practice School of Drama & Creative Industries, Queen Margaret University College, United Kingdom</i> <i>Overview:</i> Dostojanstvo: Upholding human dignity while developing safe learning frameworks and networks for artists to train in Arts and Human Rights, Development and Democracy in post-conflict communities. Art and Human Rights</p>	<p>Dancing Embrace: A Transnational and Transracial Choreography <i>Seonagh Odhiambo, Department of Dance, Temple University, USA</i> <i>Overview:</i> This presentation is about a dance involving three dance traditions from Korea, North America, and the Caribbean. I write about choreographic processes and theorize about a transnational and transracial choreography. Meaning and Representation</p>
<p>'Cultural Hold-All': Using the Edinburgh Festivals as a Means of Exploring the Roles and Challenges of 'Culture' and the Place of the Arts in British Society, 1947-1967. <i>Angela Bartie, Department of History, University of Dundee, Scotland, United Kingdom</i> <i>Overview:</i> Historical paper using the Edinburgh festivals as the basis for an examination of the perceived roles of 'culture' and the arts in society between 1947 and 1967. Festivals</p>	<p>Art-languages and Recovered Myths: Mediating Artifice and Authenticity in Elvish Translations <i>Karolina Kazimierczak, Sociology Department, Lancaster University, United Kingdom</i> The aim of this paper is to explore different meanings of the linguistic art, a creative process of constructing and using artificial languages for strictly aesthetical purposes. Arts Education</p>	<p>Beyond Genius, Obsession and Patronage: Technology and the Enabling of Creativity in the 21st Century <i>Dr Robert L. Schrag, Department of Communication, North Carolina State University, USA</i> <i>Overview:</i> This presentation explores the implications for artistic change implicit in the intersections among human creativity, digital media and creatively enabling software. Constructing Art Worlds,</p>

<p>Teaching Fine Arts Methods Online Dr Gail G. Gruber, School of Education, Western New Mexico University, USA <i>Overview:</i> Online Elementary Methods and Curriculum must include fine arts methods. This challenge will be discussed from a practical point of view. Arts Education</p>	<p>When Money Defines the Workplace: Economics and the Woman Artist in Contemporary Fiction Dr Susan E. Lorsch, English Department, Hofstra University, USA <i>Overview:</i> In contemporary novels by women about women artists, financial necessity both justifies the practice of art and ensures its debasement. Women depict the commercial workplace as both liberating and limiting. Analysing Artforms</p>	<p>The Revival of Litema: New Hope for a Disappearing Art Carina Mylene Beyer, School of Design Technology and Visual Art, Central University of Technology, South Africa <i>Overview:</i> In the Free State province of South Africa a research grant is currently aiding in the revival of Litema – an ancient Basotho mural art in danger of becoming obsolete. Art in Communities, Analysing Artforms</p>
<p>10:55-11:55 WORKSHOPS (60 minute sessions) GROUP 9D</p>		<p>12:05-12:35 (30 min sessions) GROUP 9C cont.</p>
<p>The Incarcerated YouthARTS Project: Forming a University and Community Collaborative Dr Mitzi Lowe and Anne Petrovich, Department of Social Work Education, California State University, Fresno, USA <i>Overview:</i> This workshop will describe the formation of a university and community collaborative that resulted in the implementation of an exhibit of Incarcerated youth art. Art in Communities</p>	<p>Family and 'Family': In the British Traveling Circus Prof. Yoram S. Carmeli, Department of Sociology and Anthropology, University of Haifa, Israel <i>Overview:</i> A 'twenty-five years later' research (between 2002-2003) reveals metamorphoses in the place of the family and 'family' in circus. These are attributed to local and epochal transformations.</p>	
<p>Rendering Gender Prof. Aaron Fine, Division of Fine Arts and Dr Cole Woodcox, Division of Language and Literature, Truman State University, USA <i>Overview:</i> Curators of an exhibit on gender in a rural setting discuss the process and results of this project and techniques used for engaging the community Art in Communities</p>	<p>Individual Creativity and its Context: Lessons from a Cinematographic Work Prof Silvia Ponce, Production and Operations Management Department, HEC Montreal, Canada <i>Overview:</i> Research paper that analyzes a case study on creativity and the environmental conditions. Supporting the Arts</p>	
<p>Re-Negotiating Community in Times of Crisis: Arizona State University's Theatre-In-Education Touring Project Heather Stickeler, Prof. Pamela Sterling, Jeremiah Neal and Lise Kloeppe, Theatre for Youth Program; School of Theatre and Film, Arizona State University, USA <i>Overview:</i> This workshop shares interactive techniques used to devise a Theatre-In-Education (T.I.E.) piece that engages young people in dialogue about the effects of community crisis</p>	<p>The 'Meaning' of Music: Sound and Semiosis Dr Bryce Johnson, English, Foreign Language, & Humanities, Neumann College, USA <i>Overview:</i> This paper will examine how a particular type of inherent meaning is generated by musical texts.</p>	
<p>10:55-11:55 WORKSHOPS (60 minute sessions) GROUP 9D cont.</p>		<p>12:05-12:35 (30 min sessions) GROUP 9C cont.</p>
<p>CRAFTED PANEL - Roundtable with ProppaNow Artists' Collective: On "Bell's Theorem" <i>Organizer:</i> Jennifer Herd, Coordinator, Bachelor of Visual Arts in Contemporary Indigenous Arts (BovaCia), Queensland College of Art, Griffith University. <i>Panelists/Artists:</i> Laurie Nilsen, Richard Bell, Bianca Beetson, Vernon AhKee <i>Overview:</i> Aboriginal Art has become a product of the times. A commodity. The result of a concerted and sustained marketing strategy, albeit, one that has been loose and uncoordinated.</p>	<p>Writing the Othered City: The Problematics of Writing Poetry for Oakland, California E Dillon Westbrook, English Department Creative Writing Poetry, Mills College, USA <i>Overview:</i> A case study of historic and contemporary writers' approaches and problems writing about Oakland, Ca.- the neighbouring city to literary hot spot San Francisco. Art in Communities</p>	
<p>10:55-12:25 COLLOQUIUM (90 minute session) GROUP 9E</p>		
<p>Metropolis Revisited: Creative Engagements with Contemporary Urban Space Uta Staiger, Rositza Alexandrova, Kristin Veel Faculty of Modern and Medieval Languages, University of Cambridge, Robert Wells, Professional Development, Guildhall School of Music and Drama, United Kingdom, Rudolf Netzelmann, Urban Dialogues, Berlin, Germany <i>Overview:</i> The metropolis turns object and interactive platform for four presentations, which from both practical and theoretical perspectives discuss the arts' engagement with urbanity. Art in Communities, Meaning and Representation</p>		

1:30-3:10 GROUP 10: PARALLEL SESSIONS

1:30-2:00 (30 min sessions) GROUP 10A	2:05-2:35 (30 min sessions) GROUP 10B	2:40-3:10 (30 min sessions) GROUP 10C
<p>Cultural Connections in Libraries: Embracing Cultural Diversity in Brisbane <i>John Allen Jeffrey, Community Development Services, Brisbane City Council, Australia</i> <i>Overview:</i> Brisbane City's determination to be an Inclusive City and a Creative City is expressed in its Cultural Connections in Libraries program. Art in Communities</p>	<p>Changing the Face of Rural New Mexico with Theater, Education, and Technology <i>Prof. Ann M. Elder and Dr Manuel Bustamante, Western New Mexico University, USA</i> <i>Overview:</i> The external faces of children do not always reveal true emotions. We seek to improve both the internal face as well as the external face of the child. Art in Communities</p>	<p>Bringing Literature, Art, Drama, and History to Rural Audiences: The North Dakota Humanities Council in Action <i>Dr Mitzi M. Brunsdale, Department of English, Mayville State University, USA</i> <i>Overview:</i> An overview of the work of the North Dakota Humanities Council as an agency of the National Endowment of the Humanities. Art in Communities</p>
<p>Developing a Language: A Framework for the Discussion of the Public Value of the Arts <i>Claire West, Arizona Commission on the Arts, USA</i> <i>Overview:</i> Examples of new and successful ways employed by arts leaders in the USA when discussing public support for the arts. Arts Agendas</p>	<p>Challenging the Rules of Engagement: Critical Pedagogy, Dance Education and the Argument for Political Literacy <i>Christina Kostoula, Department of Dance Studies, University of Surrey, United Kingdom</i> <i>Overview:</i> How do dance educators /researchers engage with difference? How do they define it and invent creative strategies to deal with it? To what purpose? Arts Education</p>	<p>Show Me the Money: Music, Musicians and Advertising <i>Krzysztof Kubacki, School of Management and Business, University of Wales, Aberystwyth, United Kingdom</i> <i>Overview:</i> The research paper explores the relationship between musicians, music and advertising. Art in Communities</p>
<p>Unlikely Engagements: Ballet in Pantomime in Late Victorian London <i>Prof. Alexandra Carter, Dance Department School of Arts, Middlesex University, United Kingdom</i> <i>Overview:</i> The paper investigates the interface between ballet and popular culture, with reference to late 19c pantomime, demonstrating that ballet's popularity is historically more common than has been historiographically recorded. Audiences, Analysing Artforms</p>	<p>Redeeming the Gangster: Tsotsi and Boy Called Twist <i>Dr Lesley Glen Marx, Department of English and Centre for Film and Media Studies, University of Cape Town, South Africa</i> <i>Overview:</i> The paper compares two recent South African gangster films, both adapted from novels, in order to explore how the genre represents crises and hopes in post-apartheid South Africa. Analysing Artforms</p>	<p>Swimming Against The Current: The Ebb and Flow Of Theatrical Exchange In A Turbulent Global Pool <i>Clem M. Martini, Department of Drama, University of Calgary, Playwrights Guild of Canada, Canada</i> <i>Overview:</i> The purpose of this paper is to examine and understand the root causes of the imbalance in the exchange of theatre narratives. What allows plays to migrate, or disadvantages them? Audiences</p>
<p>Making Sense of Artistic Creativity <i>Prof Neil C. M. Brown, College of Fine Arts, University of New South Wales, Australia</i> <i>Overview:</i> This paper analyses art students' conceptions of artistic practice, aesthetics and creativity. Meaning and Representation</p>	<p>Virtual Anatomies: Monsters and Other Marvelous Kin <i>Elena Van Gent, School of Art and Design, University of Michigan, USA</i> <i>Overview:</i> Presentation of digitally generated sculptures, prints, and animations based on an exploration of the formal variation and societal significance of monstrous creatures. Meaning and Representation</p>	<p>Their Eyes Were Watching Savages: European Cultural Stereotypes and Pacific Peoples' Responses <i>Dr Helen Johnson, School of Social Science, The University of Queensland, Australia and Robert Beveridge, Media Policy, Media Regulation, Journalism, Napier University, United Kingdom</i> <i>Overview:</i> Critical examination of how stereotypes of Pacific women and men in Western literature and film can be received and contemporary Pacific peoples' responses to 'savage' imagery. Meaning and Representation</p>

<p>Frontyard Zoo: Owning Nature <i>Asst Prof Roscoe Landon Wilson, Department of Art, Miami University, USA</i> <i>Overview:</i> This paper investigates the phenomenon of collecting and displaying lawn ornaments. What meaning do these lawn decorations contain and how are they indicative of the schism between man and nature? Analysing Artforms</p>	<p>Three Gardens: Destabilizing Environmental Rationalism <i>Sergio Fava, Sociology Dept., University of Lancaster, United Kingdom</i> <i>Overview:</i> An allegorical stroll through modes of environmental knowledge and awareness: art and science and their intersections, fractures and permeabilites. Analysing Artforms</p>	<p>The New Nature Writing <i>Alix Ohlin, Department of English, Lafayette College, USA</i> <i>Overview:</i> In this paper, I examine new trends in nature writing and discuss the role literature can play in engaging and framing debates over environmental issues. Analysing Artforms</p>
<p>'Hope Works Better When It's Here': Crafting Agency, Living Power <i>Anthony T. McCann, Cultural Policy and Management, Media Studies, Sheffield Hallam University, United Kingdom</i> <i>Overview:</i> New understandings of the roles of critical thinking and embodied hope will be framed within a comprehensive and radically unfoundational approach to craft, pedagogy, and political engagement. Constructing Art Worlds</p>	<p>The Development and Evaluation of a University Level Arts in Medicine Service Course <i>Prof. Dianne Gregory, College of Music Florida State University, Music Education/Therapy Department, USA</i> <i>Overview:</i> Details describe a collaborative effort between a university and a local medical hospital to develop and maintain an elective community-based service learning course for all interested students. Art in Communities</p>	<p>The Pedagogy of Dance Performance in the University: Internal and External Projects <i>Sharon Garber, Department of Dance, College of Fine Arts, Western Michigan University, USA</i> <i>Overview:</i> Our Great Works Project makes it possible for students to perform works by reknowned choreographers. My collaborative projects with companies makes it possible for students to work with professional dancers.</p>
<p>1:30-2:30 WORKSHOPS (60 minute sessions) GROUP 10D</p>		<p>2:40-3:10 (30 min sessions) GROUP 10C cont.</p>
<p>Elemental Changes: Using Meditation and Mindful Awareness in the Expressive Arts <i>Rosemary Wentworth, Director of T.H.E.A., Inc (Transformation Healing though the Expressive Arts), Providence Centre, USA</i> <i>Overview:</i> Using the Expressive Arts to Access, Release and Transform difficult emotions. Analysing Artforms</p>	<p>Non Verbal Communication in Commissioned Portraiture <i>Alastair C. Adams, School of Art and Design, Loughborough University, United Kingdom</i> <i>Overview:</i> With reference to specific portraits I aim to give an insight into current personal practices regarding commercial, institutional portrait commissions.</p>	
<p>Space, Place and Spirit: Imagining the Everyday <i>Leanne Schubert and Prof Mel Gray, School of Humanities and Social Science, The University of Newcastle, Australia</i> <i>Overview:</i> This workshop explores the notions of space, place and spirt in our everyday lives by using images and image creation to engage in conversation. Meaning and Representation</p>	<p>Polished History: The Arms and Armor Collection of the Metropolitan Museum of Art and the Glamorization of Violence <i>Saygin Salgirli, Art History, SUNY-Binghamton University, USA</i> <i>Overview:</i> A paper on the ideological problems of representing and exhibiting arms and armor, or any weaponry, in the institutional museum.</p>	
<p>Reminiscence Theatre: A Creative Process of Fostering Well Being For Seniors <i>Trudy Pauluth-Penner, Applied Theatre Consulting Services, Canada</i> <i>Overview:</i> The presentation will summarize Reminiscence Theatre and its history, demonstrate its process and products, and review the findings from the presenter's recent and current Reminiscence Theatre projects, encouraging audience interaction. Supporting the Arts</p>	<p>Three Poets of Color Send a 'Shout Out' to Gauguin <i>Prof. Vanessa D. Dickerson, English, DePauw University, USA</i> <i>Overview:</i> Gauguin in the Works of Lakdasa Wikkramsinha, Derek Walcott, and Maya Angelou. Meaning and Representation</p>	
<p>1:30-3:00 COLLOQUIUM (90 minute session) GROUP 10E</p>		
<p>New Perspectives in Art Making: Interactivity, Virtual Audiences and, Public Space <i>Jennifer Delos Reyes, Michael Flaherty, Jeff Nye, Lee Henderson, Fazail Lufti, Sheila Nourse, Robin Lambert and Judy Anderson, Faculty Visual Arts, University of Regina, Canada</i> <i>Overview:</i> Panelists will discuss current theories in relation to practices that encompass political ceramics, virtual painting, new video and authorship, community and interactive art, and alternate dissemination. Audiences</p>		

3:15-4:15 GROUP 11: PARALLEL SESSIONS	
3:15-3:45 (30 min sessions) GROUP 11A	3:50-4:20 (30 min sessions) GROUP 11B
<p>Art and Public Liaison: Salford Reds <i>Paul Haywood, Adelphi Research Institute, University of Salford Main, Dr Jo Heeley</i> <i>Freelance Consultant, United Kingdom and Maxine Kennedy, Design Studio/Department of Industrial Design, Herengrach, Amsterdam/ Technical University Eindhoven, Holland</i> <i>Overview: An artist-led project exploring the potential for artistic intervention in Urban Regeneration through Innovation. Informing the design brief for a new Innovation Forum building.</i> Arts Agendas</p>	<p>Questions of Conjure: An Examination of Feminist, Philosophical, and Sociological Implications of the Use of Rootwork in SULA <i>Christy Baker, English Department, East Carolina University, USA</i> <i>Overview: This paper explores how Toni Morrison's use of conjure raises cosmic questions of good and evil and proves a source of empowerment for some female characters in the novel.</i> Arts Agendas</p>
	<p>Mormonism and the Modern/Postmodern Continuum: Balancing Public Theory and Private Theology <i>David Lindsay, School of Fine Art, Texas Tech University, USA</i> <i>Overview: A discussion of the relationship between the private philosophical and religious concerns of an individual and the public theoretical interests and motivations that artists and art educators employ.</i> Constructing Art Worlds</p>
<p>It Works Both Ways: Artists as Citizens and Citizens as Artists <i>Mindy Nierenberg, Tufts University College of Citizenship and Public Service, Tufts University, USA</i> <i>Overview: This paper explores work combining visual art and social change focusing on two different student cohorts in higher education: students at a college of art, and 'non-artists' at a university.</i> Art in Communities</p>	<p>Between Tradition and Tourism: Artisans Negotiating the Gap <i>Dr Melanie Gail Davenport, Department of Art Education School of Visual Arts, Theatre, and Dance, Florida State University, USA</i> <i>Overview: Qualitative study of strategies employed by Zapotec Weaver to adapt traditional forms to tourist market, with attention to how the income generated by weaving feeds back into other community traditions.</i> Art in Communities</p>
<p>Aspects of Engagement in the Arts for Isolated Professional Women <i>Dr Adrienne Kay Redpath, Griffith University, Brisbane, Australia</i> <i>Overview: The experiences of living in remote areas reveal opportunities offered and constraints imposed upon the appreciation of and participation in artistic pursuits.</i> Arts Education</p>	<p>The Best Way to Predict the Future: Invent It <i>Dean Sally McRorie, Dean, College of Visual Arts, Theatre & Dance, Florida State University, USA</i> <i>Overview: Nine major drivers of higher education in the coming decade are discussed with implications for the education of visual and performing artists.</i> Arts Education</p>
<p>Two Theatrical Responses to War: Embedded and Stuff Happens <i>Dr Theresa M. Mason, Hamline University, USA</i> <i>Overview: The paper analyzes and critiques two plays about the Iraqi invasion: 'Embedded' and 'Stuff Happens.'</i> Analysing Artforms</p>	<p>Dance and Political Conflict: Three Comparative Case Studies <i>Dr Alexandra Kolb, School of Physical Education, University of Otago, New Zealand</i> <i>Overview: A study of three 20th-Century dance pieces which seek to communicate political ideas; comparative analysis of works by Jooss, Paxton and Bruce.</i> Analysing Artforms</p>
<p>An Ethics of Embodiment Through A/r/tographical Inquiry <i>Lisa LaJevic, Pennsylvania State University, USA</i> <i>Overview: Presentation will examine of an ethics of embodiment. Implications suggest that participating in a network of relations lends itself to gestures of non-violence and social justice.</i> Arts Education</p>	<p>Indigenous Interpretations of the Avant-Garde: Towards an Anthropology of Contemporary Art <i>Dr Morgan Perkins, Departments of Anthropology and Art, State University of New York, USA</i> <i>Overview: An anthropological and cross-cultural interpretation of the concept of the avant-garde in contemporary art.</i> Constructing Art Worlds</p>

<p>Sculpture Parks in Cyberspace Dr Randy Howe, <i>Communications Media Department, Fitchburg State College, USA</i> <i>Overview:</i> An analysis of sculpture park-related web sites will be presented. Surveys made use of Garrett's five planes of user experience, semiotic analysis and published works on layout and perspective Constructing Art Worlds</p>	<p>'They Say it's Cutting Edge': Interdisciplinary and Transdisciplinary Practice in the Visual and Performing Arts Mark Harvey, <i>Dance Studies, The National Institute of Creative Arts and Industries, The University of Auckland, New Zealand</i> <i>Overview:</i> Interdisciplinarity and Transdisciplinarity Practices in Visual and Performing Arts are examined in relation to the notion of the avant-garde through reading Foucault, Althusser and Zizek. Analysing Artforms</p>
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3:15-4:15 WORKSHOPS (60 minute sessions) GROUP 11C

Movement Art: Engaging Children in the Artist's Visual Chronicle of Sport to Enhance Historical Thinking
Dr Nancy A. Chicola, *Department of Elementary Education and Reading School of Education, State University of New York, College at Buffalo* and **Dr Eleanor B. English**, *School of Education, Adolescence Education, St. Bonaventure University, USA*
Overview: Participants will interpret artists' portrayals of sport through time as they relate to historical conceptual thinking in children and create their own visual perspective of movement art.
[Audiences, Arts Education](#)

Authentic Performance of Music: From Bach and Handel to Elvis, Ray Charles, and the Blues Brothers
Dr Mark Perlman, *Department of Philosophy and Religious Studies, Western Oregon University, USA*
Overview: Authentic performance practice music usually focuses on baroque- and classical-era musical works. But authenticity applies to any genre of music (even contemporary), and examining this can illuminate the overall issue.
[Analysing Artforms, Meaning and Representation](#)

The Power of 'One's Voice': Exploring Social and Political Issues through Dance Education
Nichole Ortega and Doris A. Trujillo, *Department of Dance, Utah Valley State College, USA*
Overview: How do we as artists create and present works that move our students and audiences to action? This question will be explored in this presentation.
[Art and Human Rights](#)

3:15-4:15 GARDEN SESSION 3 (60 minute session)

Antonio Eligio (Tonel)

AFTERNOON TEA (Will be offered during GROUP 10 sessions)

4:20-5:45 PLENARY PANEL SESSION

CRAFTED PANEL - The Postmodern Festival: At the Cross Roads Between the Local and the Global?
Dr Donna Chambers, *Marketing and Tourism, Napier University, United Kingdom*
James McVeigh, *External Relations, Arts Council England, United Kingdom*
Dr Beatriz Garcia, *Director, Impacts 08, Liverpool, United Kingdom*
Elizabeth Carnegie, *Leisure Management Division, University of Sheffield, United Kingdom*
David Jackson, *Leisure, City of Edinburgh Council, United Kingdom*
Prof. Stuart Gulliver FRSE, *Glasgow University Business School, Glasgow University, United Kingdom*
Overview: The 'postmodern condition' is said to be characterised by the rejection of meta narratives and universal paradigms in favour of more localised forms of knowledge. In a postmodern world the boundaries between artist and audience, seriousness and play, high culture and kitsch and local and global have become blurred. Instead, eclecticism and jouissance have become the order of the day. The question for discussion is whether festivals reflect or should reflect this postmodern paradigm which perceives all local artistic and cultural expressions as having equal 'validity' or have most of today's festivals seemingly rejected postmodern philosophies in favour of a new metanarrative of globalisation, characterised by cultural homogenisation?
SPONSORED BY THE CENTRE FOR FESTIVAL AND EVENT MANAGEMENT (CFEM), NAPIER UNIVERSITY

DAY 4 – Friday 18th August 2006

REGISTRATION - Secretariat & Registration Desk will be open from 8:00am

8:30-9:00 PLENARY SESSION 5

Mario Minichiello, Senior Academic Loughborough University, United Kingdom

Arts in the World

Overview: A brief and personal view of how arts have engaged and challenged society and some key questions this has raised.

9:05-10:45 GROUP 12: PARALLEL SESSIONS

9:05-9:35 (30 min sessions) GROUP 12A	9:40-10:10 (30 min sessions) GROUP 12B	10:15-10:45 (30 min sessions) GROUP 12C
<p>The Text of the Sound of the Image: A Multimedia Approach to the Recital of Poetry in a Public Space Prof. Mario Moroni, Department of French and Italian, Colby College, USA <i>Overview:</i> A multimedia presentation based on my volume of poetry entitled Icarus' Lands, which is about to be published with a DVD companion of music and images. Audiences</p>	<p>The Media and the Art of Storytelling Dr Colleen J. McElroy, Department of English University of Washington, USA <i>Overview:</i> Juxtaposition of the craft of storytelling versus the graphic representation of stories through the media. Audiences</p>	<p>Becoming-Woman: New Feminist Imaginings in the Image and Music of Björk Georgina Helen Boucher, Performance Studies, Creative Arts., University of Melbourne, Australia <i>Overview:</i> This paper proposes feminist engagement with, and development of, Deleuze and Guattari's theory is a progressive realm of current feminist thought, revealing transformative subjectivities of Björk's art in new ways. Arts Agendas</p>
<p>De-colouring Commercial Faces by Art Form of Black & White Photographs Sultan Gencer, Film & Television Studies, University of Nottingham, United Kingdom <i>Overview:</i> This paper considers the function of and implicit intention behind de-colourization, in specific black and white photographic images of actresses. They manifest a particular challenge, through signifying their subject's sexuality.</p>	<p>The Effect of Art and Design as a High School Subject on the Academic Development of Graphic Design Students Selma Krause, Department of Graphic Design, Tshwane University of Technology, South Africa <i>Overview:</i> The purpose of this study was to determine whether tertiary graphic design students who had Art and Design as a school subject have an advantage over those who did not. Arts Education</p>	<p>Creating Ancestors: Photography, Memory and the Black Creative Tradition Dr Tonnia L. Anderson, African and African American Studies Program, University of Oklahoma, USA <i>Overview:</i> A theoretical model for exploring cultural values within African American photography.</p>
<p>Heuristic Rhetorical Models: Artistic Creativity, Artistic Analysis, and Arts of Engagement Dr Charles Beck, College of Business and Administration, University of Colorado, USA <i>Overview:</i> A Rhetorical Model of Communication can serve as a heuristic tool for examining artistic creativity, artistic analysis, and the categories providing the focus for this conference, Arts of Engagement. Analysing Artforms</p>	<p>Marcel Duchamp, Rose Selavy, and Gender Performativity. Dr Deborah J. Johnson, Department of Art and Art History Providence College, USA <i>Overview:</i> Rose Selavy, an invented persona of Marcel Duchamp and often dismissed as Duchampian folly, is reclaimed as an artist with a self-standing oeuvre in an entirely new medium, performance art. Analysing Artforms</p>	<p>Proliferations of the Closet in the Culture War Over Brokeback Mountain Dr Tammis Thomas, Department of English, University of Houston-Downtown, USA <i>Overview:</i> Utilizing Eve Sedgwick's theorization of the closet, this paper analyzes the homosexual closet in Ang Lee's Brokeback Mountain. Analysing Artforms</p>

<p>Setting a Stage for the Community: Integrating Community Outreach with the Formal Stage Johan Esterhuizen, Department of Drama, University of Stellenbosch, South Africa <i>Overview:</i> Most community theatre takes place beyond formal theatre spaces. A case could be made for greater integration especially regarding training institutions. Art in Communities</p>	<p>Shanghai Street: Arts in and of a City Prof. Jane Davidson, School of Music, University of Western Australia, Australia <i>Overview:</i> An arts project in a hectic district of Hong Kong investigates the value of researcher and practitioner reflections and collaborations with local inhabitants and entrepreneurs. Art in Communities</p>	<p>Utopian Figuration on South African Paper Currency: Enabling Imagination and Desire within a Community Aspiring to Nationhood Lize Groenewald, Faculty of Art, Design & Architecture, University of Johannesburg, South Africa <i>Overview:</i> The paper examines rhetorical tropes of illustrative imagery on the 1992 South African bank note series in order to demonstrate the usefulness of utopian figuration in the construction of nationhood. Meaning and Representation</p>
<p>Semiotic Materialism and the Art of Urbane Verificationism: From Plato's bed to Tracey's Peter Cudmore, School of Literatures, Languages and Cultures, University of Edinburgh, United Kingdom <i>Overview:</i> Daniel Dennett endorses 'urbane verificationism' in the appendix of "Consciousness Explained". This paper explores the function of art in relation to informal reasoning and the nature of urbanity. Constructing Art Worlds</p>	<p>An Examination of Contemporary Artist Sound Recordings as New Genre of Low Tech Art Music. Dr Phil Edwards, School Of Art, Royal Melbourne Institute of Technology, Australia <i>Overview:</i> An investigation into the phenomenon of artist's recordings and Cds as a new genre of art informale and music brut that has arisen in the contemporary art. Constructing Art Worlds,</p>	<p>Contemporary Storytelling: Traditional Art and Protean Social Agent Dr Joseph D. Sobol, Curriculum and Instruction Coordinator of Graduate Program in Storytelling, East Tennessee State University, USA <i>Overview:</i> Contemporary storytelling has constructed itself as a compound of tradition-based performing art and applied social agent. This presentation will explore the theoretical and practical implications of these interdependent functions. Constructing Art Worlds</p>
<p>9:05-10:05 WORKSHOPS (60 minute sessions) GROUP 12D</p>		<p>10:15-10:45 (30 min sessions) GROUP 12C cont.</p>
<p>Myth, Mimesis, and (mis)Representation Dr Ronnie Mather, Centre for Distance Learning, State University of New York, Empire State College, USA <i>Overview:</i> A "staged" conversation on myth, mimesis and representation from artistic, literary, psychological, sociological, and developmental perspectives, enhanced with illustrations presented via digital imagery and live Tahitian dance performance. Meaning and Representation</p>	<p>Representations of Jonestown: Cultural Reflections of a Tragedy Dr Rebecca Moore, Department of Religious Studies, San Diego State University, USA <i>Overview:</i> An examination of the variety of ways the deaths in Jonestown, Guyana in 1978 have been reflected in art, literature, music and drama. Meaning and Representation</p>	
<p>Feel Like A Kid Prof Robin Aronson, University of Southern Mississippi, Department of Theatre and Dance, USA <i>Overview:</i> This interactive workshop helps you explore putting a children's musical theatre camp together for ages 9-16.</p>	<p>Multiple Meanings of Cancer Through Paintings from Hollis Sigler's Breast Cancer Journal Tony L. Kroll, Department of Communication, Texas A&M University, USA <i>Overview:</i> Connections between art and healing are considered through an analysis of viewer responses to paintings from Hollis Sigler's Breast Cancer Journal. Art and Human Rights</p>	
<p>Nature Nurture and Narratives: The Art of Self Care Leanne Schubert, School of Humanities and Social Sciences, The University of Newcastle, Australia <i>Overview:</i> This workshop explores 'Nature Nurture and Narratives' a self care program which utilises a range of creative processes and practices. Art in Communities, Audiences</p>	<p>Meaning of Body and Senses in Craft Expression Miia Collanus, Faculty of Behavioral Sciences, University of Helsinki, Finland <i>Overview:</i> Artistic process in more than symbolic and non-verbal communication. My presentation focuses the body and senses as mediators of craft expression. Meaning and Representation</p>	

<p>The Creative Campus: An Exploration of Cultural Development Dr Scott Bridges, <i>Academic Affairs, University of Alabama, USA</i> <i>Overview:</i> The training, sustaining, and presenting of the performing arts in American Higher Education as examined at the University of Alabama and Arizona State University. Art in Communities, Audiences, Arts Education</p>	
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9:05-10:05 GARDEN SESSION 4 (60 minute session)

<p>Mario Minichiello, <i>Senior Academic Loughborough University, United Kingdom</i> The Art of Conflict (Making Art about Ourselves). <i>Overview:</i> In 2001 I produced drawn reportage war art for the conflict in Afghanistan. This paper examines the challenges encountered in this process, the resulting artwork and its relationship to the broadcast media at the time. The workshop that follows centres around creative drawing both ideas and techniques which have I used.</p>

9:05-10:35 COLLOQUIUM (90 minute session) **GROUP 12E**

<p>Keeping Memory Alive: The Mine Wars in US and UK Dr Ray Hutchison, <i>Urban and Regional Studies, University of Wisconsin-Green Bay</i>, Greg Boozell, <i>University of Wisconsin, Rosemary Feurer</i>, <i>History Department, Northern Illinois University</i>, Prof Earl Hutchison, <i>Department of English, Tennessee Technological University, USA</i> and Lynn Smith, <i>Work-in Productions, United Kingdom</i> <i>Overview:</i> This colloquium features presentation of biography, film, and theater about the coal mine wars in southern Illinois and the miners strike in UK Arts Agendas</p>

MORNING TEA (Offered during GROUP 11 sessions)

10:50-12:30 GROUP 13: PARALLEL SESSIONS

10:50-11:20 (30 min sessions) GROUP 13A	11:25-11:55 (30 min sessions) GROUP 13B	12:00-12:30 (30 min sessions) GROUP 13C
<p>On Beauty and Function: Applying African Aesthetics to Blues Sounds in Motion Dr Melanie Bratcher, <i>African & African American Studies, The University of Oklahoma, USA</i> <i>Overview:</i> Part African dance class and "listening lab", this presentation (paper) explores how African aesthetic modes are useful for analyzing the connectedness of beauty and function in African American song performance. Arts Agendas</p>	<p>Lewis Hine: Photographer, Writer, Investigative Reporter Dr Howard Bossen, <i>School of Journalism, Michigan State University, USA</i> <i>Overview:</i> Explores the relationship of Hine's writing about and photography of child labor to his work as an investigator for the National Child Labor Committee between 1908 and 1918. Art and Human Rights</p>	<p>Mapping as a Painterly Mode Prof Charles Altieri, <i>English, UC Berkeley, USA</i> <i>Overview:</i> I am interested in how acts of mapping manage to present significant thematic information while honouring all the formalist principles basic to modernist painting. Analysing Artforms</p>
<p>Awakened by a Dream: How the Theo-centric Eschatology of Quevedo's Los Sueños Deconstructs Socio-centric Ideologies Prof. Bryce Christensen, <i>Department of English, Southern Utah University, USA</i> <i>Overview:</i> The presentation analyzes the ways 'Los sueños' by Francisco de Quevedo deconstructs socially constructed ideologies sustaining the hierarchies of late-Renaissance Spain by invoking a theo-centric eschatology that explodes those ideologies. Constructing Art Worlds</p>	<p>The Semblance of Truth: The Development of Dialogue in Computer-Based Characters. Michael M. Meany, <i>School of Design, Communication and IT Faculty of Science and IT, The University of Newcastle, Australia</i> <i>Overview:</i> Using a play written by the author as a case study this paper examines the development of computer characters in a theatrical production. Constructing Art Worlds</p>	<p>A (Virtual) World of My Own: A Case Study Examining Cultural and Artistic Influences in Virtual Reality Design Todd Smith, <i>Department of Communication Studies School of Communication, Liberty University, USA</i> <i>Overview:</i> A case study which seeks to answer the question 'What are the cultural influences found in multicultural designers of virtual reality (VR) environments?' Constructing Art Worlds</p>

<p>Democracy Turns Religion Into Art: The Political Role of Irony Dr James Hersh, <i>Philosophy Department, Salve Regina University, USA</i> <i>Overview:</i> In this paper I argue that liberal democracy in a Rawlsian scheme requires citizens to adopt an ironic attitude toward their religious truth claims. Art and Human Rights</p>	<p>Abject Art in a Terrorized World Paula Bolduc, <i>Academic Development and English Department, Salve Regina University, USA</i> <i>Overview:</i> Inspired by journalists' photographs, my paintings suggest what I perceive as a uniquely provocative vulnerability of the human body. They are more than disheartening artifacts of an abject aesthetic. Art and Human Rights</p>	<p>Painting History: Images of Conflict Asst Prof Kevin Haran, <i>Department of Art, University of Central Florida, USA</i> <i>Overview:</i> Presentation of personal images dealing with the subject of war. Discussion of choice of subject, media and ideas / influences regarding this theme. Art and Human Rights</p>
<p>Eastwood's Athenian Vision Dr Joseph Walsh, <i>Department of Classics, Loyola College in Maryland, USA</i> <i>Overview:</i> I aim to show that the most distinctive, significant aspect of Clint Eastwood's later work is its classically Greek sensibility, world view, and narrative strategies. Analysing Artforms</p>	<p>The Empire Acts Out: Great Britain and India in Recent Film Adaptations Dr Gayla McGlamery, <i>English Department, Loyola College in Maryland, USA</i> <i>Overview:</i> My study will examine British imperialism as treated by Indian filmmakers in 'Vanity Fair' (2004), 'Bride and Prejudice' (2004), and 'Kandukondain Kandukondain' (2000).</p>	<p>Mimesis and Metaphor: Reflections of Hogarth and Fielding in Steinbeck's 'East of Eden' Dr Barbara A. Heavilin, <i>Department of English, Taylor University, USA</i> <i>Overview:</i> The influence of William Hogarth's art is evident in visual representations in both Fielding's 'Tom Jones' and Steinbeck's 'East of Eden'.</p>
<p>Leveraging Complexity Through Practice and Pedagogy Prof. Tina Simonton, <i>College of Architecture, Georgia Institute of Technology, USA</i> <i>Overview:</i> The metaphors and descriptions of biological Complexity have value as a means of asserting the critical significance of marginalized, regional or unconventional work and practices. Constructing Art Worlds</p>	<p>Landscape as Territory: Mapping and Maps in Contemporary Art in Israel Dr Yael Guilat, <i>Director of the Art Institute and Art Department Institute, Oranim Academic College of Education, Israel</i> <i>Overview:</i> The map, a tool of controlling knowledge, policing and territorializing space, was taken over by contemporary artists in Israel. I'll examine representing works in this issue and propose critical interpretation. Meaning and Representation</p>	<p>The Contradictory Nature of our Relation to Beauty in Contemporary Culture Dr Llewellyn Negrin, <i>School of Art, University of Tasmania, Australia</i> <i>Overview:</i> Examines the tension between the de-aestheticisation of art and the aestheticisation of everyday life arguing that it has led to a crisis in the role of beauty in contemporary culture. Meaning and Representation</p>
<p>10:50-11:50 WORKSHOPS (60 minute sessions) GROUP I3D</p>		<p>12:00-12:30 (30 min sessions) GROUP I3C cont.</p>
<p>Quantum Voice Dr Judith Roof and Dr Craig Owens, <i>Department of English, Drake University, USA</i> This panel will theorize performatively the relations among theories of complexity, voice performances, postmodern aesthetics, and digital technologies. Meaning and Representation</p>	<p>Presto's Traveling Lecture Series: Street Corner Society Nick Tobier, <i>School of Art and Design, University of Michigan, USA</i> A lecture as performance and public street event. Constructing Art Worlds</p>	
<p>An Investigation into the Japanese Notion of 'Ma': Practicing Sculpture within Space-time Dialogues Sachiyo Goda, <i>School of Arts and Social Sciences, Northumbria University, United Kingdom</i> <i>Overview:</i> The aim of the research is to establish and examine new applications of 'conversational Ma' within the different levels of dialogue that occur between a sculptor and her work. Art in Communities</p>	<p>Beyond the Expressivity of Painting: The Phenomenology of Kuspit's Forgotten Gaze Jonathan Conley, <i>Boston College, USA</i> Paper presentation with digital slides of paintings. Meaning and Representation</p>	
<p>Point of Departure: Jazz, Dance and Improvisation Prof Melanie George, <i>School of Theatre and Dance, Kent State University, USA</i> <i>Overview:</i> This workshop bridges the gap between jazz dance and jazz music as participants examine improvisation in jazz dance as a metaphor for democracy in the creative the process. Arts Education</p>	<p>Aesthetic Imagination, Civic Imagination, and the Role of the Arts in Community Change and Development Dr Max Stephenson, Jr. and Katherine Fox Lanham, <i>Institute for Governance and Accountabilities School of Public and International Affairs, Virginia Tech, USA</i> Art in Communities</p>	

<p>Creating Movement-Text Collaborations in Large Classes of Dancers and Actors: Maintaining the Individual Voice in the Collective Creation <i>Sheldon Rosen, The Theatre School, Ryerson University, Canada</i> <i>Overview:</i> Mapping the creative process in collective and individual collaborations between actors and dancers. Exercises can be used by individuals as well to create dance and theatre pieces. Art in Communities, Arts Education, Meaning and Representation</p>	
<p>10:50-12:20 COLLOQUIUM (90 minute session) GROUP 13E</p>	
<p>Visionary Gumbo: The New Mix For Town/Gown Revitalization <i>Christopher Ingersoll, Architecture, Schwartz/Silver Architects, Dr Laura Lindsay, Art Museum, Louisiana State University, Warren Schwartz, Architecture, Schwartz/Silver Architects and Mark Drennen, Economic Development, GNO, Inc., United States</i> <i>Overview:</i> The conceptualization, design and execution of a plan for a visual and performing arts center in the State Capital of a southern state in the United States. Supporting the Arts, Art in Communities, Arts Education</p>	
<p>12:30-1:30 LUNCH</p>	

1:30-2:00 GROUP 14: PARALLEL SESSIONS
1:30-2:00 GROUP 14A (30 min sessions)
<p>Through the Prism of Motivation: An Examination of the Influence of Organisational Culture and Life Cycle on the Governance of Non-profit Arts Organisations <i>Maeve O'Brien, Centre for Continuing Education Sussex Institute, University of Sussex, United Kingdom</i> <i>Overview:</i> This paper draws on action research undertaken with 4 UK non-profit arts organisations exploring motivation and life cycle within the governance function.</p>
<p>Big Questions About the Big Easy <i>Prof Martha Gelarden, Fine Arts Department, Moore College of Art and Design, USA</i> <i>Overview:</i> Big Questions is an ongoing generative art installation project begun in response to the devastation and flooding caused by Hurricane Katrina.</p>
<p>Journey to the Homeland: Identity Through Cultural Dance <i>Prof. Brenda Rose Lee Kalyn, Curriculum Studies, University of Saskatchewan, Canada</i> <i>Overview:</i> This phenomenological study investigated the lived experience of Canadian dancers of Ukrainian descent who took their art form back to Ukraine. Meaning and Representation</p>
<p>The Infusion of Oral History into the Arts Curriculum: Telling Stories and Creating Art <i>Dr Deanne Stephens Nuwer, History Department, University of Southern Mississippi, USA</i> <i>Overview:</i> Oral history can add another dimension to the arts curriculum by engaging students on multiple levels.</p>
<p>Arts Greenhouse: Hip Hop “Hooks” Urban Youth <i>Krista Campbell, Centre for Arts in Society, Carnegie Mellon University, USA</i> <i>Overview:</i> This paper documents an innovative music program for urban youth in Pittsburgh, developed by Carnegie Mellon University’s Centre for Arts in Society.</p>
<p>Passionate Listening: Teacher as Role Model in Cultivating an Appreciation of Classical Music <i>Dr Robert Barefield, School of Music, Arizona State University, USA</i> <i>Overview:</i> For many students, an appreciation of classical music is not achieved without intervention on the part of role models. A respected teacher can serve as just such a role model. Arts Education</p>
<p>Making It Matter: The Small Towns Big Picture Project <i>Craig Christie, No Mates Productions, Australia</i> <i>Overview:</i> Small Towns Big Picture was a University research project that used the arts to connect meaningfully with the small town inhabitants who were the subject of the research Art in Communities</p>
<p>Cape Dutch Architecture: Achieved by Architect, Artisan or Artist? <i>Dr Matilda Burden, Department of History, University of Stellenbosch, South Africa</i> <i>Overview:</i> An investigation of the artistic aspects of the Cape Dutch gable (South Africa) and the contributing factors. Art in Communities</p>
<p>The Effects of Globalization on the Threshold of Western Civilization: The Case of Turkey and Istanbul <i>March Ozlem Ozker, Chamber of Turkish Architect Engineers, International Union of Architects UIA, Turkey</i> <i>Overview:</i> Effects of globalization on Turkey-Anatolia and Istanbul, a 2600 year-old world city. Constructing Art Worlds Description: The last two decades of the 20th Century have witnessed fundamental changes to our way of perception of the world. Underlying much of the far reaching transformation of our time has been economic structural change on the global scale. In cities which is one of man's greatest work of art and achievements a historical transformation of urban form the form which always has been and will be a pitiless indicator of the state of his civilization has taken place in response to the global processes. The backbone of such change seems to what has been termed "a technological information revolution" which is triggering a restructuring of urban form as profound as the onset of the industrial era marked for the 19th Century.</p>
<p>Rose's Stories: Revisioning Memories <i>Dr Diane Charleson, Creative Media, RMIT University, Australia</i> <i>Overview:</i> Rose's Stories: Revisioning memories is a five screen video installation exploring the themes of memory, narrative and identity supported by a narrative method of inquiry. Analysing Artforms</p>

2:05-3:45 GROUP 15: PARALLEL SESSIONS		
2:05-2:35 (30 min sessions) GROUP 15A	2:40-3:10 (30 min sessions) GROUP 15B	3:15-3:45 (30 min sessions) GROUP 15C
<p>Toward a New Poetics of Theatre: David Boynton's 'Bacchae' in Performance <i>Prof John Franceschina, School of Theatre College of Arts and Architecture, The Pennsylvania State University, USA</i> <i>Overview:</i> A one-hour workshop introducing new theories of theatrical performance illustrated by segments of Euripides' 'Bacchae' performed by a single actor and computer-generated images. Art in Communities</p>	<p>Local Manifestations of National Diversity Initiatives: Representing or Transforming Difference Through Performance <i>J. Timothy Dawson, Carnegie Mellon University, USA</i> <i>Overview:</i> In a Community Conversation, fifteen artistic directors representing distinct theatre and dance performance organizations consider their unique local responses to national calls for diversity in the performing arts. Art in Communities</p>	<p>The Exploration of Lesbianism and the Issue of Freedom for all Women Gay or Straight in Allan Ball's "Five Women Wearing the Same Dress" <i>Dr Judith Babnich, Wichita State University, USA</i> <i>Overview:</i> This paper investigates the feminine perspective, homophobia, and the Christian Right. Art in Communities</p>
<p>Art and International Relations <i>Sandra Braman, Department of Communication, University of Wisconsin-Milwaukee, USA</i> <i>Overview:</i> A theoretical and conceptual framework for analyzing interactions between the arts and international relations, and use of that framework to analyze events and processes reported upon in THE ARTS NEWSPAPER. Arts Agendas</p>	<p>Intersecting Life and Literature: Narrative Technique of Ford Madox Ford <i>Prof. G. Dawn Craner, Communication Department, Boise State University, USA</i> <i>Overview:</i> F.M. Ford used a variety of "poses" personally when he "tried out" life as an imagined literary persona. This practice and others informed his unique technique of narration. Constructing Art Worlds</p>	<p>Art Criticism by Media Proxy: Factitious Disorder of the Public Sphere <i>Judith Bernanke, Department of Communication and Journalism, Massey University at Wellington, New Zealand</i> <i>Overview:</i> This paper analyses the discourse of a media event responding to the selection of et al., New Zealand's representative to the 2005 Venice Biennale. Constructing Art Worlds</p>
<p>Engaging the Local with the Global: Mythology, Modernisation and Mysticism <i>Purago Marabe, Papua New Guinea</i> <i>Overview:</i> Utilising visual images of my artwork, this presentation gives a cultural journey into the contemporary world of my people. Art in Communities</p>	<p>Aesthetic Imagination, Civic Imagination, and the Role of the Arts in Community Change and Development <i>Dr Max Stephenson, Jr. and Katherine Fox Lanham, Institute for Governance and Accountabilities School of Public and International Affairs, Virginia Tech, USA</i> <i>Overview:</i> The relationship between aesthetic and civic imagination is explored and linked to a case example using arts-based dialogue to catalyze community renewal in an economically ailing area of Virginia. Art in Communities</p>	<p>'In Art It's Just That There is No Right or Wrong': Standards Based Assessment in Secondary School Visual Art Education - A New Zealand Experience <i>Kirsten Grant Price, College of Education, Victoria University Wellington, New Zealand</i> <i>Overview:</i> A multi-cultural group of New Zealand secondary school students digitally relate their own experiences of standards based assessment. Arts Education</p>
<p>Silence and Resistance <i>Negin Tahvildary, Dept. of French Language and Literature, SBU, USA</i> <i>Overview:</i> A period of intense creativity in literature followed the French Resistance which ended up to the creation of a new, original language: the language of silence. Art and Human Rights</p>	<p>D. H. Lawrence's Paintings and Society <i>Dr Linda Karch, Department of English and Communications Division of Humanities, Norwich University, USA</i> <i>Overview:</i> D. H. Lawrence's acts of perception, so evident in his fiction surged into pictorial art also. I examine what art meant to him, his friends, and society. Meaning and Representation</p>	<p>Saving the Children: A Filmic Response to a Madman's Call <i>Dr Kam-ming Wong, Comparative Literature Department, University of Georgia, USA</i> <i>Overview:</i> My paper explores responses by two prominent Chinese directors, Chen Kaige and Zhang Yimou, to Lu Xun's call in 1918 to "save the children." Meaning and Representation</p>

<p>Privatising the ‘Temple of Opera’: The Political Battle over La Scala, Milan, 1990-2005 <i>Paola Merli, Faculty of Humanities, Montfort University, United Kingdom</i> <i>Overview: An analysis of the political battle activated by the process of privatisation of a cultural institution.</i> Supporting the Arts</p>	<p>Los Padillas Project: The Story of Water in a Small Latino Community. <i>Chrissie Orr, Ecoverstity and Sue Sturtevant, Department of Cultural Affairs, USA</i> <i>This presentation will demonstrate, through story and visuals, the process and outcomes of an environmental, arts project, involving the children of a small community south of Albuquerque, New Mexico.</i></p>	<p>Artistic Engagement as Experimentalism in CoBrA's Abstract Expressionism <i>Dr Janet M. C. Burns, Department of Social Science, University of New Brunswick, and Rene DeTroye, Canada</i> <i>Overview: An examination of the praxis of CoBrA as artistic engagement.</i></p>
<p>Tsunami Representation Within Creative Expression Workshops for Immigrant and Refugee Preschoolers and the Use of Sandplay <i>Assoc Prof Louise Lacroix, Department of Creative Arts Therapies Concordia University, Concordia University, Canada</i> <i>Overview: Preventive and creative workshops for immigrant and refugee preschoolers in multiethnic neighbourhood representing the tsunami tragedy and various coping strategies to overcome adversity through sandplay.</i> Arts Education</p>	<p>The Interactive Photograph <i>Silke Lange, Department of Photography and Digital Media School of Media, Arts and Design and Andy Golding, School of Media, Arts and Design, University of Westminster, United Kingdom</i> <i>Overview: This presentation will take the form of a conversation between two speakers. A live visual demonstration will be integrated, modelling photography's role in creative skills acquisition.</i> Arts Education</p>	<p>A Playwright's Life for Me!: Young Children's Language & Learning through Drama <i>Dr Shelby Wolf, University of Colorado at Boulder, Creative Partnerships of the Arts Council of England, USA</i> <i>Overview: This presentation will deliver the research results of a study of young children who wrote and directed a play for the adults in a local theatre company to perform.</i> Arts Education</p>
<p>2:05-3:05 WORKSHOPS (60 minute sessions) GROUP 15D</p>		<p>3:15-3:45 (30 min sessions) GROUP 15C cont.</p>
<p>Honouring Creative Individuality: Challenging Hegemonic Systems of Acting <i>Dr Leslie O'Dell, Department of English and Film, Wilfrid Laurier University, Canada</i> <i>Overview: Only a challenge to the mesmerizing power of the teacher-director can address the moral vacuum of systemic approaches to acting based upon a narrow definition of an actor's creativity.</i> Arts Agendas</p>	<p>Polychromy and Art History: Some Questions on the Interpretation of Modern African Polychrome Sculpture <i>Prof. E. Suzanne De Villiers-Human, Department of History of Art and Visual Culture Studies, University of the Free State, South Africa</i> <i>Art historian's descriptions of the shimmering effects of paint on sculptural objects associates it with a range of imagery suggesting animation and magic.</i> Meaning and Representation</p>	
<p>Creating Movement-Text Collaborations in Large Classes of Dancers and Actors: Maintaining the Individual Voice in the Collective Creation <i>Sheldon Rosen, The Theatre School, Ryerson University, Canada</i> <i>Overview: Mapping the creative process in collective and individual collaborations between actors and dancers. Exercises can be used by individuals as well to create dance and theatre pieces.</i> Art in Communities, Arts Education, Meaning and Representation</p>	<p>Ned Kelly!: The Story From the Distaff Side and How Greek Tragedy was Re-Imagined in Glenrowan, Australia <i>Brenda Joy Addie, School of Creative Arts, Melbourne University, Australia</i> <i>Overview: This paper is derived from a case study and details the theatre practice in realising a multi-agenda-ed Community Arts commission.</i> Constructing Art Worlds,</p>	
<p>A Deaf Community's Tribute to Langston Hughes <i>Dr Barbara Hardaway, English Department, Gallaudet University, USA</i> <i>Overview: Langston Hughes' poetry performed by Deaf actors from Gallaudet University, Washington, DC in American Sign Language in a DVD format.</i> Art in Communities, Constructing Art Worlds, Arts Education</p>	<p>Assimilation and Its Discontents: Ethno-Racial Conflict in the Films of Woody Allen, Martin Scorsese, and Spike Lee <i>Prof James F. Scott, Department of English, Saint Louis University, USA</i> <i>Overview: This work argues that these three minority filmmakers dramatize and critique the process by which minority cultures of the USA are assimilated into the more prestigious anglo-nordic world.</i> Analysing Artforms</p>	

2:05-3:35 COLLOQUIUM (90 minute session) GROUP 15E

International Perspectives on Training 'Movement Theatre' Artists for the 21st Century

Melanie Stewart, Chair of Theatre/Dance at Rowan University, NJ and producing director of "Melanie Stewart Dance Theatre, Dr Timothy Wilson, Head of Department of Dance & Theatre, University of North Texas, Peter Clerke, Artistic Director of Benchtours, a visual theatre company based in Edinburgh, Dr Anthony Dean, Professor of Performing Arts and Dean of Faculty of Arts at the University of Winchester, UK Dr Elisabeth Hostetter (Moderator), Professor of theater/dance at Rowan University, USA

Overview: A round-table panel, made up of four practicing artists and scholars from the US and Europe discuss current practice and future goals for training 'movement/theatre' artists for the 21st Century.

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3:45-4:00 AFTERNOON TEA

4:00-4:30 CLOSING SESSION

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