

**The 2025 International Conference
on Life Aesthetics and Art Industry**

**Formosa Plans:
The Localization and Exploration
of Aesthetic Attitudes and Local/Regional Knowledge**

Sponsors: National Taitung University

Organizers:

Department of Art Industry of National Taitung University

Art Industry-Academia Collaboration Center of National Taitung University

November 1, 2024

I. Seminar information

1. Origin

Since 2016, the Department of Art Industry of Taitung University has held international academic seminars every year with the main themes of "Everyday Aesthetics" and "Art Industry". Experts in the field of art and literature at home and abroad are invited to give special speeches to analyze the development trends and patterns of the art industry. At the same time, researchers and colleagues from all walks of life are invited to present research publications and field records based on the themes and related sub-topics of each year's seminar. , provides a dialogue platform for exchange and interaction for contemporary art creation and cultural production in Taiwan, and condenses observations and discoveries on the development of art life and industrialization. The "2025 International Conference on Everyday Aesthetics and Art Industry" is based on the original intention of exploring the beauty of daily life, combining the artistic spirit and form of art industry design and creation, integrating various relationship links between people and the environment, and allowing people with Aesthetic artistic thinking and production have become an attitude in response to land, society and culture. This year's theme is " Formosa Plans: Localized Research on Aesthetic Attitudes and Local Knowledge". In the era of booming development of contemporary art and technological media, we re-examine what is daily aesthetic experience and perceptual state, thereby constructing Art production and localization perspectives based on local knowledge.

2. Annual theme

Formosa Plans: The Localization and Exploration
of Aesthetic Attitudes and Local/Regional Knowledge

" Formosa Plans" means using the time and space coordinates of the "island" as the anchoring place and the subject level of international integration, combined with diachronic cultural development and translation, giving "Taiwan" a new sense of contemporary artistic beauty and life Positioning and value. Among them, the word "plan" in "Formasa plans" has the meaning of "strategy", "method" and "measurement" at the same time as a noun. It also means "imagination", "guessing" and "planning" through the meaning of a verb. Starting from the existing "island" dimension, the daily aesthetic experience and awareness state that are continuously constructed and shaped are used as methods and strategies to detect, plan and create local knowledge and artistic expression, thereby constructing a breadth and depth of the

artistic ideas and concepts of "island beauty and aesthetics". Ultimately, we can hone the local artistic expression that belongs to a specific place through everyday aesthetic images with substantial experience, and transform it into a concrete external industrial model that responds to local needs and development. (Such as local art festivals and locally created cultural production models, etc.)

In addition, "Formosa Plans" also aims to promote people's re-understanding and understanding of the aesthetic experience of Taiwan's contemporary daily life, and create a culture with local essence and connotation through the high degree of interaction and combination of art and industry. Furthermore, within the inherent framework and value judgment of "life", "materiality", "aesthetics" and "art", a reinterpretation of Taiwan island aesthetics and imagery is proposed. "Formosa Plans: Localized Research on Aesthetic Attitudes and Local Knowledge" uses the physical space of "Taiwan Island" as a carrier to explore the generation of art, and looks for the diverse development patterns and aspects of island culture, through relevant sub-systems. The field documentation, research writing and case studies on the topic will help analyze the various forms and models of contemporary everyday aesthetics and art industry development in Taiwan, and explore the contemporary significance and value of "everyday aesthetics" and "art industry".

3. Purpose of the event

Taiwan's current artistic and cultural environment is subject to many influences and challenges brought about by artificial intelligence. Since the U.S. Army Ballistic Research Laboratory began to use the Electronic Numerical Integrator And Computer (ENIAC), which was known as the "Giant Brain" at the time, in 1945, contemporary human life and knowledge learning have changed in the decades after the war. Considerable changes and impacts occurred during the year. Today, AI has become an object of frequent contact and interaction in our daily lives. Through its intelligent transformation and production, it provides and changes the way we face social life and understand the world. In the production and creation process in the field of art and culture, AI can be regarded as a medium that transforms ideas and produces dialectics and interpretations. It not only provides powerful data for the construction of artistic creation and everyday aesthetics, but also provides powerful data to respond to various needs. The artistic reproduction of forms also constantly advances and updates the presentation modes of various modeling elements and artistic knowledge.

In the face of the powerful impact of AI, how can artistic creation maintain a good interactive relationship with technological trends, while maintaining the authenticity of artistic creation, so that artistic expression and interpretation can respond to the needs of the times and respond to local needs? The purpose of imagery. The theme of this year's symposium is "Beauty Island Design: Localized Research on Aesthetic Attitudes and Local Knowledge". Under the premise of this great era, we hope to deepen the "local knowledge" through research ideas and discussions from people from all walks of life." as the basis of local aesthetics, and sort out contemporary everyday aesthetics and art industry ideas that are in line with the development trends and orientations of the art and cultural environment.

Therefore, the "International Academic Symposium on Everyday Aesthetics and Art Industry" has been held for the ninth year since 2016. We look forward to in-depth exploration of life combined with local perspectives through the approach of life, aesthetics, and industry development and research observation. The unique development model of aesthetics and art industry can enrich and enrich the connotation and value of Taiwan's art and cultural environment in the AI era. Through a planned and strategic approach, the aesthetics of everyday with local characteristics are integrated into the development context of the ever-changing era. Accordingly, this international academic symposium is expected to achieve the following goals:

1. Provide opportunities for citizens to participate in discussions on cultural and artistic development
2. Provide a platform for exchange and discussion of arts and literature in Eastern Taiwan.
3. Gather public concerns and opinions on issues related to everyday aesthetics
4. Gather the research directions of graduate students, teachers, and scholars
5. Promote the development of local art industry
6. Integrate the main development axis of life aesthetics and art industry in recent years
7. Expand the perspectives of all parties in art-related industries
8. Develop with an international perspective

4. Conditions of participation and themes of conference

(1) **Participants:** Researchers, teachers, graduate students from domestic and foreign everyday aesthetics institutions and educational institutions, as well as workers in the eastern art industry.

(2) The conference theme of 2025 is "Formosa Plans: The Localization and Exploration of Aesthetic Attitudes and Local/Regional Knowledge." Papers can cover a variety of topics including but not limited to:

- A. Local art curation and practice
- B. Local creation of Austronesian culture
- C. Cultural policy and regional revitalization
- D. Village-based cultural reconstruction project
- E. Industrial exploration of everyday aesthetics
- F. Art Education and Innovative Practice

(3) Deadline

- Deadline for abstracts: December 31, 2024 (The full text can be submitted after the abstract is approved. The announcement date is January 13, 2025.)
- Deadline for final paper submission: March 31, 2025. The organizer will then announce the method of publication: full paper or poster. The agenda will be announced on April 8, 2025.
- Registration Deadline: April 17, 2025
- How to apply: Please download the form/format at the end of this document. We kindly remind you to fill it out and send it to: doainttu@gm.nttu.edu.tw
- Conference website: <https://art.nttu.edu.tw/p/404-1026-71856.php?Lang=zh-tw>
- Please apply the subject of "Submission of Papers for the 2025 International Academic Conference on Everyday Aesthetics and Art Industry." while you send your submission.
- Please set the file name as "Abstract Manuscript: Title" or "Full Manuscript: Title."
- Submission email: doaiiceaai@gmail.com
- Event Date: May 7, 2025 (Wednesday) 8:20–17:00
- Venue: LI-NA-BU lecture room at College of Humanity, National Taitung University

- **Contact:**

Assistant Professor Chen Mei-Ching / 0955236104
Assistant of the department office Miss Zhou Meng-Chan / +886-89-318855. ext.
5704/5713/5715/5715 E-MAIL: doaiiceaai@gmail.com
- **Submission format**
 - **Regulation for the abstract**
 - A. Scholars and experts will review the abstracts upon arrival. Please indicate the type of publication (full paper/poster) you want to participate in on the registration form. The department office will determine the publication category of the paper based on the review results.
 - B. Applicants should arrange the abstracts according to the APA format: single-line spacing, font: title (16 pt.), author's name/service unit (12 pt.), abstract (title 14 pt.); body (12 pt.), keywords (12 pt.), within 300-500 words. Please use Times New Roman Font (as indicated in Annex 1).
 - C. The abstract must respond to the final paper. The content should include Purpose, Methods, Results, and Conclusions, presented in one paragraph containing no more than five keywords.
 - **Regulation for full text**
 - A. The full text will be included in the conference proceeding. All the conference proceedings of the international academic conference will apply for ISBN.
 - B. The format of the paper includes (a) title, author's name, service unit, and abstract and keywords. (b) Background of the Problem (preface/introduction), research methods, results and discussion, conclusions and recommendations, references. (c) The reference format is based on the seventh edition of APA.
 - C. The layout of the full text should follow: single line spacing, font: title (16 pt.), author's name/service unit (12 pt.), Chinese abstract/keyword (title 14 pt.; content 12 pt.), article (title 16; subhead 14 pt.; content 12pt.) and references (title 14 pt.; content 12 pt.), with no more than 10,000 characters. Please use Times New Roman for English writing.
 - The department office will not review papers that do not follow the

prescribed format.

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

- **Instructions for publication**

- A. Full paper presentations are for 25 minutes each, including 15-minute presentations and 10-minute discussions. There will be 11 full paper presentations at the conference; poster presentations are for 5 minutes each on their seat.
- B. The full paper presentation should be in PowerPoint format, and the file should be submitted to the department before April 25, 2025. The department will put them into the computer prepared for the conference. (We offer a computer and audio-visual equipment for the conference)
- C. For the Poster Presentation, the poster should be vertical, in A1 size (594mm wide x 841mm high). Applicants should put the poster according to the number assigned. We will provide tapes and thumbtacks for use.

- **Notes**

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

Attachment 1 : Form for Abstract

The 2025 International Conference on Everyday Aesthetics and Art Industry

Abstract format Poster presentation Full paper presentation

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

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

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

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

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

Abstract (DFKai-SB, Bold, Size 14)

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

Keywords: 1st, 2nd, 3rd

Attachment 2 : Registration Form

Registration Form for “The 2025 International Academic Conference on Everyday Aesthetics and Art Industry”

Submission date	MM/DD/YY	Subtitles A~F	
Words	(Word count shown by a computer)	Language	<input type="checkbox"/> Chinese <input type="checkbox"/> English
Thesis title	Chinese:		
	English:		
Author information	Name	Service Unit and Position (the full title)	
First author	Chinese:		Chinese:
	English:		English:
Second author	Chinese:		Chinese:
	English:		English:
Third author	Chinese:		Chinese:
	English:		English:
Author tel. and contact address	(O) Mobile: Email (required): Correspondence address (Including zip code):		
Type of presentation	<input type="checkbox"/> Poster presentation <input type="checkbox"/> Full paper presentation <input type="checkbox"/> The second author or authors listed after the second author <input type="checkbox"/> Only attend the conference		
Meal	<input type="checkbox"/> Meat <input type="checkbox"/> Vegetables		
Paper submission method	1. Registration method: Email; electronic files and data (including the contributor's registration form, abstract or full text, and copyright consent letter) must be sent to the email address of the person in charge by email: 2. Deadline for Abstract: December 31, 2024 (review upon receipt) Notification of Review Result of Abstract: January 13, 2025		

The 2025 International Conference on Everyday Aesthetics and Art Industry

	<p>Deadline for Full Text: March 31, 2025</p> <p>Deadline for Registration: April 17, 2025</p> <p>3. One may receive a research certificate only if he or she attends the whole conference. A person who has presented a paper will receive a presentation certificate only if he or she has indeed attended the conference and presented the paper. For details, please refer to the Call for Papers.</p>
<p>The submissions mentioned above do not infringe on the copyrights of others and have not been submitted for publication or accepted for publication in other journals. Otherwise, the authors shall be liable. Authors are requested to authorize us (National Taitung University) to publish the submissions on paper, in CD form, and online.</p> <p>Signature or seal of author representative: _____ MM/DD/YY</p>	

Attachment 3 : Copyright Consent Letter

Copyright Consent Letter

The person signing this consent letter (author) agrees to authorize National Taitung University to publicly transmit and publish the work - published at National Taitung University [The 2025 International Academic Conference on Everyday Aesthetics and Art Industry] on paper, in CD form, online and other ways; _____

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

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

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

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

Name of Consent:

ID No.:

Telephone:

Email:

Signature of Consent (Author):

MM/DD/YY

Attachment 4 : Full-Text Format

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

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

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

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

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

Abstract (DFKai-SB, Bold, Size 14)

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

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

Body

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

<p>I. Introduction</p> <p>XX XX</p> <p>1. Research Background and Purposes</p> <p>XX XX</p> <p>(1) Research Purpose</p> <p style="padding-left: 40px;">XX XX</p> <p>1. Fine art industry XXXXX?</p>
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Main headings: I, II, III... (font: 16 points), center alignment; sub-headings: 1. 2. 3... (font: 14 points), left alignment.

Main headings: 16 points, center alignment; sub-headings: 14 points, justified alignment. All other contents: Please use the DFKAI-SB font (12 points) and the Times New Roman font (12 points) for English content; use single line spacing; indent the first line by two characters; the full text should not contain more than 10,000 Chinese characters/English words; A4 page size; margins: top and bottom: 2.54cm; left and right: 3.17cm.

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

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

3. The heading of a chart shall be placed below the table (center alignment),
e.g. Figure 1. Statistical Chart on Submissions from Departments.

Table 1. Sample Format of
Papers Submitted for the
Conference

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

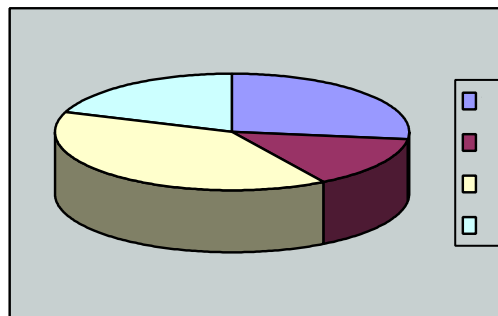


Figure 1. Statistical Chart
on Submissions

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

- Chun-hsing Chang and Ching-shan Lin (1981). *Educational Psychology*. Taipei City: Dong Hua Books.
- E. H. Gombrich, *The Story of Art* (New York: Phaidon, 1966), pp. 234-236.
- Edwards, Richard. "How Real Is Real: The Thirteenth-Century Painter's Eye." *Journal of Art Studies* 12 (Sep. 2013): 1-41.
- Jui-teng Li (2014). "A page of bright waves—I find contemporary poets inscription for Cheng-po Chen". *National Museum of Taiwan Literature Communication*, Issue 42, 2014. Tainan: National Museum of Taiwan Literature. pp. 21-32.
- Jung Ko, "The past, present, and future outlook of VR/AR", *TechNews* <http://technews.tw/2016/05/11/vr-ar-past-npw-future/#more-147751> (March 22, 2020)
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- Wei-chung Huang (2006). "A discussion on the performing consciousness of contemporary calligraphy". Included in the compilation and printing of the Calligraphy Education Association R.O.C., "*New Prospects of Contemporary Calligraphy*" *Academic Symposium Proceedings*, Taipei City: Topline Study Treasures Co., Ltd.