

Nineteenth International Conference on  
The Arts in Society



# ART FOR SUSTENANCE



Hanyang University, Seoul, South Korea  
May 24-26, 2024

Nineteenth International Conference on the Arts in Society

<https://artsinsociety.com/2024-conference>

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# Welcome Letter

Welcome to the nineteenth edition of the International Conference on the Arts in Society! I am greatly appreciative of your engagement with this year's conference. A research network of this kind becomes a learning community through many forms - and the conference is essential to feed our curiosity and desire to exchange and appreciate shared experience and unique insights. This relates very much to the theme selected by the conference host, Tammy Ko Robinson, and I to frame this gathering - Art For Sustenance. This special focus was appealing for us at this time as it emphasizes both what we glean from our localized communities as well as from coming together here in Seoul.

With that said, I want to offer my great appreciation for Tammy Ko Robinson who has graciously hosted this year's conference at Hanyang University. Throughout our conversations Tammy and I have spoken extensively about balancing the need for this conference to engage visitors and locals alike, and I have great respect for her care and attention to detail throughout the process. The conference and this research network would also not be possible without the tireless work of Tamara Gorozhankina, Pilar Irala Hortal, Phillip Kalantzis-Cope, Tamsyn Gilbert, and Kortney Sutherland from Common Ground Research Networks.

Something that is quite special about this gathering is the Emerging Scholar award and congratulations are due to those recipients and gratitude is also due for their work as facilitators of sessions during the gathering. Thanks also to our plenary speakers and local site visit hosts who offer such a wealth of experience and generosity as they reflect publicly on their work. And finally, thanks to all of the presenters who have come together online and in person in Seoul from throughout the world. I look forward to learning from you! We hope that these conversations offer you sustenance in the coming year and that you will join us next May in Philadelphia at the University of the Arts!

Sincerely,



Daniel Tucker (He/Him/His)  
Arts in Society Research Network Chair, 2024-2026  
Associate Professor & Program Director MA in Museum Studies at UArts



# **Arts in Society**

## Research Network

Founded in 2000, the **Arts in Society Research Network** offers an interdisciplinary forum for discussion of the role of the arts in society. It is a place for critical engagement, examination and experimentation, developing ideas that connect the arts to their contexts in the world – on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets and in communities.

At the widest scope, sites of artistic production, consumption and display – where art “lives” – are constantly being contested by forces of media, culture, and commerce. These various forms of contestation cause re-arrangement, giving rise to new art forms, media and venues, from the street to the Internet. To what extent do old forms and new forms merge, replace or challenge 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 cultural flows and institutionalized spaces?

Then comes the concern for knowledge and pedagogy. As we live in increasingly visual cultures, forms of media and medium intersect with a kind of ‘crisis of information’ that overloads everyday life. The classical, or standard, classifications of artforms by their archetypes, forms and mediums are called into question by this historical experience. Thus, how we make meaning from these vectors of media, medium, and society, undergo various processes of transformation. We need to interrogate arts histories, theories, paradigms and frameworks for critical analysis. To what extent do we need to develop new creative tools and research approaches to redefine classical disciplinary classifications? What does it mean to teach and learn through and about the arts?

We want to also consider how cultural institutions, such as museums and galleries, play a role in the larger projects of community formation, nation-building and global politics. Artists and the arts themselves sometimes referred to as ‘cultural ambassadors’. Such a terms raise issues of political relevance and call into question related concerns of value neutrality, and the deployment of art forms and practices to signal or help to engage social and political conflict at local, regional and global levels. In what way does an implicit scope of ethical concern frame art practices? What is the nature of art, the artist, and artworlds as political actors? How does art shape cultural, community and national policy? What, finally, is the role of art in society at an institutional level?

Art worlds have centered power in the scattered heteronomy different kinds of art practices. There can be a tendency to “look in”. But there is also a demand for the arts to “look to” society; be within society. To address social, political, and community agendas in the arts. This is as issue not only for form and content. But of who we speak to as artists, teachers and researchers: the audience. ‘Which publics’ are represented or included? Who are the players, the gatekeepers, and to what extent do our mainstream institutions reinforce or reflect the hierarchies of art world structures and opportunities for artists? How do artists and cultural workers reconcile their projects with profit as measures of success? What are the structural constraints that create and perpetuate power in art worlds? How do shifting contexts create and redefine audiences and audience participation?

## Theme 1: Pedagogies of the Arts

Teaching and learning through and about the arts

### Living Tensions:

- Ways of Seeing, Learning, And Knowing – Whose Perspective?
- Research Framing – Self-Inquiry or Collectible Inquiry
- Marking Boundaries – Student, Researcher and Teacher
- Maker and Critic – Teaching and Learning Arts Practices
- Crossing Disciplinary Borders – From Cultural Theory to Anthropology, Ethnography, Sociology and Beyond
- Passive Learners to Active Participants
- Online Cultures, Social Networks and eLearning
- Sense-Making – Connecting the Arts to Everyday Life

## Theme 2: Arts Histories and Theories

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

### Living Tensions:

- Defining Aesthetics – From Inside or Outside
- Inertia and Stasis – The Power of Continuity and Change
- Art History – Purpose and Pedagogy
- The Avant-Garde – The Creative, The Innovative, The New
- Arts Objects – Aura and Artifact
- Categorizing Genres – Naming and Classifying Art Forms
- Mimesis – Perspectives on the 'Real' and 'Representation'
- Voice – Negotiating Authenticity and Authority

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

Making sense of emerging technologies, their practices, and agents

### Living Tensions:

- Aesthetics of the Digital – Media and Mediation
- Speculative Imaginaries – The 'Virtual' and the 'Real'
- Future Bodies – Techno-Organic, Hybrid and Synthetic Subjects
- Creative Industries – From Information to Data Societies
- Technological Mediums – Where is the Artist?
- Artificial Intelligence – The Craft of Data
- Tactical Media, Activism, and Hacktivism – (Re)Considering Agency

## Theme 4: The Arts in Social, Political, and Community Life

Addressing social, political, and community agendas in the arts

### Living Tensions:

- Scales of Identity Making – Personal, Local, Regional, National, Global
- Art of the Event – Exhibitions, Festivals, Biennales
- Framing Boxes – Museums and galleries as Social Institutions
- Abilities and Disabilities – Access, Inclusion, Participation
- High and Low – Popular Culture and the Media
- Business of Art – The Pressure of Art Markets
- Whose Art? – Public Arts, Collective Memory, Cultural Heritage
- Ethical Considerations – Human Rights, Social Justice, and the Arts
- Inclusive Communities – Race, Identity, Gender

## Daniel Tucker

Associate Professor, University of the Arts in Philadelphia, USA



**Daniel Tucker** makes documentaries, publications, classes, exhibitions, and events inspired by his interest in social movements and the people and places from which they emerge. His writings and lectures on the intersections of art and politics and his collaborative art projects have been published and presented widely. His artwork often takes the form of maps, image archives, and video essays and has been exhibited at Commonwealth & Council gallery (Los Angeles, CA), Visual Studies Workshop (Rochester, NY), Albuquerque Museum (Albuquerque, NM), Mass MoCA (North Adams, MA), Gene Siskel Film Center and Hyde Park Art Center (Chicago, IL), Art In General and the Park Avenue Armory (New York City, NY), Slought (Philadelphia), Werkleitz Biennial 6 (Germany), Centro José Guerrero (Spain), the 4th Athens Biennale (Greece) as well as streets, protests, front yards, bus tours and rooftops. His recent video essays, *Future Perfect* (2015) and *Local Control* (2018) have been focused on critically examining the right-wing imagination.

He recently finished organizing the book and exhibit "Lastgaspism: Art and Survival in the Age of Pandemic" (Sobercove, 2022) with Anthony Romero and Dan S. Wang, and numerous other contributors. Several early projects of his were focused around the city of Chicago including "Trashing the Neoliberal City: Autonomous Cultural Practices in Chicago from 2000-2005" co-edited with Emily Forman (2006), the magazine *AREA Chicago* (2005-2010) and that evolved into his work with Rebecca Zorach on *Never The Same* - an oral history and archive project about socially-engaged art in Chicago. Since that time he's been active in art journalism circulating in both independent and academic publishing that has included artist books, exhibition catalogs, monographs, and magazines. Some of those books include "A Guide to Democracy in America" (2008), "Experimental Geography"; (2009), "Notes for a People's Atlas" (2011), "Immersive Life Practices" (2014), "The Questions We Ask Together" (2015), "Art as Social Practice - A critical investigation of works by Kenneth A. Balfelt" (2015), "Organize Your Own: The Politics and Poetics of Self-Determination Movements" (2016), "Activating Artifacts: About Academia: Muntadas" (2017), "Performing Revolutionary: Nicole Garneau" (2018), "Walls Turned Sideways" (2018) co-authored with Rosten Woo, *Fearful Symmetries: Faith Wilding* (2019), and *The Routledge Handbook of Placemaking* (2021) co-authored with Cassie Fennel, and *The Routledge Companion to Art and Activism in the Twenty-First Century* (2023).

He has an active public programming consultancy and over the last year served as curator-in-residence at Mural Arts Philadelphia, guest curator of the School of the Art Institute of Chicago's MFA Thesis exhibit, guest editor of *A Blade of Grass* magazine, and has done program and conference curating for Creative Time, the University of California Institute for Research in the Arts, Inclusive Museums, and the National Alliance of Media Arts and Culture.

Tucker has taught previously at Moore College of Art & Design, University of Chicago, School of the Art Institute of Chicago and Ox-Bow School of Art. He now serves as Director of the Museum Studies MA program and Associate Professor at University of the Arts in Philadelphia (USA). [Miscprojects.com](http://Miscprojects.com)

The **Arts in Society Research Network** is grateful for the foundational contributions, ongoing support, and continued service of our Advisory Board.

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The **Arts in Society**  
Journal Collection

# The Arts in Society Journal Collection



**Collection Editor:**  
Barbara Formis  
*University Paris I, Pantheon-Sorbonne, Paris, France*

**Indexing:**  


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



## The International Journal of Arts Education

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

**Collection Founded:** 2006  
**Serial Founded:** 2013 (Volume 7)  
**ISSN: 2326-9944 (Print)**  
**ISSN: 2327-0306 (Online)**  
**LCCN Permalink:** <https://lccn.loc.gov/2013201428>  
**DOI:** <http://doi.org/10.18848/2326-9944/CGP>  
**Publication Frequency:** Biannually

**Indexing:**

- Art Source (EBSCO)
- Arts & Humanities Full Text (ProQuest)
- Educational Curriculum & Methods Directory (Cabell's)
- Ulrich's Periodicals Directory



## The International Journal of Arts Theory and History

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

**Collection Founded:** 2006  
**Serial Founded:** 2013 (Volume 7)  
**ISSN: 2326-9952 (Print)**  
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**Publication Frequency:** Biannually

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

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

**Collection Founded:** 2006

**Serial Founded:** 2013 (Volume 7)

**ISSN: 2326-9987 (Print)**

**SSN: 2327-1787 (Online)**

**LCCN Permalink:** <https://lccn.loc.gov/2013201431>

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**Publication Frequency:** Biannually

**Indexing:**

- Art Source (EBSCO)
- Educational Technology & Library Science (Cabell's)
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## The International Journal of Social, Political, and Community Agendas in the Arts

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

**Collection Founded:** 2006

**Serial Founded:** 2013 (Volume 7)

**ISSN: 2326-9960 (Print)**

**SSN: 2327-2104 (Online)**

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**Publication Frequency:** Biannually

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## Past Events

- 2006 - The University of Edinburgh, Edinburgh, Scotland
- 2007 - University of Kassel, Kassel, Germany
- 2008 - Birmingham Institute of Art and Design, Birmingham, UK
- 2009 - Istituto Veneto di Scienze, Lettere ed Arti, Venice, Italy
- 2010 - Sydney College of the Arts, University of Sydney, Sydney, Australia
- 2011 - Berlin-Brandenburg Academy of Sciences and Humanities, Berlin, Germany
- 2012 - Art and Design Academy, John Moores University, Liverpool, UK
- 2013 - Eötvös Loránd University, Budapest, Hungary
- 2014 - Sapienza University of Rome, Rome, Italy
- 2015 - Imperial College, London, UK
- 2016 - University of California, Los Angeles, USA
- 2017 - The American University of Paris, Paris, France
- 2018 - Emily Carr University of Art + Design, Vancouver, Canada
- 2019 - Polytechnic Institute of Lisbon, Lisbon, Portugal
- 2020 - NUI Galway, Galway, Ireland (Virtual)
- 2021 - The University of Western Australia, Perth, Australia (Virtual)
- 2022 - San Jorge University, Zaragoza, Spain
- 2023 - Jagiellonian University, Kraków, Poland

**The Arts in Society Research Network** is thankful for the contributions and support of the following organizations.



# ART FOR SUSTENANCE



Hanyang University, Seoul, South Korea  
May 24-26 2024

## Art for Sustenance

This gathering asks how the arts are demonstrating ways to live beyond survival. Please join us in conversation about experiments you've engaged with collectivity and community. Come to share and reflect on the networks, infrastructures, and initiatives that support the practices you find meaning and joy from. This assembly draws perspective from locally-embedded projects situated within inspiring networks, and derives hope from movements generating capacity for imagination, solidarities and resonance.

We look forward to meeting in Seoul to hear your interpretation of this special theme as artists, curators, educators, scholars, independent researchers, students, community organizers, and media activists alike.

## **tammy ko Robinson**

Artist and Professor, Hanyang University, Seoul, South Korea



tammy ko Robinson is an artist-researcher based in Seoul. Her body of work explores decoloniality and the stewardship of airwaves, land, and water through videos, installations, and archive creation. ko Robinson's works have been exhibited at ArtSonje, Bongsan Art Center, Kukje Gallery, San Francisco Museum of Modern Art, and the Seoul Museum of Art, among others. Her writings have been published in The Hankyoreh, Pressian, SPACE Magazine, Asia-Pacific Journal, ArtAsiaPacific, KoreAm, Flash Art, and InSEA. Formerly faculty of the School of the Art Institute Chicago and the San Francisco Art Institute, she now serves as an Associate Professor at Hanyang University where she teaches cinema and new media.

ko Robinson's residency is part of The Ha Bik Chuen Archive Project (2016–2019), generously supported by the Hong Kong Jockey Club Charities Trust.

## Solana Chehtman

Curator, Cultural Producer, New York, USA



Solana Chehtman is a New York-based cultural producer and curator born in Buenos Aires. She is committed to creating equitable opportunities and platforms for artists' work and sustainability, as well as avenues for public participation and agency within the arts. She is currently the Director of Artist Programs at Joan Mitchell Foundation, where she supports visual artists with unrestricted funding, career development opportunities, the strengthening of a national community of practice, and their long-term career stewardship, through the Joan Mitchell Fellowship and the Creating a Living Legacy (CALL) programs. In the last decade, she served as inaugural Director of Creative Practice and Social Impact at The Shed, and as Vice President of Public Engagement at Friends of the High Line. Solana was an adjunct Professor at the MA in Arts Administration at Baruch College, City University of New York between 2018 and 2021, and has collaborated as a panelist and reviewer with organizations such as The Laundromat Project, Artadia, Socrates Sculpture Park, El Clemente, Elizabeth Foundation for the Arts, Creative Capital, and Lower Manhattan Cultural Council.

## Özge Ersoy

Senior Curator, Asia Art Archive, Hong Kong



Özge Ersoy is Senior Curator at Asia Art Archive in Hong Kong. Her recent projects include co-curating *Translations, Expansions* (2022), AAA's contribution to *documenta fifteen*, and *The Collective School* (2022-23), the inaugural exhibition at AAA's newly renovated library. Her writings on cultural institutions and contemporary art have been included in *Curating Under Pressure: International Perspectives on Negotiating Conflict and Upholding Integrity* (Routledge, 2020) and *The Constituent Museum: Constellations of Knowledge, Politics and Mediation* (Valiz and L'Internationale, 2018), among others. She was Research and Programming Associate of the 13th Gwangju Biennale (2021) and Assistant Curator of *Sarkis: Respiro* at the Pavilion of Turkey in the 56th Venice Biennale (2015).

## Chương-Đài Võ

Researcher, Curator, and current lauréate du programme de résidences Ville de Paris aux Récollets, France



Chương-Đài Võ is a researcher, curator, and current lauréate du programme de résidences Ville de Paris aux Récollets. She is interested in the migration and transformation of ideas and practices; the legacy of colonialist systems; and the relationship between art history and contemporary practices.

She is working as a co-editor with Charles Esche of a forthcoming book from the Van Abbemuseum about the process of demodernizing and decolonizing its collection and programming approaches. Based in Paris, she is a member of the advisory board on Southeast Asia for AWARE (Archives of Women Artists, Research and Exhibitions), and an advisory member of an international digital humanities project called Mobile Subjects about artists who came to Paris from Africa, Asia and Latin America in the 20th century.

She has curated exhibitions in Hong Kong, Saigon, Phnom Penh, Paris, Los Angeles and New York City. Her essays have appeared in *Afterall Journal* and publications from the Albertinum Museum (forthcoming), Muzeum Sztuki Nowoczesnej w Warszawie (forthcoming), Institut national d'histoire de l'art (INHA), Moderna galerija, and Taipei Fine Arts Museum. She has been a Mellon Postdoctoral Fellow at MIT, Fulbright Scholar, Chercheuse Invitée at INHA, Chercheuse Invitée at Institut Giacometti, and Chercheuse-en-résidence at Cité internationale des arts.

She lived in Asia for nearly a decade and has been working there for two decades. She was a Researcher at Asia Art Archive in Hong Kong (2016–2022), supervising the collections on modern and contemporary art in Southeast Asia. While at AAA, she curated the following exhibitions and commissions:

## Charles Esche

Curator, Director of the Van Abbemuseum, Netherlands



Charles Esche is a curator and writer. Since 2004 he is Director of the Van Abbemuseum, Eindhoven and editorial director of *Afterall Journal and Books* based at Central St. Martins College of Art and Design, London.

His main work has involved working on the constitution of art institutions, most recently the museum in the Play Van Abbe project (2009-2011). He was instrumental in projects and exhibitions like *Picasso in Palestine* (2011), *Heartland* (2008-2009), *Be(com)ing Dutch* (2008) and *Forms of Resistance* (2007). Under his directorship, the Van Abbemuseum has created a European network called *L'Internationale*, a co-operation with six European institutions and artist archives. In the last years, he curated major exhibitions including the Slovenian Triennale in Ljubljana in 2010, the 2nd and 3rd *Riwaq Biennial*, *Palestine with Khalil Rabah* in 2007 and 2009; the 9th *Istanbul Biennial* 2005 with Vasif Kortun, Esra Sarigedik Öktem and November Paynter and the *Gwangju Biennale* 2002 in Korea with Hou Hanru and Song Wang Kyung, in 2014, together with Galit Eilat, Nuria Enguita Mayo, Pablo Lafuente and Oren Sagiv the 31st *São Paulo Biennial* and most recently the *Jakarta Biennale* 2015.

Together with Will Bradley Esche co-edited the reader *Art and Social Change* published by *Afterall* and *Tate Publishing*. He also co-edited a reader called "The Netherlands, for example" with Rosi Braidotti and Maria Hlavajova for the 2007 *Venice Biennale*. A selection of his texts was published in 2005 under the title *Modest Proposals* by *Baglam Press*, Istanbul in Turkish and English, edited by Serkan Ozkaya.

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2024 Emerging Scholar Award Winners.

## **Kelsay Myers**

California Institute of Integral Studies, USA



## **Lulu Ao**

Loughborough University, UK



## **Jonathan Okewu**

Durban University of Technology, South Africa



## **Zi Quan**

Lancaster University, UK



## **Katherine Mae Gonzales Sabate**

Guang Ming College, Philippines



## **Sara M. Williams**

University of Louisville, USA



## **Rebecka Bloomer**

University of Cincinnati, USA



## **Ko-Lun Chen**

National Yang Ming Chiao Tung University, Taiwan



## **Haeyoung Youn**

Ohio University, South Korea



**Umika Pathak**

Haverford College, USA



**Thomas Girard**

Simon Fraser University, Canada



**Anna Kennedy-Borissow**

University of Melbourne, Australia



**Ricardo Mestre**

CESEM/NOVA FCSH, Portugal



**Eh-den Perlove**

University of Manchester, UK



**Jekaterina Karelina**

University of Barcelona, Spain



## Online Welcome and Training Session

Join other delegates for a pre-conference welcome reception and training session.

We are excited to announce the online conference will be delivered on the CGScholar platform – developed by the Common Ground Media Lab, the research and technology arm of Common Ground Research Networks.

This special event will walk you through the CGScholar Event Microsite so you have a rich online experience by learning how to comment and participate online. It will also teach delegates how to update their profile and Presenter Pages in order to add digital media: video, sound, and other files.

**23 May 08:00 AM (GMT-6) // 23:00 (11:00 PM) Seoul Time, South Korea**

## Online Talking Circle

Talking Circles are a distinctive feature of our in-person conference, and this year we are also taking them online. Talking Circles offer an opportunity to meet other delegates face-to-face, and engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the Research Network. Participation is open, encouraged, and supported.

**PLEASE CHECK THE EVENT SCHEDULE FOR DATES AND TIMES.**

## In-Person Closing Reception

Common Ground Research Networks and the Nineteenth International Conference on the Arts in Society will be hosting a Closing Reception at the conference venue. The reception will be held on the last evening of the conference, 26 May 2024.

**Date:** 26 May 2024

**Time:** After the Closing Session

**Location:** Conference Venue

## In Person Walking Tour – 23 May, 2024

Experience the best of Seoul's cultural attractions on an immersive tour, perfect for travelers seeking an authentic Korean adventure. During the tour we'll visit Gyeongbokgung Palace for a Hanbok (traditional dress) experience, stroll through the picturesque Bukchon Hanok Village, explore the elegant Baek In-je's House, find inner peace at Jogyesa Temple, and dive into the lively Insadong district.

The tour will begin at the stunning Gyeongbokgung Palace, the largest of the Five Grand Palaces. Next, wander through the charming alleys of Bukchon Hanok Village, admiring the well-preserved traditional Korean houses. We'll visit Baek In-je's House, a magnificent aristocratic mansion, to discover the opulent lifestyle of Korea's early 20th-century upper class. It's time for a short break during the tour! Have you tried Korea's popular traditional food, tteokbokki and odeng soup? You'll enjoy some delicious Korean snacks. We'll continue the journey at the serene Jogyesa Temple, the center of Korean Buddhism, and soak in its calming atmosphere, vibrant lanterns, and ancient trees. Finally, you'll explore the bustling Insadong neighborhood, a hub of art galleries, antique shops, traditional teahouses, and street vendors, showcasing Seoul's unique blend of modernity and tradition.

**Date:** Thursday, 23 May

**Time:** 09:00 AM (09:00)

**Meeting point:** 127-6 Sajik-ro, Jongno-gu, Seoul, South Korea

## Post-Conference Day: Arts Museums Beyond Seoul – 27 May, 2024

After the Nineteenth International Conference on the Arts in Society, we encourage you to join the Post-Conference day when you can visit different museums located in different cities of South Korea.

### Tentative schedule:

Museum San (in the city of Wonju-si)

MOCA Museum (in the city of Busan)

Asia Culture Center and National Folk Museum

**Date:** 27 May, 2024

**Time:** 09:00 AM – 18:00 (6:00 PM)

**Meeting point:** To be confirmed

## Guide to the Guide

### HEADING STRUCTURE

**Access**

Guides to Ensure **Access**

**Navigate**

Guides on How to **Navigate**

**Engage**

Guides on How to **Engage**

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### SCHOLAR MEANINGS

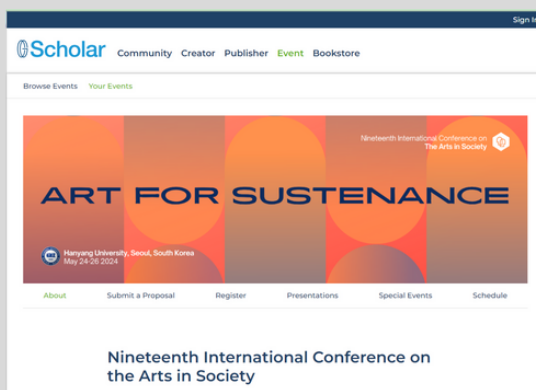
Everywhere you see an underlined term look to the Scholar Meanings box at bottom of page for more detailed information.

CGScholar Meanings

## Access

## Navigate to your **Microsite** ...

The **Event Microsite** in CGScholar will be your hub for navigating the conference. If you are an In-Person delegate it's where you'll view the schedule, find your way around the venue, and engage with digital media and online discussion boards. If you are Online Only it is where you'll view the schedule, find live sessions, and engage with asynchronous digital media and online discussion boards.

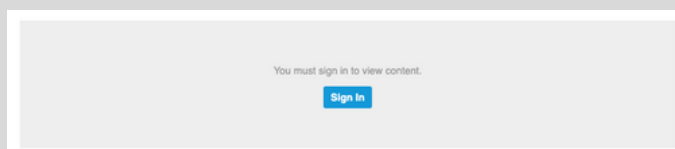


[https://cgscholar.com/cg\\_event/events/A24en/about](https://cgscholar.com/cg_event/events/A24en/about)

## Access

## Make sure you are **Signed-In**...

Before starting any session in the Event Microsite ensure you are **Signed-In**. If you are not Registered you'll be prompted to do so.



### CGScholar Meanings

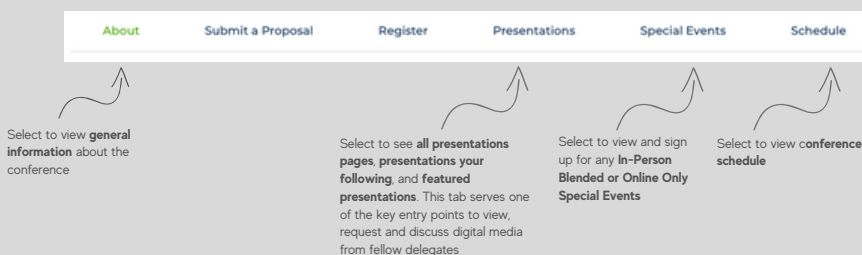
**Event Microsite:** The CGScholar Event Microsite is your 'hub' for the online portion of the conference. It is where you will find your Presenter Page, sign up for special events, and view the Event Schedule.

**Registered:** Registering for the conference will give you access to the conference content. You can register for the conference under the 'Registration' tab on the CGScholar Event Microsite.

## Navigate

### From the Landing Page ...

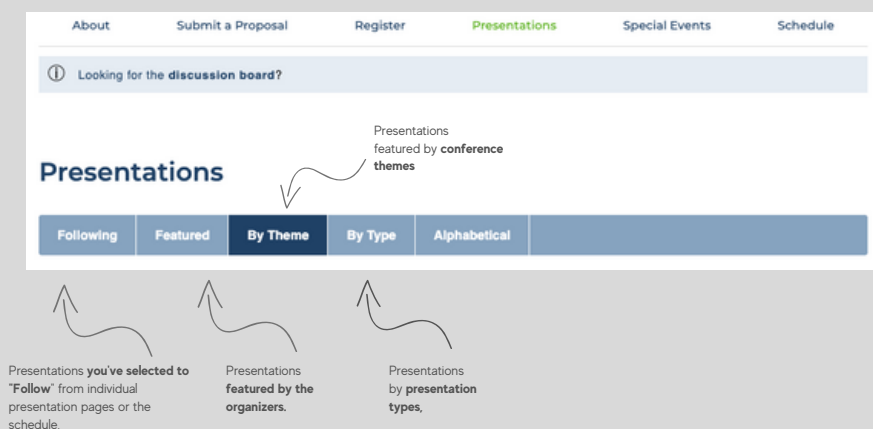
The main URL for the Microsite will take you to the **Landing Page**. For both In-Person and Online Only this top-level navigation will be the entry points for all actions, content, and social activity.



## Navigate

### From the Presentations Tab ...

The **Presentations** tab is the entry point to view all In-Person and Online Only Presentation Pages. The sub-navigation offers different ways of viewing the lists of presentations.



## CGScholar Meanings

**In-Person:** An In-Person delegate is one who has registered to participate in-person at the conference venue, and online.

**Online Only:** An Online Only delegate is one who will only participate in the conference online.

**Presentation Pages:** A Presentation Page is a unique page for each presentation. If you are presenting at the conference, you can edit and upload your digital media to your Presentation Page. You can also view other delegates Presentation Pages.

**Featured:** A Featured session is one which is highlighted by the conference organizers or local hosts. In most cases, these are the Emerging Scholars Presentation Pages, but can also include Advisory Board sessions, Plenary Sessions and other notable sessions.

**Theme:** Each Research Network has a number of themes that are consistent from year to year. There is also a Special Focus theme that is unique to each conference year.

**Type:** Presentation type is **how** you will present. This can be a Themed Paper Presentation, or a Poster session or a Workshop.

## Navigate

## From the Schedule Tab ...

The **Schedule** tab is the entry point to the program for all In-Person and Online Only delegates. In-Person Blended tabs will be marked with dates and times. Online Only content is asynchronous, unless marked with date and time.

The screenshot shows the 'Schedule' tab of a conference website. At the top, there are navigation tabs: 'About', 'Submit a Proposal', 'Register', 'Presentations', 'Special Events', and 'Schedule' (which is highlighted in green). Below the navigation is a header 'Navigating the Schedule' with an information icon. The main content area is titled 'Schedule' and features a dropdown menu set to 'English Language Sessions'. Below this is a row of tabs for 'Pre-Conference' (13 JAN 2022), 'Day One' (14 JAN 2022), and 'Day Two' (15 JAN 2022). The 'Day One' tab is selected. The main content area displays a list of sessions, each with a title, speaker information, and a 'Discuss' or 'Follow' button. Annotations with arrows point to various elements: 'Guide to navigating the conference schedule' points to the 'Navigating the Schedule' header; 'Tabs for each day of the conference.' points to the day tabs; 'Use to switch between English and Spanish Language Sessions' points to the dropdown menu; 'Select Themed Panel titles/headers to view all presentations for the themed panel...' points to the 'Emphasis on Education (Asynchronous Session)' header; 'Select Discussion to go directly to the Discussion Board to comment on presentation/s' points to the 'Discuss' buttons; 'Select Presentation titles / headers presentations pages...' points to the session titles; 'Select names to open CGScholar profiles in the Community space...' points to the speaker names; and 'Select Follow to add this presentation to your Following list...' points to the 'Follow' buttons.

Guide to navigating the conference schedule

Tabs for each day of the conference.

Use to switch between English and Spanish Language Sessions

Select Themed Panel titles/headers to view all presentations for the themed panel. You'll find (or be able to request) digital media to view on each individual presentation page.

Select Discussion to go directly to the Discussion Board to comment on presentation/s

Select Presentation titles / headers presentations pages. On these pages you'll find (or be able to request) digital media to view.

Select names to open CGScholar profiles in the Community space in CGScholar. Here you'll be able view their profile, add as your "Peer" and send messages.

Select Follow to add this presentation to your Following list in the presentation tab. Once you've selected Following you'll also receive email notification for all comments the discussion board for that presentation.

### CGScholar Meanings

**Asynchronous:** Asynchronous content are presentations which are Online Only, and are not dependent on a date and time for presentation, but a Digital Media upload.

**English and Spanish Language Sessions:** Under this drop down, you can 'flip' between sessions in English, or sessions in Spanish.

**Themed Panel:** A Themed Panel is a grouping of three or four Themed Paper Presentations according to theme and topic. Each Themed Panel has its own discussion board, and title.

**CGScholar Profile Page:** Each CGScholar user has their own profile page with headshot, bio and educational information.

**Community:** The Research Network Community page is where you will find the latest Updates and information about what is happening in the Research Network.

**Discuss / Discussion Boards:** The discuss button will take you to the discussion board for that session (Plenary Session or Themed Panel, for example). Here you can pose questions, comment on Digital Media and engage with other delegates.

## Navigate

## From a Presentation Page ...

Each presenter is given a personal **Presenter Page**. On **Presenter Pages** you can read the Abstract, view or request Digital Media, or Follow the presentation. You can also follow link breadcrumbs to other presentations in the same Theme or Presentation Type.

The screenshot shows a presentation page with the following structure:

- Navigation tabs: About, Submit a Proposal, Register, Presentations, Special Events, Schedule.
- Title: **Going it Alone : Primary Caregivers and the Consequences of Support Loss in the Transition to Remote Work**
- Metadata: THEMED PANEL: PAPER PRESENTATION IN A THEMED SESSION | JAN 14, 2022 | 35 Engagements
- Abstract: The transition to remote work following the COVID-19 pandemic placed an inordinate burden on working primary caregivers. Outside institutional support (daycare services, school, in-home health care) quickly vanished, and employer support often failed to adapt to caregivers' distinct needs. We find that these new burdens prompted primary caregivers to reexamine their roles at home and work and, consequently, their careers. Our research was guided by three central questions: 1) How did the transition to remote work influence primary caregivers' perceptions of career advancement? 2) How did primary caregivers navigate this sudden change, and what job-related compromises did they make? 3) To what extent did this experience compel them to remain in or exit the workforce? For this exploratory study, we conducted semistructured interviews with 20 primary caregivers who were working onsite, full time in March 2020, and who subsequently transitioned to fully remote work. Five key themes emerged: 1) persistent stress due to the combined pressures of full-time work and caregiving, 2) hesitancy to take on new projects or professional development goals, 3) perceptions that promotional opportunities had been lost or pushed farther out, 4) enhanced connection with family members, and 5) a reexamination of career plans. It is imperative that researchers, practitioners, and organizations understand and attend to primary caregivers' recent experience, as it portends a significant withdrawal from the labor market, potentially reversing pre-pandemic trends toward greater gender equity. This research raises crucial questions concerning post-pandemic career opportunities and the downstream socioeconomic effects of a reduced workforce.
- Presenters: Nathaniel Young, Research Associate, Marketing, O.C. Tanner, Utah, United States
- Details: PRESENTATION TYPE: Paper Presentation in a Themed Session; THEME: The Value of Culture and the Demand of Change; KEYWORDS: Caregivers, Remote, Work, Equity, Labor, Participation
- Digital Media: (Link)

Select **Follow** to add this presentation to your **Following** list in the presentation tab. Once you've selected Following you'll also receive email notification for all comments the discussion board for that presentation.

Select names to open **CGScholar profiles** in the Community space in CGScholar. Here you'll be able view their profile, add as your "Peer" and send messages.

Select **Presentation Type** to see other presentations of a similar type

Select **Theme** to see other presentations of a similar conference theme.

VIEW DIGITAL MEDIA

REQUEST DIGITAL MEDIA

The screenshot shows a digital media player with a slide titled "Employees as Lifelong Learners: Characteristics and Promotion in The 21st Century". The slide content includes a title, a subtitle, and a list of authors: Katherine M. Papp, Jennifer L. Brinkmann, and Jennifer L. Brinkmann. The slide also features a logo for "Employees as Lifelong Learners: Characteristics and Promotion in The 21st Century (PAP) Katherine M. Papp, Jennifer L. Brinkmann, Jennifer L. Brinkmann".

The screenshot shows a digital media player with a message: "This presenter hasn't added media. Request media and follow this presentation."

### CGScholar Meanings

**Digital Media:** Digital Media is the asynchronous method for delegates to view your presentation. Digital media can be an embedded video, a PowerPoint with audio, a PDF or an mp4 file.

**Request Digital Media:** If a delegate has not uploaded their Digital Media to their Presentation Page, you can request that digital media by clicking the link. The delegate will then receive an email reminding them to upload their Digital Media, and you will automatically 'follow' that session.

**Follow:** You can follow sessions that are of interest to you so you can go back to them easily, and view the discussion boards. You can access your 'followed' presentations in the Follow tab of the CGScholar Event Microsite.

## Navigate

## From a Themed Panel ...

The majority of the conference sessions are themed paper presentations. Our programming team groups individual presentations into **Themed Panels**. You access these themed panels via the Schedule tab in the Microsite. To view or request Digital Media from a Presenter click on their individual tiles. To view a delegates CGScholar profile and/or add them as Peer click on their name.

The screenshot shows a web page for a themed panel titled "Progress and Recovery Post-COVID". The page has a navigation bar with links: About, Submit a Proposal, Register, Presentations, Special Events, and Schedule. Below the navigation bar, the panel title "Progress and Recovery Post-COVID" is displayed in large blue font. Underneath the title, there is a green box indicating "22 Engagements" and a link to "Select Discussion Board to comment on presentation/s". Below this, there are two tabs: "Presentations" (which is active) and "Discussion".

The first presentation listed is "Policy Uncertainty in the Lithium Triangle" by Jennapher Lunde Seefelt. The text of the presentation discusses policy opacity and its impact on investment in Chile and Argentina's lithium industries.

The second presentation is "Measurement to Support a Just, Equitable, and Green Post-pandemic Recovery" by Stacey Haugen. The text discusses the challenges of integrating data for post-pandemic sustainability and the need for consistent measurement frameworks.

Annotations on the left side of the screenshot explain the following elements:

- Title of the Themed Panel:** Points to the main title "Progress and Recovery Post-COVID".
- Select Presentation titles / headers to find (or be able to request) digital media to view:** Points to the presentation title "Policy Uncertainty in the Lithium Triangle".
- Presentations Featured by the organizers. Will also appear as a category on the Presentations Page:** Points to the "Featured" label next to the second presentation title.
- Select names to open CGScholar profiles in the Community space in CGScholar. Here you'll be able view their profile, add as your "Peer" and send messages:** Points to the presenter name "Stacey Haugen".

### CGScholar Meanings

**Themed Paper Presentations:** A Themed Paper Presentation is a 20 minute presentation (either In Person Blended or Online Only). Each Themed Panel has a discussion board for questions and comments.

**CGScholar Profile:** Your CGScholar Profile is a delegate's profile page. It is where you can learn further about that delegate such as current affiliation, past experience and education.

**Peer:** When you add a colleague as a Peer you will be able to view their CGScholar Profile and interact with them in the CGScholar platform.

Engage

Follow Presentations ...

When you see a **Follow** button you can add this presentation to your Following list in the Presentation tab. Once you've selected **Follow** you'll also receive email notifications for all comments the discussion board for that presentation.

#### FOLLOW FROM A PRESENTATION PAGE



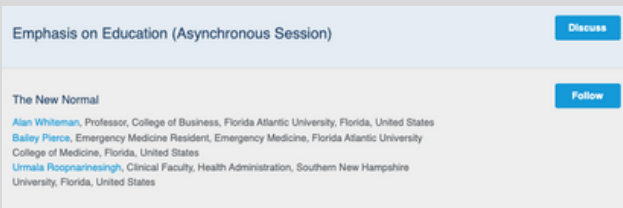
Mental Health and Wellbeing @ Work : Another Dimension of the Pandemic

THEMED PANEL: PAPER PRESENTATION IN A THEMED SESSION | JAN 14, 2022 | 55 Engagements

Follow

A blue arrow points to the 'Follow' button.

#### FOLLOW FROM A SCHEDULE



Emphasis on Education (Asynchronous Session)

Discuss

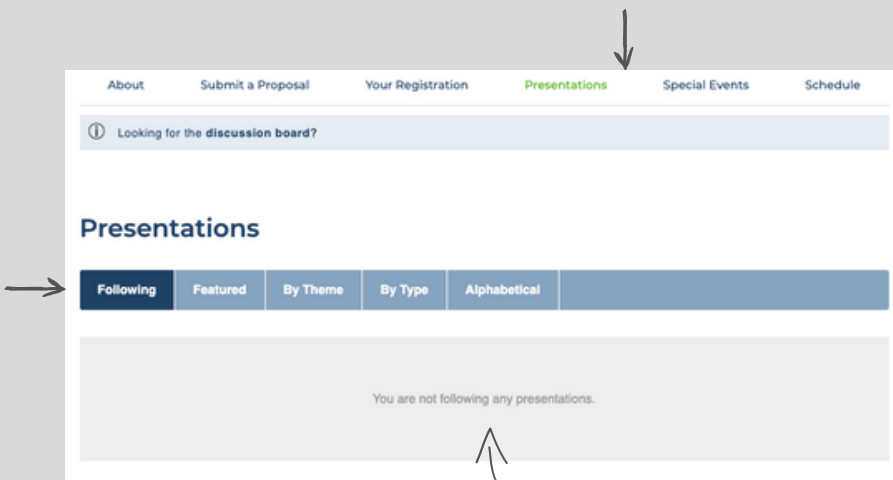
The New Normal

Alan Whiteman, Professor, College of Business, Florida Atlantic University, Florida, United States  
Bailey Pierce, Emergency Medicine Resident, Emergency Medicine, Florida Atlantic University College of Medicine, Florida, United States  
Urmala Roopnarain Singh, Clinical Faculty, Health Administration, Southern New Hampshire University, Florida, United States

Follow

A blue arrow points to the 'Follow' button.

#### PRESENTATIONS YOU ARE FOLLOWING



About Submit a Proposal Your Registration Presentations Special Events Schedule

Looking for the discussion board?

### Presentations

Following Featured By Theme By Type Alphabetical

You are not following any presentations.

A blue arrow points to the 'Following' tab. A black arrow points down to the 'Presentations' tab. A black arrow points up to the 'Following' tab.

Presentations you are **Following** will appear here.

## Engage

## Comment in Discussion Boards ...

**Discussion Boards** are your space to engage with the presenters and other audience members. Discussion Boards open the day before the conference and close two days after. We encourage all delegates -- In-Person and Online Only -- to use these Discussion Boards to leave questions and comments for speakers. And do this in an asynchronous manner -- in other words leave a question at any time and the user, the'll get and email when you do. .

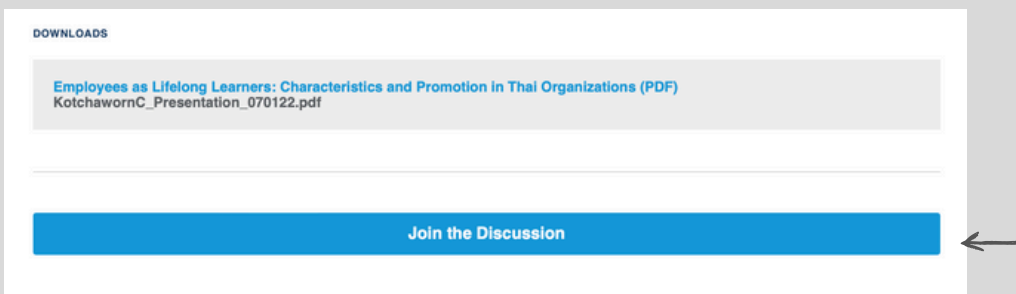
NAVIGATE TO TO **DISCUSSION BOARDS** FROM SCHEDULE



The screenshot shows a conference schedule with three tabs: 'Pre-Conference' (13 JAN 2022), 'Day One' (14 JAN 2022), and 'Day Two' (15 JAN 2022). Under the 'Day One' tab, there are three session entries, each with a 'Discuss' button to its right, indicated by an arrow:

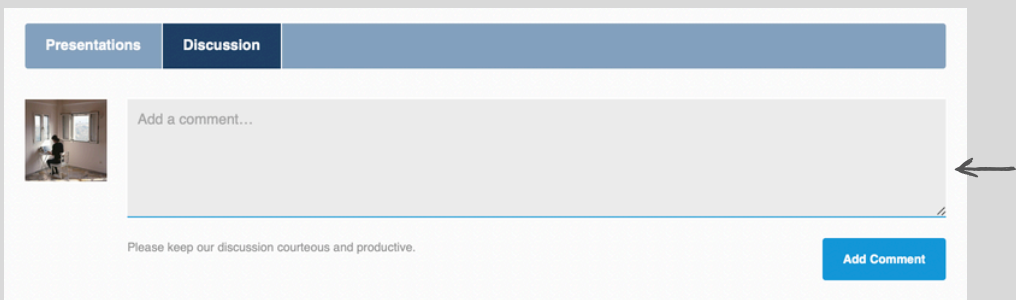
- Plenary Session - Dr. Kathleen E Allen, Author, President, Allen and Associates, United States  
Live - 14 January 2022 - 9:00 AM CST
- Plenary Session - Dr. Spencer S. Stober, Professor, Biology, Alvernia University, United States  
Live - 14 January 2022 - 10:30 AM CST
- Emphasis on Education (Asynchronous Session)

NAVIGATE TO TO **DISCUSSION BOARDS** FROM PRESENTER PAGE



The screenshot shows a 'DOWNLOADS' section with a link to a PDF presentation: 'Employees as Lifelong Learners: Characteristics and Promotion in Thai Organizations (PDF) KotchawornC\_Presentation\_070122.pdf'. Below this, there is a prominent blue button labeled 'Join the Discussion', indicated by an arrow.

COMMENTING IN A **DISCUSSION BOARD**



The screenshot shows a discussion board interface with two tabs: 'Presentations' and 'Discussion'. The 'Discussion' tab is active. On the left, there is a small profile picture of a person. To the right of the profile picture is a large text input field with the placeholder text 'Add a comment...'. Below the input field, there is a blue button labeled 'Add Comment', indicated by an arrow.

Please keep our discussion courteous and productive.

Engage

With the **Community** ...

The Event Microsite is only one space in **CGScholar**. Our general social space is called **Community**. Your Research Network has its own Community page where you'll find the latest updates and news from the community members.

The screenshot shows the CGScholar Community interface. At the top, the navigation bar includes 'Scholar', 'Community', 'Creator', 'Publisher', 'Analytics', 'Event', and 'Bookstore'. The main content area is divided into three columns:

- Left Column:** Features a blue hexagonal logo with two water droplets. Below it, a welcome message reads: 'Welcome to the Climate Change: Impacts & Responses Research Network!' with a view count of 2,941. It lists 'COMMUNITY ADMINS (18)' including William Cope, Ebony Jackson, Phillip Kalantzis-Cope, Tamsyn Gilbert, Jeremy Boehme, Common Ground, Sara Hoke, and Alex Pate. Below that, it lists 'MEMBERS (2,652)' including Reda Sadki, Izabel Szary, Abigail Manekin, Adrian Wiese, Tamara Stanberry, Kelsey Shannon, and Bill Cope.
- Middle Column:** Titled 'Activity Stream' with a 'Filter Activity' button. It displays a list of members who have joined the community, each with a profile picture, name, and the date they joined. The members listed are: MUDESSIR TEMAM IMAMU (Jan 06, 2022), NIKO TIAN (Jan 05, 2022), MAQBOOL SHEIKH (Jan 05, 2022), NOUR LYNIA BOULGAMH (Jan 04, 2022), PAVITHRA RAVI (Jan 04, 2022), LAMBERT CYRILLE NGAYAP KAMGANG (Jan 02, 2022), MARINA ANDERSON (Dec 27, 2021), MD JAHIRUL ISLAM (Dec 22, 2021), VISHAL SHARMA (Dec 21, 2021), and BOSHIR AHMED AWAL (Dec 20, 2021).
- Right Column:** Titled 'Recent Activity' and 'PUBLICATIONS (427)'. It shows a list of recent publications, including 'The International Journal of C...' and 'Adaptations toward Climate ...'. Below this is a 'SHARES' section with a 'Share a file or link...' button. At the bottom, there is an 'EVENTS (1)' section featuring a poster for the 'Research International Conference on Climate Change: Impacts & Responses' held on 4-6 April 2022, with the theme 'RESPONDING TO CLIMATE CHANGE: GOVERNING THE CLIMATE EMERGENCY'. A 'Submit / Register' button is located at the bottom of the poster.

Engage

Add Peers ...

Within Community are individual CGScholar Profile Pages. Here you can view a person's bio, send them a private message, and add them as a **Peer**.

The screenshot shows a CGScholar profile page for Kinzi Duncan. The page is divided into several sections:

- Header:** The CGScholar logo is on the left, followed by navigation links: Community, Creator, Publisher, Analytics, Event, and Bookstore.
- Profile Card:** On the left, there is a profile card for Kinzi Duncan with a photo, a name dropdown menu, an "Add to Peers" button, and a "Views: 501" indicator.
- Communities:** Below the profile card is a section titled "THEIR COMMUNITIES (23)" with a "View All" link. It lists five communities: "Climate Change: Impacts an...", "Tourism and Leisure Studies", "e-Learning and Innovative P...", "The Learner", and "The Constructed Environment".
- Peers:** Below that is a section titled "THEIR PEERS (33)" with a "View All" link. It lists five peers: Murali Venugopalan, Victoria Hurth, Gabriella D., Deborah Bartley Carter, and Andrea Spada Jiménez.
- About Kinzi Duncan:** The main content area is titled "About Kinzi Duncan" and is organized into sections:
  - MICRO-BIO:** Eastern Illinois University Graduate with a degree in English and Multi-Cultural Studies.
  - EXPERIENCE:** Common Ground, Conference Assistant, December 2020 to Present.
  - EDUCATION:** Eastern Illinois University (BA in English, August 2016 to 2018) and Lakeland Community College (AGS, August 2014 to 2016).
  - DISCIPLINES:** Intercultural/Multicultural And Diversity Studies and English Language And Literature, General.
  - INTERESTS:** Diversity In Education, Media Studies, and English Studies.
  - LANGUAGES:** (Section header is present but no text is visible).
- Recent Activity:** On the right side, there is a "Recent Activity" section with a "View All" link. It lists six recent updates, each starting with "Kinzi Duncan created the update" followed by the title of the update.

## Engage

## Request Digital Media ....

If a delegate has not uploaded their Digital Media to their Presentation Page, you can request that Digital Media by clicking the link. The delegate will then receive an email reminding them to upload their Digital Media, and you will automatically 'follow' that session.

### Digital Media

This presenter hasn't added media.  
[Request media and follow this presentation.](#)





Common  
Ground  
Research  
Networks

# COMMON GROUND

Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

#### MEMBERS OF THE FOLLOWING ORGANIZATIONS



Common Ground Research Networks is not-for-profit corporation registered in the State of Illinois, USA, organized and operated pursuant to the General Not For Profit Corporation Act of 1986, 805 ILCS 105/101.01, et seq., (the "Act") or the corresponding section of any future Act.

[www.cgnetworks.org](http://www.cgnetworks.org)



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The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009, we have had the fortune of being based in the University of Illinois Research Park while building our latest platform – CGScholar. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. CGScholar has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The CGScholar platform is being used today by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that CGScholar serves while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms—pre-digital and now also digital—have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – CGScholar – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces

## Supporters & Partners

As they say, "it takes a village." We are thankful for the generous support of:



And to our Research Network members!

[www.cgnetworks.org/medialab](http://www.cgnetworks.org/medialab)



United Nations  
Climate Change

CLIMATE  
NEUTRAL NOW

Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

## Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

## Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

## Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

## Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

[www.cgnetworks.org/about/climate-pledge](http://www.cgnetworks.org/about/climate-pledge)