

# TIEMPO 4 ALL

**1st International Conference on Intercultural Dialogue through the Arts:  
Community Development, Education & Policy**

&

**1st Intercultural Festival through the Arts**

**21 - 24 September 2017**

21 & 22 September 2017, Saga-Japan  
23 & 24 September 2017, Fukuoka-Japan



**Workshops**

DISCOVER  
発見する

WATCH · LISTEN · FEEL

見る 聴く  
感じる

REFLECT  
振り返る

体験する  
EXPERIENCE

**Academic  
Sessions**

**Poster  
Sessions**



**Open Forum**

**Music  
Performances**



**Art Exhibitions**





## Contents

---

<b>Organizers Greetings</b>	P2
<b>Organizers Profiles</b>	P4
<b>4 Days Program – Conference &amp; Festival</b>	P5
<b>Maps = Saga University Access &amp; Layout, Tiempo Access Map and Tiempo Floor Plan</b>	P10
<b>Event Program Features</b>	
Presentations (Peer-reviewed with Abstracts)	P13
Presentations (Research in Progress)	P25
Workshops (Academically-oriented Practical Arts-based)	P27
Dance Performances (Academic Orientation)	P29
Acoustic Performances	P30
Art Exhibitions & Poster Sessions	P31
Open Forum: Intercultural Engagement through the Arts	P34
Tiempo 4 ALL Party (Multidisciplinary Art and Social Event)	P35
Going 4WARD-Open Discussion & Concluding Session	P37
<b>Social Program Features</b>	P38
Pre-Conference Welcome Party 20th September (Saga)	
Conference Dinner -21st September (Saga)	
Conference Dinner -22nd September (Fukuoka)	
Gala Conference Dinner -23rd September (Fukuoka)	
<b>Appendix</b>	
Event Committees	P39
Call for Submission	P41
Event Surveys	P45



**Brochure Publisher: Tiempo 4 ALL Working Committee**

**Date of Publication: September 20, 2017**

**Editorial Board: Stephanie Ann Houghton, Santiago Herrera, Dana Lee Angove, Stephanie Weston, Elida Matsumoto and Peter Roux.**



## Organizers Greetings

---



**Santiago Herrera**

**Founder/President of Tiempo Iberoamericano**

**Festival Chair & Conference Organizing  
Committee-Co-Chair**

I would like to welcome all to Tiempo 4 All which includes the 1<sup>st</sup> International Conference on Intercultural Dialogue through the Arts: Community, Development, Education, and Policy and the 1<sup>st</sup> Intercultural Festival through the Arts to celebrate the 20<sup>th</sup> anniversary of the Founding of NPO Tiempo Iberoamericano. Thanks to the support of MFC, we have been able to do for the first time an academic conference related to our daily mission as an NPO. I would like to thank all of the members of the Conference Organizing committee especially, Co-Chair Stephanie Ann Houghton, Vice Chair Dana Lee Algove as well as Peter Roux, Elida Matsumoto and Stephanie Weston for their untiring efforts along with Tiempo staff, all the members of the conference academic committee, over 25 academics and all artists/performers (more than 30!) who contributed to this innovative event. Also I wish to thank the Conference Co-Organizer Multicultural Fitness Community and our Conference supporters-the Faculty of Art and Regional Design (financial support) & the Faculty of Culture and Education, Saga University, Japan; Cultnet and Kouraku Kiln. Also I would like to thank the special supporters of the Festival-Fukuoka International Exchange Foundation (financial support), Fukuoka prefecture, Fukuoka City, Love FM, Convention Bureau.

The 1<sup>st</sup> Intercultural Festival through the Arts, running concurrently on the 3<sup>rd</sup> and 4<sup>th</sup> days of the 1<sup>st</sup> International Conference on Intercultural Dialogue through the Arts conference, proposes a new encounter combining, reflection together with the individual's manifestation in the world of art. Experience the ARTS through different Intercultural Spaces, Dialogues and Experiences. This festival is a multidimensional window through which you can explore language, culture and society locally and globally. The Festival creates an amazing tapestry of art exhibitions, workshops, a public forum, performances as well as many other interactive events for intercultural exchange and global communication. The collaboration of all partners involved in these events have enriched the festival and opened up new possibilities for mutual understanding.

Tiempo Iberoamericano, which represents no one nation, brings people together through arts, verbal and non-verbal education and cultural exchanges. Tiempo Iberoamericano is a bridge from the local community to the world mainly exploring the complex process of cultures within Ibero-America. We look forward to seeing you not only at this inaugural event but also in the future as Tiempo moves into its next generation.





## The Multicultural Fitness Community (MFC) Conference Co-Organizer

One of the founding questions that brought the Multicultural Fitness Community (MFC) into existence was how to negotiate and bridge cultural distance between communities. Although we live in an age where physical distance between communities are easily overcome, the fragmentation, fear and pain of recent world events, often fuelled by cultural divides, suggest that we have much further to go in diminishing the distances between us. Interested in how to understand and overcome some of these issues in an educational setting, the MFC has sought to introduce, and engage local Japanese students with new and unknown experiences off-campus, while simultaneously welcoming diverse outside influences at Saga University campus.

Quite unexpectedly, yet now so obviously a good and appropriate fit for our initial ideas, opportunities to initiate and explore this two-way exchange came along through the arts. It occurred most interestingly for two of our co-founders, Dana Lee Angove and Stephanie Ann Houghton, through Zumba® Dance-fitness and dance. The moving arts thus added a dimension that we could cultivate through various cross-cultural activities, as well as other disciplines such as Yoga, which was introduced by Peter Roux, the third co-founder of the MFC. Reflecting here on these developments, it is a momentous honour for us to be able to participate in a major collaboration with NPO Iberoamericano, who is celebrating 20-years of experience in offering a broad and sophisticated depth of intercultural exchange in an established and unique environment within the Fukuoka community.

We further benefit from the combined intellectual interests and output of visiting scholars from all over the world, who, through the leadership of Stephanie Ann Houghton, are sharing their interesting and varied peer-reviewed series of academic presentations. We trust that these will deepen and enhance educational perspectives on intercultural learning. Furthermore, and in line with the original vision for this event, we are bringing together many other participants in the local and international community who have shown an interest in this inaugural, somewhat unusual event with its hybrid structure and colourful composition.

In truth, as with any step into the unknown, we are nervous. Yet, we are deeply excited and trust that through your enthusiasm for the diversity of our world, we can go forward, through the arts, into a peaceful and bountiful exploration of the boundaries and distances between us.

Wishing you a successful, enjoyable and stimulating experience.

The Multicultural Fitness Community



## Organizers Profiles

---

### **NPO TIEMPO IBEROAMERICANO (Conference Co-Organizer and Festival Organizer)**

NPO Tiempo Iberoamericano, a non-profit organization in Fukuoka, Japan has engaged in pioneering intercultural exchange over the past 20 years, promoting cultural diversity at the grassroots level through the arts, by exploring intercultural dialogue through verbal and non-verbal dynamics, especially in relation to Ibero-America. Tiempo is open to all kinds of exchanges to promote intercultural dialogue through language learning, the enjoyment of music and dance classes, exhibitions, international music festivals in Japan and abroad, and international exchange programs in Fukuoka, Japan, as well as overseas.

Importantly, Tiempo was established in Kyushu. Kyushu has been the home to different cultures and peoples from Iberoamerica with the introduction, for example, of Christianity by Francis Xavier in the 16th century as well as with trade with Portugal and other foreign countries in times of national isolation. After the Meiji Era, many immigrants to Latin American countries were largely from Kyushu. Kyushu seems to be the area in Japan that has the strongest historical ties with Spanish and Portuguese speaking countries (Iberoamerica).

Finally, as Tiempo Iberoamericano wanted to expand such activities to more people, it applied for official certification as a non-profit organization. Tiempo hopes that our activities will keep producing internationally-minded people who in turn stimulate a greater exchange of ideas and cultures.

**See:** <http://www.tiempo.jp/simposio/conference.html#organizers>

### **MULTICULTURAL FITNESS COMMUNITY (MFC) (Conference Co-Organizer)**

Initially inspired by the dynamic Zumba lessons of professional fitness instructor Kazuki Miyata, the Multicultural Fitness Community was established by Stephanie Ann Houghton PhD (Faculty of Art and Regional Design & Graduate School of Regional Design in Art and Economics at Saga University), Dana Lee Angove MA TEFL (Organization for General Education, Saga University, and licensed Zumba instructor) and Peter Roux (Organization for General Education, Saga University) in Japan. Bailey Onaga joined as the MFC Artist in September 2017. The Multicultural Fitness Community promotes intercultural communication and community development through physical fitness and the arts by developing educational programmes and events to connect people of different cultural and linguistic backgrounds. Activities and events to date include Zumba dance-fitness, Latin dance, aerobics and yoga as well as international food events focusing on health, nutrition and culture and open classes within Saga University. The Multicultural Fitness Community forges links with the wider community through communication and collaboration with Kazuki Miyata, Latin American Culture Centre NPO Tiempo Iberoamericano in Fukuoka, Studio Ellibe photography studio in Fukuoka and Kouraku Kiln in Arita, Japan. New invitations to collaborate would be more than welcome.

**See:** <https://www.facebook.com/stephaniesensei1/>

1st International Conference on Intercultural Dialogue through the Arts:  
Community Development, Education and Policy  
&  
1st Intercultural Festival through the Arts

**CONFERENCE (4 DAYS-SEPT. 21-24, 2017) & FESTIVAL (2 DAYS-SEPT. 23-24, 2017)**  
**4 DAY PROGRAM**

**DAY 1 THURSDAY 21st SEPTEMBER 2017** (LOCATION: SAGA UNIVERSITY, SAGA CITY)  
(Free of charge & open to the general public)

Time		Location
08:30 - 09:00	<b>Registration</b> <b>Student Volunteers:</b> Maki Maeda, Sopnil Mehedi, Devi Oktabrianti, Janjira Sukwai	Room A101, Art Building 1, 2F
09:00 - 09:30	<b>Opening Address</b> <b>Speakers:</b> <b>Stephanie Ann Houghton, Peter Roux, Dana Lee Angove &amp; Elida Maria Matsumoto</b>	Room A101, Art Building 1, 2F
09:30 - 11:00	<b>Session 1 (RP) Saga Dance Revitalization Project</b> <b>Moderator:</b> Dana Lee Angove PP1 - <b>Takami Suzuki:</b> History of Saga traditional dance (Menburyu/Furuyu): A literary view PP2 - <b>Stephanie Ann Houghton:</b> Dance fitness as heritage management/revitalization: An intercultural view PP3 - <b>Kenji Fukudome:</b> Supporting ageing society through dance fitness: A scientific view	Room A101, Art Building 1, 2F
11:00 - 11:30	<b>Break</b>	
11:30 - 13:00	<b>Session 2 (RP) Graduate Research Presentations</b> <b>Moderator:</b> Stephanie Ann Houghton PP4 - <b>Janjira Sukwai:</b> Intercultural Space PP5 - <b>Devi Oktabrianti:</b> Dance and non-verbal communication PP6 - <b>Maki Maeda:</b> Promoting intercultural communication through art	Room A101, Art Building 1, 2F
13:00 - 13:45	<b>International Lunch</b> * Please bring a packed lunch to share	
13:45 - 14:00	<b>Dance Performance</b> <b>Moderator:</b> Stephanie Ann Houghton DP1 - <b>Muhamad Mustofa:</b> Indonesian REMO dance	Room A101, Art Building 1, 2F
14:00 - 16:00	<b>Session 3 (RP) Guest Speakers</b> <b>Moderator:</b> Peter Roux PP7 - <b>Sebastio Pimenta:</b> The International Artist in Residence Program at Kouraku Kiln in Arita PP8 - <b>Johanna DeMaine &amp; Tetsuya Tetsui:</b> Fusion: A blend of East and West: Ancient and contemporary PP9 - <b>Elida Maria Matsumoto:</b> NPO Flaming Elephant PP10 - <b>Ellie Schimelman:</b> The Cross-cultural Collaborative in Ghana	Room A101, Art Building 1, 2F
16:00 - 16:15	<b>Break</b>	
16:15 - 17:30	<b>Workshops</b> <b>Moderator:</b> Stephanie Ann Houghton <b>Elida Maria Matsumoto:</b> Tea Party with pottery from Kouraku Kiln, Arita (Please bring some tea to share) - <b>FREE</b> - <b>Ana R. Verissimo with Kenji Fukudome &amp; Sopnil Mehedi:</b> Science in the Park (STEAM) - <b>FREE</b> - <b>Sebastio Pimenta:</b> Pottery decal workshop - <b>Yen 1000</b> - * Please pay cash on the day (1000 yen/person include materials and firing). The finished item can be collected at Tiempo on Sunday 23rd September, or mailed to you individually (at additional expense).	Room A101, Art Building 1, 2F
17:30 - 18:00	<b>Break</b>	
18:00 - 20:00	<b>Dinner</b> • Please register online in advance on conference website (3000 yen/person)	Café Sonnes, near Saga University entrance

**DAY 2 FRIDAY 22nd SEPTEMBER 2017** (LOCATION: SAGA UNIVERSITY, SAGA CITY)  
(Ticketing fees apply)

Time		Location
08:30 - 09:00	<b>Registration</b> <b>Student Volunteers:</b> Maki Maeda, Sopnil Mehedi, Devi Oktabrianti	Room A101, Art Building 1, 2F
09:00 - 10:30	<b>Session 1 : Mask dance in Korea and Saga (RP)</b> <b>Moderator:</b> Stephanie Ann Houghton PP11 - <b>Keong Ku:</b> Mask dance in Korea PP12 - <b>Bokyoung Cha &amp; Hansol Kang:</b> Korean mask dance at elementary school level PP13 - <b>Stephanie Ann Houghton:</b> Menburyu mask dance	Room A101, Art Building 1, 2F
10:30 - 11:00	<b>Break</b>	
11:00 - 13:30	<b>Workshop</b> <b>Stephanie Ann Houghton &amp; Kazuki Miyata:</b> Menburyu mask dance (Part 1) * Please bring sportswear, sports shoes, towel and a drink	Sports Center 2F
13:30 - 13:45	<b>Dance Performance</b> <b>Moderator:</b> Stephanie Ann Houghton DP2 - <b>Striesand Lee:</b> Philippine JOTA dance and music	Sports Center 2F
13:45 ~	<b>Travel to Fukuoka</b> Lunch and transport are not provided	
18:30 ~	<b>Dinner</b> • Please register online in advance on conference website (4000 yen/person)	Sancho Panza, Tiempo, Fukuoka City

**DAY 3 SATURDAY 23rd SEPTEMBER 2017** (LOCATION: TIEMPO, FUKUOKA CITY)

Time		Location
09:00 - 09:30	<b>Registration</b>	Reception Desk
09:30 - 10:00	<b>Opening Address</b>	
10:00 - 11:00	<b>Session 1 (PR) Moderator/s:</b> Houghton & Lakrout P11 - <b>Stephanie Ann Houghton:</b> Dance, Dance-Fitness and Intercultural Language Education P5 - <b>Mélissa Lakrout:</b> The body: a bridge for intercultural exchange	Benny Moré
	<b>Session 2 (PR) Moderator/s:</b> Zinemanas & Huang P13 - <b>Daphna Markman Zinemanas:</b> Conceptualization of the Additional Value of Art psychotherapy: Intersubjectivity and Visual Symbolization P20 - <b>Zhuo Min Huang:</b> Making Meanings of Intercultural Experience through an Introspective Space of Creative-VisualArts	Don Quijote
	<b>Session 3 (PR) Moderator/s:</b> Ku & Park P16 - <b>Keong Ku:</b> Global LYNCs Project: Developing Korean Primary and Middle School Students' Intercultural Communicative Competence P19 - <b>Boonjoo Park:</b> The Effects of Collaborative Learning on Intercultural Communicative Competence between Korean EFL University Students and Foreign Exchange Students with Various Cultural Backgrounds	G. Mistral
11:00 - 11:10	<b>Acoustic Music Performance - FREE -</b> <b>Kaori (Tango Singer):</b> Tango Musical masterpieces	Patio - Frida Kahlo (4F)
11:10 - 12:10	<b>Session 4 (PR) Moderator/s:</b> Baba & Suzuki P6 - <b>Takeshi Baba:</b> 落書き防止のための壁画制作に焦点を置いたサービス・ラーニングの開発 P14 - <b>Takami Suzuki:</b> フランスと日本のアルゼンチンタンゴ異文化コミュニケーションの一例	Don Quijote
	<b>Workshop 1 Shinya Mori:</b> Moving Croquis: Communicating body movement through	Lola Flores

	rapid sketching	
	<b>Workshop 2 Elida Maria Matsumoto:</b> An art, the artist and you: An interactive performing presentation for a therapeutic community	Benny Moré
	<b>Workshop 3 Isidoro Flores &amp; Rodigo Herrera:</b> Spanish gestures in communication as support for oral communication	Astor Piazzolla
	<b>Session 5 (PR) Moderator/s:</b> Koide, Ryan & Rockell P8 - <b>Yuki Koide &amp; Stephen Ryan:</b> Exploring the possibilities of “English Through Drama”: An ethnographic investigation P24 - <b>Kim Rockell:</b> Noh-ing English at a Japanese University	G. Mistral
	<b>Acoustic Music Performance - FREE -</b> 12:00 - 12:20 Conrado (Guitar): Flamenco guitar, Bossa Nova and his original songs.	Sancho Panza (5F)
12:25 - 13:25	<b>Session 6 (PR) Moderator/s:</b> Morita P17 - <b>Shinichi Morita:</b> 現代アートの祭典、アートフェアの可能性について	Don Quijote
LUNCH	<b>Workshop 4 Silvana Reyes &amp; Conrado Gmeiner:</b> Interplay between the roles of Flamenco (Guitar, Palms, Song and Dance)	Lola Flores
	<b>Workshop 5 Pablo Sosa &amp; Yenis Flores:</b> Fusions and Styles of Salsa between an Argentinian and a Cuban	Benny Moré
	<b>Workshop 6 Joel Tempestti &amp; Agueda Mansilla:</b> Tango Codes for any Milonga in the World	Astor Piazzolla
	<b>Workshop 7 Isidoro Flores &amp; Rodigo Herrera:</b> Foreign Words: The origins of Different Words in Spanish	G. Mistral
	<b>Exhibition Session 1 - FREE -</b> Co-ordinators: <b>Peter Roux &amp; Elida Maria Matsumoto</b>	Patio - Frida Kahlo (4F)
	<b>Acoustic Music Performance - FREE -</b> 12:25 - 12:45 <b>Nishikawa Yoshio (Tremolo Tuned Harmonica player):</b> Argentine music and Japanese songs. 13:00 - 13:20 <b>Sakura (Percussionist, Rhythm expert):</b> Japanese songs to the rhythm of the Cuban traditional drum “Bata.”	Sancho Panza (5F)
13:40 - 15:20	<b>Workshop 8 13:40 - 14:40 (1H) Shinya Mori:</b> Moving Croquis: Communicating body movement through rapid sketching (extended time)	Lola Flores
	<b>Workshop 9 Stephanie Ann Houghton &amp; Kazuki Miyata:</b> Menburyu mask dance (Part 2)	Benny Moré
	<b>Workshop 10 Ana R. Verissimo:</b> Science communication, public engagement and the arts	Astor Piazzolla
	<b>Exhibition Session 2 - FREE -</b> Co-ordinators: <b>Peter Roux &amp; Elida Maria Matsumoto</b>	Patio - Frida Kahlo (4F)
	<b>Acoustic Music Performance - FREE -</b> 14:00 - 14:20 <b>Machao Arriba! (Latin music band):</b> Machao sings Bachata gently, creating a Fall mood. Enjoy listening and dancing in pairs!	Sancho Panza (5F)
15:30 - 15:40	<b>Acoustic Music Performance - FREE -</b> <b>Guitar Trio:</b> Musical performances by Conrado, guitar instructor and his students	Sancho Panza (5F)
15:45 - 16:00	Open	
16:00 - 18:00	<b>Open Forum -Intercultural Engagement through the Arts - FREE -</b> Moderator: <b>Taichi Goto</b> , President, Region Works Speakers: <b>Jean Christian Bouvier</b> , Sekai CM Festival Producer <b>Santiago Herrera</b> , Founder and President, NPO Tiempo Iberoamericano <b>Suehiko Ide</b> , Senior Managing Director, Nishinippon Shinbun TNC Bunka Circle <b>Satoko Kosaka</b> , Professor, Dean, Faculty of Art and Regional Design, Saga University	Tiempo Hall
18:10	<b>DINNER - 21:00 (including Intercultural Exchange)</b> <b>Acoustic Music Performance</b>	Sancho Panza (5F)
19:00 - 00:00	<b>TIEMPO 4 ALL PARTY</b> <b>- Multidisciplinary Art and Social Event -</b>	Tiempo Hall



**DAY 4      SUNDAY 24th SEPTEMBER 2017      (LOCATION: TIEMPO, FUKUOKA CITY)**

Time		Location
9:00 - 9:30	Registration	Reception Desk
9:30 - 11:10	<b>Session 7 (PR)    Moderator/s:</b> Hsieh, Matsumoto & Schimelman P1 - <b>Jessie Hsieh:</b> Arts in the Community and Social Participation: A General Education Course for Intercultural Citizenship and Community Development P2 - <b>Elida Maria Matsumoto:</b> How community can benefit from arts for its development: a reading and writing project in Nungua/ Ghana (Africa) P3 - <b>Ellie Schimelman:</b> Using Arts for Social Change and Understanding	Benny Moré
	<b>Session 8 (PR)    Moderator/s:</b> Chevalier, Angove & Roux P22 - <b>Laurence Chevalier:</b> From Language to Dance: A Teaching Perspective P7 - <b>Dana Lee Angove &amp; Peter W. Roux:</b> Global citizenship in motion: Dance and dialogue for intercultural learning	Don Quijote
	<b>Session 9 (PR)    Moderator/s:</b> Hsu & Jing P18 (Virtual) - <b>Leticia Yulita:</b> 'Never forget. Never forgive': From creating a leaflet to engaging with the community P23 - <b>Tsu-chia Julia Hsu:</b> Exploring Intercultural Encounters' Learning Perspectives P10 - <b>Hongtao Jing:</b> A Curriculum for Intercultural Citizenship in a Japanese University	G. Mistral
	<b>Workshop 11    Daphna Markman Zinemanas:</b> Multicultural group art project	Patio - Frida Kahlo (4F)
11:20 - 13:00	<b>Session 10 (PR)    Moderator/s:</b> Houghton, LeFrancois & Verissimo P12 - <b>Stephanie Ann Houghton &amp; Yoshiko Kuroiwa:</b> Intercultural Communication through children's literature P25 - <b>Vincent LeFrancois:</b> Intercultural Communication through Bandes Dessinees (French comics) P15 - <b>Ana R. Verissimo:</b> Scientific literacy through the arts	Don Quijote
	<b>Workshop 12    Silvana Reyes &amp; Conrado Gmeiner:</b> Communicating through Affective Codes in Flamenco: Pride, Passion and Perseverance	Lola Flores
	<b>Workshop 13    Marcelo Stella &amp; Yenis Flores:</b> Creating community through Cuban Rueda Salsa: Coordinated cooperation in a state of change	Benny Moré
	<b>Workshop 14    Elida Maria Matsumoto:</b> The I and Us: Experience the individual in a collective experience in a creative workshop	Astor Piazzolla
	<b>Session 11 (RP)    Moderator/s:</b> Pimenta, DeMaine & Tsutsui PP7 - <b>Sebastio Pimenta:</b> The International Artist in Residence Program at Kouraku Kiln in Arita PP8 - <b>Johanna DeMaine &amp; Tatsuya Tsutsui:</b> Fusion: A blend of East and West: Ancient and contemporary	G. Mistral
	<b>Workshop 11    Daphna Markman Zinemanas:</b> Multicultural group art project	Patio - Frida Kahlo (4F)
	<b>Acoustic Music Performance    - FREE -</b> 12:20 - 12:40 <b>Satoshi Kusakari (Guitar student):</b> Flamenco Guitar 12:50 - 13:10 <b>Naoko Iwatsu (Accordion player):</b> Musette music of Paris, Chanson and Argentine Tango	Sancho Panza (5F)
	<b>Workshop 15    Rodrigo Herrera:</b> A Search for Sounds in our Immediate Exterior: Hidden Onomatopoeia inside the Spanish Language	Don Quijote
13:10 - 14:00	<b>Workshop 16    Ahlam:</b> Distinguishing Sounds in Arab Music	Lola Flores
	<b>Workshop 17    Pablo Sosa &amp; Yenis Flores:</b> Different kinds of Expressions in Social Dance: Structure and Interpretation	Benny Moré
	<b>Workshop 18    Joel Tempestti &amp; Agueda Mansilla:</b> The Origin of Argentine Folklore and Regionalism inside of Dances	Astor Piazzolla
	<b>Workshop 22    Sebastio Pimenta:</b> Explorations in creative decoration with decal on pottery	G. Mistral

	<b>Exhibition Session 3 - FREE -</b> Co-ordinators: <b>Peter Roux &amp; Elida Maria Matsumoto</b>	Patio - Frida Kahlo (4F)
	<b>Acoustic Music Performance - FREE -</b> 13:20 - 14:00 <b>Pepe &amp; Lovelies Four (Ocarina and Quena)</b> : Latin American Folklore and Japanese songs.	Sancho Panza (5F)
14:00 - 14:10	<b>Acoustic Music Performance - FREE -</b> <b>Satoshi Kusakari (Guitar student)</b> : Flamenco Guitar	Sancho Panza (5F)
14:10 - 15:10	<b>Session 12 (RP) Moderator/s:</b> Houghton & Verissimo PP9 - <b>Stephanie Ann Houghton, Ana R. Verissimo &amp; Bailey Onaga</b> : Interculturality, Artificial Intelligence & Art	Don Quijote
	<b>Workshop 19 Ahlam</b> : From Exorcism to Emotional Expression: Exploring improvisations in body movement to Zar Rhythm	Lola Flores
	<b>Workshop 20 Pablo Sosa &amp; Yenis Flores</b> : Fusions of the Caribbean in Music and Dance	Benny Moré
	<b>Workshop 21 Joel Tempestti &amp; Agueda Mansilla</b> : Changes in Nonverbal Roles and Communication in Tango: Moving together in trust and alternating the lead	Studio 2
	<b>Session 13 (PR) Moderator/s:</b> Eguchi P21 - Kumi Eguchi: Interdisciplinary Study on Evaluation of Kasuri Culture	G. Mistral
	<b>Workshop 23 Johanna DeMaine &amp; Tatsuya Tsutsui</b> : Fusion: A blend of East and West: Ancient and contemporary	Patio - Frida Kahlo (4F)
	<b>Acoustic Music Performance - FREE -</b> 15:00 - 15:20 Aiko Ohashi (Piano): Tango, Waltz and Latin music.	Sancho Panza (5F)
15:20 - 16:45	<b>Concluding Session: Going 4ward - FREE -</b> <b>- Intercultural Dialogue through the Arts</b> Floating Moderator: <b>Dr. Andy Nonaka</b> , Intercultural Communication, President, CommSkill Co., Ltd. Moderators: 1- <b>Elida Maria Matsumoto (Japanese)</b> , Fine Artist, Educator, Art Healer, Flaming Elephant NPO Founder 2 - <b>Peter Roux (English)</b> , Lecturer, Organization for General Education, Saga University 3 - <b>Santiago Herrera (Spanish)</b> , Founder and President, NPO Tiempo Iberoamericano 4 - <b>Stephanie Weston (Multilingual)</b> , Professor, International Relations, Law Faculty, Fukuoka University	Tiempo Hall
	<b>Rehearsal of Flamenco Show - FREE -</b> Open to public audience for insights into communications between performers	Patio - Frida Kahlo (4F)
16:45 - 18:00	<b>FINAL KANPAI - Happy Hour</b>	Sancho Panza (5F)

PR = Peer Reviewed & RP= Research in Progress

\*\* Please note that photos and video will be taken throughout the event at both venues for promotional purposes.

Thank you in advance for your understanding and cooperation.

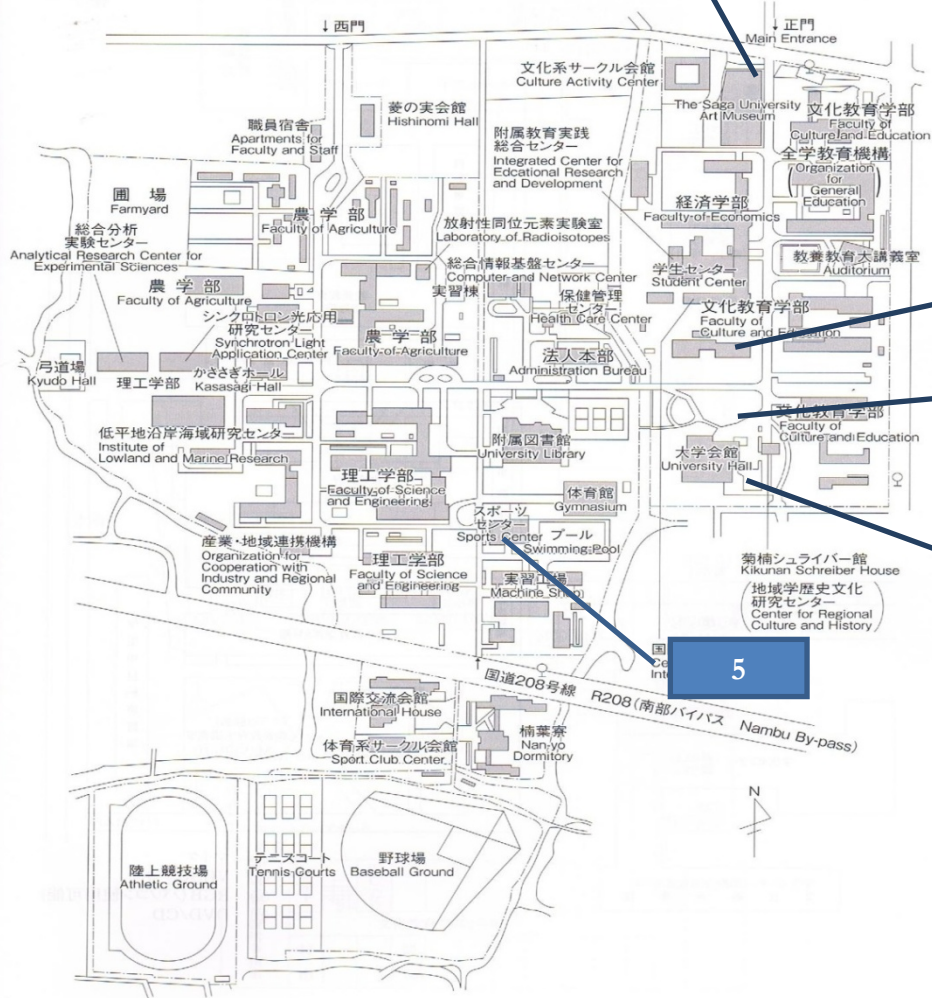
# MAPS

## Saga University Access & Layout

<http://www.irdc.saga-u.ac.jp/en/interest/file/How%20to%20get%20to%20Saga%20Station.pdf>

### 20 建物配置図等

佐賀大学（本庄キャンパス）建物配置図



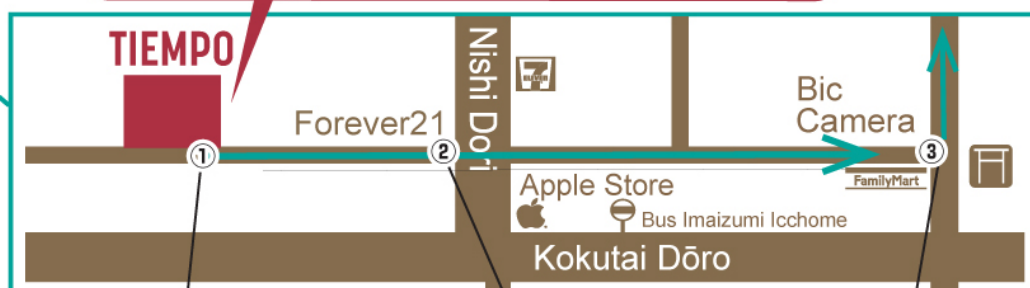
1. Café Sonnes (next to the Art Museum near Saga University entrance)
2. Art Building 1 (Room A101 is on the 2nd floor)
3. Outdoor hiroba (grassy area and open square)
4. University Hall (cafeteria, Seikyo coop store and small shop)
5. Sports centre (orange building)

## Tiempo Access Map

**TIEMPO HALL is on the 3rd floor of Daymyo11511 Building**



**Daymyo 11511 Bldg. 3F TIEMPO HALL, 5F SANCHO PANZA/TERRACE**



①



TIEMPO HALL is on the 3rd floor of Daymyo 11511 building.

3F TIEMPO HALL

5F SANCHO PANZA

5F TIEMPO HALL TERRACE

②



Go straight between YUKI ZAKI and FOREVER21.

③



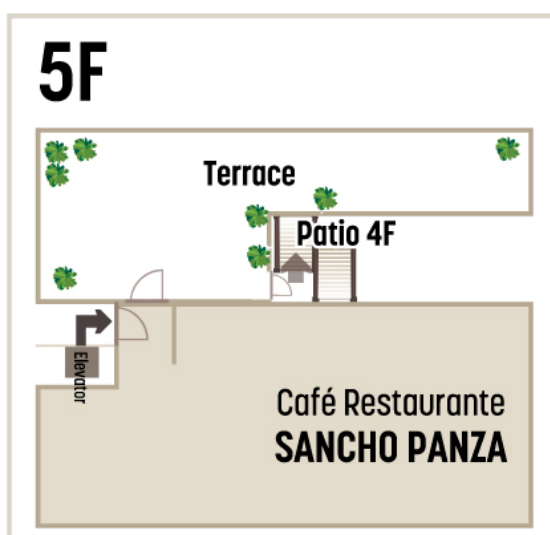
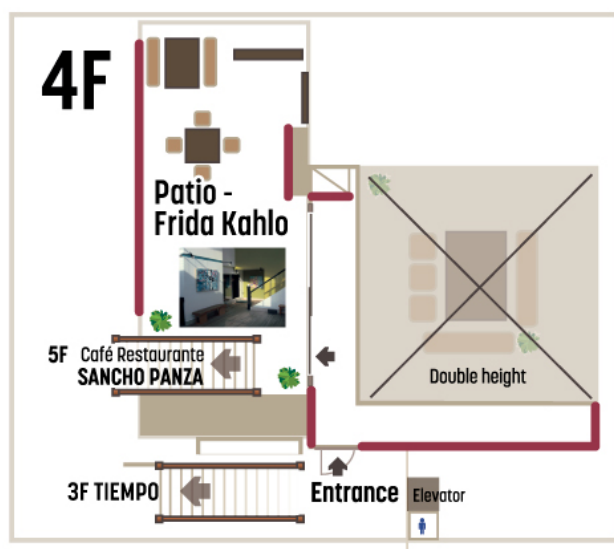
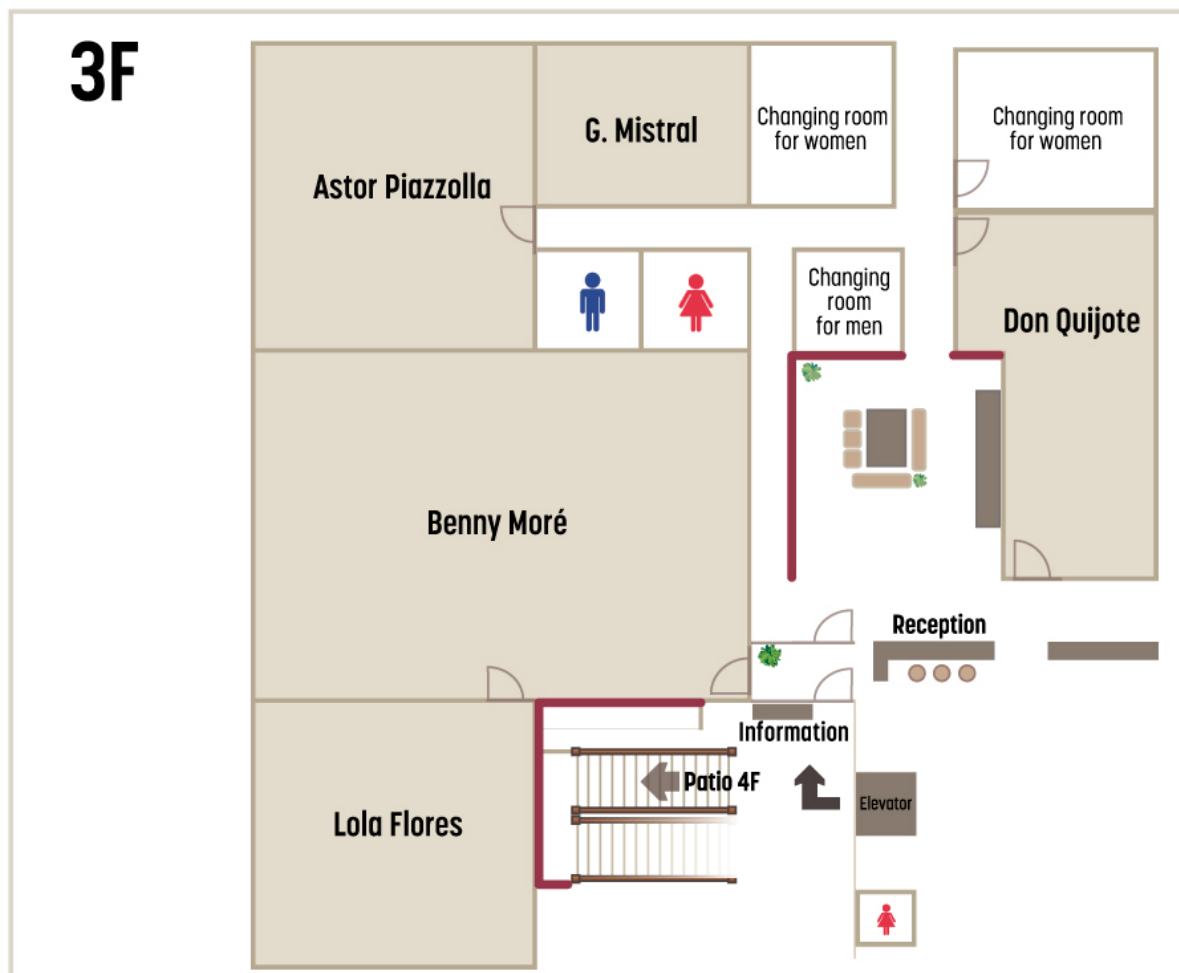
Go straight and turn to the left at the corner of BIC CAMERA.



## Tiempo Floor Plan

**NPO TIEMPO IBEROAMERICANO**

 Art Exhibitions





## Event Program Features

---

### PRESENTATIONS (Peer-reviewed with Abstracts)


*Jessie Hsieh*

**Affiliation:** National Chi-Nan University, Taiwan

**Email:** jessiehsieh@gmail.com

**Title:** Arts in the Community and Social Participation: A General Education Course for Intercultural Citizenship and Community Development

**Abstract:** The main purpose of this article is to present an intercultural citizenship experience found in a general education (GE) classroom in Nantou, Taiwan. Integrating the essence of ecological art and community development, the aim of the GE course, as the course title *Arts in the Community and Social Participation* suggests, is to assist students developing a critical perspective on arts in the community, finding ways to address various problems in a local community from a stranger's standpoint, and taking actions for community development with creativity. By having dialogue through authentic art experiences in a local community and the classroom, students not only understand better the abundance of local culture but also form an intercultural identification which leads to social participation, in other words, intercultural citizenship. The theoretical framework is based on a new practice of education for intercultural citizenship (Byram et al., 2016), only not in the context of foreign language education.



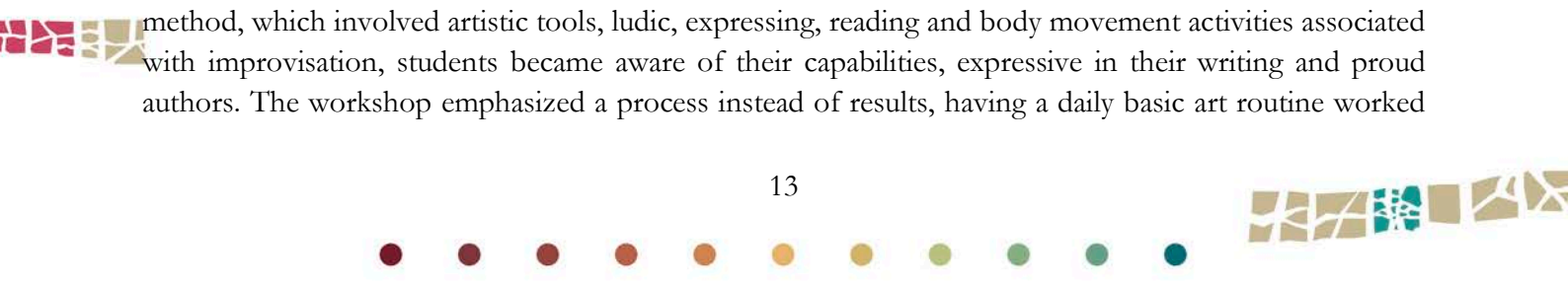
*Elida Maria Matsumoto*

**Affiliation:** Fine Artist- drawing, art educator; art-healer researcher merging art and healing in the diploma in Healing, UK; Master in Art Education approaching therapeutic aspects of art, Master in Conflict and Security, Ghana/Africa; Founder director of *Flaming Elephant* NPO - Empowering Self to Enable Creative Expression and Change in Japan.

**Email:** hononozou.artexpression@gmail.com

**Title:** How community can benefit from arts for its development: a reading and writing project in Nungua/ Ghana (Africa)

**Abstract:** This presentation examines how a fishing village community could benefit from an interdisciplinary project in creative writing. English, for most of the children, many of who came from difficult family backgrounds including poverty and abuse, is their 2nd or 3rd language. They have to speak English during classes but, in between classes or at home, they think and speak in their languages. A Ghanaian NGO and a Japanese NGO shared their skills and vision to foster children's self confidence in reading and writing through a two-week workshop. Through the concrete application of a qualitative method, which involved artistic tools, ludic, expressing, reading and body movement activities associated with improvisation, students became aware of their capabilities, expressive in their writing and proud authors. The workshop emphasized a process instead of results, having a daily basic art routine worked





in different variations. Art as a way of knowing (Pat Allen, 1995) was used as a tool to enable self-awareness, well-being and empowerment in helping children to elaborate and transform the information from their own environment through a system of representation from the new objects of knowledge, writing their own stories and re-meaning experiences.

*Ellie Schimelman*

**Affiliation:** Founding director, Cross Cultural Collaborative, Ghana. Art Teacher, Craftsperson and Gallery Owner, Ghana

**Email:** aba@culturalcollaborative.org

**Title:** Using Arts for Social Change and Understanding

**Abstract:** My NGO, Cross Cultural Collaborative cultural center in Nungua, Ghana, established 18 years ago, believes that interaction between artists of different backgrounds enriches the creativity of both. Creativity enhances flexibility, problem solving and the ability to see things in a new way. In addition, creative people tend to be self-sufficient, self-confident and independent. Thus, we work together with the Ghana Ministry of Education, The International Arts Therapy Association, numerous professors who bring students to take part in our programs, volunteers who are the core of our program and Ghanaian artists to foster children's and young adults' creativity in a Ghanaian fishing village in Ghana. These young people have gained knowledge academically and creatively, developed a work ethic, learned practical skills and are being trained to implement our workshops and to take over the day to day responsibilities of running our program. We have exposed them to the possibilities out there in the world beyond their village and have trained them to fully participate in decisions affecting their lives. Our children may venture out into the real world or choose to live in the world of their imagination. My presentation argues how interactions among creative people of all ages worldwide and their placement in of an environment where they can find universal connections is another way to change their circumstances in society.

*Mélissa Lakrout*

**Affiliation:** University of Manchester, UK

**Email:** melissa.lakrout@postgrad.manchester.ac.uk

**Title:** The body: a bridge for intercultural exchange

**Abstract:** A group of strangers got to know each other and had the opportunity to meet, exchange and interact with people from different backgrounds through Salsa classes provided by the University of Manchester. These classes offered an environment which fostered a mutual understanding among strangers. This mutual understanding was created through the dynamism of dance, a context in which non-verbal communication (Hall, 1959) was highlighted by the use of the body, the proximity of dancers





and the structure of the dance itself. In this context, dancers improved their intercultural sensitivity in practice and unconsciously by focusing on a common ground, Salsa, instead of cultural differences. With the use of a small culture approach (Holliday, 1999) I would use this conference to demonstrate the intrinsic value of fitness activities and arts in facilitating Intercultural Dialogue (UNESCO, 2017), with a focus on the use of the body for intercultural exchange. The results of this Salsa experience will thus be presented through auto-ethnographic notes, dancers' interviews and pictures. I will explore topics such as intercultural awareness (Baker, 2011, 2012, Byram, 2012), intercultural communication competence (Byram, 1997, Piatkowska, 2015) and intercultural sensitivity (Hammer, Bennett & Wiseman, 2003).

### *Takeshi Baba*

**Affiliation:** Aichi Kyouiku University, Japan

**Email:** takeshibaba209@gmail.com

**Title:** 落書き防止のための壁画制作に焦点を置いたサービス・ラーニングの開発 [Development of Service-Learning focused on Mural Paintings in order to Prevent Graffiti]

**Abstract:** 街の落書き（グラフィティ）が2000年以降日本各地で社会問題となり始めた。一方で、グラフィティの中には芸術性に優れたものも存在し、「ストリートアート」として認知され、落書き防止対策、景観美化、地域の活性化を目的とした地域住民を巻き込んだ壁画制作も行われている。本研究ではこの取り組みに着目し、落書き防止のための壁画制作に焦点を置いたサービス・ラーニングを開発することを目的としている。

### *Dana Lee Angove & Peter W. Roux*

**Affiliation:** Saga University, Japan

**Emails:** Dana Lee Angove: angove@cc.saga-u.ac.jp; Peter W. Roux: peteroux@cc.saga-u.ac.jp

**Title:** Global citizenship in motion: Dance and dialogue for intercultural learning

**Abstract:** The typical Japanese university classroom poses unique problems in providing opportunities for authentic intercultural learning. This is an ongoing challenge for university educators who need to create pedagogy that would develop students' cultural intelligence (CQ). Existent educational research however, points to the power of the arts to re-imagine and engender alternative possibilities for transforming culture and society (Hannah, 2008). Inspired by this insight, this project explores dance as one dimension of interaction in a course aimed at fostering cross-cultural communication between local and foreign students. As part of a broader goal of nurturing in students a 'global mindset' at the Japanese tertiary level, the project aims to encourage learning through the creative process of dance as a means of enhancing the development of intercultural communicative competence. Using diaries and reflective reports, student voices are explored as they make sense of their experience of dance as a medium of







transmission of meaning. Analysis highlights students' forays into intercultural exchanges, emphasizing the personal observances of verbal and non-verbal skill development. Findings reveal a variety of interactive patterns in participants' linguistic, social and physical exchanges. Comments and implications for participants' intercultural development are discussed with a view to future research projects.

*Yuki Koide & Stephen Ryan*

**Affiliation:** Waseda University, Japan

**Emails:** Yuki Koide: yuki.koide.0315@gmail.com; Stephen Ryan: stephen.ryan@waseda.jp

**Title:** Exploring the possibilities of “English Through Drama”: An ethnographic investigation

**Abstract:** In recent years, there has been growing interest in the concept of “active learning”, together with a corresponding awareness of the potential of applying drama to foreign language education. However, little study has been done to theorize the effects of these methods. The present study was undertaken in order to investigate drama in language education not only in terms of gains in linguistic proficiency but also to situate it within theories of positive psychology and well-being. The presentation will discuss a longitudinal, ethnographic study following a group of young Japanese people through the various stages of a musical production. Working together with a professional director, the cast and staff members use English not only as ‘product’ but also as part of the process of personal development and community building. The study focuses on the dynamics of community formation looking at the role of language—both use and learning—in participants’ feelings of belonging and legitimacy.

*Hongtao Jing*

**Affiliation:** Soka University, Japan

**Email:** tonyhongtaojing@gmail.com

**Title:** A Curriculum for Intercultural Citizenship in a Japanese University

**Abstract:** The study presents one case study in order to explore the development of intercultural communicative competence and intercultural citizenship education in an intercultural communication course in a Japanese university. The case study was conducted in higher education in Tokyo, Japan, where 13 students were learning an introduction course of “Language and Intercultural Communication”. This course is designed based on Byram’s theories of intercultural communicative competence and intercultural citizenship education. Beyond the class, the participants attended an online intercultural exchange project between Japanese and Korean college students, and intercultural activities on campus. Autobiography of Intercultural Encounters (AIE) was used as an evaluation tool in these two types’ intercultural activities. Data were collected from open-ended survey, AIE, PowerPoints, videos, essays and online communication conversation. Data was analyzed through open and thematic coding. The findings show AIE is a useful self-assessment tool for developing critical thinking skill in intercultural encounter. Online intercultural exchange is an effective approach to develop learners’ ICC





for intercultural citizenship education. The findings underscore the benefits of designing an intercultural citizenship curriculum to enhance the intercultural competence in Japan.

*Stephanie Ann Houghton*

**Affiliation:** Saga University, Japan

**Email:** steph\_houghton@hotmail.com

**Title:** Dance, Dance-Fitness and Intercultural Language Education

**Abstract:** Rooted in, yet departing from, the concept of socio-cultural competence as expressed in the Common European Framework of Reference for Languages (CEFR), Byram's (1997) widely acclaimed Model of Intercultural Communicative Competence (ICC) can be difficult to implement in the practice of foreign language regardless of whether a holistic approach is taken (Houghton, 2012; Houghton & Yamada, 2012; Tsai & Houghton, 2010) or whether individual components are focused upon (Houghton, 2013; Houghton, Furumura, Lebedko & Song, 2013; Houghton & Al-Asswad, 2014; Houghton, 2014a; Houghton, 2014b; Rivers & Houghton, 2013). This presentation reports on a classroom research project that explored connections between dance and intercultural communication using English as a Lingua Franca across different socio-linguistic contexts that was initially conceptualized through participation in Zumba® dance-fitness classes. Having introduced Zumba® as a doorway to Latin dance and culture with reference to Schneider's (2014) work on salsa, language and transnationalism, an overview of the project will be provided in which twenty-nine Japanese and international students at a university in Japan explored connections between dance and intercultural communication in a reflective diary study as part of an English thesis-writing course. During this course, students took thesis-writing classes in English in the classroom, Zumba® classes in the gym in Japanese and English with a local Zumba® instructor, and dance-fitness sessions at a Spanish-speaking Latin American culture centre, each of which comprised distinct and shifting socio-linguistic contexts in which students were required to operate both individually and in international groups. In this presentation, students' qualitative analysis of their own diary data will be presented to reveal their perceived connections between dance and intercultural communication focusing on both verbal and non-verbal communication, language and feelings. Links will be drawn with the CEFR and Byram's (1997) ICC model, strengths and weaknesses of this teaching approach will be highlighted, and avenues for future research in this exciting new area will be suggested.

*Stephanie Ann Houghton*

**Affiliation:** Saga University, Japan

**Email:** steph\_houghton@hotmail.com

**Title:** Intercultural Communication through children's literature

**Abstract:** Storytelling has long been a primary vehicle through which individuals are basically socialized and educated. Through children's literature, culture is reflected, transmitted, and perpetuated almost





unconsciously. But as stories are open to scrutiny, they can be criticized and reworked creatively (e.g. Shrek, Frozen) empowering both readers and writers, creating new culture in the process. Further, the critical examination and generation of children's literature can support the intercultural education of pre-service language teachers by using stories to bridge cultures, and by developing the intercultural communicative competence (ICC) (Byram, 1997) of teachers. This presentation has three aims. Firstly, I will present an overview of my children's book *Lossie Leppur and the Quing* with its back-story to show how values can explicitly be hidden in a story by the writer. Comments on its translation (into Japanese) and its illustration will be provided by its translator (Yoshiko Kuroiwa), to highlight the need for ICC in both translation (Houghton & Al Asswad, 2014) and artwork. Secondly, I will show how pre-service English language teachers at a university in Japan summarised and critically analysed the story from their own personal and cultural standpoints. Thirdly, I will show how the same students went on to generate their own children's stories, based on common dance-based experience, by to educate children about intercultural communication by writing new stories with specific values embedded in them.

*Daphna Markman Zinemanas*

**Affiliation:** Haifa University, Israel

**Email:** markmanzd@gmail.com

**Title:** Conceptualization of the Additional Value of Art psychotherapy:  
Intersubjectivity and Visual Symbolization

**Abstract:** Transference, countertransference, etc. occurs in art psychotherapy as in other therapeutic interventions. In art psychotherapy, there are additional ways in which intersubjective processes are present and available for reflective contemplation. The unique forms of intersubjectivity in art psychotherapy:

1. Art materials exchange is an embodied concrete non-verbal form of intersubjectivity that can be discussed.
2. Patient and therapist can work together on the same paper or sculpture. The product is present for contemplation. Thus, development in the level of symbolization of intersubjectivity can occur. If a change has occurred, it will be evident in future joint projects. This is relevant in dyadic, family or group context.
3. Intersubjective processes take place between the symbolizer and the evolving symbol. Although not another person, the evolving symbol is constantly changing in a similar way to a dialogue partner. The patient can flexibly move between painting and reflecting. In other types of arts, the creator is a part of the work and cannot look at it from a far.

In art-psychotherapy intersubjective and visual symbolization processes are like warp and woof of the same fabric of consciousness. The implicit content of intersubjectivity can become explicit and enhance change. This unique port of entry to intersubjectivity can widen diagnostic and therapeutic understandings.





*Takami Suzuki*

**Affiliation:** Fukuoka University, Japan

**Email:** suzukiTakami@fukuoka-u.ac.jp

**Title:** フランスと日本のアルゼンチンタンゴー異文化コミュニケーションの一例

**Abstract:** Argentine tango is a dance that is popular all around the world, and the expansion of its popularity began in Europe, especially in Paris. We want to explore the potentialities of Argentine tango as a nonverbal communication tool. First, we will sum up the typical images of Argentine tango with some examples of French novels and French comics and point out the link between this dance and romantic love as one of the main reasons of the global popularity of tango. Then, we will see how tango is presented in Japanese literature with the examples of Itsuki Hiroyuki. We will show how some differences about the concept of love between Japan and Occidental countries make international communication difficult. Finally, in order to show how tango can overcome such obstacles, we will describe some characteristics of tango as a set of communication skills between partners that has developed its own history.



*Ana R. Verissimo*

**Affiliation:** Saga University, Japan

**Email:** arv897@cc.saga-u.ac.jp

**Title:** Scientific literacy through the arts

**Abstract:** Science and art can go together from a young age. Children can learn and cement STEM (science, technology, engineering and mathematics) knowledge through the creation or reading of graphic novels or comics as well as improve art, communication, representation and writing skills. This is also an opportunity to have minorities and each child's own circumstances represented, which can be inspiring, empowering and educational. Therefore, comics, among others, can be a new tool to encourage and make STEM learning easier and more engaging. I have created a manga series and a children's book that use beautiful illustrations to teach science in a fun and visual way. Apart from early education, scientific literacy is important for everyone in order to make informed decisions. Art can act as a bridge between complicated subjects and society. My most recent project, called "Five (science) stories, five artists" is an exhibition and book where scientific concepts are represented through art (5 pieces of furniture, 5 songs, 5 paintings, 5 sculptures, 5 garden designs). Art is a language of its own, that has the power to connect concepts and people of any culture and background. Especially where language is a barrier, an image (or a whole book of them) can help communicate without the use of words.








*Keong Ku*

**Affiliation:** Keimyung University, South Korea

**Email:** globallyncs@gmail.com

**Title:** Global LYNCS Project: Developing Korean Primary and Middle School Students' Intercultural Communicative Competence

**Abstract:** Korean National curriculum of English education emphasizes Korean 3rd-12th students' multicultural understanding along with the development of English communicative competence. To achieve the goal, primary and middle school students have participated in the Global LYNCS project and have telecollaborated with Australian peers since 2013. In 2017, twenty-two schools (twenty primary schools and two middle schools) from Daegu Metropolitan Office of Education(DMOE) collaborate with Victoria schools, Australia and have class synchronously through video-conference on a variety of topics related to culture of each country, such as national symbols, traditional custom, etc. The 2017 project is investigating whether the telecollaborative learning with Australian peers is of benefit to approximately 480 students from the third grade to the eight grade in developing their intercultural communicative competence (ICC) based on Fantini's ICC framework. Since it is an ongoing project, the study just completed a pre-test consisting of 20 statements before students started their first VC class. Each school and each VC class deals with different topics; however, all of telecollaborative classes are designed following the process of telecollaboration suggested by Sadler and Dooly (2016): three steps of telecollaboration. In my presentation, short videos and lesson models will be provided.



*Shinichi Morita*

**Affiliation:** Gallery Morita owner; Art fair 2017 Operating Chair Committee, Japan

**Email:** info@artfair.asia

**Title:** 現代アートの祭典、アートフェアの可能性について

**Abstract:** 今春、佐賀県立美術館で開催された池田学展は大きな反響を呼びました。現代の日本において「現代アート」に対する認識を大きく変えたとも言えます。世界中で年間 300 近く開催されるという現代アートのビッグイベントとして「アートフェア」があります。ART FAIR ASIAFUKUOKA は今年で 3 回目となります。過去 2 回の開催では、いずれも 2000 名を超える入場者数を記録。ホテルを会場とすることで、普段アートギャラリーを訪れたことがない市民でも気軽に足を運ぶことができます。昨年初めて開催した関連企画、新人作家公募展「AFAF AWARDS 2017」では、ギャラリー、出展者、来場者の三者が参加することで新たな才能を AFAF から輩出する機会をつくることができました。アートフェアは人々にアートをもっと身近に感じてもらい、アートを愉しむ心に目覚め、アートが日常のなかに溶け込んでくる豊かさを体験していただける絶好の《場》となることを提案しています。




*Leticia Yulita*

**Affiliation:** University of East Anglia, UK (Virtual Presentation)

**Email:** l.yulita@uea.ac.uk

**Title:** 'Never forget. Never forgive': From creating a leaflet to engaging with the community

**Abstract:** This presentation explores how UK-based and Argentinian university students communicated with each other using the languages that they were learning (Spanish and English) to create a bilingual leaflet. The purpose of the leaflet was public distribution to raise awareness of the manipulation of the 1978 World Cup to mask the human rights abuses committed by the military junta in Argentina (1976-1983). This is an empirical research study that provides evidence of the competences that encouraged the students to take action in the community based on the leaflet that they had designed. The main research question was What competences for democratic culture did the students mobilise and deploy during the design of the leaflet? The research study demonstrates that the creation of a leaflet opened up a space to develop competences such as values, attitudes, skills, knowledge and critical understanding for democratic culture. It also addresses the lack of understanding about the potential of intercultural citizenship projects in achieving the goals of human rights education in foreign language teaching, whilst at the same time realising the two participating universities' commitment to preparing learners as civically minded and engaged individuals.



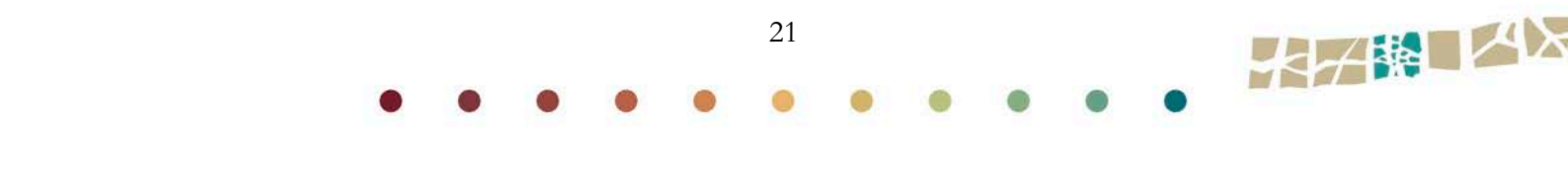
*Boonjoo Park*

**Affiliation:** Daegu Catholic University, South Korea

**Email:** bjpark@cu.ac.kr

**Title:** The Effects of Collaborative Learning on Intercultural Communicative Competence between Korean EFL University Students and Foreign Exchange Students with Various Cultural Backgrounds

**Abstract:** The purpose of this study is to investigate the effects of the collaborative group working between EFL students learning English as a foreign language in Korea and foreign exchange students with various nationalities such as Indonesia, China, Russia on Korean EFL learners' intercultural communicative competence. Seventy-three university students participated in this study (35 for control group and 38 for experiment group). Chen & Starosta's (2000) intercultural sensitivity scale was implemented to measure EFL students' intercultural communicative competence through pre-test and post-test. The data analysis was focused on the five dimensions: interaction engagement, respect for cultural differences, interaction confidence, interaction enjoyment, and interaction attentiveness. As a result, the collaborative work with foreign exchange students in class improved Korean EFL students' intercultural sensitivity significantly while the control group did not any statistical significant change in intercultural sensitivity between pre-test and post-test. Among the five dimensions, the interaction attentiveness was the most significant, and interaction confidence, interaction engagement, interaction enjoyment, and respect for cultural differences were in order. The results have positive pedagogical implications of collaborative work with foreign exchange students in Korea in improving intercultural communicative competence.






*Zhuo Min Huang*

**Affiliation:** Manchester Institute of Education, UK

**Email:** zhuomin.huang@manchester.ac.uk

**Title:** Making Meanings of Intercultural Experience through an Introspective Space of Creative-Visual-Arts

**Abstract:** The increasingly internationalised context of higher education has provided students with opportunities to live and to study interculturally. In this paper, I look into an internationalised university - The University of Manchester (hereafter, UoM) - located in a multicultural urban setting (i.e. Manchester in the UK), and discuss what living in such an interculturally-rich context might mean to the individual students concerned. In particular, I illustrate how I use multiple creative-visual-arts methods (such as 'Blind' portrait, Digital-edited photography, Free-style painting, Art-gallery-stimulated reflection) to develop understandings into students' meaning-making of their intercultural experience, and discuss the introspective space these methods could enable for the students. By exemplifying my creative-visual-arts data, I also outline some main aspects of meanings that the students make, including their intercultural personhood (Kim, 2008), intercultural responsibilities and vulnerabilities, intercultural generosity (Harries, 2015), and a mindful engagement with 'energies' in intercultural communication. My discussion in this paper is informed by my on-going doctoral research which, through the lens of mindfulness (Ting-Toomey & Kurogi, 1998) in English, or '念' in Chinese and Japanese (Huang et al., 2016), attends to insights from mature students about their intercultural experience at UoM and in Manchester.



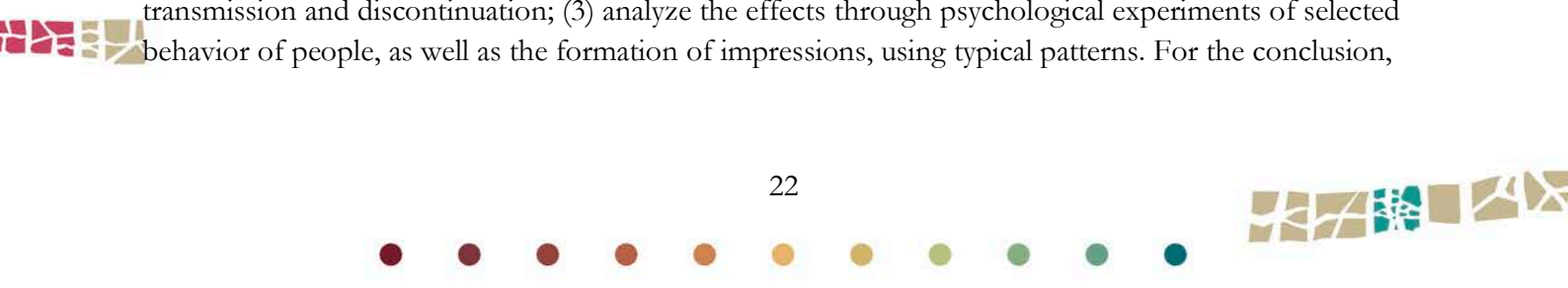
*Kumi Eguchi*

**Affiliation:** Kyushu University, Japan

**Email:** eguchi.kumi.506@m.kyushu-u.ac.jp

**Title:** Interdisciplinary Study on Evaluation of Kasuri Culture

**Abstract:** Kasuri, a style of textile also called ikat, was developed simultaneously in different parts of the world, after passing through processes of transmission, rise and decline. Kasuri emerged in India in the 7th century. Then, it spread throughout Southeast Asia. Kasuri was introduced in Europe from the 10th century by Arab. In France in the 18th century, kasuri became the popular fabric of the costumes for the Palace of Versailles. In Mexico, kasuri was diffused by Spanish from the 16th century through articles of trade brought from Philippines. Our research team investigate kasuri culture with the following objectives: (1) construct the family tree of the forms of kasuri worldwide; (2) consider the reasons for transmission and discontinuation; (3) analyze the effects through psychological experiments of selected behavior of people, as well as the formation of impressions, using typical patterns. For the conclusion,





our study can contribute to the reassessment of the value of historical cultural resources in the region from an interdisciplinary point of view and build a society where the cultural value is evaluated fairly.

*Laurence Chevalier*

**Affiliation:** Seinan Gakuin University, Japan.

**Email:** [chevalie@seinan-gu.ac.jp](mailto:chevalie@seinan-gu.ac.jp)

**Title:** From Language to Dance: A Teaching Perspective

**Abstract:** My experience as a teacher of French in Japan and my research in the language education field drove me to closely study the methodologies for teaching/learning languages and their adaptation to the local context – Japan in our case. This professional background rather unexpectedly enabled me to observe in the dance classes I attend as a learner striking similarities between the different ways of teaching dance and the major characteristics of the main teaching methodologies for languages. The notions contained in the opposition “grammar-based teaching vs. communication-based teaching” seem particularly relevant to describe some ways of teaching dance, all the more so as the choice between these two options generally strongly depends on the educative culture of the targeted audience. In this presentation, I would like to explain and illustrate the parallel drawn between language and dance teaching, to further examine to what extent language education notions could be useful to describe dance teaching practices, check whether these are consistent with the fixed goals, and adapt them to the local context, taking into account the cultural specificities of the audience, and the opinions of professional dance instructors.



*Tsu-chia (Julia) Hsu*

**Affiliation:** Lунghwa University of Science and Technology, Taiwan

**Email:** [hsuinhk@mail.lhu.edu.tw](mailto:hsuinhk@mail.lhu.edu.tw)

**Title:** Exploring Intercultural Encounters' Learning Perspectives

**Abstract:** This paper investigates how intercultural encounters, in the form of arts exploration of cultural festivals, enhanced intercultural learning and intercultural dialogue in a group of Taiwanese exchange students. Intercultural encounters can give rise to a mutual understanding of identity, allowing one to view in the other mirror of oneself. However, encounters between Asians and Westerners can also foreground the boundaries to communication which place the subjectivity of both sides at risk within the host culture, leading to stereotypes and prejudices. The paper researches these concepts through observing exchange students' changing attitudes before and after their encounter. The study analyzes, through concepts such as stereotyping, the narratives of a group of Taiwanese university students who, while on exchange programs in Japan, Canada and the US for periods of two semesters up to one year, developed their intercultural learning through arts exploration of cultural festivals. Students were asked to narrate their exchange-student experiences, as well as their experiences once back in their home environment. The concept of developing students' intercultural competence through arts







exploration of cultural festivals will be explored and discussed, and suggestions will be made in the domain of future intercultural development courses related to cultural festivals.

*Kim Rockell*

**Affiliation:** University of Aizu, Japan

**Email:** kimusiknz@gmail.com

**Title:** Noh-ing English at a Japanese University

**Abstract:** Based on the idea of an intrinsic link between language and culture, foreign language teaching can be seen as a fundamentally intercultural activity. In the current project the site of exchange is the practice and production by Japanese university students of a short English language Noh-style play. Music and drama are increasingly recognized internationally as effective vehicles for language education. Here, however, the aspiration to master “a tool of global communication” is coupled with local sensibility and an important Japanese heritage tradition. Contemporary cyber-culture immersed Japanese youth sometimes express little or no interest in traditions such as Noh. Thus, this project is simultaneously *uchimuki* and *sotomuki* in prompting a greater appreciation of traditional Japanese culture amongst young Japanese while empowering them to engage internationally in an important link language. This paper reports on the flow of rehearsals, performance and audience feedback documented with ethnomusicological fieldwork methods. The benefits of regular practice of the heightened or declamatory speech, basic to Noh chanting is found to be particular beneficial to students’ confidence in spoken English.



*Vincent LeFrancois*

**Affiliation:** Seinan Gakuin University, Japan

**Email:** vincent@elf.coara.or.jp

**Title:** Intercultural Communication through *Bandes Dessinees* (French comics)

**Abstract:** Today, Japan extends its influence and its fame worldwide using its cultural products, especially its manga. In this way, Japan opens up its culture while using its own references and language. As manga artists did not originally create these artworks for a foreign market, the foreign reader must go inside the world of the manga creator. Living in Japan, speaking to a Japanese reader, but keeping a graphic and narrative style close to the comic strip of my childhood (*bandes dessinées*), I decided to talk about Japan through another look. An informed but shifted and singular look. I am not trying to impose a culture or a philosophy, I am just trying to prompt the reader to take a step back from his own environment. Intercultural communication does not necessarily imply an exchange of new information. Rather, it can start with a simple exchange of views on the same subject. The language contained in this communication is part of the culture that shaped it. Whatever the subject of the communication, it will be tinted by the cultural references of the language used.





## PRESENTATIONS (Research in Progress)

### Takami Suzuki

**Affiliation:** Fukuoka University, Japan

**Title:** History of Saga traditional dance (Menburyu/Furuyu): A literary view

**Email:** suzukitakami@fukuoka-u.ac.jp

### Stephanie Ann Houghton

**Affiliation:** Saga University, Japan

**Title:** Dance fitness as heritage management/revitalization: An intercultural view

**Email:** steph\_houghton@hotmail.com; houghton@cc.saga-u.ac.jp

### Kenji Fukudome

**Affiliation:** Saga University, Japan

**Title:** Supporting ageing society through dance fitness: A scientific view

**Email:** fukudome@cc.saga-u.ac.jp

### Janjira Sukwai

**Affiliation:** Saga University, Japan

**Title:** Intercultural Space

**Email:** joanjira@hotmail.com

### Devi Oktabrianti

**Affiliation:** Saga University, Japan

**Title:** Dance and non-verbal communication

**Email:** oktabrianti@gmail.com

### Maki Maeda

**Affiliation:** Saga University, Japan

**Title:** Intercultural dialogue through art

**Email:** 17341106@edu.cc.saga-u.ac.jp

### Sebastio Pimenta

**Affiliation:** Kouraku Kiln, Arita, Japan

**Title:** International Artist in Residence Program at Kouraku Kiln in Arita

**Email:** ateliersebastiaopimenta@gmail.com

### Johanna DeMaine & Tatsuya Tetsui

**Affiliation:** Kouraku Kiln, Arita, Japan

**Title:** Fusion: A blend of East and West: Ancient and contemporary





**Emails:** Johanna DeMain: demainepottery@iinet.net.au;  
Tetsuya Tsutsui: tatsuyakoubou@ybb.ne.jp

**Elida Maria Matsumoto**

**Affiliation:** NPO Flaming Elephant / 炎の象団体

**Title:** NPO Flaming Elephant / 炎の象団体

**Email:** hononozou.artexpression@gmail.com

**Ellie Schimelman**

**Affiliation:** Founding director, Cross Cultural Collaborative, Ghana. Art Teacher, Craftsperson and Gallery Owner, Ghana

**Title:** The Cross Cultural Collaborative in Ghana

**Email:** hononozou.artexpression@gmail.com

**Stephanie Ann Houghton**

**Affiliation:** Saga University, Japan

**Title:** Menburyu mask dance, Kashima

**Emails:**

Stephanie Ann Houghton: steph\_houghton@hotmail.com; houghton@cc.saga-u.ac.jp

Keong Ku: globallyncs@gmail.com

**Keong Ku**

**Affiliation:** Graduate School of Education (English Education), Keimyung University, Daegu, South Korea

**Title:** Mask dance in Korea

**Email:** globallyncs@gmail.com

**Bokyoung Cha & Hansol Kang**

**Affiliation:** Graduate School of Education (English Education), Keimyung University, Daegu, South Korea

**Title:** Korean mask dance at the elementary school level

**Emails:** Bokyoung Cha: bogang0829@naver.com; Hansol Kang: jikji0024@naver.com





## Workshops (Academically-oriented Practical Arts-based)

### Ana R. Verissimo, Kenji Fukudome & Sopnil Mehedi

**Affiliation:** Saga University, Japan

**Title:** Science in the Park (STEAM): Information discussion with Saga University scientists about science and the arts, outdoors, in a relaxed environment

**Emails:**

Ana R. Verissimo: av127@cc.saga-u.ac.jp

Kenji Fukudome: fukudome@cc.saga-u.ac.jp

Sopnil Mehedi: mehedime@gmail.com

### Elida Maria Matsumoto

**Affiliation:** Saga University, Japan

**Title:** Tea Party with pottery from Kouraku Kiln, Arita Japan. Please bring tea to share.

**Email:** elidamaria@yahoo.com



### Sebastio Pimenta

**Affiliation:** Saga University, Japan

**Title:** Pottery decal workshop (Please register online in advance on conference website: 1000 yen/person to include materials and firing. The finished item can be collected at Tiempo on Sunday 23rd September, or mailed to you individually).

**Email:** ateliersebastiaopimenta@gmail.com

### Stephanie Ann Houghton and Kazuki Miyata

**Affiliations:**

Stephanie Ann Houghton: Saga University, Japan

Kazuki Miyata: Freelance fitness instructor (aerobics/Zumba), aerobics teacher-trainer; MFC Consultant

**Title:** Mask dance-fitness development (Practical dance workshop)

**Emails:**

Stephanie Ann Houghton: steph\_houghton@hotmail.com

Kazuki Miyata: Please contact Stephanie Ann Houghton





### **Isidoro Flores and Rodrigo Herrera**

**Affiliation:** NPO Tiempo Iberoamericano, Spanish teacher

**Title:** Spanish gestures in communication as support for oral communication

**Title:** Foreign Words: The origins of Different Words in Spanish

**Email:** info@tiempo.jp

### **Rodrigo Herrera**

**Affiliation:** NPO Tiempo Iberoamericano, Spanish teacher

**Title:** A search for sounds in our immediate exterior: Hidden onomatopoeia inside the Spanish Language

**Email:** info@tiempo.jp

### **Shinya Mori**

**Affiliation:** Independent artists, NPO Tiempo Iberoamericano Visual Arts teacher

**Title:** Croquis: Communicating body movement through rapid sketching

**Email:** info@tiempo.jp

### **Pablo Sosa and Yenis Flores**

**Affiliation:** Exchange guest dancers NPO Tiempo Iberoamericano

**Title:** Fusions and Styles of Salsa between an Argentinian and a Cuban

**Title:** Different kinds of expressions in social dance: Structure and Interpretation

**Title:** Fusions of the Caribbean in music and dance

**Email:** info@tiempo.jp

### **Joel Tempestti and Agueda Mansilla**

**Affiliation:** Exchange guest dancers NPO Tiempo Iberoamericano

**Title:** Tango Codes for any Milonga in the World

**Title:** The origin of Argentine folklore and regionalism inside of dances

**Email:** info@tiempo.jp

### **Silvana Reyes and Conrado Gmeiner**

**Affiliation:** Exchange guest dancers NPO Tiempo Iberoamericano

**Title:** Interplay between the roles of Flamenco - Guitar, Palms, Song and Dance –



**Title:** Communicating through Affective Codes in Flamenco: Pride, passion and perseverance

**Email:** info@tiempo.jp

### **Marcelo Stella and Yenis Flores**

**Affiliations:**

Marcelo Stella: Dancer, Artistic producer, NPO Tiempo Iberoamericano

Yenis Flores: Exchange guest dancer, NPO Tiempo Iberoamericano

**Title:** Creating community through Cuban Rueda Salsa: Coordinated cooperation in a state of change

**Email:** info@tiempo.jp

### **Ahlam**

**Affiliation:** Exchange guest dancer NPO Tiempo Iberoamericano

**Title:** Distinguishing sounds in Arab music

**Title:** From exorcism to emotional expression:  
Exploring improvisations in body movement to Zar  
rhythm

**Email:** info@tiempo.jp



## **DANCE PERFORMANCES (Academic Orientation)**

### **Muhamad Mustofa**

**Affiliation:** Saga University, Japan

**Title:** Indonesian REMO dance

**Email:** muhamadmustofa2295@gmail.com

### **Striesand Lee**

**Affiliation:** Saga University, Japan

**Title:** Philippine JOTA dance and music

**Email:** ellie\_15@me.com

## 1<sup>st</sup> Intercultural Festival Through the Arts

### ACOUSTIC PERFORMANCES



#### DAY 3 ACOUSTIC PERFORMANCES (TIEMPO, FUKUOKA, FUKUOKA CITY) SATURDAY 23<sup>rd</sup> SEPTEMBER

11.00-11.10	<b>Acoustic Music Performance</b> Patio - Frida Kahlo (4F) - FREE - <b>Kaori (Tango Singer):</b> Tango Musical masterpieces
12.00-12.20	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE - <b>Conrado Gmeiner (Guitar):</b> Flamenco guitar, Bossa Nova and his original songs
12.25-12.45	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE - <b>Nishikawa Yoshio (Tremolo Tuned Harmonica player):</b> Argentine music and Japanese songs
13.00-13.20 <b>LUNCH</b>	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE - <b>Sakura (Percussionist, Rhythm expert):</b> Japanese songs to the rhythm of the Cuban traditional drum "Bata."
14.00-14.20	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE – <b>Machao Arriba! (Latin music band):</b> Machao sings Bachata gently, creating a Fall mood. Enjoy listening and dancing in pairs!
15.30-15.40	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE – <b>Guitar Trio:</b> Musical performances by Conrado, guitar instructor and his students

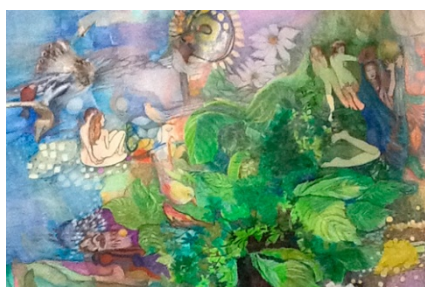
#### DAY 4 ACOUSTIC PERFORMANCES (TIEMPO, FUKUOKA, FUKUOKA CITY) SUNDAY 24<sup>th</sup> SEPTEMBER

12.20 – 12.40	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE - <b>Satoshi Kusakari (Guitar student):</b> Flamenco Guitar
12.50-13.10	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE - <b>Naoko Iwatsu (Accordion player):</b> Musette music of Paris, Chanson and Argentine Tango
13.20-14.00 <b>LUNCH</b>	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE - <b>Pepe &amp; Lovelies Four (Ocarina &amp; Quena):</b> Latin American Folklore and Japanese songs
14.00-14.10	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE - <b>Satoshi Kusakari (Guitar student):</b> Flamenco Guitar
15.00-15.20	<b>Acoustic Music Performance</b> Sancho Panza (5F) - FREE – <b>Aiko Ohashi (Piano):</b> Tango, Waltz and Latin music

## ART EXHIBITIONS & POSTER SESSION



Vincent Lefrançois



Elida Maria Matsumoto



Shinya Mori

As this is an inaugural event, the art exhibition and poster session invited a broad variety of artwork and posters that addressed the conference themes in some way. As such, it didn't follow any selective process, but rather sought to further enhance the event through offering a rich space to presenters and exhibitors to share their work for the benefit of participants, visitors and the larger community. Poster work on display sees a broad range of approaches focused on intercultural exchange and/or learning across communities, or fields of expertise. In line with our initial vision for bringing diverse communities together for this event and conference, some of the presented work are more academically and/or educationally oriented, while others explore and blend ideas freely, hoping to engage and challenge the visitor in ways not thought of before.

To engage with visitors, authors are encouraged to be present in person for at least one of the three sessions as indicated on the conference program. A selection of artwork will be displayed before and after the event. The artwork and posters are on display in the *Tiempo Gallery*, which is entered from the top through *Restaurant Sancho Panza*, or the floor below.

We eagerly look forward to your participation and enjoyment.

## EXHIBITS

### Alonso Beti

**Affiliation:** Independent, Painter

**Title:** A fusion of Argentinian and Japanese culture through Tango, Japanese textile and patterns

**Email:** betialonso@gmail.com

### Johanna DeMaine

**Affiliation:** Johanna DeMaine

**Title:** A blend of East and West: Ancient and contemporary - A collection of ceramic work'

**Email:** demainepottery@iinet.net.au

### Angeles Herrera

**Affiliation:** Independent, Visual Arts Professor; Plastic Arts Artist, Art Educator and Creator of Mosaics

**Title:** The unconscious meaning of the symbols in the painting:

“The Egg of a Serpent in the Footprints of a Tehuelche”

**Email:** angelesherrera2011@gmail.com



Angeles Herrera

### Vincent Lefrancois

**Affiliation:** Atelier Décalé (Japan/France)

**Title:** Intercultural Communication through Bandes Dessinees (French Comics)

**Email:** vincent@elf.coara.or.jp

### Elida Maria Matsumoto

**Affiliation:** 炎の象団体 [Flaming Elephant], Japan

**Title:** Drawings and Felter Hats

**Email:** elidamaria@yahoo.com

### Shinya Mori

**Affiliation:** Tiempo Gallery, Japan

**Title:** Drawings on paper mixing Japanese and Spanish words in expressive compositions.

**Email:** Please contact Tiempo

### Bailey Onaga

**Affiliation:** Chikushino Board of Education, Fukuoka; MFC artist

**Title:** Illustrations by Bailey Onaga

**Email:** baileyonaga.illustration@gmail.com

### Sebastiao Pimenta

**Affiliation:** Kouraku Kiln, Arita, Japan

**Title:** Ceramic items

**Email:** ateliersebastiaoimenta@gmail.com

### Paulo Thume

**Affiliation:** Paulo Thume Art

**Title:** Little pleasures from a suffering people

**Email:** p.thume.artwork@gmail.com





## POSTERS

**Dana Lee Angove & Peter W. Roux**

**Affiliation:** Saga University, Japan

**Title:** A curriculum for intercultural learning

**Emails:** Dana Lee Angove: [angove@cc.saga-u.ac.jp](mailto:angove@cc.saga-u.ac.jp); Peter W. Roux: [peteroux@cc.saga-u.ac.jp](mailto:peteroux@cc.saga-u.ac.jp)

**Peter W. Roux**

**Affiliation:** Saga University, Japan

**Poster 1**

**Title:** Moving the Body and Shaping the Mind: Lessons from Yoga

**Email:** [peteroux@cc.saga-u.ac.jp](mailto:peteroux@cc.saga-u.ac.jp)

**Poster 2**

**Title:** Designs to develop Cultural Intelligence (CQ)

**Email:** [peteroux@cc.saga-u.ac.jp](mailto:peteroux@cc.saga-u.ac.jp)

**Masaaki Morishita**

**Affiliation:** Ritsumeikan Asia Pacific University, Japan

**Title:** Japanese Bamboo Work: Their Trajectory from 'Crafts' in Japan to 'Bamboo Art' in the U.S.

**Email:** [morimasa@apu.ac.jp](mailto:morimasa@apu.ac.jp)

**Steve Sager**

**Affiliation:** 自然の英語工 [shizen eigo kobo], Japan

**Title:** Our educational center promotes *katsudo* (well-intentioned activities) that stem from the same human urge to communicate, connect and create in tune with nature.

**Email:** [slevesager@gmail.com](mailto:slevesager@gmail.com)

**Ana R. Verissimo**

**Affiliation:** Saga University, Japan

**Title:** Five (science) stories, five artists

**Email:** [av127@cc.saga-u.ac.jp](mailto:av127@cc.saga-u.ac.jp)





## 1<sup>st</sup> Intercultural Festival through the Arts

### OPEN FORUM: Intercultural Engagement through the Arts

**Date:** 23rd September 2017

**Place:** Tiempo Hall, Tiempo Iberoamericano, 3rd Floor

**Time:** 16:00-18:00 (open: 15:45)

**Cost:** Free of Charge

This bilingual public forum is organized by Tiempo Iberoamericano and supported by Fukuoka Prefecture, Fukuoka City, Fukuoka Convention Center, Love FM and Nishinippon Shinbun TNC Cultural Circle. In addition, partial funding was provided by Fukuoka International Exchange Foundation. The forum will explore intercultural engagement through the arts by dialoguing about cutting edge initiatives or practical experiences across government, business, NPO and academic sectors towards dynamic community development. During the Q. & A., the specially invited panelists from Saga and Fukuoka can share their perspectives with local participants. This open forum held on September 23, 2017 (Sat.) is part of Tiempo Iberoamericano's *1<sup>st</sup> Intercultural Festival through the Arts*, held concurrently with the 3rd and 4th days of the *1st International Conference on Intercultural Dialogue through the Arts: Community Development, Education and Policy* (September 21-24, 2017) as part of the overarching *Tiempo 4 All: Intercultural Communication through the Arts* event. This two-hour moderated forum with four panelists will be open to the general public as well as conference delegates free of charge. Tiempo hopes that not only scholars, and educators but also practitioners and community stake-holders from different fields will join the dialogue on intercultural engagement through the arts for dynamic community development.



**Moderator:**  
**Taichi Goto**  
President, Region  
Works



**Speaker:**  
**Jean Christian  
Bouvier**  
Sekai CM Festival  
Producer



**Speaker:**  
**Santiago Herrera**  
Founder and  
President, Tiempo  
Iberoamericano



**Speaker:**  
**Suehiko Ide**  
Senior Managing  
Director,  
Nishinippon  
Shinbun TNC  
Bunka Circle



**Speaker:**  
**Satoko Kosaka**  
Professor, Dean,  
Faculty of Art and  
Regional Design,  
Saga University

**Interpreter:** Manami Ikeda

## 1<sup>st</sup> Intercultural Festival through the Arts

### TIEMPO 4 ALL PARTY (with JAPAN MARVELOUS DRUMMERS)

**Date:** 23rd September 2017

**Place:** Tiempo Hall, Tiempo Iberoamericano, 3rd Floor

**Time:** 19:00~

It is an interactive event where you can enjoy many different cultures in one night. Enjoy the powerful performances of Latin, Flamenco, Argentine Tango, Belly dancers, and musicians. Our special guest is *Japan Marvelous Drummers*. The group uses traditional Japan instruments-drums, a koto harp and bamboo flute. Their creative, alternative performances are very popular around the world.



<p><b>Saturday 23rd September</b></p> <p>19:00 ~</p>	<p><b>Tiempo 4 ALL Party</b></p> <p><b>Venue:</b> Tiempo Iberoamericano, Tiempo Hall, 3<sup>rd</sup> Floor</p> <ul style="list-style-type: none"> <li>• 1,000 yen/person</li> <li>• If you are attending the Conference Dinner or have already purchased a 2,500 yen voucher for Tiempo 4 ALL, the Tiempo 4 ALL party is included. If you are not attending this dinner or have not purchased a 2,500 yen voucher, please purchase your ticket at the door or online:  <a href="http://www.tiempo.jp/simposio/conference.html#prices">http://www.tiempo.jp/simposio/conference.html#prices</a></li> </ul>
--	---

## Artists

Japan Marvelous

Koto: Shoko Kawahara

Flamenco: Silvana Reyes, Verónica Nieto, Conrado Gmeiner, Grupo proyección (Yuri Yoshihara, Sonoko Oka, Naoko Hirata and Yukaha Hidera)

Salsa: Pablo Sosa, Yenis Flores, Anacaona (Yuka Kamikakimoto, Namiko Shimada, Maori Yoshikawa and Rie Fujinobu)

Belly Dance: Ahlam (Marina Raffaelli)

Tango: Joel Tempestti, Agueda Mansilla



## JAPAN MARVELOUS DRUMMERS

**An award winning Japanese Drum Group, recognized all over the Globe!**

Having performed in over 20 countries across the globe, Japan Marvelous Drummers' eight performers use the traditional instruments of Japan including drums of all sizes, the koto harp, bamboo flutes and clarinet to create a truly unique show.

Combining the power of these instruments with dance, humour and beauty, this intense rhythmic show has the power to change the way you think about Japan forever. In August, 2015, Japan Marvelous Drummers performed at the Edinburgh Festival Fringe 2015 for the second time, receiving 5 stars reviews 2 years in a row.

### Member's name

Masaru Nishiguchi	Yoshida Risa	Ryohei Kayashima
Andrij Sonoda	Aya Mukai	Daiki Tsujimura
Akari Kawahara	Yugo Shirosaki	Enzo Shirosaki

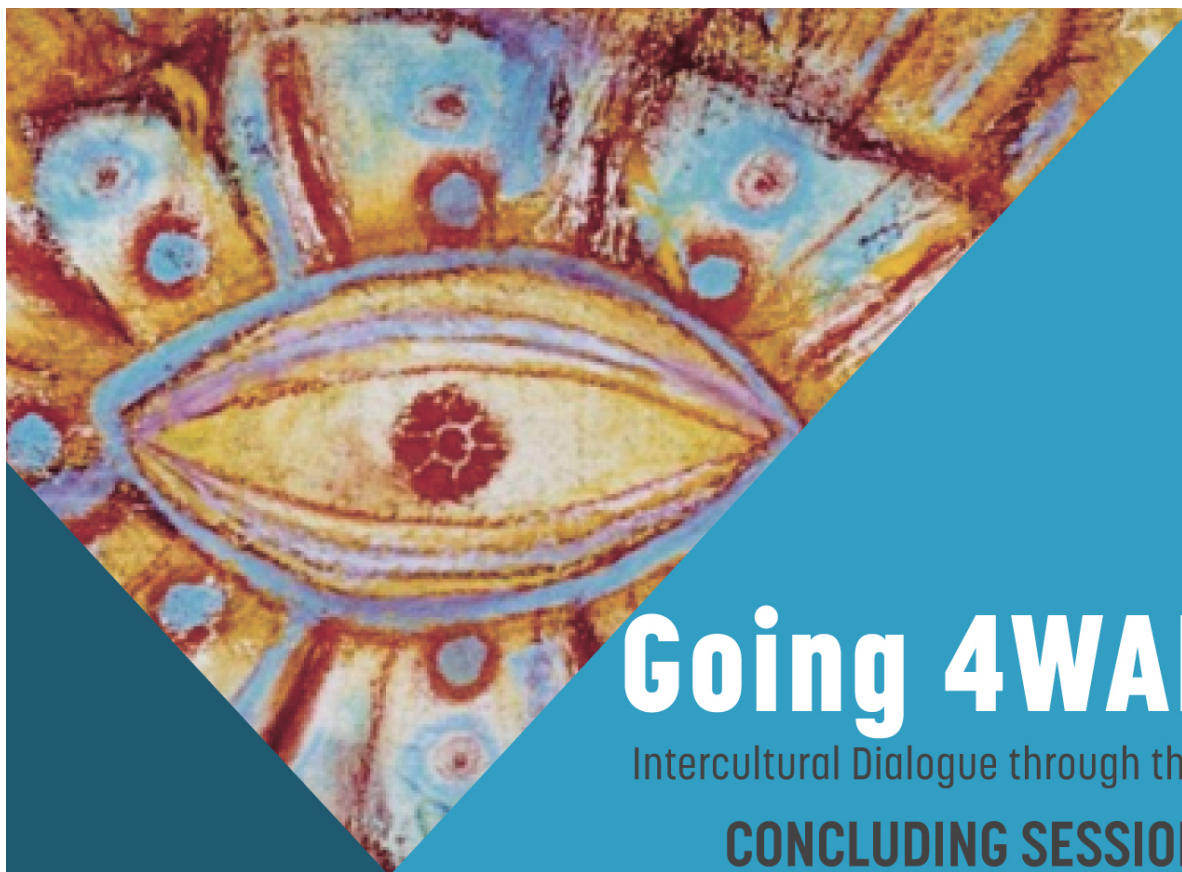
Website: <http://japanmarvelous.com/home.html>



### Program

20:00 - 20:20	<b>Flamenco show</b> - Flamenco fusion by Grupo proyección - Traditional flamenco by Silvana, Verónica & Conrado
20:45 - 21:00	<b>Koto &amp; flamenco guitar</b> ( Brazilian music ) <b>Koto + Belly dance show</b> ( Japanese music ) <b>Tango show</b> by Joel and Agueda <b>Salsa show</b> by Pablo and Yenis
21:30 - 21:50	<b>Japanese drumming: Japan Marvelous</b> <b>Japanese drumming &amp; Tiempo dancers collaboration</b>
22:30 - 22:45	<b>Salsa show</b> by Anacaona <b>Belly dance show</b> by Ahlam <b>Tango show</b> by Joel and Agueda <b>Salsa show</b> by Pablo and Yenis





# Going 4WARD

Intercultural Dialogue through the ARTS

## CONCLUDING SESSION

Conference Day 4

24 September 2017 15:20-16:45

NPO Tiempo Iberoamericano - 3rd Floor (Studio 1 & 4)

Daimyo11511 Bldg., 1-15-11 Daimyo, Chuo-ku, Fukuoka 810-0041

[www.tiempo.jp/about\\_us/acceso\\_es.html](http://www.tiempo.jp/about_us/acceso_es.html)

Admission Free

You are invited to attend any of 4 concurrent, moderated sessions in any of the conference languages-English, Japanese or Spanish. The purpose of this concluding session is to bring together scholars and community members to deepen mutual understanding and explore how to support ongoing Intercultural Dialogue through the Arts, as captured in the three strands of Community Development, Education and Policy.

### Floating Moderator:

**Dr. Andy Nonaka** (Intercultural Communication)  
President, CommSkill Co., Ltd.

### Session Moderators:

1. **Elida Maria Matsumoto** (Japanese)  
Fine Artist, Educator, Art Healer, Flaming Elephant NPO Founder
2. **Peter Roux** (English)  
Lecturer, Organization for General Education, Saga University
3. **Santiago Herrera** (Spanish)  
Chair, Tiempo Iberoamericano,
4. **Stephanie Weston** (multilingual)  
Professor, International Relations, Law Faculty, Fukuoka University



More information

Organizer  
Contact



ラテン文化センター  
**ティエンポ**  
NPO TIEMPO Iberoamericano

Tel: 092-762-4100  
Email: [eventos@tiempo.jp](mailto:eventos@tiempo.jp)







## Social Program Features

---

### PRE-CONFERENCE WELCOME PARTY (SAGA CITY)

<b>Wednesday 20<sup>th</sup> September</b>  19.00 ~	<b>Pre-conference dinner</b> Restaurant: Gallery Yamasaki, Saga) <ul style="list-style-type: none"><li>• 5000 yen/person</li><li>• Please pay at the restaurant <a href="https://www.facebook.com/gallery.yamasaki/">https://www.facebook.com/gallery.yamasaki/</a></li><li>• Meet at the lobby of the New Otani hotel@18.40 (DEPART 18.45) and walk there together, or go straight to the restaurant</li></ul>
---	--

### CONFERENCE DINNER (SAGA UNIVERSITY CAMPUS)

<b>Thursday 21st September</b>  18.00 ~ 20.00	<b>Conference dinner (Saga)</b> Restaurant: Café Sonnes @ Saga University entrance) <ul style="list-style-type: none"><li>• 3000 yen/person</li><li>• Please register online in advance on conference website <a href="http://www.tiempo.jp/simposio/conference.html#prices">http://www.tiempo.jp/simposio/conference.html#prices</a></li></ul>
---	--

### CONFERENCE DINNERS at TIEMPO IBEROAMERICANO

<b>Friday 22<sup>th</sup> September</b>  19.00 ~	<b>Conference dinner (Fukuoka)</b> Restaurant: Sancho Panza, Tiempo Iberoamericano, 5 <sup>th</sup> Floor <ul style="list-style-type: none"><li>• 4000 yen/person</li><li>• Please register online in advance on conference website: <a href="http://www.tiempo.jp/simposio/conference.html#prices">http://www.tiempo.jp/simposio/conference.html#prices</a></li></ul>
--	---

### GALA CONFERENCE DINNER

<b>Saturday 23rd September</b>  18:00 ~ 21.00	<b>Gala conference dinner (Fukuoka)</b> Restaurant: Sancho Panza, Tiempo Iberoamericano, 5 <sup>th</sup> Floor <ul style="list-style-type: none"><li>• 5,000 yen/person</li><li>• Please register online in advance on conference website: <a href="http://www.tiempo.jp/simposio/conference.html#prices">http://www.tiempo.jp/simposio/conference.html#prices</a></li></ul>
---	---





## APPENDIX

---

### Event Committees

#### Tiempo 4 ALL Working Committee

1. **Santiago Herrera**, NPO Tiempo Iberoamericano, Fukuoka, Japan. Founder/President; Organizing Committee Co-Chair.
2. **Stephanie Ann Houghton**, Associate Professor (Intercultural Communication); Graduate School of Regional Design in Art and Economics, Faculty of Art and Regional Design & Faculty of Culture and Education, Saga University, Japan; MFC co-founder; Conference Organizing Committee Co-Chair; Conference Academic Sub-Committee Chair; Co-founder of the Springer book series: *Intercultural Communication and Language Education* <http://www.springer.com/series/13631> and Cultnet member
3. **Dana Lee Angove**, Lecturer (Intercultural Communication), Organization for General Education, Saga University, Japan. MFC co-founder, Conference Organizing Committee Vice Chair.
4. **Stephanie Weston**, Professor (International Relations), Faculty of Law, Fukuoka University, Japan, Tiempo Board of Directors, Conference Organizing Committee member.
5. **Elida Maria Matsumoto**, NPO Chair: Honoo no Zou Flaming Elephant; Healing Arts, Fukuoka, Japan/Fine Artist, Art Performance Producer, Fukuoka, Japan.
6. **Peter W. Roux**, Lecturer, Organization for General Education, Saga University, Japan, MFC co-founder, Conference Organizing Committee member.

#### 1st International Conference on Intercultural Dialogue through the Arts: Community Development, Education and Policy

#### Organizers: MFC & NPO Tiempo Iberoamericano

#### Organizing Committee Members:

Stephanie Ann Houghton, Santiago Herrera, Dana Lee Angove, Stephanie Weston  
Elida Maria Matsumoto and Peter W. Roux

#### Academic Screening Committee Members



1. **Stephanie Ann Houghton** Ph.D, Associate Professor (Intercultural Communication), Graduate School of Regional Design in Art and Economics/Faculty of Art and Regional Design/Faculty of Culture and Education, Saga University, Japan. MFC co-founder. Organizing Committee Co-Chair, Academic Sub-Committee Chair and Cultnet member.
2. **Melina Porto** Ph.D, Professor (English Language), University of La Plata, Argentina.
3. **Adriana Díaz** Ph.D, Lecturer, (Spanish and Latin American Studies), School of Languages and Cultures, University of Queensland, Australia.
4. **Hongtao Jing**, Lecturer (Language education and intercultural communication), Soka University, Tokyo, Japan.
5. **Keong Ku**, Assistant Professor (English Education), Graduate School of Education, Keimyung University, Korea; Director, Global LYNCs in Korea.
6. **Leticia Yulita** Ph.D, Lecturer (Intercultural Communication and Spanish), School of Politics, Philosophy, Language and Communication Studies, University of East Anglia, Norwich, UK.



## Satellite Committee Members

1. **Mie Ishii**, Associate Professor (Textile Preservation) Graduate School of Regional Design in Art and Economics/Faculty of Art and Regional Design, Saga University, Japan.
2. **Jessie Hsieh**, Assistant Professor (Intercultural Communication/Social Participation), National Chi-Nan University, Taiwan and Cultnet member.
3. **Levy Sol**, Sojo University (English Language), Kumamoto, Japan
4. **Melina Porto**, Professor (English Language), University of La Plata, Argentina and Cultnet member.
5. **Adriana Díaz**, Lecturer, (Spanish and Latin American Studies), School of Languages and Cultures, University of Queensland, Australia and Cultnet member.
6. **Hongtao Jing**, Lecturer (Language education and intercultural communication), Soka University, Tokyo, Japan and Cultnet member.
7. **Keong Ku**, Assistant Professor, English Education, Graduate School of Education, Keimyung University, Korea; Director, Global LYNCs in Korea and Cultnet member.
8. **Leticia Yulita**, Lecturer (Intercultural Communication & Spanish), School of Politics, Philosophy, Language & Communication Studies, University of East Anglia, Norwich, UK and Cultnet member.
9. **Ana Verissimo**, Saga University, Faculty of Medicine, Assistant Professor.
10. **Suzuki Takami**, Associate Professor, Fukuoka University.
11. **Bouvier Jean-Christian**, Producer of the CM Festival.
12. **Bailey Onaga**, Assistant Language Teacher, Chikushino Board of Education, Fukuoka.

## Supporters:

- The Faculty of Art and Regional Design (financial support) & the Faculty of Culture and Education, Saga University, Japan
- Cultnet, a group of researchers sharing an interest in 'the cultural dimension' of language teaching:  
<https://cultnetworld.wordpress.com/about-us/>
- Kouraku Kiln, Arita: <http://kouraku-kiln.com/>

## 1st Intercultural Festival through the Arts

### Organizer: Tiempo Iberoamericano

**Chair: Santiago Herrera**

**Vice Chair: Stephanie Weston**

### Supporters:

Fukuoka International Exchange Foundation (financial support), Fukuoka prefecture, Fukuoka City, Love FM, Convention Bureau

**Special Events:** Open Forum, TIEMPO 4 ALL Party, Acoustic Performances, Art Exhibitions and Posters

### Tiempo Instructors/Artists:

1. **Isidoro Flores**, NPO Tiempo Iberoamericano, Spanish teacher (Spain)
2. **Rodrigo Herrera**, NPO Tiempo Iberoamericano, Spanish teacher (Argentina)
3. **Marcelo Stella**, Latin dance dancer, instructor, choreographer and event producer (Argentina)
4. **Pablo Sosa**, Latin dance dancer, instructor and choreographer (Argentina)
5. **Yenis Flores**, Latin dance dancer, instructor and choreographer (Cuba)
6. **Joel Tempestti**, Tango dancer, instructor and choreographer (Argentina)
7. **Agueda Mansilla**, Tango dancer, instructor and choreographer (Argentina)
8. **Silvana Reyes**, Flamenco dancer, instructor and choreographer (Colombia)
9. **Conrado Gmeiner**, Flamenco guitarist and instructor (Brazil)
10. **Ahlam**, Oriental dance dancer, instructor and choreographer (Argentina)





## 1<sup>st</sup> International Conference on Intercultural Dialogue through the Arts: Community Development, Education and Policy

### CALL FOR SUBMISSIONS

---

NPO *Tiempo Iberoamericano*<sup>1</sup>, a non-profit organization in Fukuoka, Japan has engaged in pioneering intercultural exchange over the past 20 years, promoting cultural diversity at the grassroots level through the arts, by exploring intercultural dialogue. through verbal and non-verbal dynamics, especially in relation to Ibero-America. *Tiempo*, interestingly, emphasizes non-verbal communication first through the arts opening the way to verbal communication later, recognizing the stress often caused when speaking a foreign language with people from other cultures for the first time. This alternative trend is different from foreign language education which tends to prioritize verbal communication over non-verbal communication, but often also serves as a training ground for intercultural dialogue. Specifically, UNESCO defines intercultural dialogue as “equitable exchange and dialogue among civilizations, cultures and peoples, based on mutual understanding and respect and the equal dignity of all cultures, is the essential prerequisite for constructing social cohesion, reconciliation among peoples and peace among nations.”<sup>2</sup>

Although the activities of *Tiempo* reflect the rich intercultural history of the Iberian peninsula and historically connected areas in Latin America, *Tiempo* is open to all kinds of exchanges that enhance the overarching goal

and vision of promoting intercultural dialogue through language learning, the enjoyment of music and dance classes, exhibitions, international music festivals in Japan and abroad, and international exchange programs in Fukuoka, Japan, as well as overseas.

Within this spirit, *Tiempo* has been collaborating with the *Multicultural Fitness Community*<sup>3</sup> since 2015 to promote intercultural communication and community development through physical fitness and the arts, through the creation of academically-oriented, dance-based intercultural communication programmes to develop the intercultural communicative competence of Saga University students. Themes explored to date include verbal and non-verbal communication, personal and social identities (including gender and group identities), and the development of creativity through dance.

Further, these multicultural experience programmes also aim to connect university students from different linguistic and cultural backgrounds, engaging them in new and dynamic intercultural communities, enhancing on-campus university internationalization, as well as linking art and regional design through intercultural community development to reflect the goals of a new *Faculty of Art and Regional Design*, which was established at Saga University in April 2016.

To commemorate *Tiempo*'s 20th anniversary, we are collaborating with the *Multicultural Fitness Community* in the organization of this inaugural international conference entitled *Intercultural Dialogue through the Arts: Community Development, Education and Policy* from 22-25 September 2017. This event is supported by the *Faculty of Art and Regional Design* and the *Faculty of Culture and Education* at Saga University.


---

<sup>1</sup> [http://www.tiempo.jp/index\\_english.html](http://www.tiempo.jp/index_english.html)

<sup>2</sup> <http://www.unesco.org/new/en/culture/themes/dialogue/intercultural-dialogue/>

---

<sup>3</sup> <https://www.facebook.com/stephaniesensei1/>




It is supported by *Cultnet*, a group of researchers who exploring the cultural dimension of language teaching<sup>4</sup>, which is also celebrating its 20<sup>th</sup> anniversary in 2017.

Through this event, we aim to promote intercultural dialogue through the arts as a means to deepen respect for others' ideas and cultures across social boundaries of various kinds, taking the view that this mutual understanding can become a channel for true international exchanges whether at the individual, community, corporate or national level now or in the future. And in an increasingly digitalized, automatized and politicized world, this understanding is vital.

Social boundaries may rise and fall in response to the competing forces of globalization. Modern transport and social media may increase opportunities for intercultural contact and communication in everyday life. But people can easily become isolated, and lack opportunities for heart-felt communication if they become separated in increasingly digitalized, automatized, politicized shifting socio-cultural landscapes. Further, by creating the illusion that community boundaries can be delineated at will by including or excluding people at the click of an icon, social media can undermine the development of the kinds of intercultural attitudes that help people respond constructively to different others who inhabit the various communities in which we already reside in everyday life. Moreover, in ageing societies, many individuals face the challenge of reinforcing their bodies, and reinventing their identities, to meet increased life expectancy in increasingly intercultural, multilingual communities. Thus, through intercultural dialogue, mutual understanding needs to actively shape community development,

and new educational and policy initiatives across areas by taking an inter-disciplinary approach.

Intercultural dialogue can be enhanced by nurturing intercultural communication processes that can benefit greatly from arts engagement aimed at fostering community development. Mutual understanding and respect can be promoted through joyful, lively human communication enhancing self-expression, verbal and non-verbal intercultural communication, the development of intercultural communicative competence through critical engagement with different others, and action in the world. All of these things can both enable, and result from, community-based social interaction in dynamic intercultural spaces oriented towards the promotion of health, fitness and lifelong learning in ageing societies through new educational and policy initiatives based upon informed visions of the future.



But what does this mean - in the present - in practice? How can it happen through artistic engagement? And to what effects? This international conference will explore such themes, related to intercultural dialogue through the arts, by focusing on community development, education and policy. Scholars, educators, practitioners and community stakeholders from different fields will be invited to participate in this inaugural event.

---

<sup>4</sup> <https://cultnetworld.wordpress.com/about-us/>





## Conference Objectives

---

- To provide scholars, educators, practitioners and community stake-holders from different backgrounds with opportunities to interact, network and benefit from each other's practical expertise and research related to the development of intercultural dialogue through the arts
- To stimulate discussion about the development of intercultural dialogue between conference participants from different backgrounds through practical art and/or dance-based workshops with professional artists.
- To examine intercultural communication through the arts
- To promote intercultural communicative competence (Byram, 1997)
- To deepen understanding about arts-based intercultural community development
- To bring together academics and leaders in the community to exchange ideas about intercultural dialogue, education and policy

The organizers and supporters of *Intercultural Dialogue through the Arts: Community Development, Education and Policy*, which includes academically-oriented practical arts-based workshops as well as academic presentations, aim to generate wide-ranging forms of intercultural dialogue through which interconnected global and local issues can be explored within the spheres of education, language, culture, and society through the arts. Scholars, educators, practitioners and community stake-holders from different fields will be invited to participate in this event to further promote intercultural exchange, community development, and educational and policy initiatives through the arts.

## Guidelines for Submissions

---

Topic areas connecting intercultural dialogue and the arts may include, but are not limited to:

### Community Development

- Arts-based community development in intercultural spaces
- Body, art, identity, expression and intercultural exchange
- Virtual arts-based community development online
- Intercultural institutions and community development

### Education

- Arts-based (non-)verbal intercultural communication in foreign language education
- Cultural diversity, expression and social empowerment through language arts
- Translating art interculturally and multiculturally
- Exploring cultural expressions in linguistics and the arts

### Policy

- Art, intercultural citizenship and global action
- Regional design, intercultural communication, cultural tourism and public policy
- Intercultural dialogue about tangible and intangible heritage management, public policy and the arts
- Ageing, lifelong learning, social connection, health, disability and public policy in intercultural communities





### Proposals:

150-200 words in English, Japanese or Spanish with a title and author information, including positions, affiliations, email addresses and mailing addresses (for all authors). Times New Roman 12 pt font size, single spaced.

### Panel proposals:

Panel proposals should include a 150-200 word abstract of each panelist's paper (as above).

### Review:

Submissions will be subject to peer review. Papers presented at the conference will be published in conference proceedings

### Language Policy:

Multilingual. Oral presentations may be made in English as a Lingua Franca, Spanish or Japanese, but participants are encouraged to provide linguistic support in other languages where possible. For example, written presentations (Powerpoint, Prezi etc.) should be bilingual in 2 of those 3 languages if possible. Other multilingual approaches are also welcome. Simultaneous interpretation will not be provided.

### Venue:

22<sup>nd</sup> September 2017: Saga University, Saga

23-24<sup>th</sup> September 2017: NPO Tiempo Iberoamericano, Fukuoka

25<sup>th</sup> September 2017: Saga University, Saga

### Deadline:

1<sup>st</sup> May 2017

(Please submit proposals to Stephanie Ann Houghton: [houghton@cc.saga-u.ac.jp](mailto:houghton@cc.saga-u.ac.jp))





## Event Feedback Surveys

### Event Surveys:

We value your feedback – please do our survey

#### Conference survey

(<https://goo.gl/iWxZTN>)



#### Festival survey in English

(<https://goo.gl/forms/COWvPSTdLiV8lte12>)



#### Festival survey in Japanese

(<https://goo.gl/forms/tqgWqb6VAuKducfA3>)





# TIEMPO 4 ALL

1st International Conference on  
Intercultural Dialogue through the Arts:  
Community Development, Education & Policy  
&  
1st Intercultural Festival through the Arts



## 21 - 24 September 2017

Day 1 and Day 2

Saga University, Saga

Day 3 and Day 4

NPO Tiempo Iberoamericano, Fukuoka

ACADEMIC SESSIONS - WORKSHOPS  
POSTER SESSIONS - OPEN FORUM  
MUSIC PERFORMANCES - ART EXHIBITIONS



Tel: 092-762-4100

Email: [eventos@tiempo.jp](mailto:eventos@tiempo.jp)

