

# ISIC 2022 Draft

## ISIC 2022 Panels

### **Island Creative Economy, Industries & Sustainability (4 papers)**

Movement of Bivalves (Anadaraspp.) from Fishing Grounds onto Land in the Fiji Islands

Economy-sustainability

Kawai Kei (Kagoshima University, Japan), Nishimura Satoru (Kagoshima University, Japan), Torii Takashi (Kagoshima University, Japan), Ogawa Ryoichi (Kagoshima University, Japan; Rurban Designs, Inc.), Cokanasiga Api (Kagoshima University, Japan), Veitayaki Joeli (the University of the South Pacific, Fiji)

Placing Culture and Creativity at the Heart of the Aruban Sustainable Development

Thaïs G. Franken (University of Aruba, Aruba)

The Road Towards and Innovative Aruba

Thaïs G. Franken (University of Aruba, Aruba)

Indigenous knowledge is the key to sustainable creative ecology

Orsa Beck (University of Prince Edward Island, Canada)

### **Island Environment, Climate Change & Sustainability (4 papers)**

Landscape in Pain

Roxane Permar (University of the Highlands and Islands, UK)

Self-management organizations in Puerto Rico

Glenda Lozada (Adolfo García Second Unit School in Naranjito, Puerto Rico)

A spatial configuration of energy stories: Tracing landscape agencies in Shetland

Marilena Mela (Vrije Universiteit Amsterdam, Netherlands)

Creativity and Crisis: Scottish islands, covid and climate

Siun Carden (University of the Highlands and Islands, UK)

### **Island Tourism & Sustainability (5 papers)**

Sustainable and Experience based Cultural-and Natural Tourism in Rural Gotland – The Tjelvar Project

Helene Martinsson-Wallin (Uppsala University, Sweden)

Neolocalism Inspired by Home Sharing: The case of Heimaey

Michael Röslmaier (Mid-Sweden University, Sweden), Dimitri Ioannides (Mid-Sweden University, Sweden)

Jamrock Reggae Cruise as a floating festival

Melville Cooke (University of the West Indies, Jamaica)

Creative Approaches to Sustainable Island Tourism

Fiona Steele (University of Prince Edward Island, Canada)

Food marketing in Tórshavn, the Faroe Islands Francesc

Fusté-Forné (University of Girona, Spain)

### **Island Creative Economy & Diversification (4 papers)**

In Gingenuity: Imagination, initiative, and innovation in the design, manufacture, production and marketing of new islandgins from The Hebrides and Northern isles of Scotland, and Danish Bornholm  
Jack Dycecurrently Emeritus (Nordic Studies in atheological college in Scotland, UK)

Corsican swine breeding and charcuterie processing from a traditional insular society to a new insular communities based on a creative economy  
Hideki Hasegawa (Yokohama National University, Japan)

Modern Barbarians: Whaling Economies of the Faroe Islands  
Roshni Caputo-Nimbark (Folklore at Memorial University of Newfoundland and co-owner of an eco-hostel in rural Newfoundland, Canada)

Beating capitalism? : the grocery store case of community economy transitioning in the danish small islands  
Jens Westerskov (University of Lund, Sweden)

### **Island Creative Entrepreneurship & Community Engagement (4 papers)**

Cultural entrepreneurship and insular identity in the Azores archipelago: the dynamics of contemporary publishing houses and authors  
Ana Cristina Correia Gil (University of the Azores, Portugal), Fariais Assistant (University of the Azores, Portugal)

Success of Social Enterprise in Scottish Island Communities  
Charlotte Slater (Northmavine Community Development Company, UK)

Drivers of immigrationin Amami islands, Japan: Change of life style, Diversity and Multiculturalism  
Nishimura Satoru (Kagoshima University, Japan)

Common Property, Collective Action, and the Public Good: the impact of property law on a reimagined post-industrial waterfront island.  
Stephen Foster (Ontario College of Art and Design, Canada), Mike Evans (University of British Columbia, Canada)

### **Islands in Literature (4 papers)**

Reimagining Canada as an Archipelago: Two Islands as Depicted in Recent Speculative Fiction  
Andrew Mac Pherson (University of Prince Edward Island, Canada)

Creative Icelandic substitutions of English loanwords  
Agata Michnowska (Adam Mickiewicz University, Poland)

My island's the house I sleep in at night: Nissopoesis and island-making  
Laurie Brinklow (University of Prince Edward Island, Canada)

Against Disinformation, Misinformation and Malinformation: Language of Non-Literary Texts in-depth reportage podcasts in an island and archipelagic setting  
Randy T. Nobleza (Marinduque State College, Philippines)

**Creative Practitioner & Cultural Heritage (5 papers)**

Recursive islandness in creative practice: Entangled negotiations with abundance, loss, tradition, and time

Maggie J. Whitten Henry (University of Prince Edward Island, Canada)

Digitally Challenging Diaspora. Creative approaches to overcoming physical distance in a remote island community.

Jon Corbett (The University of British Columbia; Institute for Community Engaged Research (ICER), Canada)

A Future for the Past? Development of the Unst Space Station on a Scheduled Monument

Simon Clarke (University of the Highlands and Islands, UK)

Island Amphitheaters of Sustainable Education: Creative Mazes of Integrated Cultural Heritage

Maria Chnaraki (Drexel University, USA)

Vikings, Gandigusters and Sparls – What is Shetland?

Andrew Jennings (University of the Highlands and Islands, UK)

**Other themes relating to islands studies (Gender, Military History & Island Concepts) (4 papers)**

Creative approaches to island political, environmental, economic, and social challenges –new patterns, new dynamics, in bougainville women’s leadership –case study on the arawa women’s federation???

Joelson Maodina Anere (Sonoga Institute of International Relations (SIIR))

Promontories, Islands and Military History

Henry Johnson (University of Otago, New Zealand)

Islands, sky islands and cloud forests

Philip Hayward (University of Technology Sydney)

Saint Brendan, “Red Snowman,” and the Age(s) of Discovery: Islands as Rhetorical; Metaphorical, and Galactic Stepping-Stones.

Peter Goggin (Arizona State University, USA)

“*Shodansho*” - a place for laughter and chatting: a women led community response to aging small island communities in Japan

Evangelia Papoutsaki (Unitec NZ/SICRI Co-convenor)

Sueo Kuwahara (Kagoshima University Japan)

**Proposed Panel: Art, Islands & Creativity in Precarious Times (5 papers)**

Chiar: Meng Qu (Hiroshima University, Japan; SICRI Co-convenor)

Island Revitalization and the Setouchi Triennale: Ethnographic Reflection on Three Local Events

Shiu Hong Simon Tu (Chinese University of Hong Kong, Hong Kong)

The Making of Art Islands – Assemblages of contemporary art and tourism on Bornholm and Naoshima

Solène Prince (Mid-Sweden University, Sweden; SICRI Advisory Board), Meng Qu (Hiroshima University, Japan; SICRI Co-convenor)

Contemporary island historiography and environmental codifications of architecture: the art museum on Naoshima

Alia Hamadeh (University College London, UK)

From Island Arts to the Art Islandness

Meng Qu (Hiroshima University, Japan; SICRI Co-convenor)

The Island, the Bench and the Sofa at Home: The archipelago-like network of artists and audiences involved in the exhibition Town Hall Meeting of the Air, 2021, and its 2022 tour.

Kate Listonis (Northumbria University, UK)

**Proposed Panel: Creative Economy on Islands (3~4 papers)**

[Collective presentation] Voyaging the ancient and contemporary creative economies of the Pacific Islands

Chair: Verena Thomas (Queensland University of Technology, Australia)

Panellists: Frances Koya Vaka'uta (University of the South Pacific, Fiji), Letila Mitchell (RAKO PASEFIKA), Jackie Kauli (Queensland University of Technology, Australia)

## ISIC 2022 Workshops

Co-creative approaches to storytelling and collective expression of islandness

Verena Thomas (Queensland University of Technology, Australia), Jackie Kauli (Queensland University of Technology, Australia)

This Spectred Isle: A Map of Stories

Karin Murray Bergquist (Memorial University of Newfoundland, Canada)

## ISIC 2022 Call for Posters

ISIC 2022 is inviting postgraduate students to submit research posters showcasing their islands focused research.

The posters will be on display at the conference venue in Shetland, June 22-25. You can also submit an online poster presentation. All posters will need to be submitted by email to the organizers by June 1<sup>st</sup>.

Selected posters will be included in the curated proceedings published on SICRI's website.

An US\$100 award will be given for the best poster.

**Poster Assessment Criteria:** Novelty, Rigour, Visual Impact, Research Skills

### The main features to include in your research poster

1. **Title:** It should be 'catchy' and clearly convey the issue that you are trying to solve.
2. **Introduction:** It should clearly explain why it was necessary to conduct the research and get your audience interested in the topic or question.
3. **Method:** It should include what, when and how the research was conducted. Consider the use of a flow chart if this makes it clearer.
4. **Results:** Wherever possible use graphs, infographic, charts and tables to present your results. However, it is important to include some narrative that links the graphics to tell a 'story', rather than having a section full of images. These should also highlight key messages.
5. **Discussion:** Are your results consistent with previous findings, or are they new? You should put your results into context by describing their implications, acknowledging any limitations, and include the next steps for the research.
6. Include References and Acknowledgements and the date and location of your project.

### "Dos and don'ts" of poster design

#### Do:

- highlight certain areas of your research or evaluation to encourage the audience to find out more
- Use a text size that can be easily read from a distance, and ensure the font and spacing is consistent;
- Avoid the use of jargon; It should be interesting and easy for a person who is not familiar with the project to understand quickly.
- Include accurate references and acknowledgements;
- Perform a spell and grammar check
- Spell out acronyms if used;
- Label all charts, graphs and tables;
- Ask a colleague to critique the contents and layout of your poster.

#### Don't:

- Cram in too much information. Only present the headline information,
- Design your poster without checking the dimensions of the conference poster board;

- Copy and paste your abstract on to the poster; The poster should not be a larger-sized version of your full abstract.
- Use low-resolution images.

The poster should act as the starting point for discussion about your work so it is important to think about what the audience needs to know rather than what you want to say about your project. Your poster should have visual impact and the layout should be designed so that the audience can easily understand the sequence of the information presented. A poster can adopt a wide variety of layouts, however, the content should be arranged logically to make it easy for the viewer to navigate through (ideally, read from top left to bottom right). As long as you maintain sufficient white space, keep column alignments logical and provide clear cues to your readers on how they should navigate through your poster elements, you can be fairly creative with the design.

**For further Guidelines to prepare your poster and templates see:**

<https://www.rpharms.com/Portals/0/RPS%20document%20library/Open%20access/Research/rpsresearchposterguidance.pdf?ver=2017-02-27-211839-860>

**And**

<https://www.posterpresentations.com/free-poster-templates.html#chamberlain>