



ที่ ศธ 0519.9 / ทีเศษ 014

คณะศิลปกรรมศาสตร์
มหาวิทยาลัยศรีนครินทรวิโรฒ
สุขุมวิท 23 เขตวัฒนา
กรุงเทพฯ 10110

14 กุมภาพันธ์ 2556

เรื่อง ขอเชิญร่วมนำเสนอผลงานวิจัยและงานสร้างสรรค์ และเข้าร่วมประชุมวิชาการศิลปกรรมสู่ประชาคมอาเซียน
เรียน คณบดีคณะเทคโนโลยีสื่อสารมวลชน มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร
สิ่งที่ส่งมาด้วย 1. โครงการประชุมวิชาการศิลปกรรมสู่ประชาคมอาเซียน
2. รูปแบบการเขียนรายงานวิจัย

ด้วยงานบัณฑิตศึกษา คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ ร่วมกับ University of Philippines, University of Malaya, Merium College, ISI Yogjarkar (Indonesia) University of Cambodia, ISU: USA และ BIAD:UK สถาบันอุดมศึกษาชั้นนำจากต่างประเทศ กำหนดจัดโครงการประชุมวิชาการศิลปกรรมสู่ประชาคมอาเซียน (Asean Fine Arts Symposium: AFAS) ในวันที่ 27 เมษายน 2556 ณ โรงแรมอมารี เอเทรียม ถนนเพชรบุรี กทม. เพื่อเป็นสื่อกลางในการนำเสนอผลงานวิจัยของคณาจารย์ นักวิชาการ นิสิตระดับบัณฑิตศึกษาและผู้สนใจทั่วไป ใน 4 กลุ่มสาขาวิชา โดยการจัดการนำเสนอผลงานวิจัยและสร้างสรรค์ด้านศิลปกรรมศาสตร์ ทั้งนี้คณะกรรมการดำเนินงานได้พิจารณาเห็นว่าการประชุมวิชาการครั้งนี้ จะเป็นประโยชน์ต่อคณาจารย์ นักวิชาการ นิสิตระดับบัณฑิตศึกษา จึงขอความอนุเคราะห์ ประชาสัมพันธ์เชิญชวนผู้สนใจเข้าร่วมการนำเสนอผลงานวิจัย และเข้าร่วมประชุมวิชาการ ตามเวลา และสถานที่ดังกล่าว สามารถดูรายละเอียดได้ที่ <http://www.afas2013.com> และสมัครเข้าร่วมโครงการได้ที่ faresearch@swu.ac.th หรือ หมายเลขโทรสาร 02-649-5933 อนึ่ง การประชุมวิชาการครั้งนี้ ข้าราชการและพนักงานจากส่วนราชการต่างๆ ที่ได้รับอนุมัติจากผู้บังคับบัญชาแล้ว สามารถเข้าร่วมประชุมได้โดยไม่ถือเป็นวันลา และมีสิทธิเบิกค่าใช้จ่ายต่าง ๆ จากต้นสังกัดได้ตามระเบียบ ของทางราชการตามหนังสือกระทรวงการคลัง ที่ กค 0409.6/ว.122 ลงวันที่ 27 ธันวาคม 2545 และตามระเบียบอื่นที่เกี่ยวข้อง

จึงเรียนมาเพื่อขอความอนุเคราะห์ และขอขอบคุณมา ณ โอกาสนี้

เรียน คณบดี

- เพื่อโปรดทราบ
- เพื่อโปรดพิจารณา
- ฝ่ายบริหาร
- ฝ่ายวางแผน
- ฝ่ายวิชาการและวิจัย
- ฝ่ายกิจการนักศึกษา
- ผู้ช่วยคณบดี.....
- หัวหน้าสำนักงาน

ขอแสดงความนับถือ

มีอับคังเสนอ


21 ก.พ. 2556 (ผู้ช่วยศาสตราจารย์จักรพงษ์ แพทย์หลักฟ้า)
รองคณบดีฝ่ายวิชาการและวิจัย
ปฏิบัติหน้าที่แทนคณบดีคณะศิลปกรรมศาสตร์

สำนักงานคณบดีคณะศิลปกรรมศาสตร์
โทร.02-649-5000 ต่อ5361

- เรียน รองคณบดีฝ่ายวิชาการและวิจัย
- เพื่อโปรดพิจารณา
 - หัวหน้าสาขาวิชา
 - หัวหน้างาน...วิจัย
 - ติตประกาศให้อาจารย์, นักศึกษาทราบ
 - อื่น ๆ.....
- 27 ก.พ. 56

โครงการประชุมนำเสนอผลงานวิจัยและสร้างสรรค์ด้านศิลปกรรมศาสตร์

การประชุมวิชาการศิลปกรรมสู่ประชาคมอาเซียน

Asean Fine Arts Symposium : AFAS 2013

27 เมษายน 2556

หลักการและเหตุผล

อุดมคติของการอุดมศึกษาหรือมหาวิทยาลัยในระดับสากลทั่วโลกในปัจจุบันนั้น มักกล่าวถึงเป้าหมาย 3 ประการ คือ การสอน การวิจัย และการบริการสังคม ดังนั้นทุกมหาวิทยาลัยทั่วโลกจึงมีความพยายามในการสร้างคุณภาพทางด้านวิชาการ โดยการสนับสนุนให้บุคลากรในหน่วยงานระดับต่างๆ ของมหาวิทยาลัยสร้างสรรค์งานวิชาการและวิจัย เพื่อยกระดับมาตรฐานทางวิชาการ พัฒนาองค์ความรู้ใหม่ตลอดจนเผยแพร่องค์ความรู้ให้แก่สังคม

ศาสตร์ทางด้านศิลปกรรมเป็นศาสตร์ที่มีการพัฒนาองค์ความรู้มาอย่างยาวนาน และมีการเปิดการเรียนการสอนระดับอุดมศึกษาในมหาวิทยาลัยต่างๆ ทั่วโลกอย่างเป็นสากล โดยมีการเรียนการสอนในหลากหลายสาขาวิชา ทั้งนี้การศึกษาวิจัยและการสร้างสรรค์ผลงานทางด้านศิลปกรรมศาสตร์นับเป็นปัจจัยสำคัญที่จะช่วยสร้างองค์ความรู้และพัฒนาศาสตร์ทางด้านศิลปกรรมให้ได้รับการยอมรับอย่างกว้างขวางและก่อให้เกิดประโยชน์ต่อสังคมทั้งที่ผ่านมาและสืบเนื่องต่อไปในอนาคต คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ เป็นหน่วยงานที่มีภาระหน้าที่ด้านการสอน ผลิตบุคลากรเพื่อรองรับการพัฒนาประเทศในศาสตร์ด้านศิลปกรรมทั้งในระดับปริญญาตรี โทและเอก และมีหน้าที่ในการผลิตงานวิจัยอันเป็นภาระหน้าที่สำคัญประการหนึ่งของสถาบัน อุดมศึกษาดังได้กล่าวแล้ว ทั้งนี้การที่องค์ความรู้ต่างๆ ที่ได้จากงานวิจัยจะส่งผลในการพัฒนาเศรษฐกิจ สังคม การศึกษาของประเทศได้นั้น ควรได้รับการเผยแพร่ต่อสาธารณชน

วัตถุประสงค์ของโครงการ

1. เพื่อเปิดโอกาสให้อาจารย์ นักวิชาการ ทางด้านศิลปกรรมศาสตร์ ได้เผยแพร่ผลงานทางวิชาการ
2. เพื่อให้คณาจารย์ นักวิชาการและนักวิจัยของแต่ละสถาบันได้ร่วมรับฟังแลกเปลี่ยนประสบการณ์การวิจัย
3. เพื่อให้เกิดการแลกเปลี่ยนองค์ความรู้ทางศิลปกรรมศาสตร์ระหว่างสถาบันอุดมศึกษาทั้งในประเทศและต่างประเทศ

ผู้รับผิดชอบโครงการ

งานบัณฑิตศึกษา (นอกเวลาราชการ) คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

ผู้เข้าร่วมโครงการ

1. วิทยากร และผู้ทรงคุณวุฒิ
2. นักวิจัยทางด้านศิลปกรรมศาสตร์และสาขาที่เกี่ยวข้องจากสถาบันอุดมศึกษาต่างๆ
3. คณาจารย์ นักวิชาการ ทางด้านศิลปกรรมศาสตร์ และสาขาที่เกี่ยวข้อง
4. ดุษฎีบัณฑิต มหาบัณฑิต บัณฑิต นิสิต นักศึกษา ทางด้านศิลปกรรมศาสตร์ และสาขาที่เกี่ยวข้อง
5. คณะกรรมการและทีมดำเนินงาน

กำหนดการ และสถานที่

27 เมษายน 2556 ณ โรงแรมอมารี เอเทรียม ถนนเพชรบุรี

ประโยชน์ที่คาดว่าจะได้รับ

1. เป็นการส่งเสริมให้มีการเผยแพร่ผลงานวิชาการในด้านศิลปกรรมศาสตร์ของประเทศไทยในระดับสากล
 2. เป็นการส่งเสริมให้เกิดการพัฒนาผลงานวิจัยของคณาจารย์ นักวิชาการ ด้านศิลปกรรมศาสตร์ทุกสาขา
 3. สร้างบรรยากาศทางวิชาการในการที่นักวิชาการได้แลกเปลี่ยนเรียนรู้ประสบการณ์ทางวิชาการในเวทีวิชาการศิลปกรรมศาสตร์ในระดับชาติ
 4. สังคมไทยตระหนักในคุณค่าขององค์ความรู้ด้านศิลปกรรมศาสตร์
-



Faculty of Fine Arts
Srinakharinwirot University
Sukhumvit 23, Bangkok

Nov 10, 2013

Dear Sir/ Madam

It is only three years until Thailand becomes part of the single market system under the ASEAN Economic Community (AEC). People are concerning to face the new challenge.

Due to the BEC policy of ASEAN members, we are proud to present the Academic Symposium in Arts & Design. As we understand that ASEAN countries are well-known as the famous in cultures and traditions. It is our pleasure to gather the Academic Networks on April 27, 2013 from 8.30 a.m. to 6:00 p.m. at Amari Atrium-Bangkok. The ASEAN Fine Arts Symposium (AFAS) 2013 will bring together the pieces of Art and Design research and creativity from the academic of arts and design by theme of "The Arts Loops" participated by the ASEAN academic networks. Here will explore the complete fine arts academic symposium.

The Faculty of Fine Arts at Srinakharinwirot University which has been established for 20 years provide fine arts educations, researches and services will host "ASEAN Fine Arts Symposium 2013"

We are please to invite you and your staffs to attend the symposium and also share your point of view how we can be collaborated. In addition, the ASEAN University networks would bring worldwide academic research and activities in Arts, Music and Design to the Community. Therefore, please feel free to fill out the Application Form then fax back to +662-2649-5496.

Yours Sincerely,

A handwritten signature in black ink, appearing to read "Sineenart Laedpriwan".

Assistant Professor Sineenart Laedpriwan

Director of the Graduate School: Master Program in Fine Arts (M.F.A)

Please feel free to contact:

Research and Education Office: +66(0)2664 1000 ext.5361

ASEAN Fine Arts Symposium (AFAS) 2013

Conference Agenda

April 27, 2013

Amari Atrium Bangkok

Saturday : April 27, 2013

- 08:30 – 09:00 Registration at Amari Atrium Bangkok
- 09:00 Multimedia Presentation on the Conference
- 09:10 Report Speech: **Dr Aurapan Weerawaong**, the Vice President of Foreign Affairs, Srinakharinwirot University
- 09:15 Opening Speech & Keynote Presentation: **“The Influence of ASEAN Economy Community (AEC) in Education “**
Assoc. Prof. Pinitti Rattanukoon
Secretary of Council of Higher Education
- 10:30 Break
- 10:45 Panel Discussion: **“the Academic Future of Arts Education through the Arts Loops”**
Professor Dr. Colin Gale
Professor Dr.Ramon P.Santose
Professor Dr. DJohan
Professor Dr. Hanaffi Hussen
Professor Dr. Samuel Leong
- 12:00 Lunch
- 13:00 Sessions 1, Sessions 2,
- 14:45 Break
- 15:00 Sessions 3, Sessions 4,
- 16:00 Grand Research Awards Ceremony
Certificate Giving Ceremony for Graduate Students Participants

18.00 Discussion Dinner

Sunday: April 28, 2013

Sight Seeing:

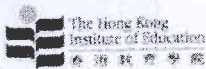
Notes: Session1 Visual Arts and Design

Session2 Arts Education

Session4 Music

Session 5 Asian Music

The Symposium Program will be posted before April 20



ASEAN Fine Arts Symposium (AFAS)2013
Call for Paper

"The Arts Loops"

Venue: Amari atrium-Bangkok

Date: April 27, 2013



Hosted by:
Faculty of Fine Arts, Srinakharinwirot University

And partner Institution/ organization:

The Indonesian Institute of Arts (ISI),

Dali University (DU),

The Hong Kong Institute of education

Birmingham Institute of Arts and Design (BIAD),

Illinois State University (ISU),

China Conservatory of Music,

Miriam Collage,

University of Malaya,

ASEAN Fine Arts Symposium (AFAS)2013

April 27

Amari Atrium-Bangkok

Bangkok, Thailand

BACKGROUND

In the twentieth century, "loops of arts" emerged as a concept central to anthropology, encompassing all human phenomena that are not purely results of human genetics. Specifically, the term "culture" in American anthropology had two meanings: (1) the evolved human capacity to classify and represent experiences with symbols, and to act imaginatively and creatively; and (2) the distinct ways that people living in different parts of the world classified and represented their experiences, and acted creatively. Following World War II, the term became important, albeit with different meanings, in other disciplines such as cultural studies, organizational psychology, the sociology of culture and management studies.

The etymology of the modern term "Loops" has a classical origin. In English, the word "culture" is based on a term used by Cicero, in his *Tusculan Disputations*, wrote of a cultivation of the soul or "*cultura animi*", thereby using an agricultural metaphor to describe the development of a philosophical soul, which was understood teleologically as the one natural highest possible ideal for human development. Samuel Pufendorf took over this metaphor in a modern context, meaning something similar, but no longer assuming that philosophy is man's natural perfection. His use, and that of many writers after him "refers to all the ways in which human beings overcome their original barbarism, and through artifice, become fully human".

As described by Velkley:

The term "culture," which originally meant the cultivation of the soul or mind, acquires most of its later modern meanings in the writings of the eighteenth-century German thinkers, who on various levels developing Rousseau's criticism of modern liberalism and Enlightenment. Thus a contrast between "culture" and "civilization" is usually implied in these authors, even when not expressed as such. Two primary meanings of culture emerge from this period: culture as the folk-spirit having a unique identity, and culture as cultivation of inwardness or free individuality. The first meaning is predominant in our current use of the term "culture," although the second still plays a large role in what we think culture should achieve, namely the full "expression" of the unique of "authentic" self.

The deliberate act of keeping cultural heritage from the present for the future is known as **Preservation** (American English) or **Conservation** (British English), though these terms may have more specific or technical meaning in the same contexts in the other dialect.

Arts Loops are unique and irreplaceable, which places the responsibility of preservation on the current generation. Smaller objects such as artworks and other cultural masterpieces are collected in museums and art galleries. Grass roots organizations and political groups, such as the international body UNESCO, have been successful at gaining the necessary support to preserve the heritage of many nations for the future.

The term "Arts Loops" has not always meant the same thing. Recent decades have seen the concept of arts loops much like that of the loops of cultures—undergoing a profound change. Having at one time referred exclusively to the monumental remains of cultures, loops as a concept has gradually come to include new categories such as the circulations, rollers or turn around cultures. A noteworthy effort was subsequently made to extend the conceptualization and description of the arts loops. This is due to the fact that closer attention is now being paid to humankind, the dramatic arts, languages and traditional music, as well as to the informational, spiritual and philosophical systems upon which creations are based. The concept of loops in our time accordingly is an open one, reflecting living culture every bit as much as that of the past.

Today, there exists a growing divide between cognitive and emotional processing that reflects a greater focus in learning environments on the development of cognitive skills, and a lesser value placed on emotional processes. According to Professor Antonio Damasio, this emphasis on the development on cognitive skills, to the detriment of the emotional sphere, is a factor in the decline in moral behavior in the modern society. Emotional processing is an integral part in the decision-making process and work as a vector for actions and ideas, establishing reflection and judgment. Without an emotional involvement, any action, idea or decision would be base purely on rational terms. Sound moral behavior, which constitutes the solid Arts Education, y encouraging emotional development, can bring about a better balance between cognitive and emotional development and thereby contribute to supporting a culture of peace.

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The ASEAN Fine Arts Symposium (AFAS)2013 will bring together the research of Arts, Music and Performing Arts from the academic of Arts and Applied Arts around the world which co-operate by UNESCO and the network university. Here will explore the complete fine arts conference and exhibition. The main Theme would be **"The Arts Loops"**

The Faculty of Fine Arts at Srinakharinwirot University which has been established for 19 years and offer fine arts degree leading to the DA., with its goal to provide fine arts education, research and service will host 4th Fine Arts International Conference on fine arts in association with Arts and Applied Arts institutions from many parts of the world especially Asia, Asia Pacific etc.

Partnering institutes / organizations:

The Indonesian Institute of Arts (ISI) is a state-owned college in Yogyakarta, Indonesia. It teaches visual, performing, and media arts in traditional Indonesian and modern international styles. ISI Yogyakarta was founded on 23 July 1984, replacing ASRI Arts Academy (founded in 1950), AMI Music Academy (founded in 1952), and ASTI Dance Academy (founded in 1961. It became the largest arts institution in the nation.

Nagoya University of Arts (NUA), an academic study in Faculty of Arts and Faculty of Design, which has been SWU's co-operation delegation since 2005. NUA provides students with

professional education and broader knowledge, helping them develop skills that will enable them to contribute to society through art, design, or music. In addition to regular curricula, special lectures conducted

directly by prominent scholars, critics, composers, and musicians provide opportunities to gain a broader understanding of today's world. **NUA** also provide post graduate and research program in Music, Art and Design.

Dali University (DU), The University attracts students from 27 provinces and includes fifteen colleges and five science research institutes. It offers eight master's degree programs, 30 undergraduate programs and 21 three-year programs in liberal arts, science, medical science, engineering, education, law, and management. Last year, the total enrollment was approximately 26,000, of which over 500 were foreign students who came from more than 15 countries. DU has been SWU's co-operation delegation since February, 2009.

Birmingham Institute of Arts and Design (BIAD) BIAD is the largest centre for art, design and media education outside London. The history of the faculty dates back to 1843, when the Birmingham School of Design was founded. The faculty is now located on five campuses across the city. All post graduate courses involve students in innovative research and vocationally valuable experience. They also act as an entry point to doctoral research. BIAD is recognized nationally for our record in research. BIAD is now co-operation for summer session and expected to be SWU's incoming academic collaboration.

China Conservatory of Music: The China Conservatory is an institution that synthesizes the study and research of Chinese traditional music, focusing on performance, composition, theory, and music technology. The Conservatory also offers training in other fields of music as well as music education.

Miriam Collage

A long period of stability and growth followed. Maryknoll College expanded its programs from training teachers to the formation of women leaders, thus a liberal arts college was developed. The school grew in student population, in programs, services and reputation, justifiably achieving recognition as a school where academic excellence, communication skills, competence, individuality and social responsibility were developed in its students.

Its graduates have distinguished themselves in various professions. Several have been cabinet secretaries, legislators, accomplished businesswomen, entrepreneurs, educators and leaders of government and non-governmental organizations. To date, nineteen alumnae have been selected

To meet the challenges of the times, Miriam College has expanded its course offerings and set up four major centers for curriculum development, research and community outreach – the Environmental Studies Institute, the Center for Peace Education, the Institutional Network for Social Action and the Women and Gender Institute.

ABSTRACT GUIDELINE

The organizing Committee invites you to submit an abstract(s) related to "Arts in Communities" for oral or poster presentation at 4th Fine Arts International Conference. Each abstract should be submitted to one appropriate forum as follows:

Creative Arts & Design Forum

- Visual Arts

- Design
- Arts Education

Music & Performing Arts Forum

- Thai Music (Traditional & Folk)
- Asian Music
- Western Music
- Performing Arts

All abstracts of approximately 300–350 words in English must be email submitted at faresearch@swu.ac.th. (Please follow the Instruction to Authors attached). Authors should be indicated their preferences for oral presentations as possible. However, the committee reserves the right to assign the accepted abstracts to oral or poster presentation due to allotted time availability. Accepted abstracts will be notified to the corresponding authors via e-mail

ABSTRACT SELECTION CRITERIA

Papers submitted to present at the ASEAN Fine Arts Symposium (AFAS) 2013 should have not been published elsewhere prior to the conference. The submitted abstracts will be review by the International Fine Arts Committee based on originality, quality, significance etc.

Please note that the Organizing Committee reserves the right to publish the accepted abstracts and/or papers on books and/or CD.

Submission Fees:

	By March 15	After March 15.....
Graduate Student	B.1, 500.-	B.2,000.-
Delegate Thai Academy	B. 3,000.-	B 5,000.-
Delegate Foreign Academy	\$100	\$500
Non- Delegate Academy	\$200	\$700

(Require support letter from Institute)

EDITORIAL BOARD

Professor Dr. Colin Gale	Design (Birmingham University)
Professor Dr.Ramon P.Santos	Ethnomusicology (University of Phillipines)
Professor Dr.djohan	Research Methodology (The Indonesian Institute of Arts (ISI)
Professor Dr. Hanaffi Hussen	Ethnomusicology (University of Malaya)
Professor Dr.Samuel Leong	Art Education (Hong Kong Institute of Education)

IMPORTANT DATES

Nov 15, 2012	Call for papers
Nov 15, 2012	Opening for email abstract submissions
March 12,	Deadline for Abstract submission
March 12,	Deadline for acceptance of presentation/ opening for registration
April 20	Deadline for full paper submission via e-mail
April 27	Asean Fine Arts Symposium (AFAS)2013

PRELIMINARY CONFERENCE SCHEDULE

Date	Morning	Afternoon	Evening.....
Saturday April 27	Registration Opening Session Seminar in Fine Arts	1 st Session, Music 2 nd Session Design 3 rd Session, Arts Education	Dinner/ Special
Sunday April 28		Site Seeing	

REGISTRATION

Information on registration will be offered (only for university delegation)
Registration fees are follows:

	By April 19	After April 19.....
Graduate Student	B. 1,500.-	B.3,000.-
Delegate Thai Academy	B. 2,000.-	B.3,000.-
Delegate Foreign Academy	\$100	\$150
Non- Delegate Academy	\$100	\$200

(Require support letter from Institute)

Cancellation Policy:

Cancellation request received on or before April 10, 2012 are refundable,
Less a processing fee of \$150. No refunds after April 10, 2013.
All cancellation must be in writing via e-mail to the conference coordinator.

CONFERENCE COORDINATOR

Research and Education Office:
Faculty of Fine Arts
Srinakharinwirot University, Bangkok 10110, Thailand.
Tel: +66(0)2649 5000 ext.5361
Fax: +66(0)2649 5933
E-mail: faresearch@swu.ac.th

20 mm

**Instructions for Authors of Papers to be Published in the
ASEAN Fine Arts Symposium (AFAS) 2013 Preprints**

Revision Nov 2012

Faculty of Fine Arts,
Srinakharinwirot University, Bangkok, Thailand.

40 mm

Abstract

These instructions explain how to prepare your paper for the conference preprints so that its appearance is clear and consistent with the other papers in the preprints. They include guidance on layout, illustrations, text style and references. They are presented exactly as your paper should appear. It is highly advised to use this template to prepare your paper in Microsoft Word. These instructions are adapted from the instructions originally prepared for the FAIC. Please send any comments or questions by e-mail to the office of the ASEAN Fine Arts Symposium preprints 2013: faresearch@swu.ac.th.

Keywords:

the ASEAN Fine Arts Symposium preprints, Paper, Instructions

105 mm

22 mm

82 mm

12 mm

82 mm

12 mm

1 INTRODUCTION

The goal of this template is to achieve uniformity in the papers appearing in the conference preprints. The typography, layout and style used in these instructions are exactly the same, as you should use when preparing your paper. The papers will be printed 'as is'. **No final corrections will be made by the publisher.**

Please mind that submission of an electronic copy in pdf format is required! Use Adobe Acrobat/Distiller version 7 to create your pdf file. Do not send MSWord documents. Use a PC, not a Macintosh or a Unix workstation.

Please give special attention to the naming of your pdf file: The name must consist of the surnames of the authors e.g. AltingMiedema.pdf or Byrne.pdf.

Your paper is limited to a maximum of **six printed pages**.

The official language of the Annals is English. If English is not your mother tongue, make sure that the English is checked by a competent editor. **Poor English will be a reason for rejection of the paper.**

2 IDENTIFYING YOUR PAPER

2.1 Paper title and authors

The paper title and authors should be exactly in the format as indicated in this template in order to maintain uniformity throughout the Annals. **Electronic publishing requires that you include the title and authors section into the paper yourself.**

Affiliations of authors should be indicated by superscript numbers as in the example. **Do not use academic titles.** (Prof. Dr. etc.)

2.2 Page numbers

Do not print page numbers in the pdf file.

The publisher will add cover pages, the table of content etc. Consecutive page numbers will be added by the publisher.

Conference Preprint reference footnote. Insert the following footnote in italics on the first page of your paper, as shown on this first page:
ASFA 2013

3 SETTING UP YOUR PAPER

3.1 Text area

Your manuscript must fit within the required margins. Set your margins for the pages at 20 mm (0.79 in) for the top margin and 18 mm (0.71 in) for bottom, 22 mm (0.86 in) for left, and 12 mm (0.47 in) for right. The first page and all **uneven** pages should have a **right hand** layout: right margin 12 mm (0.47 in) and left margin 22 mm (0.86 in). The **even** pages should have a **left hand** layout: left margin 12 mm (0.47 in) and right margin 22 mm (0.86 in). Centring of text sections refers to those margins.

Title area

Put the title directly under the top margin. The title should be in **Arial 12 point bold** centred. Use capitals as indicated in the title of this example. The first word of the title and all major words must start with a capital. The authors section should be in Arial 9 point normal.

Abstract

Your abstract should not exceed 100 words. It should provide a brief summary of the contents of your paper. Begin typing your abstract 40 mm (1.58 in) from the top margin. It should be **centred** across the page, **indented 12 mm** (0.47 in) from the left and right page margins and **justified**. The heading **Abstract** should be typed in **Arial 9 point bold** font. The body of the abstract should be in Arial 9 point normal.

Keywords

Leave one carriage return between the abstract and the keywords

The heading **Keywords** should be in **Arial 9 point bold**. The three keywords should be in Arial 9 point normal, separated with commas.

18 mm

Select keywords that can be used to identify the subject of your paper.

Paper body

Begin typing your paper **105 mm (4.1 in) from the top margin**. Use a two-column format, and set the spacing between the columns at 12 mm (0.47 in), so that column width is 82 mm (3.23 in).

3.2 Font and line spacing

Preferably, papers are prepared on PC/MSWindows computers. **Arial 9 point** font must be used. **The general rule is: DO NOT USE OTHER FONTS. Also not in figures.**

(Papers prepared on other computers on which Arial is not available, must use **Helvetica (or Geneva) 9 point** or a similar 9 point sans serif font.)

The usage of wrong fonts will be a reason for rejection. These instructions are printed in **Arial 9 point**.

The line spacing should be set at **single spacing** 'at least 10 points'. Leave 3 points after each paragraph. **Justify the text on both the left and the right margins.**

3.3 Headings and heading spacing

We recommend using no more than three levels of headings, indicated in these instructions as Heading 1, Heading 2 and Heading 3.

Avoid loose Headings to appear at the bottom of a page.

4 HEADING 1

To denote the major sections of your paper, use Heading 1. These sections should be numbered. For example, Heading 1 is used for the following section headings in these Instructions: **INTRODUCTION, TEXT, SUMMARY**, etc.

The style for Heading 1 is **ARIAL 9 POINT BOLD ALL CAPS** with a 5 mm (0.2 in) hanging indent to accommodate the number and 3 point spacing after the heading. Begin typing the text in the line beneath the heading.

Heading 2

To denote logical subsections of major sections, if any, use Heading 2. Number the subsections accordingly. In these instructions, for example, the subsections of Section 3 are numbered 3.1, 3.2, 3.3, etc.

The style for Heading 2 is **Arial 9 point bold** with a 7.5 mm (0.3 in) hanging indent to accommodate the number and 3 point spacing before and after the heading. Begin typing the text in the line beneath the heading.

Heading 3

To denote further divisions of a subsection, if relevant, use Heading 3. These divisions are not numbered. The style for Heading 3 is *Arial 9 point italic* justified to the left margin, with 3 point spacing before and after the heading. Begin typing the text in the line beneath the heading. The heading of this section (*Heading 3*) is an example of the Heading 3 style.

5 TEXT

5.1 Terminology and Symbols

Authors should use FAIC approved terminology and symbols, for example: ISO 3002 Parts I-V. We also recommend that authors adopt the terminology used in the FAIC Dictionary.

5.2 Style

The following list summarizes several important points of style to keep in mind when preparing your paper for the FAIC:

- Use **bold** for emphasis, but keep its use to a minimum. Avoid using underlining in your paper.
- Use a consistent spelling style throughout the paper (US or UK).
- Use single quotes.
- Use %, not percent.
- Do not use ampersands (&) except as part of the official name of an organization or company.
- Keep hyphenation to a minimum. Do not hyphenate 'coordinate' or 'non' words, such as 'nonlinear'.
- Do not end headings with full stops.
- Do not start headings at the foot of a column or with only one line of text below; put the heading on the next column or page.
- Leave one character space after all punctuation.

5.3 Mathematic text and equations

Equations should be justified to the left margin and numbered at the right margin. Leave 6 points before and 6 points after the equation, as indicated in the Equation style on the Word template.

$$x^2 + y^2 = 41 \quad (1)$$

For equation font sizes, use 9 point for full size, 7 point for subscript and superscript, and 5 point for sub-subscript and sub-superscript.

Use italics for variables (*u*); bold for vectors (no arrows) (**u**); bold italic for variable vectors (***u***) and capital bold italic (***U***) for variable matrices. Use *i*_{th}, *j*_{th}, *n*_{th}, not *i*^m, *j*ⁿ, *n*^m. The order of brackets should be {{{()}}}, except where brackets have special significance.

5.4 Lists

Single space list items with no extra space between the lines. Mark each item with a solid bullet '•' or with an Arabic numeral followed by a full stop, e.g., 1. 2. 3. and so on. Be consistent in marking list items.

Refer to Section 4.2 for an example of a bulleted list. Following is an example of a numbered list:

1. For complete or near complete sentences, begin with a capital letter and end with a full stop.
2. For short phrases, start with lower case letters and end with semicolons.
3. Do not capitalize or punctuate single items.
4. Use a colon to introduce the list.

6 FIGURES AND TABLES

6.1 General appearance

Make sure that all figures, tables, graphs and line drawings are clear and sharp and of the highest quality.

Lines should be thick enough to allow proper reproduction.

Diagrams, graphics and photographs should be either in **gray scale or in colour** of excellent quality with good contrast. **Use CYMK colours not RGB.**

When preparing figures and tables, make sure that all lettering inside the figure is no smaller than the specified size of the paper text, i.e., **9 point**.

6.2 Numbering, captions and positioning

Number figures and tables consecutively, e.g., Figure 1, Figure 2, Figure 3; Table 1, Table 2, Table 3. Use (a), (b), (c) to distinguish individual subjects in a composite figure. See Figures 1 and 2 for examples of figure and caption placement. Refer to Table 1 for an example of a table centred across two columns.

Each figure and each table must have a caption. Captions should be centred at the foot of the figure and typed in the same 9 point font used in the paper. Begin the caption with a capital letter and end with a full stop. Always refer to figures as 'Figure' and not Fig. Leave 6 point spacing between the figure and the caption. Place the figure or table on the text page as close to the relevant citation as possible, ideally at the top or at the bottom of a column. If a figure or table is too large to fit into one column, it can be centred across both columns at the top or the bottom of the page. Make sure that it does not extend into the page margins. **Do not wrap the text around the figures.**

7 PDF FILE PREPARATION

Pdf files can get large by selecting the wrong type and/or resolution of photographs and figures. Please try to keep the file size below 1Mb. Larger files usually do not give better results but may load slow, which will cause problems when viewed from CD-Rom and WWW.

Please use **Adobe Acrobat Distiller 7.0** or higher.

8 SUMMARY

This paper summarized the instructions for preparing an electronic publishing paper for the FAIC.

9 ACKNOWLEDGMENTS

We extend our sincere thanks to all who contributed to preparing the instructions

10 REFERENCES

Relevant works must be cited in the reference list. List the references at the end of the paper, in **order of citation**.

Number the references chronologically: [1] [2] [3]. Cite the references in the body of the paper using the number in square brackets [1]. All references listed must be cited, and all cited references must be included in the reference list.

The reference list should be set in the same typeface as the body of the text. Use a hanging indent of 7.5 mm (0.3 in) to accommodate the numbers. Each citation should be followed by a full stop. Use the style 'References' on the Word template.

The format for references is as follows:

Last name, initial, year of publication, full paper title, journal name, volume, first and last page. Use only common abbreviations in journal names.

Here are some examples of a reference list:

- [1] Krause, F.-L., Kimura, F., Kjellberg, T., Lu, S.C.-Y., 1993, Product Modelling, Annals of the CIRP, 42/2:695-706.
- [2] Samet, H., 1990, Applications of Spatial Data Structure, Addison-Wesley, Reading, MA

	HEADING 1	Heading 2	<i>Heading 3</i>
Font	Arial or Helvetica 9 point	Arial or Helvetica 9 point	Arial or Helvetica 9 point
Style	BOLD ALL CAPS	Bold	<i>Italic</i>
Numbering	1, 2, 3, ...	1.1, 1.2, 1.3, ...	None
Align	left	left	left
Spacing	Single-spaced, 9 points before, 3 points after	Single-spaced, 3 points before, 3 points after	Single-spaced, 3 points before, 3 points after

Table 1: Example of table centred across two columns.

SAMPLE

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The ASEAN Fine Arts Symposium (AFAS) 2012 Preprints**

Revision Nov 2012

Faculty of Fine Arts,
Srinakharinwirot University, Bangkok, Thailand.

Abstract

These instructions explain how to prepare your paper for the conference preprints so that its appearance is clear and consistent with the other papers in the preprints. They include guidance on layout, illustrations, text style and references. They are presented exactly as your paper should appear. It is highly advised to use this template to prepare your paper in Microsoft Word. These instructions are adapted from the instructions originally prepared for the FAIC. Please send any comments or questions by e-mail to the office of the ASEAN Fine Arts Symposium (AFAS) 2013: faresearch@swu.ac.th.

Keywords:

The ASEAN Fine Arts Symposium preprints, Paper, Instructions

Introduction:

Aims:

Material and method:

Results:

Results and discussion:

References: