

Ecologies of the Arts:

Sustainable Futures, New Creative
Economies and the Management of
Arts and Culture



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FOREWORD



Venka Purushothaman

PhD, FRSA, FMAU,

Founder, ANCER,

Deputy President & Provost, LASALLE College of the Arts (Singapore)



Welcome to the fifth ANCER Conference, Ecologies of the Arts: Sustainable Futures, New Creative Economies and the Management of Arts and Culture.

ANCER (Asia-Pacific Network for Cultural Education and Research) was created on the belief that collective and shared learning is at the heart of all arts and cultural networks. As an artistic and educational community, we have weathered a pandemic and journeyed together across digital seas to connect, share and support each other. ANCER has weathered well too. This is because, since our beginning, we had chosen to be agile, as a loose and porous collective, to enable us to respond to emerging concerns of the field. We continue with our enterprise: to give voice to shared concerns and opportunities in contemporary Asia through arts and cultural leadership.

New ecologic, economic and socio-political challenges confront us. What role do the arts have in this recent tumult? Are new arts ecologies emerging as a result of new experiences and changing consciousness post-pandemic? These questions frame the starting point of this conference. The conference aims to bring forward our recent experiences and encourages us to imagine and re-affirm our common good. Dedicated keynotes, panels and practice labs give shape and structure to matters of interest, direct new pathways in the arts, celebrate the unconventional, and provide insights into transformational leadership.

This conference, our first physical gathering in two years, would not be possible without the deep commitment of:

- Members of the conference committee, Audrey Wong, Programme Leader, MA Arts and Cultural Leadership, LASALLE College of the Arts (Singapore), Dr Jonathan Gander, Head of the School of Creative Industries, LASALLE College of the Arts (Singapore), Professor Katya Johanson, School of Communications and Creative Arts, Deakin University (Melbourne), Dr Shu-Shiun Ku, Department of Cultural and Creative Industries, National Pingtung University (Pingtung) and Theodora Agni, Arts Manager & Founder, Shifting Realities (Yogyakarta), for conceptualising and curating the conference and reviewing all submissions;
- ANCER Coordinators, Audrey Wong and Sunitha Janamohan, whose relentless commitment and heavy lifting amidst their teaching schedule remains an inspiration; and,
- All participating speakers, panellists and conference teams. This conference would not be possible without your effort and support.

I wish all a fruitful and reflective three days. Enjoy the conference in the company of others in re-affirming our common good.

- ANCER members whose conviction to study the transforming profile of arts and cultural management in Asia remains exemplary;



CONFERENCE THEME

Ecologies of the Arts: Sustainable Futures, New Creative Economies and the Management of Art and Culture

The world is a different place after the Covid-19 pandemic. In the past two years, the arts and cultural sector globally has sought a multitude of ways to survive crisis while issues of precarity, ecological impacts, public access to culture and arts, the role of technology, physical and mental well-being, misinformation and disinformation, identity politics and the re-engineering of cityscapes for a post-pandemic world have emerged as pressing issues for practitioners as well as policymakers and researchers. There is a changed consciousness about what truly matters in society and culture, and correspondingly, an urgency to come to terms with what has changed and reflect on the most appropriate ways to manage and make policies, institutions and infrastructure for arts and culture.

These are the topics of conversations that the ANCER Conference 2022 aims to stimulate. What have been the ramifications of the rapid adoption of technology and AI in the arts, cultural and heritage sectors? How have audiences changed as art becomes more digitized, global, and hybrid, and how does this impact arts management practice, pedagogy and policy? What forms and methods of interdisciplinary collaboration have emerged in the cultural and creative economy? Are there innovations in management models, institutional norms and leadership in the cultural and creative sector as we cope with new challenges including a monumental climate crisis? Are there new paradigms in the practice of arts management, particularly in Asia, and how are these different from our traditional ways of 'doing things' in the arts? Are new ecologies of the arts emerging as a result of new experiences and changing consciousness about the post-pandemic reality?



THEMES

Discipline of Arts Management

- arts management and cities
- practising arts management in Southeast Asia

Sustainability & Greening the Arts

- the green economy and UN's 17 Sustainable Development Goals

Creative Economies

- cultural and creative leadership in Asia
- arts and cultural management and labour precarity
- innovations in the cultural and creative economy
- new arts start-ups in Asia

Cultural Democratisation

- sub/urbanisms and emerging cultures
- solidarity and care in the arts
- inclusivity, social justice and the arts

Digital Ecologies

- digital governance and governmentality
- data and innovation in arts, culture and heritage
- audiences and digital consumption

Network & Communities

- new artist and cultural networks
- re-defining international cultural relations/cultural diplomacy in a bruised world

PROGRAMME SCHEDULE

Please note that all times stated are Singapore time (SGT / GMT+8)
Programme is subject to change

Friday 02 December 2022

13:00	Registration opens (Creative Cube, Block C, Level 1)
14:00	Welcome Dr. Venka Purushothaman Deputy President & Provost, LASALLE College of the Arts, Founder, ANCER
14:15- 15:30 Moderated by Audrey Wong, LASALLE College of the Arts	Keynote 1 (Creative Cube) Distinguished Professor Ien Ang Institute for Culture and Society, Western Sydney University, Australia <i>Embedding Cultural Infrastructure in the City: Museums and Communities in Expanding Sydney.</i>
15:30 – 17:00	Emerging Scholars Panels
Moderated by Natalia Grincheva, LASALLE College of the Arts	Session 1A (Creative Cube) - Atsushi Tanaka Graduate School of Human and Environmental Studies, Kyoto University <i>The Current Status of Japanese Organizations and Institutions in the Light of the Continuous Support Programs for Artistic and Cultural Activities.</i> - Li Su School of Arts, Design and Media, Nanyang Technological University Singapore <i>Art as a Democratic Being: Rethinking Jacques Ranciere's Paradigm of Emancipation on the Art Participation of Migrant Workers' Community in Singapore.</i> - Shinya Akutagawa Tokyo University of the Arts <i>Digital objects and local digital art-practice for struggling to the problem of global supply-chain and environment in Asia.</i> - Thomas Vauthier Aix-Marseille University, France and Tokyo University of the Arts, Japan <i>Continuities and Ruptures in the Artistic Processing of the COVID-19 Catastrophe in Japan.</i>
Moderated by Michelle Loh, LASALLE College of the Arts	Session 1B (F202) - Alexandra (Ali) Kennedy-Scott National Institute of Dramatic Art (NIDA) <i>How Did You Get Here? Barriers and Enablers to Female Artistic Leadership of Major Performing Arts Organizations in Australia.</i> - Cleo Verstrepen University of Vincennes Saint-Denis (Paris VIII) and Tokyo University of the Arts <i>Revitalization-oriented Rural Art projects in the Post- Covid-19 Era in Japan: Building a Sustainable Community Through the Arts, the Case of the Kamiyama Artist in Residence Program, Shikoku.</i> - Xiaoxiao Bao Ohio State University <i>Art for Social Change: A Case Study of a Community-Based Arts Organization in San Francisco Chinatown.</i> - Phạm Út Quyên Taipei National University of the Arts <i>Independent Spaces in the Vietnam before, during and after COVID-19: An Ecological approach to sustainability.</i>
17:00	Combined official opening with Bali Festival of Performing Arts and welcome dinner

Saturday 03 December 2022

09:30	Registration opens (Creative Cube, Block C, Level 1)
10:00 – 11:15	Keynote 2 (Creative Cube) Ou Ning Artist, writer, curator, film maker, activist <i>Local Turn: Toward the Rooted Practices of Art and Culture.</i>
Moderated by Dr Cissie Fu, LASALLE College of the Arts	
11:15 – 11:30	Coffee break
11:30 – 13:00	Session 2: The Discipline of Arts Management (Creative Cube) This panel maps developments, both historical and contemporary, in the field of arts management in Asia. There is an interest in the lived experience of managing and working in the arts including the network of relationships with collaborators and other stakeholders in the field, and reflections on power dynamics.
Moderated by Audrey Wong, LASALLE College of the Arts	- Hoe Su Fern Singapore Management University <i>The Institutional Turn: What does professionalization really mean for the arts manager in Singapore?</i> - Pauline Bianca Ma-alat Ateneo de Manila University <i>Kinship as Subsistence, Gestures of Placemaking: Art Management in Bicol, Philippines.</i> - Riksa Afiaty independent researcher and art worker <i>"Take Care" – a reflection on arts management as labour in 3 acts.</i>
13:00 – 14:15	Lunch
14:15 – 15:45	Session 3 (Parallel panels): Sustainable development of culture and arts This panel is concerned with sustainability: not only in the ecological sense but also in terms of sustaining cultural communities and organisations. Can a fresh approach or a change in the terms of discussion lead to new practices and greater resilience in arts and cultural communities, in institutions and organisations and the cultural sector as a whole?
Moderated by Jonathan Gander, LASALLE College of the Arts	Session 3A (Creative Cube) - Kwok Kian Chow Independent researcher, and co-author Adrian Heok <i>The Lumbung: documenta 15 and the Anarchic Model of Organisation.</i> - Mihir Dash and Vivek Anand Alliance University <i>Work Sustainability of Artisans: An Ergoecological Perspective.</i> - Sakshi Jain MSMS II Museum, City Palace Jaipur, India <i>Green lens from the perspective of Indian museums.</i>
Moderated by Sunitha Janamohanam, LASALLE College of the Arts	Session 3B (F202) - Benny Lim and Elizabeth de Roza The Chinese University of Hong Kong and The Hong Kong Academy for Performing Arts <i>An Ecology of Care for the Arts: Towards a practice of care in arts practices and policy making.</i>

- Khairunnisa

Bakudapan Food Study Group

"Do we care enough?": Collective care initiative as a means to share the potentiality for a space of hope.

- Yun-Cheng Chen

Les Petites Choses Production (Taiwan)

The Action Practice— A Non-profit Dance Group Transforms into A Cooperative Playgroup Through Commoning.

15:45 – 16:15 Coffee break

16:15 – 17:45

Moderated by
Felipe Cervera,
LASALLE College
of the Arts

Session 4: New ecologies of space (Creative Cube)

This panel examines the intertwining of art, physical spatialities, the 'public' and policy institutions, and how new artistic practices trigger new spatial imaginaries.

- Adelina Ong

Independent Researcher

Multispatialities: Placemaking at the Edge of the Metaverse.

- Adrian Tan

Independent Researcher

'Entangling' the Practice of the Everyday into an Art Practice: A Study of Tang Da Wu and Koh Nguang How's Artistic Work.

- Liu Hui Fang

Chinese Culture University, Taipei

Art Intervenes in Urban Governance: A Case Study of Public Art in Public Houses in Taipei.

Moderated by
Grey Yeoh,
Independent
Consultant

Session 5: A Creative Lab Conversation - Innovation and Pivoting (F202)

This session features examples of innovation and new models in the arts and creative sector.

- Lim Soon Heng

KL Shakespeare Players

Pandemic Pandemonium – Performers Played On.

- Nadya Wang

LASALLE College of the Arts/ Art & Market

Art & Market – an arts business case study.

- Samuel Wong

The TENG Company

TENG's Music for Mindfulness: Fusing Chinese Music and Binaural Beat Technology for anxiety relief.

17:45

End of Day 2

Refreshments served in the Conference Lounge

Sunday 04 December 2022

10:00 – 11:30

Session 6: Networks – Local and Regional (Creative Cube)

Moderated by
Kai Brennert,
Edge & Story

This panel examines networks in operation in the field of culture and arts and also the 'network' as an arts managerial practice and way of being. These include emergent networks that evolve organically and connect practitioners and spaces as well as networks that are concerned with cultural governance at the local or regional level.

- Maria Portia Olenka C. Placino

De La Salle- College of Saint Benilde

Cultivating Sustainable Regional Art Space: Orange Project and Art District.

- Sita Magfira

Mutual support, resource sharing, and many others: Ideals in Lumbung Indonesia and how do they work on it.

- Shu-Shiun Ku

National Pingtung University

The participatory revolution of cultural governance in Taiwan: The case of Civil Cultural Forum in Pingtung.

11:30 – 12:00

Coffee break

12:00 – 13:30

Session 7: Pedagogy (Creative Cube)

Moderated by
Edmund Chow,
LASALLE College
of the Arts

Panelists look at pedagogical innovations and challenges to the curriculum in the light of institutional, social and environmental changes

- Alain Zedrick S. Camiling

De La Salle- College of Saint Benilde

Tracing histories and developments in Philippine arts management education.

- Mio Yachita

National Ainu Museum / Osaka Metropolitan University

Comparison of Performer's Training for Japan's Intangible Cultural Heritage: Case of Traditional Ainu Dance and Bunraku Puppet Theatre.

- Yu Weijie

Nanyang Academy of Fine Arts

Curriculum Design in the Context of Arts University Setting in Response to the Newly Demographized Industry Sectors: Theatre Discipline between Academic Research Subject and Employable Career Skills.

13:30

Closing remarks

* Conference ends *

KEYNOTE SPEAKERS



Ilen Ang

**Distinguished Professor of Cultural Studies,
Institute for Culture and Society Western Sydney University**

- *"Embedding Cultural Infrastructure in the City: Museums and Communities in Expanding Sydney".*

■ Abstract

Flagship cultural institutions such as museums have long been significant sites of cultural representation and prestige in the city. In the 21st century, however, museums are increasingly expected to contribute to local place-making and community cultural development. To be successful, new museums must embed themselves in the context of their physical and social environments. In this talk, I will focus on the development of a new flagship museum in Parramatta, a relatively underprivileged part of metropolitan Sydney. Through the example of the establishment of the Powerhouse Parramatta I will discuss some of the complexities and challenges associated with the politics of cultural infrastructure in the process of urban transformation.

■ Biography

Distinguished Professor Ilen ANG is a Professor of Cultural Studies and was the founding Director of the Institute for Culture and Society at Western Sydney University. She is one of the leaders in cultural studies worldwide, with interdisciplinary work spanning many areas of the humanities and social sciences. Her books, including *Watching Dallas*, *Desperately Seeking the Audience* and *On Not Speaking Chinese*, are recognised as classics in the field and her work has been translated into many languages, including Chinese, Japanese, Italian, Turkish, German, Korean, and Spanish. Her most recent books are *Chinatown Unbound: Trans-Asian Urbanism in the Age of China* (Rowman and Littlefield, 2019, co-authored with Kay Anderson et al) and *Cultural Diplomacy: Beyond the National Interest* (Routledge, 2016, co-edited with Yudhishtir Raj Isar and Phillip Mar). She is the recipient of numerous Australian Research Council grants, including a prestigious ARC Professorial Fellowship (2005-2009). She currently works on two ARC Linkage projects: *The Collaborative Museum: Embedding Cultural Infrastructure in the City* (with Deborah Stevenson, Malini Sur and Zelmarie Cantillon) and *Diversifying the Regional Art Museum* (with Veronica Tello and Salote Tawale).



Ou Ning

Artist, film maker, curator, writer, publisher, and activist

■ *"Local Turn: Toward the Rooted Practices of Art and Culture"*

■ Abstract

All the time, we have been dreaming of a barrier-free mobility, keeping up with the track of globalization, eager to acquire a universal language, and going to the largest cultural center to show our strength and struggle for a place. However, COVID-19 took advantage of our mobility, broke through all borders, got us in in quarantine, and dealt a heavy blow to the so-called "achievements of globalization." This global health crisis forces us to think about the possibility of the Local Turn. Fortunately, the technological development accumulated in the process of globalization, whether long-distance transportation or the Internet, makes it possible for us to start a reverse flow, leave the densely populated global centers, return to the local places, take root in scattered or even distant geographical locations, absorb local nutrients, promote the organic growth of art and culture, and thus form a diversified cultural ecology. Let the resources flow back to the small place, activate the native history and tradition, and it will be easier to form a community with solidarity and cares on a small population scale. On this basis, the artistic practice and cultural production will cast a unique locality, and different localities will converge into the starry night sky, which will be a world picture different from the homogeneous culture of globalization.

■ Biography

Ou Ning is a Chinese artist, film maker, curator, writer, publisher, and activist, who currently lives and works in New York. He is the director of two films *San Yuan Li* (2003) and *Meishi Street* (2005), chief curator of Shenzhen and Hong Kong Bi-city Biennale of Urbanism \ Architecture (2009), jury member of 8th Benesse Prize at 53rd Venice Biennale (2009), member of the Asian Art Council at the Guggenheim Museum (2011), founding chief editor of the literary bimonthly *Chutzpah!* (2011- 2014), founder of Bishan Commune (2011-2016) and School of Tillers (2015-2016), visiting professor at Columbia University Graduate School of Architecture, Planning, and Preservation (2016-2017), and senior research fellow of the Center for Arts, Design, and Social Research in Boston (2019-2022). His most recent book is *Utopia in Practice: Bishan Project and Rural Reconstruction* (Palgrave Macmillan, 2020).

PRESENTERS

Emerging Scholars

How Did You Get Here?

Barriers and Enablers to Female Artistic Leadership of Major Performing Arts Organizations.

■ **Ali Kennedy SCOTT**

National Institute of Dramatic Arts / UNSW

■ **Abstract**

In the Australian performing arts sector historically, women have been significantly underrepresented in the top artistic leadership roles. In 2020, only 25% of Performing Arts Organizations who received major funding through the National Performing Arts Partnership Framework (NPAPF), had ever had a women as artistic leader. Just two years later, in 2022, this statistic had double to 50%, with 25% of NPAPF organizations currently led by a female artistic director, lead conductor or choreographer. This research seeks to understand the drivers of the shift and identify to barriers and enablers to women's leadership. Through narrative interviews with female artistic directors, and quantitative landscape analysis, the impact of industry, company-specific and worldwide influences is assessed. The timing of this change, following the COVID-19 pandemic and effective industry shutdown, is predicted by the glass cliff theory, which would suggest that the move toward parity is a temporary reaction to crisis. However, interviews and quantitative analysis indicate that a 2009 reckoning in relation to gender in the Australian theatre industry is also a contributing factor. We also find barriers in the lack of leadership development opportunities for women, gaps in Boards of Directors' knowledge of emerging female leaders, and due to the term length of some male artistic leaders. To maintain the gains of 2022 and further promote women in leadership, this paper makes 4 recommendations: accountability through detailed tracking of roles by gender; term limits of artistic leaders; leadership development programs for women; and greater board engagement with emerging female artistic leaders.

■ **Biography**

Ali Kennedy SCOTT is a mid-career arts leader and final year MA Candidate at the National Institute of Dramatic Art (NIDA) in Sydney. Her research focuses on cultural leadership, gender and equity. Based between Australia and New York City, she is Vice-Chair of the Board of Anne Bogart's SIT1 company, a member of the Advisory Board of the Broadway Women's Fund, and co-producer of the Australian Theatre Festival NYC. As a multi-hyphenate performer she has toured work across 3 continents including her multi-award-winning play, *The Day the Sky Turned Black*. As director/writer she created an artist- in-residence programme for 6 schools in Western Sydney. In addition to creative pursuits, Ali is a former Bain & Company management consultant, and still advises Fortune 500 companies and new ventures on business strategy. She holds a first class honours degree in Commerce Liberal Studies (Economics) from the University of Sydney and a certificate in professional Acting from Bristol Old Vic Theatre School.

The Current Status of Japanese Organizations and Institutions in Light of Continuous Support Programs for Artistic and Cultural Activities.

■ **Atsushi TANAKA**

Doctoral course, Graduate School of Human and Environmental Studies, Kyoto University

■ **Abstract**

This report examines a case in which the government's public support framework for culture and the arts, triggered by the Covid-19 disaster, requires recipients to prove that they are "artists" by profession. This paper raises the question of whether it is right or wrong to classify artists based on their income rather than on their professional status. Due to the spread of the new coronavirus, many cultural and artistic practitioners have been forced to "refrain from activities" due to the closure of facilities to prevent the spread of infection and other restrictions on the places where they can present their works. In response, various support measures were implemented to ensure the continuation of cultural and artistic activities. The largest amount of support was provided by the Agency for Cultural Affairs, with a budget of approximately 55 billion yen, equivalent to half of the Agency's annual budget. The support was provided to individuals and groups engaged in music, fine arts, photography, theater, butoh, animation, traditional performing arts, and other fields listed in Articles 8 through 12 of the Basic Law of Culture and the Arts, and subsidies were given to cover the costs of their activities. A major problem with this program, however, is that it required recipients to prove that they were "artists" by profession. The advent of this support program has exposed the essential absence and necessity of intermediary support organizations for culture and the arts in Japan. We will discuss the support for young artists and the scope of arts management based on the case of "artist certification" implemented by Kyoto City.

■ **Keywords**

"intermediate support", "public grants", classification of artists

■ **Biography**

Atsushi TANAKA is currently conducting research on the history of cultural administration in Japan at Kyoto University. He has worked for local government and is experienced in theatre and arts festivals management, and art project implementation. These experiences deepened his interest in the organizations and institutions that support culture and the arts, and he is currently engaged in research away from the arts management field, focusing on the relationship between culture and publicness. He is interested in not only arts promotion policies, but also in cultural affairs administration, such as Geopark and library administration.

Revitalization-oriented Rural Art projects in the Post-Covid-19 Era in Japan: Building a Sustainable Community Through the Arts, the Case of the Kamiyama Artist in Residence Program, Shikoku.

■ **Cleo VERSTREPEN**

Research student in Tokyo University of the Arts, Graduate School of Global Arts, Department of Art Studies and Curatorial Practices

■ **Abstract**

Japanese rural communities are facing a severe demographic decline, leading to many social issues which have been aggravated by the COVID-19 pandemic. In this context, rural art organizations are increasingly looked at as potential channels for rejuvenating the countryside. Nevertheless, their social efficiency and cultural meaningfulness seem hard to achieve when they are tourism-oriented and not at the initiative of the communities themselves. How can arts organizations aimed at rural revitalization ensure socially sustainable development of the local communities in the Post-Covid-19 era?

In light of existing research on rural art projects in Japan and fieldwork conducted in September 2022, this paper explores the role and social value of rural art organizations in times of demographic, socioeconomic, ecological, and sanitary crisis. After introducing the current issues faced by regional art projects in declining rural Japan, it gives an analysis of Kamiyama Art in Residence, a project implemented by a group of volunteer inhabitants who managed to regenerate local life in a few years, defying the government's predictions. While art activities in themselves are probably not sufficient to stem a multilayered phenomenon like demographic decline, this case shows that they are an indispensable ingredient for creating a favorable ground for other initiatives to grow on, by allowing the population to appropriate these issues in a creative and participatory way. The small scale of the project, the local-global culture it nurtured, and the fact that it is led by the inhabitant community itself appear as key factors in this process.

■ **Keywords**

rural revitalization, Japan, art projects

■ **Biography**

After studying philosophy and social sciences at SciencesPo. Paris and La Sorbonne (Paris IV), Cleo Verstrepén graduated in cultural studies at the University Paul Valéry (Montpellier III). They are currently a PhD student at the University of Vincennes Saint-Denis (Paris VIII) and a MEXT-funded research student at Tokyo University of the Arts. Their interdisciplinary thesis, at the crossroads of art theory and art history, urban studies and social sciences, focuses on alternative artistic spaces involved in urban revitalization and community empowerment processes in France and Japan. Cleo's approach to research is creative and integrative. Drawing upon theories of the spatial turn, new ecologies and queer studies, they focus on small scaled micro-political projects which enhance human and non-human agencies. They work for D.D.A Contemporary Art, a curatorial international platform that is developing an exchange artist in residence program between France and Japan, and are co-directing DATSUIJO, a new project space in the district of Yanaka, Tokyo.

Art as a Democratic Being: Rethinking Jacques Ranciere's Paradigm of Emancipation on the Art Participation of Migrant Workers' Community in Singapore.

■ **Li Su**

School of Arts, Design and Media, Nanyang Technological University Singapore

■ **Abstract**

It has become common to talk about art participation in the digital age, and equal participation plays an impetus role in the democratic conversation between organizations and society. This article emphasizes French Philosopher Jacques Ranciere's paradigm of emancipation. Resonating with Ranciere's argument that equality is not given and emancipation is the verification and a method for equality. This article discusses, firstly, what role art serves in society, and how art denotes its socio-cultural significance through public art participation. Secondly, rethinking and reimagining Ranciere's emancipation paradigm to discuss what is at stake with art as a democratic being in the Singapore migrant workers' community as a marginalized community of their art participation. Lastly, this article attempts to investigate how digital museums with mobility gesture to a new kind of cultural public sphere for the Singapore migrant workers community to reaffirm Ranciere's paradigm of emancipation in the digital age.

■ **Keywords**

Jacque Ranciere, equality, emancipation, art participation, Singapore migrant workers

■ **Biography**

Li Su, Susie is a PhD candidate at the School of Art, Design and Media of Nanyang Technological University Singapore. She explores digital art practice with a focus on contemporary museums, with a particular interest in the broader emergent culture of art in the globalized communication network. Her PhD research investigates the new sensibility of art and social sensibility of the art exhibition in the digital age by tackling the socio-cultural meaning of museums, and notions of participation and democracy in art in the digital age. Her research aims to explore the democratic potential of contemporary museums in the digital age by allowing migrant workers to share their labour experiences through art practices. In this way her research pays attention to the new potential of participation from a marginalized group who has been excluded in the cultural sector.

Independent Spaces in the Vietnam before, during and after COVID-19: An Ecological approach to sustainability.

■ **Phạm Út Quyên**
Taipei National University of the Arts

■ **Abstract**

This study looks back at the history of the birth and development of independent spaces in Vietnam, focusing on the formation and development of 25 independent spaces in three regions of the country to discover the symbiotic relationship interwoven within and among themselves and with other cultural sectors that help to create their vitality general and during the pandemic in particular. By in-depth interviews with 30 individuals who are founders, managers or workers at these spaces, the research delves into their internal relationships, the ways each space operates to reveal the difficulties they have to face, the strategies they have adopted to weather the crisis. Taking an ecological approach to art and culture, the paper tries to offer a richer and more complete understanding of the ways these spaces survive the crisis and thus provide new ways to look at the potential of their sustainability.

■ **Keywords**

Vietnam, independent spaces, art and cultural ecology, COVID-19 responses, sustainability

■ **Biography**

Phạm Út Quyên works as a Program Manager at Heritage Space – an independent art space in Hanoi, where she runs its annual art residency program called Month of Art Practice, which invites international artists to come working and exchanging with the young local artists, and manages Vietnamese Contemporary Art Database (vcad.org.vn) project. In 2020, she joined Mekong Cultural Hub – an initiative which offers personal and professional development opportunities for creative cultural practitioners in Cambodia, Laos, Vietnam, Myanmar, Thailand and Taiwan – as a Communication Officer. Quyên has backgrounds in Journalism and Painting. She is currently studying the International Master of the Arts Program in Cultural and Creative Industries (IMCCI) at Taipei National University of the Arts.

Digital objects and local digital art-practice in struggles with the problem of global supply-chain and environment in Asia.

■ **Shinya Akutagawa**

Doctoral student in Tokyo University of the Arts, majored in Film and New Media, Japan.

■ **Abstract**

The world is increasingly reflected in data, we stay with digital technology designed and controlled by others. For the purpose of understanding the condition, in opening, I lay out this short article's conceptual approach, first by describing the today's digital objects and its ecology as the ontological study, how the digital technology impacts on human thought. I particularly pay attention on Yuk Hui's experiment of the digital objects (data, meta-data, and ontologies) and Graham Harman's Object-Oriented Ontology. Although it would be difficult to comprehend the impact of programmed system on our way of thought by ourselves, world seems to be getting similar to object-oriented ontological construction. The paper aims to find a creative step while we carefully examine the digital technology. Second, under such a digitally shaped world, I study how people address or ignore the global supply-chain issues, and how art practice could present the realistic vision to the world, how to form the new relation between human and environment without an ignorance of digital technology. As an art practice parts, researched in Nara prefecture, Japan and Tak and Chiang Mai province in Thailand, artworks integrates the issue of modern slavery and ecological practice into fictional narrative. For achieving this, I review Japanese narrative on "sleeping outside" (known as one scene of Japanese filmmaker Kenji Mizoguchi's "Sansho Dayu") on the ecological notion, then I try to recreate the scene set into fictional Moei river in Thailand, where many displaced people are evacuated from a conflict in Myanmar.

■ **Keywords**

Digital objects, Object-oriented ontology, Fiction, Modern slavery, Southeast Asia, Thailand, Myanmar, Video art

■ **Biography**

Shinya AKUTAGAWA is an artist originally from Fukuoka city, Japan and based in Thailand. His art projects are based on site-specific field research in combination with archival research in locations mainly in Southeast Asian countries. His work combines D.I.Y technology-based art objects with interactive drawing animation and sound. These forms come together in his participatory art projects and interactive installations. He is developing a programme for interactive or IoT techniques, to forge connections between places & people. He is currently working for the artistic PhD project at the Graduate School of Film and New Media at Tokyo University of the Arts. He holds an M.A. in Southeast Asian Studies from Chulalongkorn University and a BFA in Intermedia Art from Tokyo University of the Arts.

Continuities and Ruptures in the Artistic Processing of the COVID-19 Catastrophe in Japan.

■ **Thomas Vauthier**

PhD candidate, Aix-Marseille University, France

Researcher at Tokyo University of the Arts, Japan

■ **Abstract**

Japan, because of its geography and geology, is perhaps the country that has the most developed and conveyed artistic grammar of the catastrophe. The supported postulate is that the artistic creation is an indicator (acting) of the transitional nature of catastrophes, by the internalization/externalization of rearrangements participating in the denouement/renouement of the world. Thus, one could qualify the role of these artists of “seismographs” or “catastrophographs”, drawing, inscribing the tensions at work - the disruptions, positive and negative - in forms, as varied as they are. We will try here to deploy a range of artistic creations in post-disaster contexts (natural and civilizational), articulating the visual, spatial, social and political spheres, in order to measure the potential of these practices as mediation (of the order of the representation) or even remediation (in the sense of a pragmatic effect). It is of interest to us today to analyze the dynamics at work during the COVID-19 disaster, in its extended temporality: from the shock of its appearance and initial reactions, to the post-Covid, or “new normal”, which qualifies our current era. These dynamics will be studied in a comparative perspective, with the artistic reactions to catastrophes in modern Japan, pointing out the effects of continuities and ruptures in order to outline some prospective tracks of Japanese art projects in our post-pandemic context.

■ **Keywords**

Catastrophe, Japan, revitalization, COVID-19, social turn, architecture, activism

■ **Biography**

Thomas VAUTHIER was born in 1993 in Paris. After studying architecture, he joined the École Nationale Supérieure des Arts Décoratifs in Paris. Since 2018, he has been developing a new line of research around Japanese socially engaged artistic practices (art projects, アートプロジェクト) as part of his research-creation doctorate at the University of Aix-Marseille. His research focuses on the revitalization potential (economic, demographic, symbolic, aesthetic) of these practices in post-disaster contexts, in relation to spatial issues. Between 2022 -2025 he will study at the Tokyo University of the Arts, with the support of the Japanese MEXT research grant. His research and creation projects have been exhibited in Kyoto (Yokai Soho Gallery, French Institute of Kansai/Kyoto, Tomo Gallery), Tokyo (Spiral Art Center), and in France (Grand Palais, Le Huit Gallery, La Capela, La Générale, École Nationale Supérieure de la Photographie d'Arles, Ricard Corporate Foundation).

Art for Social Change: A Case Study of a Community-Based Arts Organization in San Francisco Chinatown.

■ **Xiaoxiao Bao**

M.A. Graduate Program in Arts Administration, Education, and Policy
The Ohio State University, United States

■ **Abstract**

This article examines how the Chinese Culture Center of San Francisco (CCC), a non-profit organization in San Francisco's Chinatown, utilizes the arts to serve the community and tell stories from within. Through data collected from semi-structured interviews, artifacts analysis, and social media observation, this study shows that the CCC operationalizes the arts to serve communities through the following approaches: 1) making the arts more accessible and democratic throughout their planning, acting, and presentation stages to remove institutional barriers that uphold art as exclusive and elitist; 2) utilizing asset-based approaches to programming and building communities; 3) making contemporary art relevant, educational, and engaging for audiences; and 4) mobilizing community-based partnerships for greater impacts. These strategies enabled CCC to offer artistic experiences to its community members and help the organization to maintain the centrality of the use of art and resource networks to present a dynamic and diversified community. Ultimately, the study also reveals everyday life in Chinatown as specific, heterogeneous, and fluid, providing counternarratives of stigmatized portrayals of the people and the urban immigrant neighborhood.

■ **Keywords**

community-based arts organization; Chinatown; counternarratives; solidarity and care in the arts; inclusivity, social justice and the arts

■ **Biography**

Xiaoxiao BAO is a Ph.D. student in the Arts Administration, Education and Policy program at Ohio State University (OSU), USA. Her passion for community-based art education crystallized over a long circuitous academic and professional journey. In 2017, she received her Bachelor's Degree in art history from the University of California, Berkeley. Bao has since interned and worked at various art spaces, including museums, nonprofit organizations, and college classrooms, pursuing lifelong learning, transforming research into better practice, and advocating diversity and inclusion. Her approach to building an inclusive learning environment is geared toward attuning teaching practices to match diverse learning needs. She recently worked as a researcher at community-based arts organizations in the Bay Area of San Francisco. Through combining community service with academic research, she takes the role of participant-observer to explore and reflect on how engagement practices in communities, museums, and classrooms might inform one another in constructing a critical multicultural future driven by social actions.

Session 2:

The Discipline of Arts Management

The Institutional Turn: What Does Professionalisation Really Mean for the Arts Manager in Singapore?

■ **HOE Su Fern**

Assistant Professor of Arts and Culture Management, Singapore Management University

■ **Abstract**

Across the globe, the arts have been reified as expedient resources critical to the global competitiveness and urban rejuvenation of cities and regions. Singapore is no exception. Since the mid-1980s, the arts have been identified by the Singapore government as a formal domain of cultural policy to be governed into a professional and legitimate sector that actively contributes to the society and economy. However, although the cultural policies and state governance of the arts in Singapore have been documented, there has been relatively scant scrutiny of the impact of state governance on arts management practices in Singapore.

This paper critically examines how the arts manager emerged as a formal profession during the 1980s in tandem with the growth of state governance of the arts in Singapore. Drawing from oral history and qualitative interviews with arts managers as well as content analysis of cultural policy documents, this paper will explore the impact of Singapore's instrumental and institutional approach to policy development of the arts, on the working conditions, practices and priorities of the arts manager. In particular, this paper will present an initial analysis of the differences between arts management practices in the 1980s and present day, to contend that the institutional conditions of state governance today have resulted in a profound shift in expectations of the roles, responsibilities and resilience of the arts manager. This paper will conclude by contemplating the implications for arts management pedagogy and training today, especially in terms of enabling the arts manager to tackle the structural barriers, contradictions and issues facing the arts ecosystem in Singapore, including the new challenges that have arose since the Covid-19 pandemic.

■ **Biography**

HOE Su Fern is an arts researcher and educator based in Singapore. She is currently Assistant Professor and Coordinator of the Arts and Culture Management Programme at Singapore Management University. She holds a PhD in Culture and Communication from The University of Melbourne. She has spoken, researched and published on arts and cultural policy, urban cultural economies, placemaking and the conditions of artistic and cultural production. She has a wealth of experience in developing, managing and/or coordinating local, regional and global projects in varying formats; all of which advocate for the value of the arts and culture in urban environments. Her practice is informed by her pursuit for practice-oriented and engaged arts research, and her interest in enhancing research impact beyond academia.

Kinship as Subsistence, Gestures of Placemaking: Art Management in Bicol, Philippines.

■ **Pauline Bianca Ma-alat**

Department of Fine Arts Ateneo de Manila University, Philippines

■ **Abstract**

This paper seeks to examine the nature of local arts managerial practice in the Bicol Region, Philippines. Uniquely positioned geographically, Bicol Region, in recent years, has seen the rise of artistic platforms that reveal curatorial practices that translates as acts of meaning-making and gestures of placemaking. By the latter, I mean ventures that seek to disrupt the ubiquity of place and activate spaces in relation to the larger contexts within which each platform operates. These emergent platforms are brought in comparison against the pre-pandemic models that follow tourism-oriented frameworks. Central to this paper is an investigation of the material sites. This is probed adjacent to the ways by which each platform intersects and navigates its relationships with local government units and the general public. Careful attention is given to the social-cultural values that affect their very practice and consequently shape the region's artistic and cultural landscape. Finally, this paper also touches upon the crucial role of collaboration, innovation, and self-reflexivity, especially for emergent practitioners, as well as their pivotal role in determining the trajectories of the practice.

■ **Keywords**

sadiring tawo, kinship, space, placemaking, Philippine arts, tourism

■ **Biography**

Pauline Bianca MA-ALAT, M.A. is a full-time Instructor and the current Art Management Programme Coordinator in the Fine Arts Department of Ateneo de Manila University. She is concurrently a cultural practitioner and a government consultant in culture and the arts. Over the years, she has been working with various cultural and art platforms, engaging in projects that touch upon placemaking, memory studies, community arts, heritage tourism, and cultural participation. She has presented her research works at multiple local and international conferences. She holds a graduate degree in Art Studies: Curatorial Studies from the University of the Philippines – Diliman.

“Take Care” – a reflection on arts management as labour in 3 acts.

■ **Riksa Afiaty**

Independent researcher and art worker

■ **Abstract**

The categorization of “art workers” has not been applied in an egalitarian way. The top position is still held by the curators as the ‘elite class’ where they are the top knowledge circulation agents. While other workers are busy serving requests from the curator, not all of them are properly remunerated. Even though all art workers have an agency to contribute that enables the production, presentation, and circulation of art, the differences in power and hierarchy that exist in the employment of the art world often remain and are not discussed.

As a curator working from Indonesian context, I will appreciate the “turun ke bawah” (goes downward to) that is often echoed by artists who come to the “lower class” community as an egalitarian method of working and (said) can voice the marginalized. This presentation aims to explore the dynamics of the world of art work in Indonesia that I live in (taking the 2015-2022 period, according to my own curator career) by looking at the interaction of institutional space, practice, and the different understanding relations of each art worker agency towards art productions (exhibitions, residencies, public programs etc.) to investigate the extent to which it is possible to juxtapose roles that are considered ‘more important’ to be unimportant.

■ **Biography**

Riksa Afiaty is an art worker living and working in Yogyakarta. She seeks to contemplate decoloniality in artistic practice and curatorial framework. She has been involved in exhibition making and programming in Jakarta, Maastricht, Ljubljana, Brussels and Gwangju. In 2020, she co-initiated a residency project MARANTAU, which adopts the dynamics of movement, in-exile, distance from familiarity, and adaptation to work patterns and culture in new places.

Session 3:

Sustainable development of culture and arts



The Lumbung: documenta 15 and the Anarchic Model of Organisation.

■ **Kwok Kian Chow**

Independent researcher, with co-author Adrian Heok

■ **Abstract**

Lumbung is defined as a communal rice-barn, where the surplus harvest is stored for the benefit of the community. Applying the concept in the context of the curatorship of documenta 15 by ruangrupa (an art collective in Indonesia), Lumbung may help us better understand how: 1) documenta 15 can extend beyond the art event's timeframe of 100 days; 2) the processual and archival are important aspects of the event; 3) the communal and collective are important contexts in the creation of the artworks, which may not be in material form; 4) community and human interactions may themselves be the outcome or object of "art;" and 5) a communal approach to resource allocation can be achieved. Looking at documenta 15 also allows us to explore new perspectives for organisation and management: 1) An eco-system of stakeholders with multiple objectives not centrally defined or even framed by the project itself; 2) An opportunity for an analysis of the encounter of documenta's trajectory, legacy, and history with those of ruangrupa; 3) A renewed awareness of the multiple contradictions in the expectations of the various stakeholders and participants (artists, activists, audiences); and, 4) Productiveness and challenges in the politicization of art in the transnational sphere. We propose using the concepts found in literature on anarchism in management studies to discuss these and their implications.

■ **Biography**

KWOK Kian Chow (he/him) was senior curator (1992-1994) of the National Museum of Singapore, director (1994-2009) of the Singapore Art Museum, and director (2009-2011) and senior advisor (2011-2015) of the National Gallery Singapore. Kian Chow was associate professor and headed the arts and culture management programme (2015-2019) and Wee Kim Wee Centre (2017-2018) at the Singapore Management University. Kian Chow is an executive board member of the Hamburg-based global scholars and artists network, Global (De)Centre: Diversity, Mobility, Culture. Kian Chow holds the Singapore Public Administration Medal (Silver) and the Officier and Chevalier titles in the French Order of Arts and Letters.

Work Sustainability of Artisans: An Ergoecological Perspective.

■ **Mihir Dash and Vivek Anand**

Associate Professor, Alliance University, and Professor of Organizational Behavior and Human Resource at the Alliance School of Business, Alliance University, Bangalore

■ **Abstract**

This study proposes an ergo-ecological approach to study the work sustainability of artisans in India, for understanding artisans and the survival of their work. Such an approach requires simultaneously intervening and resolving the human and environmental problems that artisans face in their daily work. In India, this is particularly pertinent, as artisans generally rely on raw materials that are locally procured from the environment in which they work and live. The context chosen for the study is that of Kinnal art.

The study is based on primary data collected by interviewing artisans using the Nordic Musculoskeletal Questionnaire (NMQ) via semi-structured interviews with a sample of sixteen Kinnal artisans.

The preliminary findings indicate that there are several musculoskeletal stresses faced by the artisans, the most serious being lower backache, as well as knee/ankle pain and shoulder/hand pain. The lower backache, knee and ankle pain are primarily due to the posture of the artisans when sitting on the ground for longer periods of time, while the shoulder and hand pain are due to the intensive manual processes. Further/detailed analysis can suggest how the work process may be redesigned and/or how the work ergonomics can be modified in order to alleviate or possibly even eliminate the musculoskeletal stress that artisans experience.

■ **Keywords**

ergoecological; sustainable work systems; Nordic Musculoskeletal Questionnaire (NMQ); Kinnal artisans.

■ **Biography**

Mihir Dash is a specialist in mathematical and statistical modeling. He is actively involved in several research activities and projects. His research interests are diverse, touching several areas of management and some areas of social/legal interest.

Vivekanand G. has been a Professor of Organizational Behavior and Human Resource at the Alliance School of Business, Alliance University, Bangalore since 2015. Along with teaching he has also handled other roles and responsibilities such as Chairperson, Internship and Dissertation Committee; Program Director, Doctoral Program, Alliance School of Business and Acting Area Chair (OB & HR), Alliance School of Business.

Green lens from the perspective of Indian museums.

■ **Sakshi Jain**

MSMS II Museum, City Palace Jaipur, India

■ **Abstract**

Bundling up of previous exhibition layouts, worn and tossed packing boxes, unperceptive usage of office supplies and cleaning agents, non-renewable resources and utensil selections, and buying new products without determining their material component and ecological factor can no longer be neglected. This research investigates the comprehensive attitude associated with green practices within Indian museums. Taking this as the inception, it will thematically explore the role of the green museum in combating climate challenges. It will entail: (1) the term 'green' in museums, (2) examples of an Indian Museum that is implementing green practices and their outcomes, (3) limitations during implementation, and finally, (4) solutions and framework that can be adopted by other museums. The analysis is a combination of social constructivism and a mixed method approach, i.e., triangulation where in-depth qualitative research with quantitative methods together grounds the data findings. The findings will rely on interviews, on-site visits, newspapers, reports, and magazine articles. It will evaluate energy use and CO2 footprint from participating museums of various sizes and types. A green plan that supports a financial portfolio, provides solutions, raises self-awareness, maintains closed loops, anticipates results, follows up on a regular basis, creates an environmental sensitivity profile, leads by example, and has credibility. In the long run, this research will address 'Responsible Consumption and Production' and 'Climate Action' out of the 17 Sustainable Development Goals.

■ **Keywords**

Green museums, Environmental education, green buildings, Climate Action, Anthropocene, Sustainability.

■ **Biography**

Sakshi Jain, a museologist, painter, and environmentalist from India, was born in 1996 and currently resides in Jaipur, India's Pink City. She is an Assistant Curator at the MSMS II Museum, which is run by the Jaipur Royal Family. For the past three years, she has addressed 'Responsible Consumption and Production' and 'Climate Action' inside museums. As a museum curator, she has undertaken historical study on various collections as well as examined digital dynamics of museums.

An Ecology of Care for the Arts: Towards a practice of care in arts practices and policy making.

■ **Benny Lim**

Associate Professor of Practice in Cultural Management

Director, MA in Cultural Management Programme, The Chinese University of Hong Kong

■ **Elizabeth de Roza**

Head of Performing Arts Research and Postgraduate Studies Coordinator,

The Hong Kong Academy for Performing Arts

■ **Abstract**

Our research borrows Danny Yung's 4-frame comics as a framework for dialectic commentary and explores crucial issues on the future development of performing arts in Hong Kong and beyond. The Anti-Extradition Law Amendment Bill Movement in 2019 and COVID-19 pandemic since 2020 have brought about multiple waves of postponement/ cancellations of scheduled performing arts events in the city. Many artists have been on an emotional roller coaster because of the postponements and cancellations, some have attempted to create and present works digitally, either synchronously or otherwise. We are particularly interested in the practice of care as a way forward for the performing arts in Hong Kong (and beyond). This paper borrows Yung's beliefs to explore the ideas and practices of care in the performing arts in a sort of a dialectic commentary between the two authors. The paper is divided into three main sections, namely, artists and their practices, artists, arts and the state, as well as communities, and exchanges.

■ **Keywords**

Performing Arts, Practice of Care, Art Tech

■ **Biography**

Benny LIM is Associate Professor of Practice and Director of the Master of Arts in Cultural Management programme with the Chinese University of Hong Kong (CUHK). He is also Visiting Professor with the Design School of Taylor's University (Malaysia) and Adjunct Professor of Communication and Media Studies with UniPegaso (Italy). Over the past two decades, Benny has produced and conceptualised over 70 different performances and arts festivals. He served on the advisory committee of CUHK Shenzhen's auditorium and concert hall development. He was also a Board Member of Hong Kong Justice Centre between 2014 and 2016. Currently, Benny is the Board Chair of Along the Edge Limited, a non-profit arts organisation in Hong Kong, as well as a member the Programme Sub-committee of The Teng Company.

Elizabeth DE ROZA (www.elizabethderoza.com) is an artist-scholar, performance maker, theatre director, and actor-movement trainer. She is currently the Head of Performing Arts Research and Postgraduate Studies Co-ordinator at The Hong Kong Academy for Performing Arts (HKAPA). Elizabeth's research focuses on cross-cultural embodied experiences, thinking, and practice through making at the intersections of both decolonial and feminist theories. Elizabeth has been making theatre/performances and teaching in higher education for over two decades. She was also a Visiting Fellow at the Royal Academy for Dramatic Arts (RADA-UK), where she worked with staff members on knowledge exchanges/dialogues on Asian Theatre practices. She co-convenes the Embodied Research Working Group within the International Federation for Theatre Research and serves as an elected executive committee member of IFTR. She is also the editor of the HKAPA academic journal PA:PER and an Assistant Editor for the Journal of Embodied Research.

“Do we care enough?”: Collective care initiative as a means to share the potentiality for a space of hope.

■ **Khairunnisa (Nisa)**

Independent Researcher, Bakudapan Food Study Group, Yogyakarta, Indonesia

■ **Abstract**

In Yogyakarta, hundreds of art events happen throughout the year, including art fairs, festivals, concerts, and exhibitions. It is perplexing situations for the art workers to conceal any signs of fragility, such as emotions and complaints which are often regarded as obstacles. However, the notion of struggle has slowly shifted from the individual to common. As a start, we can begin by reflecting on the question of “how do we care?”, especially when it is related to our labour conditions where there is a gap in the care system. Collective care become one strategy to overcome its gap. As a model, After-hour Care Club is a collective of behind the scene workers with a focus on exchanging knowledge and ideas related to arts management practices based in Yogyakarta. Working without having an established care ecosystem in Yogyakarta, After-hour Care Club generates a space for people to have hope in the problem they experience at work. Though the initiative is still in the very beginning of development, it is essential to understand the process in their attempt to create a collective care system. This text aims to examine the process of the After-hour Care Club in their attempt to develop a collective care system amongst art workers in Yogyakarta, to provide a space for people to be listened to while building a common understanding of systemic issues and generating interdependencies.

■ **Keywords**

art workers, collective care, interdependencies

■ **Biography**

Khairunnisa (Nisa) is an independent researcher and creative worker. She co-founded Bakudapan Food Study Group after she graduated from the Cultural Anthropology Department at Gadjah Mada University. She is currently an active member in Struggles for Sovereignty. Through her experience working in collectives, she gained interest in experimenting with research practices and learning methods. Nisa’s ongoing research interests are care and domestic works, solidarity and knowledge production which she actively exercises in her practice personally and collectively.

The Action Practice— A Non-profit Dance Group Transforms into A Cooperative Playgroup Through Commoning.

■ **YunCheng Chen**

Strategic Director of Les Petites Choses Production(Taiwan)

■ **Abstract**

In the time of economic precarity, among various forms of artist cooperative being explored, the concept and the practice of “commons” stand out and are adopted by non-profit art groups to address better sustainable strategy. Taiwanese performance arts group “Les Petites Choses Production” also took on the similar idea to reform itself from a conventional art organization trapped by centralized management manner, administration exhaustion, lack of transparency and communication to a self-organizing cooperative playground that sparks inner motivation, empowers its members, and shares responsibility and benefit with the people who composed it. The author, being the strategic director of Les Petites Choses Production, navigated the creative institutionalization of co-ops model in 3 aspects: 1) flat organization and individual autonomy, 2) organization and individual capacity, 3) digital transformation of organization (think tank capacity).

In the anonymous survey conducted by the author after the reform, the members showed positive feedback indicating their autonomy induced by flattened organization and the growing interaction between individual and group fostered by the empowerment program. In addition, the digital transformation also facilitates evidence-based plans and knowledge-based decisions in teamwork. All in all, the transformation brought forth the ability to collaborate with international organizations and to develop products, also the significant growth of annual turnover. By the reflective thinking of conventional rigid systems, a new institutionalization of nonrivalry, nonexclusive commons and commoning was designed and implemented, and the application of this methodology is maybe beyond the field of art and culture groups.

■ **Keywords**

sustainable performing arts cooperative, creative institutionalization, from public to commoning

■ **Biography**

Born in Taiwan, Yun-Cheng CHEN has lived in Detroit, USA and Cologne, Germany. He furthered his service design studies under the guidance of Professor Dr. Michael Erlhoff and Prof. Brigit Mager, who proposed and promoted the concept of Service Design. After his return to Taiwan in 2014, Chen became a trans-disciplinary design activist. His practice centres around serial entrepreneurship, growth hack, UX, ESG, city revitalization, performing arts, deliberative democracy, open movement, and dramaturgy; his strength is design strategy, organizing agile teams on project demand to fulfil design leadership roles in co-creation with clients. He is the ex-cofounder of planett, the first working space combined with international design residency in Taiwan; the strategy director of 2021 Taiwan National Congress; the resident artist of New Taipei Museum, and the initiator of Monday School subscription crowdfunding project.

Session 4:

New ecologies of space



Multispatialities: Placemaking at the Edge of the Metaverse.

■ **Dr Adelina Ong**
Independent Researcher

■ **Abstract**

The closure of The Substation's physical site at 45 Armenian Street in 2021 has reignited debates that highlight the messiness of 'home' associated with this 'Home for the Arts' in Singapore. Founded by Kuo Pao Kun in 1990, The Substation has come to represent more than just a venue that provides infrastructural support to experimental artistic practices and processes. Drawing from Edward Soja's 'Thirdspace' and Doreen Massey's ideas on space, I have crafted the neologism multispatialities to describe a way of imagining the future of a place as a simultaneity of coexisting narratives of place that are in the process of being formed. Adopting narrative inquiry as my methodology, I will reflect on digital ecologies that have an impact on placemaking in the metaverse, outline a framework for online places and reflect on multispatialities in the context of creating a 'home for the arts' within the metaverse with young people from low-income families in Singapore. In thinking through innovations in online collaboration through Decentralised Autonomous Organisations (DAOs), I explore the ecodramaturgical potential of crowdsourced maps that feature old trees as landmarks and reveal contested histories of place.

■ **Keywords**

place, applied performance, metaverse, Decentralised Autonomous Organisations (DAOs).

■ **Biography**

Adelina ONG is an early career applied performance researcher based at The Royal Central School of Speech and Drama (London, UK). She writes about Compassionate Mobilities (a theory for negotiated living developed from her practice as part of her PhD), death and AI chatbots for mental wellbeing. Her synthetic applied performance and placemaking practices in the metaverse are inspired by Sally Mackey's anatomic performance practices, urban arts (parkour/ art du déplacement, graffiti, skateboarding, street dance), cosplay, Death Cafes and D&D (Dungeons & Dragons). She has published in Theatre Research International and Research in Drama Education: The Journal of Applied Theatre and Performance (RiDE). She is currently co-editing Performing Homescapes, an edited collection for Palgrave Macmillan with Prof Sally Mackey.

‘Entangling’ the Practice of the Everyday into an Art Practice: A Study of Tang Da Wu and Koh Nguang How’s Artistic Work.

■ **Adrian Tan**

Nanyang Technological University

■ **Abstract**

This essay examines the emergence of three collaborative art events in the National Museum Art Gallery (NMAG) as an example of artists functioning as public interlocutors in translating the practice of the everyday into art events in Singapore. In focusing on the art practices of Tang Da Wu and Koh Nguang How and their overlapping relations with The Artists Village (TAV), an analysis of these events as artistic and pedagogical insertions at NMAG between 1982 and 1991 will be undertaken. In Singapore’s transformation into an urban city-state more than thirty years ago, artists adjusted to the changes they witnessed socially, culturally, and spatially. The objective is to draw attention to the emergence of the two artists, TAV, and their collaboration with NMAG in enabling a new paradigm in the role of the museum breaking away from the traditional presentations of art. In analysing these events as critical models for unlearning what art was for art students and the public at large, the role of museums and its function in exhibition making is argued to have shifted ‘to becoming a forum and event space, in producing a venue for creating multiple voices’ (Karp and Lavine 2014). It is through such a study that enables one to better understand how artists dynamically and collaboratively took on the role of public interlocutors in activating museums into becoming open spaces for dialogue and art production.

■ **Keywords**

facilitator, interlocutor, museum, public, Singapore.

■ **Biography**

Adrian TAN is an artist-educator and researcher who has just completed a Ph.D. at Nanyang Technological University School of Art, Design and Media (ADM). His research focuses on artists and their social role in the Southeast Asian city of Singapore as read through a study of urban and art historical studies. His artistic practice spans painting, writing, performance, and installation where I examine site-specific, collaborative and performativity modes of art-making through the artists collective The Artists Company.

Art Intervenes in Urban Governance: A Case Study of Public Art in public Houses in Taipei.

■ **Liu Hui-Fang**
Chinese Culture University, Taipei, Taiwan

■ **Abstract**

This article attempts to explore the role of public art in urban governance with the case of Public Art in Public Housing in Taipei. Based on the types of public art in public housing, this article seeks to investigate the development, features, and vital issues of public art projects in an ever-changing and highly uncertain context. The author points out that public art in public housing is marching forward with its tremendous momentum in the highly differentiated and pluralistic society, and ergo has the prospect of becoming an influential genre that guides public art projects nationwide in the next decade. This article focuses on the publicness in artistic actions as well as the interplay between differentiability and individuality within a community in the contemporary society. Public art in public housing has acquired its social and educational significance apart from years of discussion on publicness. Moreover, the COVID-19 pandemic has altered the modality of artistic engagement, which in turn accelerates its qualitative change and transformation. Finally, the author reveals that the quasi-curatorial organizations comprising governmental agencies and executive teams will become the major force behind this wave of large-scale artistic actions. The strategies and resources of public art projects will be respectively revised and allocated via negotiations within these organizations. In sum, the author expects these quasi-curatorial organizations and curatorial teams to seize the opportunity for social communication while being carried along on this wave of artistic actions in public housing, so as to foster shared values and build a thriving, inclusive and reciprocal civil society.

■ **Keywords**

Urban Governance, Public Art, public Houses, Taipei, Publicness and Sociality

■ **Biography**

LIU Hui-Fang is Assistant Professor in the Department of Architecture and Urban Design/ Assistant Professor, Chinese Culture University, Taipei, Taiwan. His expertise is in Architectural Design, Urban Design, Urban Planning, Urban Governance, Cultural-Oriented Urban Regeneration, Social Housing, Circular Economy, Public Art, Spatial Activation and Regeneration of Old houses. He has worked with the Taipei City Government Urban Development Bureau from 2006-2021, and was Adjunct Assistant Professor at Taipei City University from 2017-2020.

Session 5:

A Creative Lab Conversation – Innovation and Pivoting

Pandemic Pandemonium – Performers Played On.

■ **Lim Soon Heng**
KL Shakespeare Players

■ **Abstract**

As KL Shakespeare Players (KLSP) marched into 2020, it felt that its position, as the go-to theatre-in-education traveling troupe, was solidifying. It had been developing the market and the audience for almost 10 years. Even before it opened its annual mainstage production in a commercial theatre, it had sold several on-campus performances. Workshops, too, had been lined up. It was going to be a busy 2020. But when the company's production premiered in February, news out of China and local telltale signs surfaced, warning that events will not pan out as expected. Cancellations and postponements flowed in. When Malaysia announced its pandemic lockdowns, the unplanned but welcomed respite eventually turned into a disease that prompted discussions not only on the imperative to go online but also on a clear definition of 'online theatre'. Once our lenses were wiped clean, we advanced beginning with small experiments and eventually culminating in a full-fledged live, interactive, online production of King Lear. Today, notwithstanding the lifting of prohibitions to gather and to perform, and a renewed demand for in-person performances, KLSP finds it vital to continue online productions because they can be compelling and engaging, and they have an impact and reach unmatched by any live in-person performance. Online can serve different demographics. Equally important, KLSP has a supportive funder who has assisted this online initiative for three years and is willing to continue further.

■ **Keywords**

Online theatre, information technology

■ **Biography**

LIM Soon Heng is a graduate with two MAs in English from Brigham Young University and Duke University in the US. He has been a classroom teacher, writer, editor, associate publisher, columnist, first-generation mobile-content-developer manager, book-reviewer, radio producer, and children's book writer. He has been performing professionally since 1987 and now runs fulltime a successful 11-year-old theatre-in-education traveling troupe, KL Shakespeare Players (KLSP) in Malaysia. His company has performed in the Philippines, South Korea and in Italy at an international theatre competition organized by Spazio Teatro No'hma Teresa Pomodoro. After his company's performance there, he was invited to be a judge on the Jury of Experts in 14th edition of the competition. KLSP has collaborated with other performing groups in Malaysia, the UK, Japan and France.

Art & Market – an arts business case study

■ **Nadya Wang**
LASALLE College of the Arts
Art & Market

■ **Abstract**

Art & Market (A&M), at artandmarket.net, is a multimedia platform presenting specialist content on Southeast Asian art, with a focus on its community's artistic, curatorial and business practices. I launched A&M in October 2018, with the aim to combine the best of art journalism and academic writing, to document and analyse the activities and trends in the regional art scene. Simultaneously, I planned to work mostly with emerging art writers from across the region, to provide a space for their voices to be heard and honed. These guiding principles have allowed me to build an accessible archive on Southeast Asian art together with an expanding team of content creators offering fresh, diverse perspectives.

In the early days of the Covid-19 pandemic in June 2020, A&M held the first online conference on Southeast Asian art, Pivot: The Southeast Asian Art World beyond Covid-19. Stakeholders were invited to speak about how they were dealing with the myriad curveballs, and the short-term safeguards and long-term plans they were implementing. On the heels of its success, the A&M team has steadily worked on other projects beyond the scope of a "traditional" digital publication. These have included podcasts, vodcasts, videos and physical publications, talks and other conferences, educational workshops, events planning, and even a curatorial project.

In this paper, I reflect upon the challenges and rewards of running A&M in the past four years in the context of the evolving arts and media landscapes, and its future trajectory.

■ **Keywords**

Southeast Asian art, art publication, art business

■ **Biography**

Nadya WANG is Founder and Editor of Art & Market (A&M), a multimedia platform that presents specialist content on Southeast Asian art and its community's artistic, business and curatorial pursuits. She recently launched Fashion & Market (FAM), featuring the interdisciplinary work of Southeast Asian fashion practitioners, and together with Daniela Monasterios-Tan, runs a vodcast on business, culture and pleasures of fashion in Singapore, Asia and beyond. She is also the host of From A to Zig-Zag, a podcast featuring creative endeavours in Southeast Asia. At LASALLE College of the Arts, Nadya is a lecturer in the School of Fashion. In 2022, Nadya was awarded her PhD in History of Art at Courtauld Institute of Art for her thesis "Accidental Career Girl to Working Mother of the Year: Her World, Women and the Fashion Industry, 1974-1989".

TENG's Music for Mindfulness: Fusing Chinese Music and Binaural Beat Technology for anxiety relief.

■ **Samuel Wong**
The TENG Company

■ **Abstract**

Music for Mindfulness is an innovative music experience by The TENG Company that aims to promote wellness and lower stress and anxiety with Binaural Beats. Binaural Beats are auditory illusions that are produced when pure tones of slightly different frequencies are played to different ears. In recent years, Binaural Beats have been used as a form of sound wave therapy with a range of demonstrated psychological benefits such as relieving anxiety as well as enhancing memory.

Researched over two years in collaboration with the Singapore Institute of Technology's Health and Social Sciences Department, Music for Mindfulness embodies TENG's signature East-West sound and harnesses the technology of Binaural Beats along with ancient Chinese philosophies of music therapy that have been fused together to create a convenient, contemporary and easy-listening experience. TENG produced an audio track incorporating a dynamic progression of binaural beats from theta to delta waves in instrumental music and the researchers investigated the effect of this music on psychological stress and physiological arousal. This marks a milestone in TENG's journey to constantly innovate and break new grounds, impacting and inspiring through music.

■ **Biography**

Samuel WONG is the Co-Founder and Creative Director of The TENG Company, a not-for-profit Major Grant Arts Company in Singapore. TENG is one of the largest traditional arts companies in Singapore. He spearheads the company's Performance, Academy and Research Divisions and re-invents the possibilities of Chinese music by fusing tradition, innovation and a unique Singaporean identity. Samuel was awarded The Outstanding Young Persons of Singapore Award (2009), The Japanese Chamber of Commerce and Industry Singapore Foundation's Culture Award (2009) and Singapore Institute of Management's Teaching Excellence Award (2012) for his work in Music and Education. In 2021, Samuel was listed in Prestige Magazine's "40 under 40" list of Singapore's most successful, influential and innovative young people.

Session 6:

Networks –

Local and Regional



The participatory revolution of cultural governance in Taiwan: The case of Civil Cultural Forum in Pingtung.

■ **Shu-Shiun Ku**

Associate Professor, Department of Cultural and Creative Industries,
National Pingtung University, Taiwan

■ **Abstract**

Over the past two decades, the importance of citizens' participation and cultural rights have been recognized widely in cultural policy-making and cultural governance. These changes have extended the civil discourse of cultural policy on cultural democratization and induced various practices in local contexts, with diverse strategies and debates. This research investigates the participatory revolution of cultural governance by the case of the civil cultural forum in Pingtung. This civil cultural forum was planned and practiced by the National Pingtung University (NPTU), which comprised three stages of gatherings based on deliberative democracy, including the preliminary exploration, the co-studying workshop, and the depth investigation. It not only illustrates the development of public participation by the bottom-up approach, but also explains the disputes and debates of cultural governance between the state, the third sector(university), and civil society.

■ **Keywords**

civil cultural forum, cultural citizenship, cultural governance, public participation

■ **Biography**

Shu-Shiun KU is the associate professor of the Department of Cultural and Creative Industries and Director of the Center for Interdisciplinary Studies in Mt. Dawu College at National Pingtung University, Taiwan. She was the CEO of 2017 National Cultural Congress and Culture White Paper Project commissioned by the Ministry of Culture in Taiwan. Previously, she has worked in the media sector and at a government institution. She obtained a PhD at the School of Performance and Cultural Industries at the University of Leeds (UK), and was a short-term postdoctoral research fellow at the Leeds Humanities Research Institution in 2016. Her current research focuses on cultural policy, cultural democratisation, cultural economy, creative cluster, the contemporary evolution of cultural and creative industries in East Asia.

Cultivating Sustainable Regional Art Spaces.

■ **Maria Portia Olenka Placino**

De La Salle - College of St. Benilde, CIIT College of Arts and Technology, Philippines

■ **Abstract**

The paper examines Orange Project and by extension Art District as local and regional art spaces which respond to their communities as well as national discourse. Orange Project as a space is framed through Bacolod as a site, as well as its attempt to put local and regional contemporary art into focus. Orange Project relies on the patronage and support of its founding members, visual artist Charlie Co and artist-entrepreneur Victor Benjamin “Bong” Lopue III. The paper looks into the idea of patronage and how it runs alongside the ideas of sustainability and development. Orange Project’s expansion over the years was not through its independent financial success but through the growth of Lopue’s Mandalagan, the commercial district it is situated in. The paper looks further into the dynamics of the region, such as the reliance on the sugar industry, the framing of the Masskara Festival, and the surrounding artistic and cultural practices in the locale. Orange Project also contended with Covid-19 and its impact on the community, responding by providing basic necessities, as well as hiring a team to see them through the challenge and plan to adapt in a post-Covid-19 world. The paper delves into the shifting sociopolitical situation of the country and the possible positioning of art spaces such as Orange Project.

■ **Biography**

Portia PLACINO is an arts educator and writer based in Manila. She received the Ateneo Art Awards – Purita Kalaw Ledesma Prize for Art Criticism in 2021. Previous engagements include a writing fellowship for Kritika and a research fellowship at the National Museum of Modern and Contemporary Art (MMCA) in Korea. She contributes to ArtAsiaPacific and actively lectures on art history and research in various art schools and institutions. Her recent projects contemplate the position and influence of contemporary art, new media, art history, and theory in an embattled and oppressed society.

Mutual support, resource sharing, and many others: Ideals in Lumbung Indonesia and how they work on it.

■ **Sita Magfira**
Independent researcher

■ **Abstract**

Lumbung Indonesia, an experimental network, was established by twelve art collectives from all over Indonesia in 2021. The collectives come from periphery positions; in terms of their localities or positionality within the context of the Indonesian contemporary art scene. It was projected as a platform for mutual support and resource sharing among its members. This paper aims to dissect the ideals in Lumbung Indonesia. I will examine critical archetypes, such as ‘mutual support’ and ‘resource sharing’: how do the collectives theorize and practice those ideals? I want to have a better understanding of the logic behind those ideals: what do they think about when they think about ‘mutual support,’ ‘resource sharing,’ and ‘a just form of the economy,’ for instance? What brings them together to the ideals, or how do those ideals bring them together instead? Why do the collectives consider those ideals necessary? Moreover, what are these collectives’ means of achieving them?

It is also worth noting that they established the network during Covid-19: how does Covid-19 shape their ways of working together? Furthermore, as some of the collectives are from periphery regions, it might be necessary to pose questions regarding accessibility: is there any barrier to working together caused by the infrastructure inequality in the different areas of Indonesia? These spatial issues also raise further questions about managing their various localities. How do they reflect on these localities?

■ **Biography**

Sita Magfira recently got her MA in History in the Public Sphere from Central European University under the Erasmus Mundus Joint Master Degrees scholarship. Before pursuing her MA, she worked as an independent researcher/curator in Yogyakarta. She was part of the Biennale Jogja XV Equator #6—“Do We Live in the Same Playground?” curatorial team, where she worked as the assistant curator. She is a member of Lifepatch, a citizen initiative in arts, science, and technology. Her academic interests include oral history, memory, transnational history (particularly on the connection between Eastern Central Europe and Southeast Asia), socialist internationalism, de-colonial studies, and community-engaged art practices. She has BAs in Philosophy (Gadjah Mada University) and Literature (Sanata Dharma University).

Session 7:

Pedagogy

Tracing Histories and Developments in Philippine Arts Management Education.

■ **Alain Zedrick S. Camiling**

De La Salle- College of Saint Benilde, Manila, Philippines;

University of the Philippines Diliman, Quezon City, Philippines

■ **Abstract**

Arts management is a relatively young area of study in the Philippines, like programs being offered elsewhere in the world. Formal education on arts management in the country only started in the late 1980s. Being a relatively new field of study, the discipline and practice itself do not have clear guidelines on learning and instruction and methodologies in the context of higher education institutions (HEIs) in the country. One potent angle to support this is the Commission on Higher Education's (CHED) lacking of specific memorandum order for arts management degree programs. At the moment, only three HEIs offer undergraduate degrees specific to the management of arts and culture in the country, two related graduate programs, and a now defunct short professional program, based on this developing study. The study scrutinizes trends, issues, and perspectives in learning and instruction through factors, elements, and policies that continually shape the local arts management education landscape. By far, the study reveals that there needs to be specific educational policy or a higher education memoranda pointing to arts management education, an organization like the Association of Arts Administration Educators in the United States of America that would help maintain quality learning and instruction, several sustainable and meaningful collaborations among institutions, and a strong research culture promoting the discipline would greatly help shape the local arts management education landscape. The significance of the study is its contribution to an initial mapping of histories and developments in Philippine arts and cultural management education including formal, nonformal, and informal settings.

■ **Keywords**

arts management education, arts education, Philippine arts management; curriculum development; tertiary education

■ **Biography**

Alain Zedrick CAMILING is an educator, arts writer, and curator based in Manila, the Philippines. He currently serves as Chair of the BA Arts Management Program at the De La Salle- College of Saint Benilde, where he has been teaching since 2017. In 2018, he pioneered Bank of the Philippine Islands' Arts Education Program managing its art collection, museums in Cebu City and Zamboanga City, and art education programs. He convened Benilde's 2021 Arts Management Undergraduate Conference with support from the Association of Arts Administration Educators (AAAE). Camiling recently co-authored a British Council-commissioned report on Arts and Culture Philanthropy in the Philippines (2021) with Dindin Araneta. Among his research interests are arts management education, formation and engagement of audiences, models, platforms, and gestures in curatorial work and arts management.

Comparison of Performers' Training for Japan's Intangible Cultural Heritage: Case of Traditional Ainu Dance and Bunraku Puppet Theater

■ **Mio Yachita**

Associate Fellow, National Ainu Museum
Research Fellow, Osaka Metropolitan University

■ **Abstract**

When safeguarding Intangible Cultural Heritage (ICH), it is challenging to keep the skills and traditions alive within a person or a community, as it could deeply affect their lives and require long-term commitment and at times, external intervention. The task is even harder when the community has had their cultural practices banned, discouraged or discriminated against by others. That is the case of Japan's Indigenous people, the Ainu.

This paper will analyze professional training for the traditional Ainu performing arts at the newly established National Ainu Museum & Park, Upopoy, by comparing its activity with the training of Bunraku, the traditional puppet theater. Bunraku and Traditional Ainu Dance were originally selected in the same category of the intangible cultural policy in 1953, however, with the establishment of "Folk Cultural Resource (later Property)", the Traditional Ainu Dance had been put in "folk" categories.

This classification of the Cultural Property Policy created different policy measures for Bunraku and Traditional Ainu Dance: while the National Theater organized full-time professional training for Bunraku performers, Traditional Ainu Dance received their support from the Indigenous Policy initiative. The paper concludes that while both types of professional training have made some achievement, cultural policy towards Ainu people may finally trigger the discussion of fundamental reconsideration of Japan's cultural policy from a multicultural point of view.

■ **Keywords**

Intangible cultural heritage, folk cultural property, traditional Ainu dance, Bunraku multiculturalism, diversity in heritage, performer training

■ **Biography**

Mio YACHITA works as a non-indigenous researcher in the Research & Curatorial Department of the newly established National Ainu Museum (at UPOPOY National Ainu Museum & Park), the first national institution of Japan dedicated to the Indigenous Ainu, where she is the international liaison for the museum and facilitates communication between curators, researchers and indigenous cultural inheritors from overseas. Her current research topic is the intangible cultural heritage (especially performing arts) of Ainu. Aside from the museum, she is currently initiating a research project under the Japanese government academic subsidy (JSPS Kakenhi) about the trajectory of cultural heritage 'Traditional Ainu Dance' as a Research Fellow at the Urban Resilience Research Center (URc), Osaka Metropolitan University. Prior to this, she worked at the Japan Foundation Tokyo Headquarters, and at the Japan Foundation Kuala Lumpur, Malaysia as Assistant Director and Head of Cultural Affairs Department in 2012 and from 2014 as a deputy director.

Curriculum Development in the Context of Arts University Setting Worldwide in Response to the Changing Industry Sectors: Theatre Discipline between Academic Research Subject of Liberal Arts Education and Vocational Career Skill of Performing Arts Training.

■ **YU Weijie**

Nanyang Academy of Fine Arts, Singapore

■ **Abstract**

Theatre has always found its shifting disciplinary positionings between academic research subject of liberal arts education and that of vocational career skills of performing arts training. With the higher educational reform in UK towards the end of the last century, followed by the upgrading of conservatory training into the full university setting as well as the establishment of arts university in this century, the question of the positioning of theatre discipline within HE framework has again been surfaced. Whether theatre curriculum in such HE framework, nevertheless, should follow university liberal arts educational paradigm, or should keep its conservatory training in nature within the upgraded HE setting?

It is thus necessary to distinguish the different desired learning/training outcomes between the research-led liberal arts education of theatre and industry-led conservatory training in relation to the industry reality of today. However, the reality of industry practice has been changing. Apart from the varied prioritized positionings between the existing 3 established sub-sectors of the mainstream scenes, the experimental practice as well as educational drama with different theatre cultures from time to time, there has appeared further new sub-sectors of juben-sha business undertaking and the new media performance. The disciplinary relationship of the latter 2 sub-sectors with theatre industry has yet to be fully explored.

The full paper examines the above-mentioned issues of the disciplinary positioning of theatre higher education regarding the reality of the changing/expanding industry sub-sectors in relation to the differentiated performance statuses desired by each of the industry sub-sectors at great length.

■ **Keywords**

theatre higher education, changing industry sectors, differentiated performance status

■ **Biography**

YU Weijie graduated from Shanghai Theatre Academy, China (MA under Prof. Zhang Junchuan), and was trained at Eugenio Barba's International School of Theatre Anthropology (the 4th Edition). He obtained his Ph. D from the Institute of Music Theatre, University of Bayreuth, Germany (under Prof. Susanne Vill), and was also the resident research-fellow at International Research Centre of Interweaving Performance Cultures at Berlin Free University, Germany (2009 – 2010) under Prof. Erika Fischer-Lichte. With research interests covering the areas of actor-training and theatre education of global IHL, he has been working at Nanyang Academy of Fine Arts, Singapore since 2001. In 2016, he was awarded with the Public Service Award (PBM) by the President of the Republic of Singapore. In 2022.

Audrey WONG

Audrey WONG is Programme Leader of the MA Arts and Cultural Leadership course at LASALLE College of the Arts and a well-known arts advocate in Singapore. She was the first 'arts' Nominated Member of Parliament (2009 – 2011) and former Artistic Co-director of independent, multidisciplinary arts space The Substation. She served on the boards of the Singapore Art Museum, the National Arts Council and currently, Nine Years Theatre. She contributed a chapter to The Routledge Companion to Arts Management (2019) and co-authored a report for UNESCO Bangkok, Backstage: Managing Creativity and the Arts in Southeast Asia (2021). More recently, she contributed essays to a publication on Singapore's journey of racial harmony and a book on the Nominated Member of Parliament scheme.

Dr. Cissie Fu

Dr. Cissie Fu is Head of McNally School of Fine Arts at LASALLE College of the Arts and Co-Founder of the Political Arts Initiative, which invites 21st-century image-nations of the political through digital technology and the creative and performing arts. Born in Hong Kong, she has studied, taught, organised, curated, and performed across cultural and educational institutions in Asia, Europe, the UK, and the Americas. Her research interests sit at the nexus of political theory, participatory aesthetics, and artistic activism.

Dr. Edmund CHOW

is an applied theatre practitioner and educator who has worked across schools, universities, hospitals and prisons in Singapore and New York. Currently, he is the Programme Leader for MA Arts Pedagogy and Practice at LASALLE College of the Arts, where he teaches and supervises postgraduate research projects towards transdisciplinary pedagogies. His research focuses on cultural practices in Afghanistan, cultural ethnography, education, emotions, organisational storytelling, and more recently, stories for patient advocacy. He has just completed a research project funded by the Asian Development Bank on the pre-service and in-service teacher training across Singapore, Finland, Uzbekistan and Sri Lanka.

Felipe CERVERA

Felipe CERVERA is a theatremaker, writer, and award-winning theatre and performance academic. He teaches at LASALLE College of the Arts, overseeing Contextual Studies in the School of Dance and Theatre. Felipe's research interests are collaborative pedagogies, performance research methodologies, and outer space's social and artistic production. He has published widely on these and other topics in international peer-reviewed journals and edited collections. Felipe is the Editor of Global Performance Studies and Associate Editor of Performance Research. He sits on the Board of Directors of Performance Studies international (PSi) and the Executive Committee of the UK's Theatre and Performance Research Association (TaPRA).

Grey YEOH

Grey YEOH is an expert arts administrator and producer with networks in Asia Pacific, Australia, the UK and a bit of Europe. He is adept at developing implementation strategy by identifying and cultivating key stakeholders, and building long-term and sustainable partnership in the arts and culture sector.

Dr. Jonathan GANDER

Dr. Jonathan GANDER is an experienced academic with a specialism in strategic management. He is currently the Head of the School of Creative Industries at LASALLE College of the Arts, Singapore. He has held lectureships at the University of East Anglia, Westminster University, Kingston University and the University of the Arts, London and visiting professorships at universities in Shanghai, Sweden and Moscow. He publishes on the creative sector particularly the fashion and music industries and his book Strategic Analysis: a creative and cultural industries perspective, looks at how strategizing needs to be adapted to meet the specific challenges of creative sector firms.

Kai BRENNERT

Kai BRENNERT is the Founder of edge and story, an evaluation, research, and policy consultancy at the intersection of culture and sustainable development. Currently based in Cambodia, he has lived in Germany, Thailand, Iraqi Kurdistan, Australia, the UK, and Aotearoa New Zealand, and worked in more than 20 countries across four continents on partnerships, strategy and evaluation. Kai is also the author of curious patterns, a newsletter that explores current issues and policies in the field of arts, impact, international cooperation and sustainable development.

Michelle LOH

Michelle LOH is a Lecturer with the School of Creative Industries, LASALLE College of the Arts Singapore. She is currently completing her PhD studies on “Evolution of Multiculturalism and Cultural Policies in Singapore” with the University of Western Australia. She is a bilingual arts manager and researcher in cultural policy, diversity, audiences, music and the traditional arts. Her most recent publication is ‘Superdiversity and Cultural Policies in Post-Pandemic Singapore’ in ENCATC Cultural Policy Tracker (2022), and she is the co-editor of Traditional Chinese Music in Contemporary Singapore (2020). Michelle currently serves on the Executive Committee of the Poetry Festival Singapore and on the Organising Committee of the Singapore Literature Conference 2023.

Dr. Natalia GRINCHEVA

Dr. Natalia GRINCHEVA is a Programme Leader in Arts Management at LASALLE College of the Arts and an Honorary Senior Research Fellow in the Digital Studio at the University of Melbourne. She is an internationally recognized expert in innovative forms and global trends in contemporary museology, digital diplomacy, and international cultural relations. Her most recent publications are Museum Diplomacy in the Digital Age (2020) and Global Trends in Museum Diplomacy (2019). Currently she is working on a co-authored monograph, Geopolitics of Digital Heritage with Cambridge University Press. Dr Grincheva’s professional engagements include her dedicated work for the International Federation of Coalitions for Cultural Diversity (2011–2015) and currently for the International Cultural Relations Research Alliance.

Sunitha JANAMOHANAN

Sunitha JANAMOHANAN has worked in the arts since 1999 with a portfolio that covers a range of art forms and creative industries. She has been an arts manager, curator, producer, venue manager and heritage manager in Kuala Lumpur and Penang, Malaysia. She has an MA in Arts Administration from Columbia University, New York, and is presently a lecturer at LASALLE College of the Arts, Singapore. Her research interests include community and socially engaged arts practice; local arts management models in Southeast Asia; and the intersections of social practice, labour, organisational behaviour and cultural leadership.

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