



12-14 Dec 2025

The 6th ANCER Conference | Hong Kong

Shaping Asia's Creative Futures

Cultural Relations, Technologies and The Commons



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Foreword

Since its inception, the Asia-Pacific Network for Culture Education and Research (ANCER) has sought to build a community at the intersection of arts management, cultural policy and creative enterprise — a space where scholarship, pedagogy and practice meet, challenge one another, and imagine more just and sustainable cultural futures.

From the outset, ANCER has been guided by several core commitments: to locate Asia at the centre of global conversations on culture; to connect practitioners, scholars and students across borders and disciplines; and to nurture emerging leadership that is able to work thoughtfully with complexity and difference. These principles continue to shape our work as we respond to new forms of inequality, precarity and disruption across the cultural and creative sectors.

At this 6th ANCER gathering, that founding stimulus feels more urgent than ever. We meet at a time when shifting geopolitical orders, widening inequalities, and rapidly evolving technologies are reshaping societies. These forces unsettle assumptions about where cultural authority resides, how value is produced and shared, and whose narratives are heard. In this landscape, ANCER presents an opportunity for global thought leadership grounded in practice: a place where practitioners, policymakers, educators, scholars and researchers come together to examine the present and chart the future.

Our theme, *Shaping Asia's Creative Futures: Cultural Relations, Technologies, and the Commons*, speaks directly to this moment. Situated in Hong Kong and hosted in partnership with The Chinese University of Hong Kong, the conference expands our space of discourse into East Asia, deepening ANCER's study of the Asia-Pacific. From this vantage point, we ask how Asian histories, knowledge systems and solidarities can

generate alternative models of cultural relations, governance and exchange, even as we confront emerging digital cultures and AI in rapidly changing urban and demographic environments.

As founder of ANCER, I am especially pleased to welcome this partnership with The Chinese University of Hong Kong for the 6th edition of our conference. This collaboration opens new opportunities for research, teaching and practice-based experimentation, and affirms ANCER's role as a connector of institutions, disciplines and communities across the region and beyond. Thought leadership does not arise from a single voice, but from sustained collaborative effort and the continuous weaving of networks — the basis of our collective prosperity.

I invite you to participate fully in the conversations and collaborations that emerge over the coming days as we renew our commitment to critical inquiry, to the nurturing of diverse cultural ecosystems, and to shaping creative futures in and from Asia for the world.

Venka PURUSHOTHAMAN, PhD

Deputy President & Provost

LASALLE College of the Arts, University of the Arts Singapore

Founder, ANCER



Conference theme

Shaping Asia's Creative Futures

Cultural Relations, Technologies, and the Commons

We are living in a time where geopolitical upheavals, economic shifts, new cultural forms and accelerating technological change, are redefining how we work, connect, and create meaning in society. Technological innovations and the rapid advancements of the information society demand evolution from the traditional functions of management to becoming more reflexive and adaptable, working in global contexts that are transnational and transdisciplinary.

The structures of cultural governance are being critically challenged by the need to become more inclusive, just, and participatory, while expanded notions of what constitutes “art” and “culture” are reshaping practices in arts and cultural management. As trust in traditional systems is eroding or being challenged, an understanding of new practices or frameworks are needed. To be an arts manager or creative practitioner today requires an acute awareness of these interrelated forces and a commitment to fostering more equitable and sustainable creative futures.

The 6th ANCER Conference is held in Hong Kong and will have a special focus on East Asian perspectives in cultural management and the creative economy. How is cultural policy in Asia responding to current trends and cultural practices, and what can we learn from each other? How do digital culture and technological innovation impact arts management practice and creative pedagogy? How can sustainability and civil-society led practices of self-organisation, solidarity and commoning contribute to the shaping of policy and the urban environment? What new relationships define the arts and cultural sectors and how do cultural practitioners work across borders?

These questions and more are addressed over two days of keynote presentations, curated panels on the themes of cultural relations, technologies and the commons, breakout seminars, and panels for emerging scholars.

Programme schedule

Venue
Yasumoto International Academic
Park (YIA), CUHK

12 Dec

09:00AM – 09:30AM

Registration

09:30AM – 10:00AM

Welcome address

Max Xiaobing TANG, Dean, Faculty of Arts,
Sin Wai Kin Professor of Chinese
Humanities, CUHK

Venka PURUSHOTHAMAN, Deputy
President & Provost, LASALLE

10:00AM – 11:00AM

Keynote 1

*Creating For Tomorrow: The Intersection
of Arts, Technology and Sustainability*

Anna CY CHAN, Director, The Hong Kong
Academy for Performing Arts

Discussion moderated by Venka
PURUSHOTHAMAN, Deputy President &
Provost, LASALLE

11:00AM – 11:30AM

Break

11:30AM – 1:00PM

Panel 1

*International Cultural Relations and
Exchange – East Asia Perspectives*

Moderated by Benny LIM, Associate
Professor of Practice and Director, Master
of Arts in Cultural Management, CUHK

Panelists:

Alexandra A. SENO, Director, Asian
Cultural Council Hong Kong

Biyun ZHU, Lecturer in Cultural Policy and
Governance, University of Manchester

Meggy CHENG, Executive Director, Hong
Kong Dance Company

Odgerel ODONCHIMED, Executive
Director, Arts Council of Mongolia

1:00PM – 2:30PM

Lunch break

2:30PM – 4:00PM

Concurrent
Sessions

Emerging scholars panels

(1) *Cultural Work in Transformation:
Collective Practices and Emerging
Governance Models*

Moderated by Jonathan GANDER, Head of
School of Creative Industries, LASALLE

Panelists:

Clarissa LIM Kye Lee and Ali ALASRI (ERTI
Research Collective)

Lingran ZHANG

Sukma SMITA Grah Brillianesti

Xavier CHAN

(2) *Staging Policy, Curating Practice:
Rethinking Cultural Work in the Region*

Moderated by WOO Yen Yen, Programme
Leader, MA Arts Pedagogy and Practice,
LASALLE

Panelists:

Rica ESTRADA Uson and Con CABRERA

Fervyn Kate TAN Yin Jing

Eugene Ellison Chan ONG

TENG Huimin

4:00PM – 4:30PM

Break

4:30PM – 6:00PM

Concurrent
Sessions

Breakout seminars

(1) *Arts and Cultural Leadership: An
Intergenerational Exchange through
Storytelling*

Audrey WONG, Programme Leader, MA
Arts and Cultural Leadership, LASALLE

(2) *Cultural Futures Lab: Predictive
Analytics and Scenario Planning for Arts
Managers*

Natalia GRINCHEVA, Cultural Futures Lab
Convener and Geospatial Predictive
Analytics Sprint Leader

Rulin CHEN and Benedict YU: The Future
of Virtual Materiality & Digital Heritage
Sprint Leaders

Mika (Jaeyun) Noh: The Future of
Creativity: AI-Human Co-Curation Sprint
Leader

Programme schedule

Venue
Yasumoto International Academic
Park (YIA), CUHK

13 Dec

09:30AM – 10:00AM

Registration

10:00AM – 11:00AM

Keynote 2

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SONG Dong, Artist, Beijing Commune

Discussion moderated by **PANG Laikwan**, Professor of Cultural Studies and Head of the Department of Cultural and Religious Studies, CUHK

11:00AM – 11:15AM

Break

11:15AM – 1:00PM

Panel 2

Cultural Governance: Commoning Institutions, Infrastructure and Public Engagement

Moderated by **Audrey WONG** Programme Leader, MA Arts & Cultural Leadership and **Sunitha JANAMOHANAN**, Lecturer, School of Creative Industries, LASALLE

Panelists:

Diego MARANAN, Artist, Designer, Professor at the Faculty of Information and Communication Studies of the University of the Philippines Open University (UPOU)

Dwinita LARASATI, Research fellow at Creative Industries Policy and Evidence Centre (PEC), co-founder and Executive Committee of Indonesia Creative Cities Network

Melody YIU Hoi Lam, Research Assistant Professor, School of Architecture, CUHK

ZIKRI Rahman, Cultural Worker and Programme Coordinator for Pusat Sejarah Rakyat (People's History Centre)

1:00PM – 2:30PM

Lunch break

2:30PM – 3:30PM

Concurrent
Sessions

Breakout seminars

(3) **Supporting Leadership in the Arts: The Personal and Societal Challenge of Progressing Culture Today**

Christie ANTHONY, Head of External Affairs at the Adelaide Festival Centre and **Tully BARNETT**, Associate Professor at the University of South Australia

(4) **Generative AI and Copyright in Comparative Perspective: Cultural Policy Dialogues across Asia and Beyond**

Takao TERUI, Assistant Professor, School of Film and TV Arts, Xi'an Jiaotong Liverpool University

3:30PM – 4:00PM

Break

4:00PM – 5:30PM

Panel 3

Critical Pedagogies in Digital Art and Culture

Moderated by **Ashley Lee WONG**, Assistant Professor of Cultural Studies and Associate Director of the MA Cultural Management, CUHK

Panelists:

Benjamin BACON, Interdisciplinary Artist, Assoc. Prof. of Media and Arts, Duke Kunshan, Suzhou

CHOU Tung-Yen, Theatre Director, Artistic Director of Very Theatre & Very Mainstream Studio, Taiwan

Winnie SOON, Associate Professor And Director of Art and Technology UG at the Slade School of Fine Art, University College London

Ziyang WU, Artist, Lecturer at School of Intermedia Studies, China Academy of Art, Hangzhou

5:30PM – 6:30PM

Plenary and closing remarks

Keynote speakers



Anna CY CHAN

Director, The Hong Kong Academy for Performing Arts

Professor Anna CY Chan, Director of The Hong Kong Academy for Performing Arts, is a visionary leader with an unparalleled combination of artistic excellence, extensive management experience, and a vast industry network. In her 35 years of advancing performing arts and arts education, Professor Chan is renowned for her transformative leadership and has established a distinguished career that encompasses academia, arts administration, performance, production, and international collaboration. Her accolades include the Hong Kong Dance Award (2004, 2019, 2023), City Contemporary Dance Laureate (2016), Distinguished Achievement Award from the Hong Kong Dance Awards (2018), and AmCham's Women of Influence Awards (2024).

Creating for Tomorrow: The Intersection of Arts, Technology, and Sustainability

This keynote presentation will explore the vital link between arts, technology, and sustainability in performing and cinematic arts education. It will examine how innovative artistic practices and curriculum design can address urgent environmental and social challenges, promoting sustainable methods that extend beyond basic environmental concerns. Furthermore, the discussion will highlight the essential pedagogical changes needed for educators and students to actively engage with sustainability and art-tech research. By reviewing current trends and case studies, this presentation aims to encourage dialogue on how the creative industries can lead in promoting holistic sustainability in artistic creation and participation.

Discussion facilitated by Venka PURUSHOTHAMAN, Deputy President & Provost, LASALLE

Keynote speakers

Image: Song DONG wearing a wig from his university days, December 2025



SONG Dong

Artist, Beijing Commune

Song Dong was born in Beijing in 1966. He graduated from the Fine Arts Department of Capital Normal University in 1989 and now lives and works in Beijing. Song Dong's distinctive artistic language is rooted in his open-ended practice and permeated with Eastern philosophies, garnering him wide attention and acclaim in the international art world. Since the early 1990s, Song has been actively engaged in the development of Chinese contemporary art with numerous groundbreaking event-based art activities. His diverse practice spans performance, video, installation, photography, conceptual painting, and theatre, and he has curated exhibitions and events. He specialises in utilising folkloric and mundane language in everyday life and culture to create inclusive dialogues under globalisation, seamlessly synthesising profound ideas with sensual experiences. Song's work discusses the relationship between life and art through an Eastern lens and explores the transient nature of the human condition, practicing his art and living his life with the idea of "no boundaries."

Song Dong's exhibition history includes the Sao Paulo Biennale (2025, 2004), Documenta13 (2012), Venice Biennale (2011), Liverpool Biennale (2010), Gwangju Biennale (2006, 2002, 1995), Istanbul Biennale (2003), and solo shows at the Museum of Modern Art (New York), the Groninger Museum (Groningen), the Kunsthalle (Dusseldorf), the Rockbund Art Museum (Shanghai), among others. Song's awards include the Grand Award presented by the Artron Art China (AAC) Video and Installation Artist of the Year (2017), the Chinese Contemporary Art Award (CCAA) for Outstanding Achievement (2014), the Power 100 of Chinese Contemporary Art: Artist of the Year (2012), and Istanbul Biennale Award (2012). His works are in important collections such as the Museum of Modern Art (New York), the Metropolitan Museum of Art (New York), Solomon R. Guggenheim Museum (New York), Tate Modern (London), Centre Pompidou (Paris), M+ (Hong Kong), and the Guy & Myriam Ullens Foundation (Switzerland).

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Discussion facilitated by PANG Laikwan, Professor of Cultural Studies and Head of the Department of Cultural and Religious Studies, CUHK

Panel 1

International Cultural Relations and Exchange East Asia Perspectives

Moderated by **Benny LIM**

Associate Professor of Practice and Director, Master of Arts in Cultural Management, CUHK

This panel explores international cultural relations and exchanges from East Asian perspectives. It looks at how East Asian approaches differ from Western models, and how ideas of meaningful exchange are constructed and experienced across different contexts. We are interested in cultural relations both within East Asia and in how East Asian countries/regions engage internationally. Through specific case studies, the panel hopes to unpack how different stakeholders define success and meaningfulness in cultural exchanges, and whether emerging models offer more sustainable, reciprocal, and grounded ways of working.

Panelists

Meggy CHENG

Executive Director, Hong Kong Dance Company

Shaping Cross-Cultural Creative Futures – Hong Kong Dance Company’s East-West Synergy and Global Collaborations

Arts act as a universal bridge for forging cross-national relationships and dialogue—an imperative central to shaping Asia’s creative future. As a leading performing arts institution in Hong Kong, Hong Kong Dance Company (HKDance) is the region’s only professional Chinese dance ensemble, uniting its mission to advance Chinese cultural heritage with a distinct “East meets West” artistic ethos. In recent years, the Company has pioneered innovative research integrating martial arts aesthetics into dance—a creative exploration that has enriched its artistic language, unlocked new cultural partnership pathways, and elevated its international visibility. Amid a rapidly evolving global creative landscape, HKDance has strategically deepened its focus on collaborating with international artists and co-producing works with overseas cultural partners—reflecting a broader sectoral trend toward shared “commons” of ideas, practices, and resources. In her address, Meggy Cheng will unpack the strategic vision driving this global engagement, alongside the unique opportunities and challenges of bridging cultural traditions, mobilising collaborative resources, and nurturing inclusive creative ecosystems across Asia and beyond.

Biyun ZHU

Lecturer in Cultural Policy and Governance, University of Manchester

Diversions or Distinctions? Decolonising Cultural Diplomacy in Research and Practice

This presentation examines the standardised definitions of cultural diplomacy and soft power in the literature, and the challenges these pose to both cross-disciplinary research and cross-national cultural exchange and collaboration. In particular, it reflects on the biases and obstacles arising from differences in language, political values, and institutional contexts, especially as experienced by East Asian scholars and practitioners in the field. The presentation also explores the implications of these issues for stakeholders at multiple levels.

Alexandra A. SENO

Executive Director, Asian Cultural Council
Hong Kong

Investing in Greater Bay Area Cultural Leadership

Alongside the creation of millions upon millions of new infrastructure and facilities for the arts in the Greater Bay Area, the private sector needs to reconsider meaningful strategies for supporting culture. This presentation will reflect on the current landscape, and propose some approaches for the future, focused on urgent cultural exchange outcomes.

Odgerel ODONCHIMED

Executive Director, Arts Council of
Mongolia

International Engagement in the Arts

I will highlight 23 years of ACM's activities with a particular focus on the past three years of our international engagement projects. This will provide an overview of the breadth, depth, and impact of ACM's work both locally and globally, covering organisation and artist benefits, capacity building, market development, society and cultural benefits.

Panel 2

Cultural Governance: Commoning Institutions, Infrastructure and Public Engagement**Moderators****Audrey WONG**

Programme Leader, MA Arts and Cultural Leadership, LASALLE

Sunitha JANAMOHANAN

Lecturer, School of Creative Industries, LASALLE

This multidisciplinary panel focuses on cultural governance at the city levels in Asia and the dynamic relationships between policy actors including local government authorities and institutions, artist collectives, and civic actors. Culture — interpreted as artistic forms as well as everyday practices and the values underlying these practices — has a role in the development of the urban environment. This is seen in Asian cities' interest in "creative cities" and "creative economy development" but the conventional economic growth model is today being challenged by concerns around ecological sustainability and socio-economic inequality. Are policymakers, cultural institutions and artistic/civic actors in Asia evolving in response to these challenges — for example, in new approaches to urban design and planning or an interest in collaborative governance models? The panel explores some emerging responses and addresses questions around shared resources, participatory structures, and policy practices that shape the governance of culture and institutions in cities.

Panel 2

Panelists

Diego MARANAN

Artist, designer, professor at the Faculty of Information and Communication Studies of the University of the Philippines Open University (UPOU)

How artsience and futures thinking cultivates new 'commons'

Who gets to imagine the future? In the Philippines, there is a governance gap surrounding this question: government agencies for science, technology, and trade drive discussion of the future around innovation and growth, while the agencies for culture and the arts remains silent and marginalised. Drawing on Justin O'Connor's proposition that culture is not a luxury or an industry, but a foundational capability—one that equips citizens to participate in shared meaning-making and democratic decision-making, this talk argues that there is a potential for science institutions to be "safe spaces" where democratic futures are co-imagined, through artsience practiced on equal footing with cultural workers and artists.

Melody YIU Hoi Lam

Research Assistant Professor, School of Architecture, CUHK

Public Space as Cultural Infrastructure

Since the post-war period, state-funded cultural facilities were built and conceived as public amenities following the idea of democratisation of culture. As a "common type" public building, these municipal cultural centres serve as everyday space for community while supporting arts and cultural activities. Through illustrating the conception and construction of Hong Kong's public cultural buildings since the 1970s, I'd like to discuss how the network of mundane public buildings plays a foundational role in nurturing local cultural development. It shifts away from the focus and reliance on large institutions or investment, following the emerging concept of cultural infrastructure as a planning tool and policy instrument that can leverage limited resources for cultural production. How do cultural facilities serve as everyday public spaces? Alternatively, we can flip the question and ask: How can small urban initiatives contribute to building an infrastructure that supports cultural participation and inclusion?

Zikri Rahman

Cultural worker and programme coordinator for Pusat Sejarah Rakyat (People's History Centre)

Play as Strategy

Intersecting multiple ongoing projects which explores the commoning of urban spaces through the act of play, the presentation derives from Eyes That Speak, a photo-based cultural mapping project of undocumented community at Buku Jalanan Chow Kit to playing as a form of organisational-making process at Borneo Komrad's network of alternative schools of stateless communities in peri-urban Sabah. Here, I would like to centre and examines the idea of 'play' as a worlding praxis. I attempt to interrogate how the concepts and articulation of 'play' can be a strategic entry point to democratise urban space and provide the (im)possibility of participatory governance through children-based activism.

Dwinita LARASATI

Research fellow at Creative Industries Policy and Evidence Centre (PEC); co-founder and executive committee of Indonesia Creative Cities Network (ICCN)

From Community Initiatives to Policy Recommendations

From its multi-stakeholder and citizen-led interventions in the early 2000s, the City of Bandung has passed a city law on Creative Economy Management and Development and been instrumental in the founding of the Indonesia Creative Cities Network (ICCN). ICCN now works on national-level culture-based city branding and placemaking, producing studies and policy recommendations for national cultural policy. ICCN has also co-authored white papers and policy recommendations at global forums such as ASEAN and ADBI on how culture and creative sectors are conducted at the Global South, emphasising concepts of informality, inclusivity, climate, and culture-based innovation and discoveries. Drawing on this experience I will provide a summary of key strategies to conduct a participatory cultural governance, which include comprehension of the objectives and performance indicators of all stakeholders, data and impact measurement, and relevance in contexts and values.

Panel 3

Critical Pedagogies in Digital Art and Culture

Moderated by Ashley Lee WONG

Assistant Professor of Cultural Studies and Associate Director of the MA Cultural Management programme, CUHK

This panel explores approaches to teaching technology within the arts and humanities to develop digital literacy and critical thinking skills integral for today's society. Strategies and challenges of teaching include balancing theory and practice, facilitating interdisciplinary collaboration and integrating artistic research and practice that has impact in society. The speakers in this panel will explore how critical pedagogies can challenge hegemonic structures of global communication systems and encourage students to move beyond passive consumption of media. By exploring how digital art can help create spaces for reflection and reimagining technological infrastructures, we will explore how critical pedagogies and artistic practice can play a role in the transformation of society and open new perspectives for our shared technological futures.

Presented alongside this panel is an exhibition at 1/F, The Lee Shau Kee Architecture Building demonstrating the speakers' critical approaches to technology through their artistic practices.

Panelists

CHOU Tung-Yen

Theatre Director, Artistic Director of Very Theatre & Very Mainstream Studio, Taiwan

Cross-disciplinary Practices in Theatre and Digital Media

Coming from a background in theatre, my approach to teaching with technology emphasises how performance can shape ways of seeing and experiencing media. Working with both theatre and new media art students, I focus less on technical mastery and more on cross-disciplinary practice—sharing XR experiments that open space for reflection on presence, spectatorship, and collaboration.

Ziyang WU

Artist, Lecturer at School of Intermedia Studies, China Academy of Art, Hangzhou

(War) Simulation, (AI) Archaeology, and (Planetary) Computation

This talk adopts the dual perspectives of artist and curator. Through works involving field investigations, navigation tools, data analysis, real-time simulations, AI generation, and collective world-building games, it discusses the totalising global governance established in the form of "stacks" and cloud platforms, and speculatively explores modes of connection, communication, and collaboration beyond the hegemonic structures of global communication systems. The lecture covers themes such as algorithmic violence and bias, AI archaeology, simulated ecology and war systems, planetary-scale computation and new geopolitics, generative abundance, and speculative and alternative infrastructures.

Panel 3

Panelists (cont.)

Winnie SOON

Associate Professor and Director of Art and Technology UG at the Slade School of Fine Art, University College London

Reconfiguring Practice: Critical Pedagogy and Creative Inquiry in Art and Technology

This presentation explores how critical technical art practice motivates a reconfiguration of artistic and technological pedagogy, as exemplified in the new Art and Technology BA (and Art+Tech Research Lab) at UCL's Slade School of Fine Art. The new programme embodies this reconfiguration through a practice-based curriculum that integrates theory-oriented modules, computational skills development, and art studio practice, deliberately dissolving traditional boundaries between theory and practice to create a holistic and dynamic learning environment.

Rejecting the notion of technology as neutral, the curriculum encourages students to critically examine how power relations are embedded and enacted within emerging and disruptive technologies. This critical stance challenges established norms and empowers learners to reimagine technological infrastructures as active sites of cultural, political, and creative potential.

By merging creative inquiry with technical experimentation and critical reflection, the Art and Technology BA fosters a pedagogical shift that prepares emerging practitioners to actively participate in shaping more pluralistic and adaptable futures. This approach moves beyond passive consumption, nurturing students' capacity to challenge and reconfigure existing possibilities in art, technology, and society.

Benjamin BACON

Associate Professor of Media and Arts, Duke Kunshan, Suzhou

Strategies for integrating critical pedagogy into art and technology education

Benjamin Bacon, a media artist, design researcher, musician, and Associate Professor at Duke Kunshan University (DKU), will share his insights from developing the Computation & Design programme, leading the undergraduate DKU Signature Work program, and co-founding the Design, Technology and Radical Media Lab (DTRM) (formerly DOGMA Lab). Drawing on his experimental practice in computational media, machine art, and sound, Bacon will discuss strategies for integrating critical pedagogy into art and technology education, as well as his current artistic practice and research agenda. His perspective bridges global artistic practice with innovative curriculum design and interdisciplinary collaboration.

Breakout seminars

Arts and Cultural Leadership: An Intergenerational Exchange through Storytelling

Audrey WONG, Programme Leader, MA Arts and Cultural Leadership, LASALLE

This seminar is inspired by my recent research in ground-up arts advocacy in Singapore, where a finding from interviews with arts practitioners was a 'gap' between generations. Between the younger and more senior practitioners, there are different preferences in terms of modes of engaging with one another, in what they perceive to be important issues, and their perspectives on history. Some arts practitioners, particularly of the younger generation, are also engaging with non-arts movements (e.g. the ecological movement), which they feel are productive learning spaces. This suggests future possibilities for cross-sectoral partnerships in advancing social causes and artistic practice. Technology and changing modes of communications have also had an impact, one of which is that interest groups are increasingly fluid and

people form and re-form communities easily. As an educator whose students span a wide age range (early 20s to 50s), I am fascinated by the intergenerational gap and hence this workshop is an exploratory foray into possible future research.

What are the concerns of each generation of arts managers and practitioners, in Singapore and Hong Kong? Are there shared concerns? What are their preferred modes of engaging with one another?

Using the concept of 'telling stories', this seminar is participative, and seeks to tease out shared (or radically different) concerns and find productive modes of community-building across artistic generations.

About the Facilitator



Audrey WONG is Programme Leader of the MA Arts and Cultural Leadership programme at LASALLE College of the Arts, University of the Arts Singapore. An arts educator, cultural policy expert and civil society advocate, Audrey broke ground as the first Nominated Member of Parliament for the Arts in Singapore in 2009. Prior to joining LASALLE in 2010, Audrey was Artistic Co-director of The Substation, an independent arts centre where she worked across the visual arts, performing arts, and film. She has served on the boards of the Singapore Art Museum and Mandarin theatre company Nine Years Theatre. She was also formerly a Council member of the National Arts Council and sat on the Arts and Culture Strategic Review Committee (2010–2012). Her research interests include community leadership in the arts, Singapore cultural policy, traditional arts in Singapore, and arts management practices in Southeast Asia.

The Cultural Futures Incubator: Cultivating Next Generation Praxis for the Creative Economy

Natalia GRINCHEVA, (Cultural Futures Lab Convenor and Geospatial Predictive Analytics Sprint Leader)

Rulin CHEN, Benedict YU (The Future of Virtual Materiality & Digital Heritage Sprint Leaders)

Mika (Jaeyun) NOH (The Future of Creativity: AI-Human Co-Curation Sprint Leader)

We stand at a critical juncture in the cultural sector, characterised by rapid digitalisation, geopolitical instability, and climate crises. This workshop posits that foresight is an essential scholarly and practical competency. Moving beyond theoretical discourse, The Cultural Futures Incubator offers a unique participatory environment for speculative prototyping and scenario-building. Participants will engage in hands-on collaboration with emergent technologies—including VR, predictive geo-visualisation, and AI authentication tools—to model, stress-test, and refine viable strategies for a resilient and equitable cultural future.

Sprint 2: The Future of Virtual Materiality & Digital Heritage

Led by Benedict YU & Rulin CHEN

Participants will engage with museum-grade 3D artefacts in a virtual reality environment. The challenge is to prototype new narratives through a “second creation” process, critically examining the interplay of material authenticity, digital remediation, and participatory heritage engagement.

Output: A speculative digital artifact with a defined curatorial narrative

Sprint 1: Geospatial Predictive Analytics

Led by Natalia GRINCHEVA

Utilising the ‘Hallyu Tracker’—an AI-enabled geo-visualisation platform—participants will analyse multivariate datasets mapping the transnational dissemination of the Korean Wave. The challenge is to extrapolate trends and simulate the potential emergence and impact of a subsequent cultural phenomenon.

Output: A projected cultural diffusion model with identified key drivers and nodes.

Sprint 3: the Future of Creativity: AI-Human Co-Curation

Led by Mika (Jaeyun) NOH

Participants will experiment with a novel application-digital certification tool that audits the proportion of human and algorithmic input in a creative work. The challenge is to prototype a governance and valuation framework for AI-collaborative art, negotiating critical questions of authorship, authenticity, and economic equity within a simulated marketplace.

Output: A provisional ethical charter and value model for a hybrid artwork.

About the Facilitators



Natalia GRINCHEVA is the Programme Leader for the BA (Hons) Arts Management programme at LASALLE, University of Arts Singapore, and an Honorary Senior Research Fellow in the Digital Studio at the University of Melbourne. She is an internationally recognised expert on innovative forms and global trends in contemporary museology, digital diplomacy and international cultural relations. She is the author of three monographs, *Geopolitics of Digital Heritage* (2024), *Museum Diplomacy in the Digital Age* (2020) and *Global Trends in Museum Diplomacy* (2019). Now she is working on a new monograph, *Digital Soft Power of Heritage Media*, to be published with Cambridge University Press. She is also a conceptual designer of the Data To Power application, developed for academic inductive research to facilitate the exploration of complex global phenomena through data visualisation, mapping, and interactive data storytelling.



Rulin CHEN is currently an Assistant Professor at the School of Culture and Creativity, Beijing Normal-Hong Kong Baptist University (BNBU). Prior to joining BNBU, he was a postdoctoral researcher at the Computer Graphics Laboratory, Singapore University of Technology and Design, under the supervision of Prof Peng Song, where he also received his doctoral degree in 2024. Prior to that, he earned his bachelor's degree from Shantou University in 2020, supervised by Prof Chuliang. During 2019 to 2020, he was a research intern at CUHKSZ under the supervision of Prof Zhenglong. His research lies at the unique intersection of computer graphics and physical art/design. His work has been published in top venues in computer graphics, including SIGGRAPH, TOG, and TVCG. His Ph.D. thesis was nominated to SUTD Best Ph.D. Thesis Award and he received SIGGRAPH 2022 Best Paper Honorable Mention Award.



Benedict YU is a Visceral Reality Artist, mixed reality educator, and affective reality researcher working at the intersection of art, technology, and spirituality. Based between Singapore, Taiwan and Europe, he creates virtual sanctuaries and immersive spaces designed to foster communal healing and self-reflection, particularly for unseen and marginalised communities worldwide. Yu's artworks are held in collections such as Mapletree Investments Singapore, Mediacorp Singapore, the Courtois Collection (Paris), and GAW Capital (Hong Kong). His projects have been presented at institutions around the world, including the New Arts Museum Singapore, Asian Civilisation Museum, SomoS Berlin, Zwölf Apostel Kirche Berlin, the Courtois Collection Paris, Marina Bay Sands, Gardens by the Bay, the National Museum of Singapore, the National Design Centre, Gillman Barracks, Gajah Gallery, and Fondazione Opera Campana dei Caduti.



Mika (Jaeyun) NOH is a cultural policy strategist and AI art specialist with a background spanning government, technology, and the arts. She is currently the Chair of the AI Art Forum (AIAF), where she leads international discourse on ethical AI, cultural infrastructure, and generative creativity. She has previously served as Legislative Director at the National Assembly of the Republic of Korea and the Ministry of Culture, Sports and Tourism on national cultural and digital governance policies. She has published widely, including in ENCATC Magazine and Harvard Art Law Organization, and writes on cultural policy and the global art market. Mika also directs digital strategy and institutional partnerships at Nijo Art, a global media art platform, and is the founder of Space Ba, a curatorial studio advancing cross-sector collaborations across urban regeneration, public institutions, and media art. Holding a Master's degree in Arts Management from Korea National University of Arts and a Law degree from Ewha Womans University, she integrates creative leadership with legal and policy expertise to foster inclusive and innovation-driven cultural ecosystems.

More details about the seminar is available at: <https://datatopower.net/lab/01>

Culture Futures Lab: <https://datatopower.net/lab>

Supporting leadership in the arts: the personal and societal challenge of progressing culture today

Christie ANTHONY, Head of External Affairs at the Adelaide Festival Centre
Tully BARNETT, Associate Professor at the University of South Australia

Following a hunch that mid-career arts workers would be interested in an intensive professional development opportunity focused on leadership, Adelaide Festival Centre developed a four-day selective course fully funded by a philanthropist. Offered free, there is also a scholarship to assist participants from Asia to access the program by providing travel and accommodation. The program has received an overwhelmingly positive response, both in its number of applicants and the feedback offered by participants. With only 20 places offered to ensure the experience is personal and collegiate, hundreds of applicants are now turned away. The programme has struck a chord in part because of the numerous tensions arts workers face in the work they do and the complexities around ongoing learning opportunities especially at mid-career stage. On the one hand arts workers support artists to be bold, smash stereotypes and drive cultural change,

whilst also working within colonial and neoliberal structures and systems that can contradict the artmaking.

Now in its third year, the programme offers a time to think about and a network to support responding to this contradiction on an individual level, whilst also providing skills to tackle the business world realities. It has found a sweet spot with the national and international arts sector, but it has struggled to find a home with the university sector. Too short, too intimate, too industry led and with shared IP, the challenge to provide it as a micro-credential, a Topic or even just for credit to an existing degree has not yet been realised.

In this presentation, we explore different kinds of learning around leadership in the arts across formal and workplace settings followed by a practical exercise examining the issues at the core of arts leadership.

About the Facilitators



Christie ANTHONY is Head of External Affairs at the Adelaide Festival Centre. Christie is an experienced arts leader with a background in festivals, local government, education and venue management. She has a strong commitment to social outcomes that progress creativity, support artists and generate wellbeing for all. Through working in Scotland, Canada and across Australia, Christie has built a vast network that she draws on for inspiration and connection. She feels purpose in assisting creativity to be used and valued by all citizens. Christie is currently the Head of External Affairs at the Adelaide Festival Centre, the largest arts complex in South Australia with a mix of commercial and public purpose arts programming and a million visitors annually. Christie is also Deputy Chair at Vitalstatistix Theatre Company, lectures at Flinders University and is co-owner of a neighbourhood Café in Alberton, The Pear Coffeehouse.



Tully BARNETT is an Associate Professor at the University of South Australia (which will become Adelaide University in 2026). Her teaching and research focus on cultural policy and cultural value and on digital cultural experience, policy and labour. She is a Chief Investigator on the Linkage project Laboratory Adelaide: The Value of Culture, which considers the theoretical and practical problems in how value is understood, assessed, and reported in the arts and culture sector. An outcome of that project is the co-authored book *What Matters? Talking Value in Australian Culture* (2018). More recently, her research considers the way concepts from heterodox economics might serve

as useful models for public value in the arts such as doughnut economics and foundational economy approaches. She is a founding member of Reset Arts and Culture and co-author of its position paper For a Progressive Arts and Culture Policy Agenda in Australia. In 2024-2025 Tully is serving as an expert for the UNESCO reflection group on the diversity of cultural expressions in the digital environment

Generative AI and Copyright in Comparative Perspective: Cultural Policy Dialogues Across Asia and Beyond

Takao TERUI, Assistant Professor at the Academy of Film and Creative Technology, Xi'an Jiaotong Liverpool (XJTLU).

The development and use of generative AI have significantly influenced the creative industries and prompted changes in cultural policy, particularly in the area of copyright. This presentation compares the responses of the UK, Japanese, and Singaporean governments, as well as campaigns led by creative industry workers, in addressing the impact of generative AI on cultural production. It highlights contrasting approaches to balancing the rights of domestic creators with the promotion of AI innovation, including the use of copyright exceptions for text and data mining. Drawing on case studies from these three countries, this presentation explores how institutional and political contexts, along with existing copyright frameworks, have shaped innovation-driven and techno-optimistic policy approaches. In many cases, these have taken precedence over the protection of creators' rights.

Building on my comparative analysis, the seminar invites participants—particularly early-career scholars—to share their own insights on two key questions:

How have national or local cultural policies in your field responded to the challenge of protecting copyright while promoting AI?

How are individual creatives or cultural organisations navigating the emergence of generative AI, whether as a risk, a tool, or an opportunity?

By bringing together the cases with audience perspectives, this seminar seeks to advance discussions in comparative cultural policy and foster dialogue within inter-Asian cultural policy research. It also considers how Asian countries might develop new models of cultural relations, technologies, and shared cultural resources in an era shaped by generative AI.

About the Facilitator



Takao TERUI is an Assistant Professor at the Academy of Film and Creative Technology, Xi'an Jiaotong Liverpool University (XJTLU). Takao completed his PhD in Culture, Media and Creative Industries at King's College London and earned an MA with Distinction in International Cultural Policy from the University of Warwick. His research adopts an international and comparative approach to examine the impacts of new technologies on state-market-civic relations in creative industries and cultural policies. Takao's work has been published in leading journals, including *Media, Culture & Society*, *International Journal of Cultural Policy*, and *Journal of Arts Management, Law and Society*. His current research focuses on the implications of generative AI for cultural production, approached from an East-West comparative perspective.

Emerging scholars panels

Cultural Work in Transformation: Collective Practices and Emerging Governance Models

Moderated by Jonathan GANDER

Head, School of Creative Industries, LASALLE

Panelists

Cultural infrastructure in Malaysia—when hardware met software in collective arts practice as network

Clarissa LIM Kye Lee

Cultural worker, Ph.D candidate, CUHK School of Architecture

Ali Alasri

Artist, researcher and educator

Presenting as ERTI Research Collective

Grassroots Queer Curatorship in Macau: Soft Governance and Cultural Futures in a Small City

Xavier CHAN

Research Candidate, CUHK

Reimagining Cultural Access: Digital Museum Pedagogy and Rural Education in China

Lingran ZHANG

Ph.D. Candidate, Department of Arts Administration, Education and Policy, Ohio State University

The In-Between Space of Cultural Work: Practices of Labor in a Shifting Cultural Landscape

Sukma SMITA

Co-founder and Program Director, Krack Studio

Staging Policy, Curating Practice: Rethinking Cultural Work in the Region

Moderated by WOO Yen Yen

Programme Leader, MA Arts Pedagogy and Practice, LASALLE

Panelists

CCP Thirteen Artists 2006 to present: Institutionalising the artist-curator

Rica ESTRADA Uson

Officer-in-Charge, Cultural Center of the Philippines Visual Arts and Museum Division

Con CABRERA

Visual Artist

Cross-National Perspectives on the Sustainability of Regional Art Festivals: From Echigo-Tsumari to Nanhai

TENG Huimin

Doctoral Student, Graduate School of Social Sciences, Waseda University

Emerging scholars panels (cont.)

**Philippine Dance Higher Education:
Discourse, Practice, and Policy
Innovation**

Eugene Ellison Chan ONG

*Artistic Director, Choreographer, Dance
Fitness Instructor*

**Bridging Page and Stage: Towards a
Practice-informed Pedagogy for
Theatre Arts Managers in Singapore**

Fervyn Kate TAN Yin Jing

Producer, Drama Box

Scan the QR code or [click here](#) to read the full abstracts of the Emerging Scholars Panel.



Exhibition

Critical Practices in Digital Art and Culture: Technologies of Control, Co-Creation and Embodiment

The works in the show demonstrate critical approaches to technology that help bring awareness to algorithmic violence of machine warfare, and questions of creative labor and authorship with AI (artificial intelligence), while exploring the political aesthetics of coding, and embodying the queer experience through VR (virtual reality).

Each of these works reflects technology from diverse perspectives as a coder, civilian, collaborator, and spectator that reveal critical perspectives of creative practice with algorithms, such as in the book by Soon & Cox and the work of Bacon; Wu's artwork highlights the psychological impact of drone warfare as a form of threat autonomously controlled by algorithms; while Chou's work allows audiences to enter intimate and often hidden spaces of a gay sauna pushing the potential of immersive virtual experiences.

These works reflect on technological systems and our relationship with them through practice, while allowing technology to bring new social and psychological experiences that challenge norms and conventions of these tools.

Time 10:00AM–7:00PM

Date 12–13 December

Location 1/F, Lee Shau Kee
Architecture
Building, CUHK

Curated by **Ashley Lee WONG**
Assistant
Professor of
Cultural Studies,
CUHK

Featured artists

Winnie SOON, Associate Professor and
Director of Art and Technology UG, Slade
School of Art, University College London

Geoff COX, Associate Professor of Art and
Technology UG, London South Bank
University College London

Benjamin BACON, Associate Professor of
Media & Arts and Major Convener of the
Computation & Design program, Duke
Kunshan University

Ziyang WU, Department head of Open
Media, School of Intermedia Art, China
Academy of Art

CHOU Tung-Yen, Artistic Director of Very
Theatre & Very Mainstream Studio

Exhibition

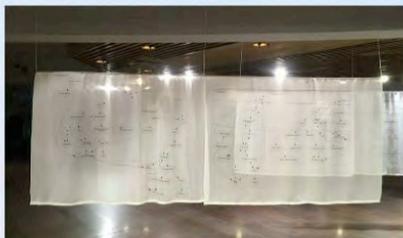
Featured artworks

Aesthetic Programming (2021) | Book, interactive website, concept diagrams

Winnie SOON and Geoff COX

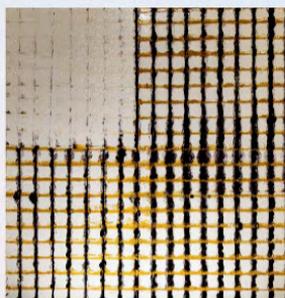
The book, *Aesthetic Programming: A Handbook in Software Studies* is available at:

<https://www.openhumanitiespress.org/books/titles/aesthetic-programming/>



L(AI)bor (2025) | Paintings, time-lapse video, worker's uniform, time-card machine, instruction fapiao printer, laptop and artifacts

Benjamin BACON



Two Walls: Ordinary War Rehearsal (2025) | Video of real-time AI simulation and lecture performance; 18:01

Ziyang WU



Traversing the Mist (2023) | Free Roaming LBE, VR, colour; 30:00

CHOU Tung-Yen



This exhibition is organised and supported by the MA Cultural Management programme at The Chinese University of Hong Kong.

Special thanks to:

Venue, equipment and technical support: The School of Architecture, CUHK

VR equipment: CUHK Library MarkerSpace

Promotion: The Centre for Cultural Studies, CUHK

Planning and coordination: Li Jinghui Issac

Exhibition advisor: Melody Hoi-lam YIU

Technical advisor: Andrew CROWE (MetaObjects)

Exhibition assistants: ZHU Hanhang, SU YaHong, DENG Baoxin, BAO Fute

Biographies

Panel 1 International Cultural Relations and Exchange – East Asia Perspectives



Biyun ZHU is a Lecturer (Assistant Professor) in Cultural Policy and Governance at the University of Manchester. Her research focuses on comparative cultural policy, cultural diplomacy, and soft power. She has received multiple grants from international funders, including the UK Arts and Humanities Research Council and the Canadian Social Sciences and Humanities Research Council. She has published in world-leading journals across disciplines such as cultural studies, diplomacy, and political science.

She is editing two issues on cultural diplomacy for leading journals in the field. Professionally, as a Chinese-born scholar with advanced degrees from the UK and the US, she has collaborated with government and non-governmental agencies across all three countries, as well as with international bodies including UNESCO and cultural diplomacy institutions in Europe. These experiences have provided her with first-hand insights into the regional and global dynamics of cultural diplomacy and soft power, from both empirical and theoretical perspectives.



Meggy CHENG received a Master of Arts in Cultural Management at The Chinese University of Hong Kong (Dean's List Honour), a Bachelor of Arts Degree at The University of Hong Kong and a Diploma in Drama at The Hong Kong Academy for Performing Arts.

Aspiring to integrate business entrepreneurship with arts management practices, Cheng has held diverse positions such as the Head of Marketing in Chung Ying Theatre, Director of Marketing and Communications for Hong Kong Philharmonic Orchestra, and Head of Branding and Marketing at M+, West Kowloon Cultural District. Cheng's awards include the Scholarship for Clore Leadership Programme 2018/19, Marketer of the Year 2019 at the HKMA/TVB Awards for Marketing Excellence 2019, Gold Award at HKMA/ViuTV & Now TV Awards for Marketing Excellence 2023 and the Effie Hong Kong 2024. Cheng is currently a member of the Radio Television Hong Kong Board of Advisors, Shatin Arts and Culture Promotion Committee, and Caritas Hong Kong Community Care Service Advisory Board.



Odgerel ODonchimed's career in the arts began as a volunteer at the Arts Council of Mongolia (ACM) in 2002, before becoming a full time staff, first, as their Fundraising coordinator, followed by positions as Arts Education Program Director, Development Program Director, and Deputy Executive Director for Development. Since 2016 she has been the Executive Director of the Arts Council of Mongolia.

Through her work at ACM, Odgerel has deepened her knowledge of both traditional and contemporary arts, and forged strong connections with leaders in business, government, civil society and the philanthropic sector both within Mongolia and internationally, helping her to lead the development of a new culture of philanthropy in Mongolia. She was a member of the Working Group of Law on Culture, Ministry of Education, Culture, Science & Sport, 2016-2017, and has been a board member of several arts organisations in Mongolia.

Panel 1
**International Cultural Relations and Exchange
– East Asia Perspectives**



Alexandra A. SENO is Director of Asian Cultural Council Hong Kong (ACC Hong Kong). An arts administrator with over a decade of experience in operational roles, she joined ACC Hong Kong in the autumn of 2023. She looks after general management, organisation strategy, and grant-making for Hong Kong, Macau and Mainland China. Alex has also served on the executive committee of The Oriental Ceramic Society of Hong Kong, as a board member of Para Site Art Space, and counselled Spring Workshop, an arts non-profit in Hong Kong. She is an advisory council member of the International Center of Photography in New York, and a new kunsthalle for contemporary art due to open in Manila in 2027. Alex produced two documentary films on contemporary Chinese literature from Hong Kong, with renowned Chinese director Ann Hui On Wah, the first one nominated for a 2024 Golden Horse Award for Best Documentary.

Panel 2
**Cultural Governance: Commoning Institutions,
Infrastructure and Public Engagement**



Diego MARANAN is a transdisciplinary artist, educator, designer and researcher whose work explores the intersections of embodiment, technology, ecology and future imaginaries. His creative practice bridges digital media, biological systems, and somatic experience, often through installations, wearables, and participatory experiments that foreground human and more-than-human relationships. He is currently Professor at the Faculty of Information and Communication Studies of the University of the Philippines Open University (UPOU), and is also Deputy Director for Research at the UP Intelligent Systems Center, where he drives support for research initiatives in artificial intelligence, data science, complex systems, and human-centered technologies for socioeconomic good. In this capacity, Diego advocates for the national engagement by the arts and humanities with science, technology, and complex systems. His work has been exhibited internationally, and he is a co-founder of SEADS (Space Ecologies Art and Design), a global artsience collective engaged in creative prototyping of the future, and of Curiosity, a Philippine-based design research consultancy.



Dwinita (Tita) LARASATI studied industrial product design at Institut Teknologi Bandung (ITB), Design Academy Eindhoven, and Delft University of Technology, The Netherlands. She is the Focal Point of Bandung City of Design, UNESCO Creative Cities Network (UCCN); co-founder and Executive Committee of Indonesia Creative Cities Network (ICCN); and Research Fellow at the Creative Industries Policy and Evidence Centre (PEC). She is a Climate Leader at The Climate Reality Project (TCRP) Indonesia; a member of the Global Creative Economy Council (GCEC) and honorary member of the Indonesian Young Academy of Science (ALMI).

During her terms as an expert fellow and advisor for the governments, she has been involved in the formulation of policy recommendations on cultural and creative economy, at the local, national and global levels. She currently works as a lecturer/ researcher at ITB, and in her spare time she creates and publishes graphic diaries.

Biographies

Panel 2 Cultural Governance: Commoning Institutions, Infrastructure and Public Engagement



Melody YIU is an urban researcher-designer with a focus on public architecture and cultural practices, currently a Research Assistant Professor at the School of Architecture, Chinese University of Hong Kong (CUHK). Building upon international experience in urban design practice from London to Shanghai, she integrates this professional insight with her interest in arts and culture to pursue research on urban cultural development and artistic collaborations in spatial design. Following the recently published monograph, *Cultural Architecture and Late-colonial Space*, which accounts for the spatial history of public cultural architecture in Hong Kong, her current research investigates the topic of cultural infrastructure and its agency in the cultural development of Asian cities.



Zikri Rahman has consistently embarked on collaborations with diverse arts, cultural and activist groups in various sociopolitical projects. Currently, Zikri is the Program Coordinator for Pusat Sejarah Rakyat, an independent archival research and documentation focusing on Malaysia and Singapore's people's history. Through Buku Jalanan; a rhizomatic network of street library movement he co-founded in the year 2011, it focuses on decentralizing and democratising the modes of knowledge and cultural production. With LiteraCity, he initiated Kuala Lumpur's literary and cultural mapping project. Zikri is also a writer, translator, independent researcher and curator with an MA in Social Research and Cultural Studies from National Yang Ming Chiao Tung University, Taiwan.

Through multiple projects and selected publications, he dwells into oral history of Malaysia's protest movements, critical pedagogy, art and cultural movement/intervention, regional based censorship documentation to the networks of theater practitioners in the inter-Asian context. His works can be accessed on: zikrirahman.xyz

Panel 3 Critical Pedagogies in Digital Art and Culture



Benjamin BACON 白培耕 is an Associate Professor of Media & Arts and the Major Convener of the Computation & Design program at Duke Kunshan University (DKU). He is the co-founder of the Design, Technology, and Radical Media Lab (DTRM); a fellow at V2_Lab for the Unstable Media; and the co-organiser of the Art, Media, and Cybernetics (AMC) working group at the American Society of Cybernetics (ASC). His practice centres around explorations into computation, its qualities and characteristics as a creative medium, and its changing relationship with society and industry perception. His creations have taken the form of mechanical sculptures, machine-learning neural networks, networked systems, experimental interfaces, body-hacking, and sound. His methodology as an artist is fundamentally rooted in the design research process, experimental in its essence, often reliant on direct interaction with materials. His conceptual approach is at times playful, at times critical, at times commentary, and at times speculative.



CHOU Tung-Yen (周東彥) is an artist and director working across theatre, film and immersive technology. He is the founder of Very Theatre, with projects ranging from documentary cinema to XR performance, presented at Venice Immersive, the Cannes Film Festival's Immersive Competition, and Ars Electronica. His practice examines how technology reshapes storytelling, presence, spectatorship and intimacy, fostering dialogue across artistic and cultural contexts.



Winnie SOON 孫詠怡 is a Hong Kong-born artist coder and researcher interested in the cultural implications of digital infrastructure that addresses wider power asymmetries with a particular interest in computational publishing, queering code and software. Their artistic and scholarly works engage with themes such as Free and Open Source Culture, Coding Otherwise, artistic/technical manuals, digital censorship and minor technology. Their works have appeared in museums, festivals, distributed networks, papers and alternative written forms, including co-authored books titled *Boundary Images* (2023), *Fix My Code* (2021), and *Aesthetic Programming* (2020). Artistically, Winnie's awards include the Golden Nica at Ars Electronica (Artificial Intelligence and Life Art Category), and the 26th and 17th ifva awards (Special Mention and Silver Award). Currently, Winnie is an Associate Professor, Director of Art and Technology BA, and co-founder of the Slade Art+Tech Research Lab at Slade School of Fine Art, UCL.



Ziyang WU 武子揚 (b.1990) is an artist and curator based in New York and Hangzhou. His recent practices examine how current technologies, in a cross-cultural context, affect politics, society, and the explicit and implicit relationships between things at both macro and micro levels. His video, AR, AI simulation and interactive video installation have exhibited internationally, including ICA Philadelphia, Rhizome at the New Museum, Walker Art Center, PinchukArtCentre, Seoul Mediacity Biennale, Ars Electronica, SXSW, Hek Basel, SIGGRAPH Asia, Mesh Festival, Civa Festival, ifa Berlin, Medici Palace, M+ Museum, PSA, K11, UCCA, TANK Shanghai, Long March Space, By Art Matters Museum, Times Art Museum, amongst others. His recent fellowships include the shortlist of Future Generation Art Prize; The Randall Chair award at Alfred University; AACYF Top 30 under 30; MacDowell Fellowship; Residency Unlimited, and more. He is the department head of Open Media Department at School of Intermedia Art at China Academy of Art, and is a former member of NEW INC at the New Museum.



Ashley Lee WONG, PhD, is Assistant Professor of Cultural Studies and Associate Director of the MA Cultural Management programme at The Chinese University of Hong Kong. She is Co-Founder and Artistic Director, MetaObjects, a studio that facilitates digital projects with artists and cultural institutions. She initiated the collaborative research project *Ecologies of Participation* together with Yim Sui Fong (Fine Arts, CUHK) and Melody Hoi-Lam Yiu (Architecture, CUHK) in 2024. Her research bridges theory and practice to explore ways of thinking and engaging in contemporary cultural economies for artists and practitioners working at the intersections of art and technology. Her work has been published in academic journals including, *Artnodes*, 2025; *DATA browser*, 2025; *Screened Bodies*, *The Journal of Embodiment, Media Arts, and Technology*, 2022; and *Visual Culture Studies Journal*, 2022. She is the author of the monograph, *Ecologies of Artistic Practice: Rethinking Cultural Economies through Art and Technology* (The MIT Press, 2025).



Audrey WONG is Programme Leader of the MA Arts and Cultural Leadership programme at LASALLE College of the Arts, University of the Arts Singapore. An arts educator, cultural policy expert and civil society advocate, Audrey broke ground as the first Nominated Member of Parliament for the Arts in Singapore in 2009. Prior to joining LASALLE in 2010, Audrey was Artistic Co-director of The Substation, an independent arts centre where she worked across the visual arts, performing arts, and film. She has served on the boards of the Singapore Art Museum and Mandarin theatre company Nine Years Theatre. She was also formerly a Council member of the National Arts Council and sat on the Arts and Culture Strategic Review Committee (2010–2012). Her research interests include community leadership in the arts, Singapore cultural policy, traditional arts in Singapore, and arts management practices in Southeast Asia.



Benny LIM is Associate Professor of Practice in Cultural Management and Director of the Master of Arts in Cultural Management programme at the Chinese University of Hong Kong (CUHK). He is also a member of the Programme Sub-committee of The TENG Company (Singapore) and the Advisory Board of the University Arts Centre, CUHK Shenzhen. In 2023, he was appointed by the Hong Kong Arts Development Council as an Advisor (Arts Administration) and Examiner (Drama). More recently, he was invited to select programmes for the Macao Fringe Festival 2025. Benny has produced and directed numerous theatre productions and arts festivals for close to 25 years, and as a performance maker, he has developed a substantial body of work exploring various dimensions of 'performing the self'. In 2021, he initiated the 'Art and Aging' project and has since launched a series of drama workshops in Hong Kong and Guangzhou, as well as developed a Cantonese-language Arts Resource Hub for seniors.



Jonathan GANDER is an Associate Professor and Head of the School of Creative Industries at Lasalle College of the Arts, University of the Arts Singapore. Jonathan holds a degree in Politics, an MBA and a PhD in Creative Industries from King's College London. His specialism is strategy and innovation in the creative industries. He has published work on strategising and communication, sustainable and digital business models, competitive advantage, alliance management and entrepreneurship. He has just finished writing the second edition of his textbook, *Strategic Management in the Creative and Cultural Industries*, published by Routledge as part of the *Mastering Management in the Creative and Cultural Industries* series. His current research focus is on the institutionalisation of the art market.



PANG Laikwan is the Choh-Ming Li Professor of Cultural Studies at The Chinese University of Hong Kong. She has authored several books, including, most recently, *One and All: The Logic of Chinese Sovereignty* (2024), *The Appearing Demos: Hong Kong During and After the Umbrella Movement* (2020), and *The Art of Cloning: Creative Production During China's Cultural Revolution* (2017). She was a CASBS Fellow (2021-2022) at Stanford University, and she is currently a Senior Research Fellow (2025-2030) of the Hong Kong Research Grant Council.



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 since 2015 has been teaching arts management and cultural leadership at LASALLE College of the Arts, UAS. Sunitha's 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.



Venka PURUSHOTHAMAN is Deputy President and Provost at LASALLE College of the Arts, University of the Arts Singapore, and founder of the Asia-Pacific Network for Culture, Education and Research (ANCER). He is an award-winning art writer with a distinguished career in the arts and creative industries in Singapore. He speaks internationally on transformative art and design education and works to enable the development of cultural leaders in Southeast Asia. He is widely published and sits on various international cultural and editorial boards. Venka holds a PhD in Cultural Policy and Asian Cultural Studies from the University of Melbourne. He is a member of the Association Internationale des Critiques d'Art, (France), Fellow of the Royal Society of the Arts (UK), University Fellow, Musashino Art University (Japan) and member of the International Cultural Relations Research Alliance of the Institut für Auslandsbeziehungen (Germany).



Associate Professor **WOO Yen Yen** leads the MA Arts Pedagogy and Practice programme at LASALLE College of the Arts. Her research and teaching integrate creative practice, public pedagogy, and cultural studies. An award-winning filmmaker, her works have been distributed on Netflix and HBO. She is also the Founder and creator of the Dim Sum Warriors app and comics series. Yen Yen earned her doctorate from Teachers College, Columbia University, and previously held an Associate Professorship at Long Island University in New York, as well as a Visiting Professorship at Taiwan's National Central University. You are invited to listen to her latest work, a docu-dramedy food podcast *Eat by Ear* and follow her on IG @wooyenyen.

Clarissa LIM, a cultural worker based between Hong Kong and Kuala Lumpur, is a PhD candidate at CUHK's School of Architecture, supported by the Hong Kong PhD Fellowship and CUHK Vice-Chancellor's Scholarship. Her research examines the urban influence of Malaysian arts collectives, integrating visual culture, arts, and architecture. Lim curates and manages art projects for institutions like the Canadian Centre for Architecture and Seoul Biennale, and has lectured at The University of Hong Kong, Malaysian Institute of Art, and CUHK. Her writing appears in *Design Anthology* and other publications. As a Hubs for Good Scholar, she developed a report on Creative Hubs for the University of Malaya and British Council Malaysia.

Ali Atasri a Kuala Lumpur-based artist, researcher and educator, holds a Master's in Arts from the University of Malaya. Since 2013, he has worked on performances, installations, and community projects, researching social resilience in Malaysia's creative ecosystem. Involved in ReformARTsi and Sans Collective, he currently serves as Senior Associate at Think City's Kita-Untuk-Kita program, engaging public housing communities. Previously, he contributed to MyCreative Ventures and lectured on cultural policy at Sunway University and ASWARA.

Both authors are founding partners of ERTI, a research consultancy based in Southeast Asia, specialising in work that blends expertise in arts, law, and policy to deliver strategic insights on the regional creative economy.

Xavier CHAN is a researcher whose work bridges professional practice and academic inquiry. With roots in Hong Kong, Macau, and Taiwanese heritage, he brings a cross-cultural perspective to questions of governance, identity and community. He is currently pursuing a research degree at The Chinese University of Hong Kong, where his research examines queer rights, grassroots curatorship and the ways cultural infrastructures sustain publics under constraint. Before entering academia, Xavier built over a decade of experience in hospitality and cultural industries. Xavier's recent research focuses on queer in media studies including small-city queer film festivals and the politics of cultural visibility. His work highlights how modest, community-driven initiatives can create sustainable publics through atmosphere, rhythm and affective care rather than scale or

Lingran ZHANG is a Ph.D. candidate in the Department of Arts Administration, Education, and Policy at Ohio State University, with a specialisation in Museum Education. She holds a BA in Art History and International & Area Studies from Washington University, St. Louis, and a Master of Philosophy in Heritage Studies with distinction from the University of Cambridge, where her research centered on the safeguarding of intangible cultural heritage. Lingran's doctoral research examines how digital museum initiatives can foster educational equity in rural China, focusing on co-created curricula, culturally sustaining pedagogy and policy advocacy. Committed to socially responsive cultural leadership, Lingran's work bridges research, practice and policy to reimagine how museums and education systems can co-create meaningful change. She is particularly interested in how digital technologies and community-centered pedagogy can reshape cultural governance frameworks in Asia and beyond.

Biographies

Emerging scholars panel 1 The Politics of Access and Collectivity: Cultural Work Across Shifting Landscapes

Sukma SMITA is a cultural worker and researcher based in Yogyakarta, Indonesia. She is the co-founder and program director of Krack Studio, a printmaking collective that explores socio-political narratives through collaborative artistic production, publishing and facilitation. Since its founding in 2013, she has worked closely with artists, researchers, interns, and communities across the Asia-Pacific, developing projects that position printmaking as a medium for critical engagement with everyday life and popular visual culture. Her academic background in Cultural and Media Studies at Universitas Gadjah Mada informs an ongoing inquiry into the political economy of art, cultural labour and collective modes of working. Her research interests include the conditions of artistic labour within contemporary art scenes, the moral economy of cultural work, and the contradictions that emerge between informal, value-driven practices and institutional demands for professionalisation.

Emerging scholars panel 2 Art, Policy, and Practice: Reimagining Cultural Education and Governance in Asia

Rica ESTRADA Uson has served as Officer-in-Charge of the Cultural Center of the Philippines' Visual Arts and Museum Division since 2015. She holds a Master's degree in Arts and Cultural Leadership from Goldsmiths, University of London, through the SEAsia Scholars Award from LASALLE College of the Arts in Singapore. She is actively involved in various art organisations such as the Association of Greater Manila Area Museums, the Museum Foundation of the Philippines, and the Asia Pacific Network for Cultural Education and Research (ANCER), among others.

Con CABRERA is a visual artist and independent curator. She is a faculty member from the Department of Art Studies at the University of the Philippines Diliman and in the past has attended a number of curatorial workshops that mostly bring together practitioners from Asia. She was part of Manila Biennale's Open City exhibition curatorial team in 2018, co-curator for Imelda Cajipe Endaya's retrospective at the Cultural Center of the Philippines in 2022, and was the CCP Visual Arts and Museum Division's guest curator in 2023.

TENG Huimin is currently a doctoral student at the Graduate School of Social Sciences, Waseda University, conducting research on regional art festivals and rural revitalisation in East Asia. She is also a core team member of the Art Field China project, and since 2021 has been involved in bringing the festival to China. She has continuously followed the implementation of the "Art at Fuliang" and "Art Field Nanhai" projects, participating in project initiation, exhibition planning and long-term operations. In addition, she joined the Echigo-Tsumari Art Triennale in Japan as a volunteer, gaining long-term fieldwork experience in both Japan and China. Drawing on this dual insider-outsider positionality, she combines participatory observation with cross-national comparison to analyse the governance structures, cultural practices, community networks and economic dimensions of art festivals.

Eugene "Gino" ONG has always been captivated by movement—whether through dance, storytelling, or community work—as a way to inspire connection and transformation. His career spans the creative and performing arts, leadership, and community engagement, where he has consistently blended artistry with purpose. As an artistic director, choreographer, and dance fitness instructor, Gino has taught, directed, and staged performances ranging from intimate workshops to large-scale concerts. His work often bridges diverse communities, from mentoring youth and building ministries to designing inclusive workshops for senior citizens and families with neurodivergent children. Gino holds a Master of Arts in Arts Pedagogy and Practice from LASALLE College of the Arts in Singapore and a Master of Arts in Transformational Leadership.

Fervyn TAN is a theatre arts manager, currently a producer at Singaporean socially-engaged theatre company, at Drama Box. Her producing work include Art in the Commons: Cassia, multi-disciplinary project that explores community building through the arts. Her professional experience is rooted in a breadth of roles across Singapore's theatre sector, first as a performer and maker, before moving into programming and producing artist-led experimental works and stage productions. She later served in public service as a theatre arts administrator at the National Arts Council, where she was involved in policy implementation and resource support for artists. Having journeyed through the arts in various capacities, she sees arts management as a creative and collaborative practice grounded in relational dimensions.

Acknowledgements

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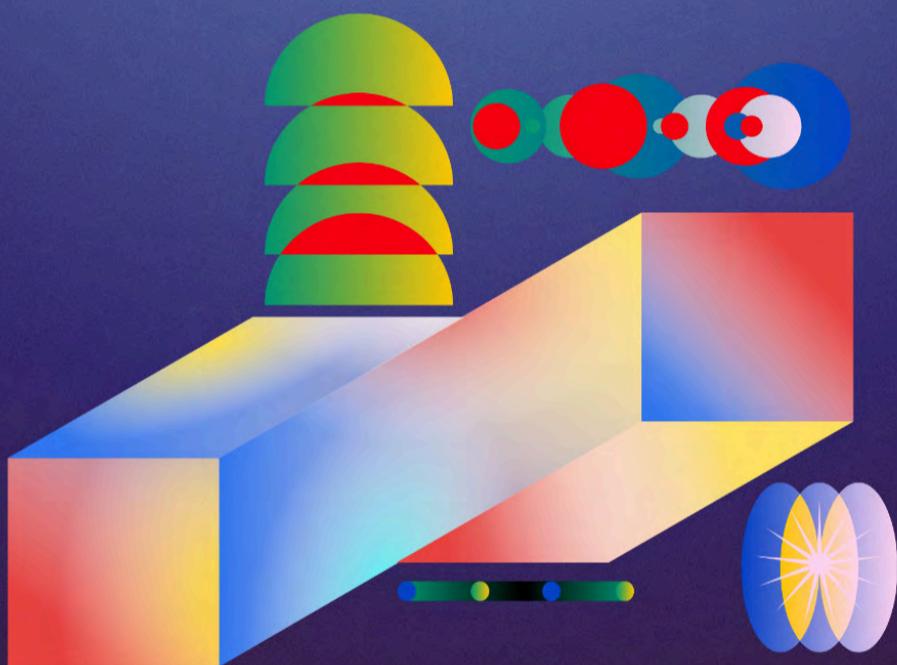
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