

NEW VOICES,  
CURRENT PERSPECTIVES:



ARTS  
MANAGEMENT,  
POLICY AND  
DEVELOPMENT  
IN ASIA



Organised by

**ANCR**

2<sup>nd</sup> Conference of the  
Asia Pacific Network  
for Cultural Education  
& Research

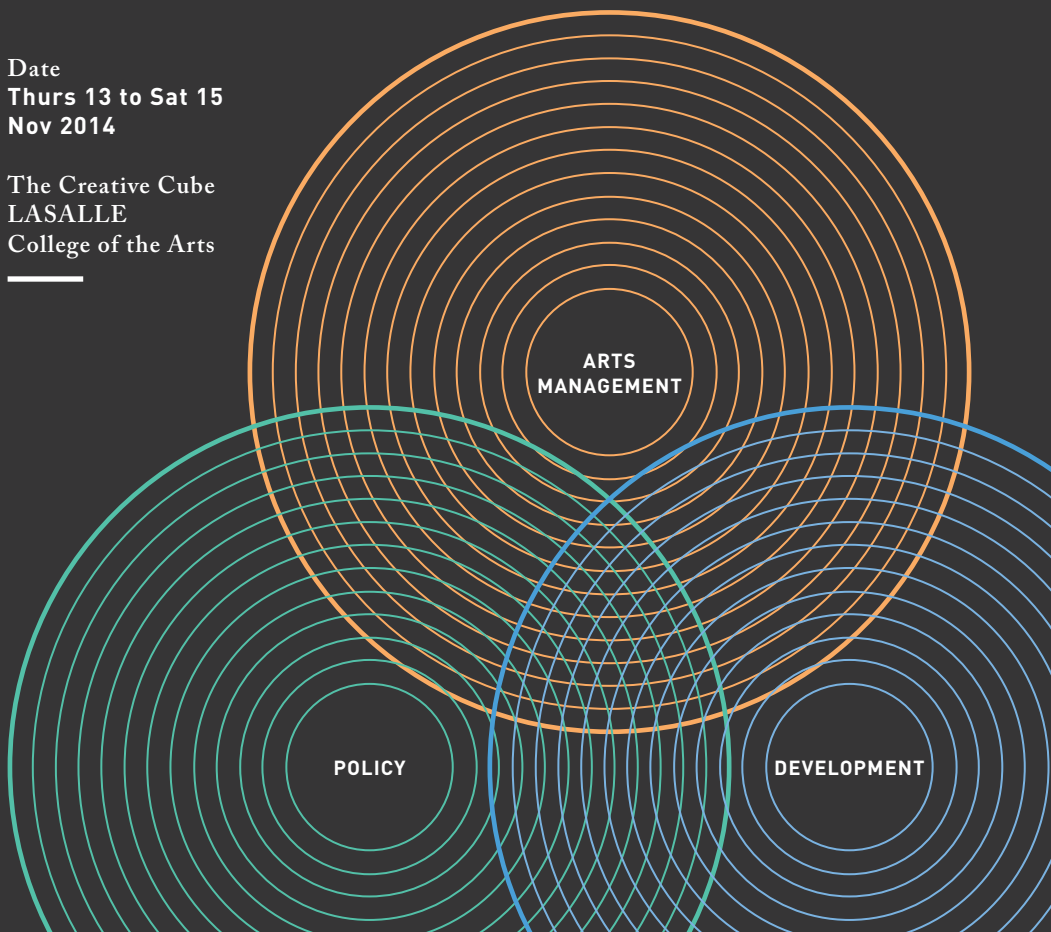
Date  
Thurs 13 to Sat 15  
Nov 2014

The Creative Cube  
LASALLE  
College of the Arts

ARTS  
MANAGEMENT

POLICY

DEVELOPMENT



**“NETWORKS – REAL AND  
VIRTUAL – ARE NOW AN  
EVERYDAY PART OF THE  
ARTS, IN EDUCATION, AND  
INDEED, ALMOST EVERY  
PROFESSIONAL SPHERE.”**

**– MS AUDREY WONG, DR ALEKSANDAR BRKIĆ**

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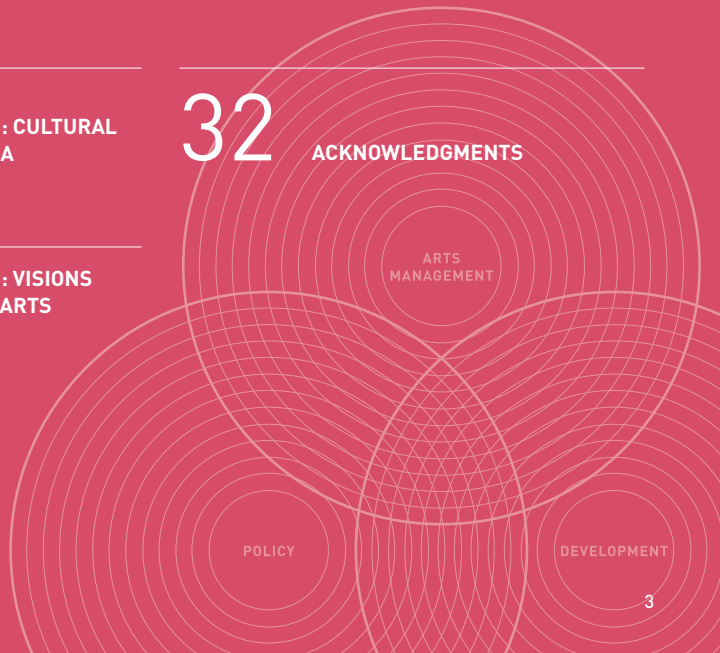
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ARTS  
MANAGEMENT

POLICY

DEVELOPMENT



# ANCER: OPENING THE SPACE FOR NEW VOICES

It has been quite a journey organizing the 2nd ANCER Conference – New Voices, Current Perspectives: Arts Management, Policy and Development in Asia. When we started planning in 2013, one of the first things that we did was to contact our regional colleagues who had come to LASALLE in 2012 for the inaugural ANCER meeting and conference. We are glad that a few of our friends from the inaugural meeting are back in Singapore and participating in this conference as panelists: Sonny Rustiadi from ITB Bandung, Jason Vitorillo from De La Salle – College of St Benilde in Manila, and Jerry Liu from National Taiwan University of the Arts.

Networks – real and virtual – are now an everyday part of the arts, in education, and indeed, almost every professional sphere. We need networks to share knowledge, exchange information, seek collaborators, and organize projects and programmes.

Most of us are members of several networks, which may satisfy different aspects of our professional and personal development. Yet, network ‘burnout’ is a very real phenomenon and the human attention span will only allow us to be involved in a relatively small number of network activities. Networks are formed by people, and networks will be sustained only if its members feel there are intrinsic as well as tangible benefits to be gained from their involvement.

Hence, our vision for ANCER as a network, as well as for this conference, is to provide a fluid platform for interested parties and individuals in the arts and cultural sectors to meet, share, and to spin-off new conversations and collaborations related to issues in the Asia Pacific, as well as linking with our international partners. The format of the conference therefore, is not that of a typical academic conference with multiple panel sessions featuring papers by academic professionals and researchers. In Asia, new developments and new thinking in arts and cultural practices are often emerging ‘from the ground’ through practitioners, and we have tried to capture these emerging ideas and practices in the conference’s panels and keynote sessions, within the limited span of two days. It is our hope that the conversations that are started here, will be continued by the participants.

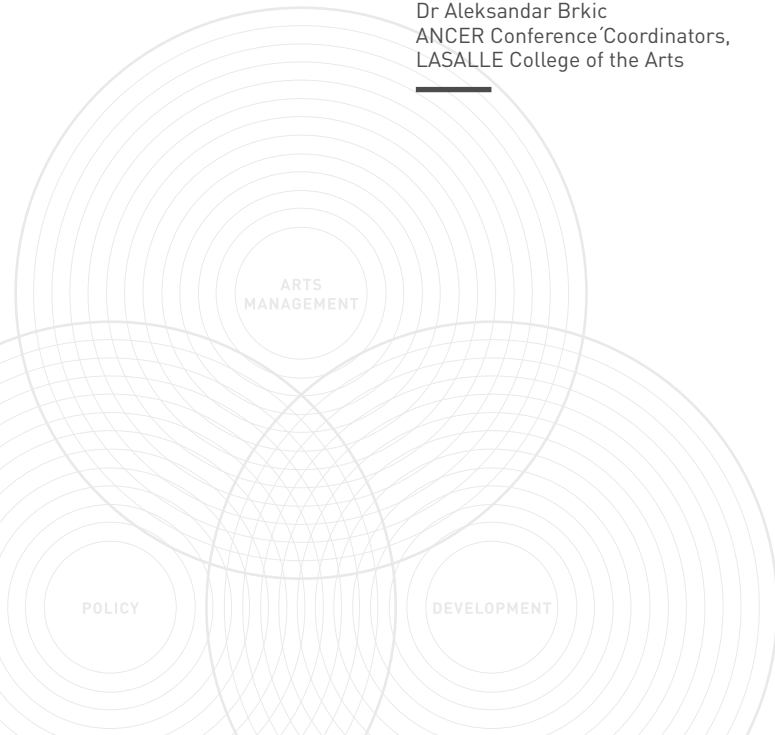
We are also inviting individuals, organisations and institutions in the Asia Pacific who are attending the conference, to join us in the ANCER Network Meeting on 15 November, to discuss their needs and ideas and how the network can support them in what they do – ‘crowdsourcing’ ideas, so to speak. Once again, we are looking towards a network which is fluid rather than institutionalized, where members decide what they would like to do in/within/with the network, and activate network members in diverse ways to

suit different needs. The Asia Pacific region covers not only a large geographic area, but very diverse cultures, traditions and political systems as well, and hence, it is not possible to propose a 'one size fits all' structure even in terms of network organization. We are looking forward to future collaborations among the researchers, practitioners, educators and academics in the Asia Pacific, whatever shape these may take. Above all, we look forward to continuing and bringing forward the conversations from this conference about the 'challenges, visions, strategies and decision-making' in the arts and cultural field, into the future, and into future network gatherings.

We would like to thank our President, Professor Steve Dixon for his support; our Provost, Mr Venka Purushothaman who was instrumental in seeding ANCER; our Dean, Professor Ruth Bereson; Director of the Ngee Ann Kongsi Library at LASALLE Ms Malar Villi Nadeson; the Conference Team led by Kyan Ng, Goh Cai Jun and BA (Hons) Arts Management students; our Faculty administrative staff and colleagues from different departments in LASALLE; the Asia-Europe Foundation and ENCATC, who have all helped to make this event possible.

We would of course, like to thank all conference participants and panelists for coming to Singapore and LASALLE, and wish everyone a fruitful and stimulating time at the conference.

Ms Audrey Wong  
Dr Aleksandar Brkic  
ANCER Conference Coordinators,  
LASALLE College of the Arts





# CONFERENCE PROGRAMME

## Pre-Conference Programme

The pre-conference programme comprises a series of study visits around Singapore and the LASALLE Cultural Leaders' Lab Open Conversations II, creating a space for interaction between international guests and arts and culture professionals from Singapore.

### Monday 10 November 2014

2.00pm	Singapore Art Museum
3.30pm	Waterloo Arts Street Arts Belt
4.30pm	Walking tour in Kampong Glam

### Tuesday 11 November 2014

9.00am	Tiong Bahru Market Breakfast
11.00am	National Museum of Singapore
2:00pm	Peranakan Museum
4:00pm	The Substation
4.30pm	Walking Tour in Chinatown

### Wednesday 12 November 2014

10.00am	Walking tour in Little India
2.00pm	Asian Civilisation Museum
3.00pm	Victoria Theatre and Concert Hall
3.30pm	The Arts House
4.30pm	Esplanade – Theatres on the Bay

## Main Programme

### Thursday 13 November 2014

		Venue
5.00pm	LASALLE Cultural Leaders' Lab, Open Conversation II	Blk C, The Creative Cube
7.00pm	Arrival of Guests for Conference Opening	Campus Green
7.30pm	Official Opening of 2 <sup>nd</sup> ANGER Conference Guest of Honour : Ms Kathy Lai, Chief Executive Officer, National Arts Council, Singapore Opening speeches: <ul style="list-style-type: none"><li>• Professor Ruth Bereson, Dean, Faculty for the Creative Industries, LASALLE College of the Arts</li><li>• Professor Steve Dixon, President, LASALLE College of the Arts</li><li>• Mr Venka Purushothaman, Vice President (Academic) and Provost, LASALLE College of the Arts</li></ul>	
8.00pm	Music Performances	

**Friday 14 November 2014****Venue**

9.30am	<b>Welcome note</b> by Professor Ruth Bereson and ANCER conference coordinators, Ms Audrey Wong and Dr Aleksandar Brkić	Blk C, The Creative Cube
10.00am	<b>Keynote Speech 1: WHERE is ASIA?™</b> <b>Speaker: Dr Farish Noor</b> Associate Professor, Nanyang Technological University, Singapore	
10:45am	Coffee break	Creative Cube Lobby
11.00am	<b>Keynote Speech 2: Arts Education and Social Justice in India</b> <b>Speaker: Mr Anmol Vellani</b> Founder and former Executive Director, India Foundation for the Arts	Creative Cube
11:45am	<b>Q&amp;A session with keynote speakers</b>	
12.30pm	Lunch break	Creative Cube Lobby
2:00pm	<b>Panel Discussion: Cultural Policy in East Asia</b> Moderator: Ms Audrey Wong (Singapore) Panelists: Dr Jerry Liu (Taiwan), Dr Kiwon Hong (Korea), Dr Boyun Choe (Korea), Dr Lorraine Lim (Singapore/UK)	Creative Cube
3.45pm	Coffee break	Creative Cube Lobby
4:00pm	<b>Panel Discussion: Visions for Education in Arts and Culture</b> Moderator: Dr Kie Watkins (US/Singapore) Panelists: Ms Janet Pillai (Malaysia), Assistant Professor Jason Vitorillo (Philippines), Mr T. Sasitharan (Singapore), Mr Sonny Rustiadi (Indonesia)	Creative Cube

**Saturday 15 November 2014****Venue**

9.30am	<b>Presentations by Young Researchers from Asia / Parallel sessions</b> <b>Session 1 / Moderated by Ms Michelle Loh</b> <b>a. Yu-Liang Liu</b> Graduate School of Art Management and Culture Policy, National Taiwan University of Arts “The Analysis of Museum Agency in Local Cultural Governance: Case Study of Yingge Ceramic Museum in Taiwan” <b>b. Mack Zhi Fang Wendy</b> BA (Hons) Arts Management, LASALLE College of the Arts, Singapore “Creative Placemaking and Identity Building for Aliwal Arts Centre, Singapore”	Blk F, Room 201
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**c. Meta Moeng**

SA SA BASSAC Gallery, Cambodia  
“Arts Management in Cambodia: Community Building  
as Policy Building Blocs”

**d. Lin Wanting**

Graduate School of Art Management and Culture Policy,  
National Taiwan University of Arts  
“Cultural Power With Reading Jimbocho in Tokyo  
and Wing-Raw-Den in Taipei”

**e. Sowparnika Balaswaminathan**

Department of Anthropology,  
University of California, San Diego, USA  
“Gods, Government, and Men: Demonstrating Agency as  
Craftpersons Negotiating Tradition and Commerce”

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**Session 2 / Moderated by Ms Kathy Rowland**

Blk F, Room 202

**a. Umi Lestari**, Indonesian Visual Art Archive

“Cultural Engagement: Artists’ Initiative and Strategy  
Toward Art and Cultural Archive in Indonesia”

**b. Grace Samboh**, Hyphen, Indonesia

“Unstructured Residency”

**c. Sherilyn Ng Yih Hui**

BA (Hons) Arts Management,  
LASALLE College of the Arts, Singapore  
“Why Travel?: International Staging for  
Singapore’s English-Language Theatre”

**d. Syed Muhd Hafiz Bin Syed Nasir**

Assistant Curator, National Gallery Singapore  
“Spaced Out”

**e. Nimisha Kesarwani**

MA Arts and Cultural Management,  
LASALLE College of the Arts, Singapore  
“Indian Art in the 21st Century: An Analysis of  
What Sells, Who Buys and Why”

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11:00am	Coffee break	Outside F201
11:30am	<b>ANCER Network Meeting with the current and new members</b> Co-Chairs, Audrey Wong and Dr Aleksandar Brkić	Blk F, Room 202
12:30pm	Lunch break	Creative Cube Lobby
2:00pm	<b>Asia-Europe Cultural Dialogue workshop in partnership with Asia Europe Foundation and ENCATC</b> Moderators: Gerald Lidstone (UK) and Dr Carla Figueira (Portugal/UK)	Creative Cube
4:00pm	<b>Closing Session</b>	Lowercase Café

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# LASALLE CULTURAL LEADERS' LAB

LASALLE College of the Arts in Singapore launched the Cultural Leaders' Lab (CLL) for experienced Arts Managers and Practitioners in December 2013.

The Cultural Leaders' Lab, designed and directed by Professor Ruth Bereson, Dean, Faculty for the Creative Industries, is a first-of-its-kind initiative for experienced Arts Managers and Practitioners in Singapore to broaden their intellectual and professional horizons. The Cultural Leaders' Lab is supported by the National Arts Council (NAC).

Participation in the inaugural CLL is designed for the six recipients of Singapore's first Cultural Fellowship by the National Arts Council, created in order to develop outstanding, committed individuals with over ten years' experience in the arts who have the potential to contribute as leaders in Singapore's arts and cultural sector. The Inaugural NAC Cultural Fellows are:

**Audrey Wong**  
**Programme Leader,**  
**MA Arts and Cultural Management,**  
**LASALLE College of the Arts**

Prior to joining LASALLE, Audrey Wong was Artistic Co-director of The Substation, an independent art space, from 2000 till early 2010. At The Substation, Audrey worked on nurturing emerging artists, developing platforms for contemporary performance and cross-disciplinary collaborations by independent artists, and audience development for contemporary arts. Audrey served as a board member at the Singapore Art Museum, Council Member of the National Arts Council, steering committee member of the Arts and Culture Strategic Review Committee (2010-12), and board member of Nine Years Theatre. From 2009 - 2011, Audrey served as a Nominated Member of Parliament for the Arts.

**Goh Su Lin**  
**General Manager,**  
**Intercultural Theatre Institute**

Goh Su Lin developed the curriculum and is Course Director for the WSQ Diploma in Arts Management and WSQ Diploma in Creative Entrepreneurship run by Emily Hill Institute for Creative Enterprise. She sits on the Arts & Culture Manpower & Skills Training Council of Singapore's Workforce Development Agency, and has contributed on various National Arts Council panels. She is also part of the core team at Six Degrees, a new community for people in arts, design and media. Before taking up her current positions, Su Lin practiced commercial litigation before becoming General Manager of The Necessary Stage, then Consultant, Law & Business Affairs at MTV Asia. She holds an Executive MBA from Insead and an LLB(Hons) from National University of Singapore.



## Kok Heng Leun

**Artistic Director,  
Drama Box**

Kok Heng Leun is a prominent figure in both English- and Chinese-language theatre, and has directed over 60 plays, including Kuo Pao Kun's *Spirits Play*, *Forum Theatre Trick or Threat!*, *HERstory* (Singapore Arts Festival 2011) and *Drift* (Singapore Season 2008). In recent years, Heng Leun has been actively advocating cultural exchanges and dialogues among artists and cultural workers in the region as well as internationally. He has also taken up teaching, curatorial and dramaturgical roles in many projects. He received the Young Artist Award from the National Arts Council of Singapore in 2000 and the Japanese Chamber of Commerce and Industry Culture Award in 2003. In 2006, he was presented with the Outstanding Young Person (Culture) award in recognition of his contribution to the local arts scene.

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## Noor Effendy Ibrahim

**Artistic Director,  
The Substation**

Noor Effendy Ibrahim is a recipient of the Japan Chamber of Commerce and Industry (JCCI) Singapore Foundation Culture Award 2007 and served as a Council Member of the National Arts Council from 2004 to 2006. Effendy also served as Artistic Director of Teater Ekamatra, a contemporary Malay Theatre company, from 2001-2006. As an interdisciplinary artist, Effendy has created solo and ensemble art projects and performances in several countries. He has worked with Cake Theatrical Productions, The Actors Studio (Malaysia), *spell#7*, and other arts groups. Effendy holds a Bachelor of Fine Arts from The School of the Art Institute of Chicago and a Master of Arts in Contemporary Practice from the Nanyang Academy of Fine Arts-University of Huddersfield.

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## Natalie Hennedige

**Artistic Director,  
Cake Theatrical Productions**

A recipient of the National Arts Council Young Artist Award in 2007 and the Japan Chamber of Commerce and Industry (JCCI) Singapore Foundation Culture Award in 2010, Hennedige conceptualizes, writes and directs for the theatre. She also develops works that invite and experiment with other artistic disciplines to keep discovering the possibilities of theatre and performance. Cake's immersive and visceral works are staged in conventional theatres as well as public spaces. From intimate theatre experiments to open air spectacles, Cake is committed to exploring the possibilities of theatre and performance, offering pieces that are varied, multidisciplinary and artistically adventurous.

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## Quek Ling Kiong

**Resident Conductor,  
Singapore Chinese Orchestra**

Quek Ling Kiong was a recipient of the Singapore Young Artist Award in 2002. In 1997, he joined the Singapore Chinese Orchestra (SCO) and became its Percussion Principal. He studied at the Shanghai Conservatory of Music under a National Arts Council Scholarship, the Lee Foundation and Singapore Hokkien Huay Kwan scholarships. He obtained a Diploma in Advanced Studies from Zürcher Hochschule der Künste in 2007. He learned Chinese percussion from Li Min Xiong and Western classical percussion from Xue Bao Lun, explored Chinese percussion arts with masters such as Li Zhen Gui, An Zhi Shun and Zhu Xiao Lin, and learned conducting from Cultural Medallion recipient Tay Teow Kiat and famed Chinese conductor Xia Fei Yun. Ling Kiong is an adjunct teacher at the Singapore School Of The Arts and the Nanyang Academy of Fine Arts, and currently also conductor of Singapore Management University Chinese Orchestra and the Ding Yi Music Company.

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# KEYNOTE SPEAKERS



## Dr Farish Noor

**Associate Professor and Senior Fellow,  
S. Rajaratnam School of International Studies,  
Nanyang Technological University, Singapore**

Dr Farish A. Noor is presently Associate Professor at the S. Rajaratnam School of International Studies, Nanyang Technological University, where he is the Head of the doctoral programme. He has also served as researcher at the Centre for Modern Orient Studies (ZMO), Berlin; taught at Freie University Berlin, the Institute for the Study of Islam in the Modern World (ISIM), Leiden; and Sciences-Po, Paris. Presently he is also a member of the United Nations' Alliance of Civilisations' Panel of Global Experts on Religion and Politics in Asia. He is the author of *Islamism in a Mottled Nation: The Pan-Malaysian Islamic Party 1951-2013*, Amsterdam University Press, 2014; *Moving Islam: The Tablighi Jama'at movement in Southeast Asia*, University of Amsterdam Press, 2012; *The Madrasa in Asia: Political Activism and Transnational Linkages*. (with Martin van Bruinessen and Yoginder Sikand (Eds.), Amsterdam University Press, Amsterdam, 2008; and *Islam Embedded: The Historical Development of the Pan-Malaysian Islamic Party PAS: 1951-2003*, Malaysian Sociological Research Institute (MSRI), Kuala Lumpur, 2004.



## Mr Anmol Vellani

**Founder and former Executive Director of the  
India Foundation for the Arts**

Anmol Vellani is the founder and former executive director of the India Foundation for the Arts, an independent philanthropic organization. Prior to that, he was the Program Officer in the New Delhi Office of The Ford Foundation with responsibility for grant making in the performing arts, folklore and classical learning. He has served in an advisory capacity for government departments, civil society networks, international foundations and cultural organizations. Anmol is also a member of advisory bodies set up by the Ministry of Culture and the Ministry of Education, Government of India. He has written on a range of subjects, including the arts and religion, arts entrepreneurship, the role of foundations, intercultural dialogue, and the performing arts. He has helped to design courses on the arts and management, served as faculty for training workshops in grant making, and used theatre methods to conduct creativity workshops. He studied philosophy at the Universities of Oxford and Cambridge and has directed theatre productions in different languages and locations, in India and abroad, over the last 40 years.



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# PANEL DISCUSSION: CULTURAL POLICY IN EAST ASIA

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Contemporary cultural policy research in Anglophone and European countries began relatively earlier than other parts of the world; as a result the majority of research has focused on key concerns there. Furthermore, language barriers have deterred researchers from accessing cultural policy debates written in different languages. This panel aims to enrich current theoretical frameworks and analytical tools of cultural policy research by bringing in international and comparative perspectives through presentations on cultural policy formulation and how culture is envisioned in 'East Asia' – for the purposes of this panel, consisting of China, Singapore, South Korea and Taiwan. In the last decades, these countries have greatly raised their capacity to actively participate in the global cultural economy. This panel will provide a platform for scholars to draw links between the similarities and differences in the way cultural policy is created and implemented in different regions in the world so as to highlight how contextual, linguistic and geographical issues impact upon theoretical and conceptual frameworks used in cultural policy research today.

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## MODERATOR



**Ms Audrey Wong (Singapore)**  
Programme Leader, MA Arts and Cultural Management,  
LASALLE College of the Arts

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## PANELISTS



**Dr Boyun Choe (Korea)**  
**Research Fellow in Arts Education  
 & Cultural Policy,  
 Seoul National University of Education**

Dr. Boyun Choe is a Research Fellow, specialist in arts education & cultural policy, at Seoul National University of Education. After earning her PhD in Cultural Policy Studies from Warwick (UK), she completed her Post-doctoral fellowship funded by National Research Foundation of Korea. She has been lecturing part-time at Sangmyung, Ewha and Sookmyung Women's Universities. Before pursuing her academic career, she worked as an arts manager for some years in both Korea and the US. Her recent publications cover the issues of creativity discourse, arts education policy & practice, creative labour, and creative economy: amongst others, "The English Model of Creativity: Cultural Politics of an Idea" (co-authored with Jonathan Neelands) was published in *International Journal of Cultural Policy* (2010).

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**Dr Jerry Liu (Taiwan)**  
**Associate Professor, Graduate School of  
 Arts Management and Cultural Policy,  
 National Taiwan University of Arts**

Jerry C Y Liu is an Associate Professor of Graduate School of Art Management and Cultural Policy at the National Taiwan University of Arts. He received his PhD from The Nottingham Trent University in the UK in 2003. Liu teaches international cultural policy studies, contemporary cultural theories, popular culture studies and world history. He has published in the areas of cultural studies, cultural policy, events and festival management, modern world history, cultural globalization and leisure studies. His current research focuses on global/local cultural governance, the concept of cultural logic in modern Chinese and European history, as well as the interactivity between culture and political economy in international culture relations.

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**Dr Kiwon Hong (Korea)**  
**Professor, Arts and Cultural**  
**Administration**  
**Sookmyung Women's University, Korea**

Kiwon Hong is Professor in Arts and Cultural Administration at Sookmyung Women's University, Korea. Based on her research in Aesthetics and Public Administration, she worked as a chief researcher at the Korea Culture and Tourism Institute (KCTI), a policy research body to the Korean Ministry of Culture, Sports and Tourism. She has been involved in cultural diversity and international cultural exchange issues through legislative process and policy evaluation. Her main research area includes the historical development of Korean cultural policy, cultural diversity policy and policy evaluation. She is also the author of the Korea profile for the World Cultural Policy website.

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**Dr Lorraine Lim**  
**(Singapore/UK)**  
**Lecturer, Arts Management,**  
**Birkbeck College, University of London**

Lorraine Lim joined Birkbeck in September 2010 as a Lecturer in Arts Management. With her colleagues in 2011, she set up the new Foundation Degree in Arts and Media Management, which offers students an opportunity to develop a solid grounding in issues surrounding the management of arts and media today. Lorraine completed her PhD in Cultural Policy Studies in 2009 where her thesis explored her interest in the different strategies utilised by cities to transform themselves into the next Capital of Culture. Her doctoral research was recognised with an Early Career Fellowship at the Institute of Advanced Study at the University of Warwick.

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# PANEL DISCUSSION: VISIONS FOR EDUCATION IN ARTS AND CULTURE

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What are the key issues in educating future practitioners and professionals in arts and culture in Southeast Asia? What are some of the innovative practices in training and education in the region, and how do they address existing gaps or point the way forward towards the future? Are there crossover practices between disciplines and sectors, or between formal and informal educational structures? How does the education for arts and cultural practitioners interface with 'arts education' for the broader 'public'? This panel brings together practitioners with richly diverse experiences from Southeast Asia, as they discuss their own practice or those of the institutions in which they teach, and in the process, reflect on bigger issues and questions that the arts/cultural educator and institutions face today.

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## MODERATOR



**Dr. Kie Watkins (US/Singapore)**  
**Programme Leader, MA Artist Educator**  
**LASALLE College of the Arts**

A native of Columbus, Ohio, USA, Dr. Watkins' background is in music education and performance. He has spent nearly 20 years teaching in the Arts, as well as nearly 30 years in performance. Dr. Watkins worked closely with government curriculum leaders in Columbus, Ohio, USA, acting as facilitator for the revision of the State Standards for Music Education in 2011.

Dr. Watkins has managed programmes in public school Arts settings, and has worked to supplement and revise curriculum statements in a variety of situations. He has also collaborated with local teacher licensing boards in Ohio, USA to adapt current practice and procedures to State mandates.

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## PANELISTS



**Janet Pillai (Malaysia)**  
**Educator**

Janet Pillai is a freelance academic and practitioner in the field of arts and culture education. Pillai utilises action research and cultural activism to develop and promote non-formal arts and culture education for young people and community. Her research interests are in learning theories, critical creative pedagogy and community-collaboration. Besides being a founder member of the NPO Arts-ED, Pillai is also a theatre director who works in collaboration with artists and young people to devise multi-modal theatre productions. She is also involved on a project-basis in regional level training, programming, and curriculum writing.

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**Assistant Professor Jason Vitorillo (Phillipines)**  
**Chairperson, Arts Management Program De La Salle-College of Saint Benilde**

Jason Vitorillo was a recipient of the Ford Foundation International Fellowships Program, and pursued graduate studies in Arts Administration in Teachers College, Columbia University, New York. He holds a BFA degree major in Theatre Arts from the Loyola Schools, Ateneo de Manila University. He is currently the Chairperson of the Arts Management Program of the School of Design and Arts, De La Salle-College of Saint Benilde.

He has been teaching the past twelve years: he was the Theatre Coordinator at Philippine High School for the Arts, the senior-year coordinator at Xavier University High School, a faculty in the Masters of Fine Arts and Design of the Philippine Women's University, and a lecturer at Ateneo de Manila University.

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**Sonny Rustiadi (Indonesia)**  
**Lecturer**  
**School of Business and Management**  
**in Institut Teknologi Bandung**

Sonny is currently a junior lecturer in one of the leading universities in Indonesia and also his former alma mater, the School of Business and Management in Institut Teknologi Bandung. He was involved in the creation of the Creative and Cultural Entrepreneurship MBA program at the university back in 2011 in cooperation with Goldsmiths University of London. Sonny is currently a PhD Candidate at Goldsmiths with the Institute for Creative and Cultural Entrepreneurship.

Sonny has conducted various research and published on entrepreneurship, cultural and creative industries, and competitiveness. His recent research is on the competitiveness of the creative services sectors in Indonesia. The published report was part of the ASEAN-wide initiatives coordinated by the Economic Research Institute for ASEAN and East Asia (ERIA).



**T. Sasitharan (Singapore)**  
**Co-founder and Director**  
**Intercultural Theatre Institute (ITI)**

T. Sasitharan (Sasi) is co-founder and director of Intercultural Theatre Institute (ITI).

Prior to this, Sasi was artistic director of The Substation (1996 – 2000), arts critic and editor with The Straits Times (1988 – 1996), and philosophy tutor at the National University of Singapore (1983 – 1989).

Sasi is regularly invited to lecture on theatre, culture and creativity both at home and abroad, including at UNESCO's Forum on Communication and Cultural Expression in the Dominican Republic. Over the last 12 years, he has served on the Boards and panels of institutions such as The Substation, National Arts Council, Singapore Art Museum and Singapore International Foundation.

Sasi holds a Master of Arts in Philosophy from the National University of Singapore and was the 2012 Cultural Medallion recipient – Singapore's highest honour for artists.



# PRESENTATIONS BY YOUNG RESEARCHERS

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One of the goals of ANCER is to nurture the community of young researchers in the areas of arts and cultural management, cultural policy, cultural and communication studies. The conference aims to connect young people from Asia Pacific in a community of common interests, and at the same time to have them engage with the participants of the conference in the process of critical thinking about issues that are important for the region. Our vision is develop the research capacity among young practitioners, educators and researchers in the Asia Pacific and to see some of these young faces as leading lecturers, artists, intellectuals in the years to come.

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**Ms Michelle Loh**  
**Session One Moderator**

Michelle is an arts educator and researcher. She published "Important Factors for Cultural Policy Making Process – Singapore 'Creative Industries Development Strategy'" for the Arts and Culture Academic Conference 2005, Taiwan. She was a Chapter Contributor in *Museum Marketing: Competing in the global marketplace*, edited by Ruth Rentschler and Jennifer Radbourne, published by Butterworth-Heinemann/Elsevier, 2006. Her other writings include *Case Study of Singapore: Performing Arts and The Role of Cultural Policy at the City Level*, Commonwealth Foundation 2008 and *First-World Economy, Third-World Culture*, s-pores.com, 2010. She is currently a Lecturer at the Faculty of Creative Industries, LASALLE College of the Arts and Principal Investigator for an ongoing research project *Traditional Chinese Music in Singapore: Tracking Creative Developments with the support of the National Arts Council*.

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**Ms Kathy Rowland**  
**Session Two Moderator**

Kathy Rowland is an independent writer and researcher, whose articles on the politics of culture have appeared in publications in Hong Kong, Malaysia, Singapore and South Korea. Her most recent essay, "Culture and the Arts in Malaysia: Playing to Multiple Galleries" is included in the *Routledge Handbook of Contemporary Malaysia* (2014), edited by Meredith L. Weiss. Kathy edited and introduced *Huzir Sulaiman: Collected Plays 1998 – 2012* (2013) and *Krishen Jit: An Uncommon Position, Selected Writings* (2003). She was the co-founder of the online arts website, *Kakiseni.com* and its Managing Editor until 2008. She is currently a part-time lecturer at the Faculty for Creative Industries, LASALLE College of the Arts, and the Publications Curator of Five Arts Centre's 30th Anniversary Celebrations (2014-2015).

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## YOUNG RESEARCHERS



### Yu-Liang Liu (Taiwan)

**Graduate School of Art Management & Culture Policy,  
National Taiwan University of Arts**

**Topic: The Analysis of Museum Agency in Local Cultural Governance – A Case Study of Yingge Ceramic Museum in Taiwan**

The article aims to discuss the concept of 'cultural governance', which is derived from late of Foucault's 'Governmentality', and adopted by Tony Bennett. The author tries to explore the idea of "putting policy into cultural studies", by asking how the cultural technicians obtain their agency as public intellectuals in the disciplinary systems of the museum. I will focus especially on the interaction between the museum and local communities under Taiwanese context of the museum policy.

The subject of the case study – Yingge Ceramics Museum – is seen as a functional strategy to transforming the 'local' industry into cultural industry. Since 1980s, the establishment of museums became a common goal of both central government and local community. While in the process of economic development, the 'top-down' model in the central-local governing relation is challenged by local communities, in order to dominate cultural interpretation. This reveals competitive and collaborative relationship among different actors.

The author reviews the theories of cultural governance, and builds a model for certificating the network of local cultural governance. This article tries to analyze the mentality, rationality and technology of the actors, and to clarify their position and power structure. By so doing, the study attempts to reflect about the theory of 'cultural governance', and to look at Taiwan local cultural governance in a new way of both practice and analysis.

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## **Mack Zhi Fang Wendy (Singapore)**

**Undergraduate, BA (Hons) Arts Management,  
LASALLE College of the Arts**

**Topic: Creative Placemaking and Identity Building  
for Aliwal Arts Centre, Singapore**

This research aims to verify if creative placemaking and place identity are sufficient motivators in creating a sustainable ecosystem for collaborative arts spaces in Kampong Glam, Singapore. Firstly, the paper draws on place management literature that identifies the strategies used by various arts organisations that promote creative placemaking. The material discussed builds on the conceptual framework of place identity by Breakwell (1986, 1992, 1993). Secondly, it presents Aliwal Arts Centre as a case study to investigate its place identity, as well as verify and evaluate its creative placemaking strategies across three levels; (i) policy level, (ii) organisational level, (iii) ground level. The case study is limited to the scale of one precinct. Moreover, marketing strategies regarding place branding and image falls outside the scope of the paper because they are secondary to the integrity and strength of the primary, evolving concept. This research contributes to the notion and value of creative placemaking and place identity in Singapore, which is likely to impact on cultural policy and future managerial behaviour. It may also become a reference for future place branding strategies.

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## **Meta Moeng (Cambodia)**

**SA SA BASSAC Gallery**

**Topic: Arts Management in Cambodia:  
Community Building as Policy Building Blocs**

In this presentation, I will discuss some of the challenges and successes we – arts managers and art spaces – face in order to support artists in the nascent field of contemporary art in Cambodia today. I will share some creative strategies of how we develop infrastructures, networks and resources for cross-disciplinary exchange, community building and informal policy-making, and consider how our approaches might be affected in light of the recent approval of a National Policy for Culture.

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## Lin Wanting (Taiwan)

**Graduate School of Art Management & Culture Policy,  
National Taiwan University of Arts**

**Topic: Cultural Power with Reading Jimbocho in Tokyo  
and Wing-Raw-Den in Taipei**

The conventional Chinese idea is that reading has always been attached to career attainment. Thinking outside the box though, reading has the opportunity or possibility to represent the concerns of some particular social issues, as well as impacts the spiritual dimension. In Taiwan, official bodies (like the Ministry of Culture in Taiwan) and the local have begun to draw on a variety of methods to try to improve people's quality of reading.

This paper conducts a comparison of two book towns (Jimbocho in Tokyo and Wing-Raw-Den in Taipei), not only because most book towns have developed in villages of historic interest or of scenic beauty, but also have the ability to shape the cultural environment. From analyzing and discussing their properties and functions to observing their impact on the public, and citing the idea of the Cultural Public Sphere from British cultural studies scholar Jim McGuigan, the paper offers a perspective on how the transformation of Taiwan's independent bookstores influences the feasibility of a 'bottom up' cultural governance.

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## Sowparnika Balaswaminathan (India)

PhD Candidate, Department of Anthropology,  
University of California, San Diego

Topic: Gods, Government, and Men: Demonstrating Agency  
as Craftpersons Negotiating Tradition and Commerce

The craft industry in India is the fastest growing export sector, employing millions of people. Thus, the Government of India promotes craft through developmental projects implemented at the Centre and State. My research concerns a community of sculptors who produce such an export-oriented craft-object, the Swamimalai bronzes. The State government has been fostering the traditional ethos of bronzecasting while also re-creating it as a secular, export-oriented industry through Poompuhar Art and Metal Institute, a training institute (and distribution centre) at Swamimalai, Tamilnadu. This creates a duality of purposes requiring a negotiation between the concepts of "tradition" and "modernity". In my paper I investigate the impact of governmental policy through pedagogical instruction, and marketing on individual bronzecasters in Swamimalai. I contend that there has been a separation of the craft into theory and practice where the former is considered as valuable but unnecessary. However, instead of avoiding theory, bronzecasters commingle it with practice by performing the theoretical aspects at their workshop as "demonstrations", making them an integral part of the labour of the traditional craft. Finally, I argue that this labour of "demonstration" is an agentive act by bronzecasters to negotiate the artificial categories of tradition and modernity created by governmental institutions through handicraft policies.

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## Umi Lestari (Indonesia)

### Indonesian Visual Art Archive

#### Topic: Cultural Engagement: Artists' Initiative and Strategy Toward Art and Cultural Archive in Indonesia

There are two major players and several related issues when we talk about archive in Indonesia. The first one is the state, and the second, the citizens. The state is used to being the major player. Yet, as the state's role has been questioned, the citizen's initiative to manage archives grows more popular. Lately, the role of citizens, especially initiated by the artists, to create and manage cultural archives, is growing rapidly and becoming new phenomenon.

The visions of these artist-run archives are both to provide and disseminate knowledge to the public and to criticize the failure of the state's role. I will provide a brief history of archive institutions in Indonesia, both conducted by the state and the citizens. The next step will be examining several archive institutions initiated and managed by citizens, such as Indonesian Visual Art Archive and Indonesia Buku. Those institutions are representing themselves as repositories of important artefact for culture and history. There is also an assumption that an archive is needed by the public. Do their activities really meet the public's need? To answer this main question, firstly I will observe the public demand regarding information provided by the archive and archive institutions and secondly examine the type of archiving and media publication of the archive.

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## Grace Samboh (Indonesia)

**Curator, Hyphen**

**Topic: Unstructured Residency**

Wanting to create a loose-structure to somehow facilitate cultural 'tourism', Hyphen has slowly started setting up a host for unstructured forms of residencies. By unstructured forms, we mean it as a non-exhibition or non-production oriented type of residency. The forms of each residency depend on the visiting party and their discussions with us as the main host. Other than Hyphen as host, another party—a local counterpart—that we curate will also host each resident. We believe that this counter-parting will create intimate dialogues between (at least) the two parties and hopefully the dialogue will extend into the community surrounding them.

The expectation of residencies has always been surrounding cultural exchange and on how the 'tourist' can 'teach' or bring something new to the visited site or vice versa. What we expect out of this unstructured form of residency is to be able to facilitate 'random' information from contemporary practitioners from other parts of the world that are interested in being with us—and convert this information and these experiences into a form of knowledge in open sharing sessions.

Study cases to be presented: a collaborative project between researching artists and transgender community, Makcik Project; a two-weeks gatherings of hackers, makers, artists, scientists and educators, HackteriaLab 2014 – Yogyakarta; building dialogues within a studio-work setting for Katie Lee's independent residency.

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**Sherilyn Ng Yih Hui (Singapore)**  
**Undergraduate, BA (Hons) Arts Management,**  
**LASALLE College of the Arts**

**Topic: Why Travel?: International Staging for Singapore's English-Language Theatre**

Singapore's theatre today presents itself to be culturally vibrant and thought provoking, with the ability to capture the current identity in its time. In recent years, the growing interest and willingness to promote Singapore's homegrown arts to an international audience have been evident. The research explores the ways, reasons and impact on cultural identity by bringing Singapore's English-language theatre beyond the nation's shores. It attempts to discover what are the themes considered when creating content for an international audience. How do we decide what to write, and which plays to stage overseas? How does international staging help increase the value of arts in Singapore and how we see ourselves?

The paper first compiles literature on how national identity is fostered, the presence of cultural identity in the field of theatre arts, as well as the increasing awareness and interest in staging local content on the international platforms. Subsequently, research will be carried out amongst several established theatre companies in Singapore with a history of international staging, selected based on the different company visions or objectives, in order to identify if there are trends in the criteria for productions brought to an international stage.

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**Syed Muhd Hafiz Bin Syed Nasir (Singapore)**  
**Assistant Curator, National Gallery Singapore**  
**Topic: Spaced Out**

A recent phenomenon occurring in the cultural scene in Singapore concerns 'spaces'. What might have started as a concern about the physicality of these spaces, have expanded beyond the 'physical' as one begins to understand the motivations behind these group initiatives. The Eminent Takeover initiated by local collectives Tact Space and THE RSC saw artists and musicians occupy a soon-to-be-demolished shopping mall and curating exhibitions, gigs and residencies. Another initiative known as Latent Spaces consist of artists curating a series of exhibitions within a building that is part of Haw Par Villa, a theme park filled with sculptures drawn from Chinese mythology.

Artists occupying abandoned spaces are not a new phenomenon in Singapore. A not too-distant precedent was the Artists Village, Singapore's 'first artist colony' which was established in Lorong Gambas in Sembawang in 1988. Led by the enigmatic Tang Da Wu, the 'kampung' house became an incubator for artists of various disciplines to showcase their practice, heralding a new chapter in Singapore's contemporary art scene. This paper will attempt to trace these various endeavours, motivated by these questions: Do these ad-hoc spaces actually produce a certain appeal compared to the usual gallery or museum platforms? How does working in these spaces inform these artists and collectives' practice or curatorial thoughts?



**Nimisha Kesarwani (Singapore)**  
**MA Arts and Cultural Management, LASALLE College of the Arts**  
**Topic: Indian Art in the 21st Century: An Analysis of What Sells, Who Buys and Why**

This paper examines the dynamics of the market for Modern and Contemporary art in India in the early 21st century. It strives to understand the kind of Indian art that is being appreciated (in terms of exhibitions, collection and sales), who are the buyers of Indian art and the critical reasons for their interest. Through the analysis of data from auction houses, and other financial sources and critical interviews with select art experts and collectors who highlighted their perceptions, observations and reactions on India's contemporary art world, a clearer picture of the Indian art market in its commercial aspect, emerges. This research concludes with the understanding that Indian art is slowly but steadily getting its foothold with collectors, institutions and buyers in terms of the establishment of an organized market with the coming up of auction houses which provide a clean transparent system of transaction, while the growing awareness and diversification of a domestic and international audience, is helping Indian art spread its influence within the country and across the national borders.

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# ANCER NETWORK MEETING WITH THE CURRENT AND NEW MEMBERS



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ANCER is Asia Pacific's first Network for Cultural Education and Research. An initiative of LASALLE College of the Arts, the network was formed as a way to stimulate international inquiry and research in this sector in order to contribute to a better understanding of the unique factors contributing to the study of arts management and cultural policy in the Asia Pacific region. The network held its inaugural meeting in 2012 and will be expanding in 2013/14 to include new regional members. The production of research and new knowledge through this network will, in the long term, contribute to the reservoir of arts knowledge in the Asia Pacific region, without losing the global perspective. The goal of this meeting is to consult with the current members about the future steps for ANCER, as well as to welcome the new members.

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## CO-CHAIRS



**Audrey Wong**  
**Programme Leader,**  
**MA Arts and Cultural Management,**  
**LASALLE College of the Arts**

Prior to joining LASALLE, Audrey Wong was Artistic Co-director of The Substation, an independent art space, from 2000 till early 2010. At The Substation, Audrey worked on nurturing emerging artists, developing platforms for contemporary performance and cross-disciplinary collaborations by independent artists, and audience development for contemporary arts. Audrey served as a board member at the Singapore Art Museum, Council Member of the National Arts Council, steering committee member of the Arts and Culture Strategic Review Committee (2010-12), and board member of Nine Years Theatre. From 2009 - 2011, Audrey served as a Nominated Member of Parliament for the Arts. She holds an MA in English [By Research] from the National University of Singapore, and an MA in Arts Administration and Cultural Policy from Goldsmiths, University of London.

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**Dr Aleksandar Brkić**  
**Lecturer,**  
**Arts Management,**  
**LASALLE College of the Arts**

Dr Aleksandar Brkić is a scholar and lecturer in the fields of Arts Management and Cultural Policy. He is currently working as an Arts Management lecturer at LASALLE College of the Arts, Singapore, as well as the guest lecturer at the University of Arts in Belgrade and Faculty of Technical Sciences in Novi Sad (Serbia). His area of professional practice is that of an arts manager and creative producer working in the intersections of performing arts, visual arts and design. He is also the founder and an arts manager at the art production company Eighty Ten (80.10) from Belgrade.

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# ASIA-EUROPE CULTURAL DIALOGUE WORKSHOP IN PARTNERSHIP WITH ASEF AND ENCATC



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This workshop has the goal to discuss the frameworks of exchanges and collaborations in the field of culture/ arts/creative industries between Asia and Europe. More specifically, what could be the goals, needs and criteria of these collaborations? What are the potential problems and obstacles? Who should be the key players? What are the roles of the networks in these processes? This project is supported by the Creative Networks initiative of the Asia-Europe Foundation (ASEF) and it was selected for support from over 50 proposals submitted through a competitive open call in 2013.

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## MODERATORS



### Gerald Lidstone

**Founder and Director,  
Postgraduate Arts Administration and Cultural Policy,  
Goldsmiths, University of London**

Gerald Lidstone is the Director of ICCE and the founder and director of the postgraduate Arts Administration and Cultural Policy course at Goldsmiths, University of London. He originally trained in visual arts and as an art teacher and theatre designer and subsequently designed and toured productions extensively in Eastern Europe and the USA. He was also the director of a four-year British Know-How Fund (Foreign Office) project establishing arts management education in Slovakia.

In 2004-6 he evaluated the NESTA Creative Pioneers Academy and since 2003 has been working on Closer to the Museum for the British Council and the Foundation Centre for Contemporary Arts Slovakia. He is a fellow of the Royal Geographical Society, a trustee of the Royal Victoria Hall Foundation and a member of the Board of Governors of Sadlers Wells, Greenwich and Makebelieve theatres.

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### Dr Carla Figueira

**Director, MA Cultural Policy,  
Relations and Diplomacy  
Goldsmiths, University of London**

Carla convenes the MA in Cultural Policy, Relations and Diplomacy and the MA in Cultural Policy and Tourism. She joined ICCE in 2011, when she designed and started teaching a module in Cultural Relations and Cultural Diplomacy to the MA Arts Management and Cultural Policy. In September 2013 this module became the basis for the new MA in Cultural Policy, Relations and Diplomacy. Besides teaching in the area of International Cultural Relations, Carla also teaches European Cultural Policies.

She is a board member of ENCATC, the leading European network on Cultural Management and Cultural Policy education, and a member of the international group of its American counterpart, the Association of Arts Administration Educators. She is also a member of two networks interested in cultural diplomacy, which originated in the UK's Arts and Humanities Research Council funded programme Translating Cultures: Understanding the Role of Cultural Products in Cultural Diplomacy and Diplomatic Cultures.

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# LASALLE COLLEGE OF THE ARTS

LASALLE College of the Arts in Singapore is a leading tertiary institution in cutting edge contemporary arts and design education and practice. The college offers 30 undergraduate and post-graduate programmes in art design, film, animation, fashion, dance, music, theatre, arts management, arts education, art therapy, and art history.

Its faculty is led by a community of award-winning artists, designers, educators and researchers, and their practice-led research sets LASALLE apart as an international centre of excellence. Critically acclaimed alumni form the core of the cultural and creative sectors in Singapore and increasingly internationally.

Founded in 1984 by De La Salle Brother Joseph McNally – a visionary artist and educator – LASALLE is a not-for-profit, private educational institution. LASALLE receives tuition grant support from the Singapore Ministry of Education. Its degree programmes are validated by Goldsmith, University of London.

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