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3rd Conference of the
Asia-Pacific Network
for Cultural Education
& Research

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Organized by



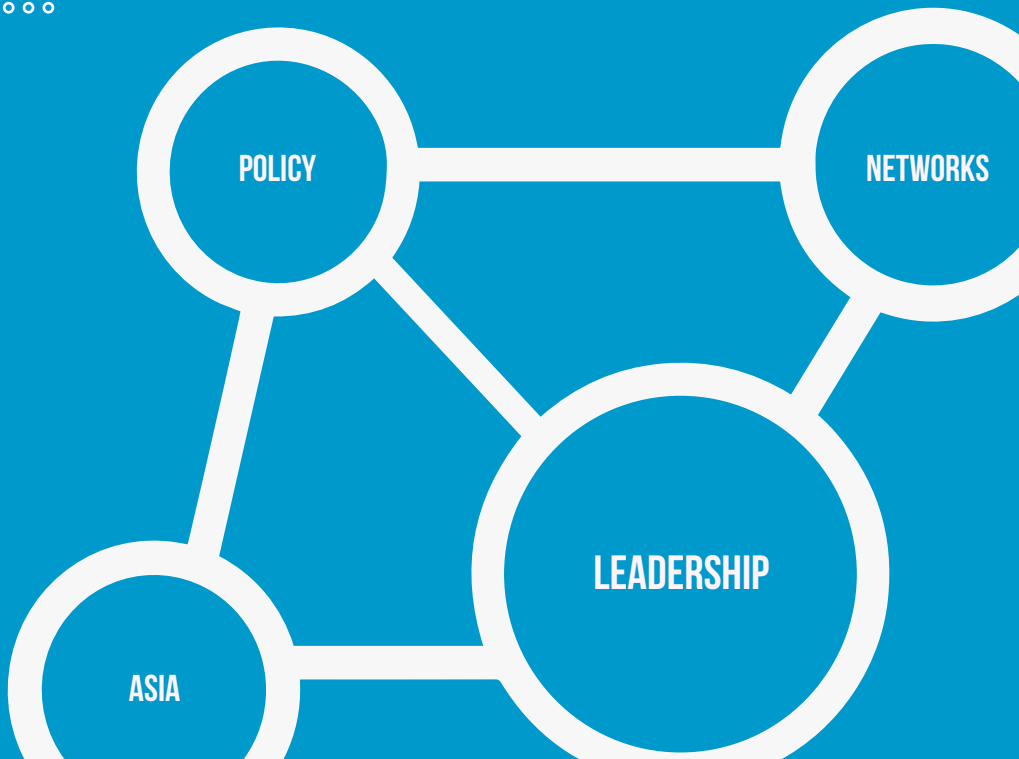
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CAMBODIAN LIVING ARTS

VITALITY & VIABILITY: ARTS ECOSYSTEMS IN ASIA

14-16 January 2016

Institut français du
Cambodge
Phnom Penh

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We also wish to acknowledge the following individuals for contributing in the making of a successful conference: CHHUON Sarin, Carla DELFOS, Maxime FLANDINE, Simon GARDAN, Erin GLEESON, Alicia HAMET, Aleksandra IMOGEN Ivir, KANG Rithisal, KOR Borin, Laurie KREMER, Dana LANGLOIS, Marie LE SOURD, LEUNG Irene, Etienne MISAT, MOENG Meta, Céline NGI, Marion NOLLET, ONN Sokny, PEI CHUN Chen, Birgitta PERSSON, Cécile PEYRONNET, Stéphane POULET, Barbara REVELLI, Steve RUSHTON, Andreas Johannes WIESAND.

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MAKING CREATIVE CONNECTIONS



On behalf of Cambodian Living Arts, I am delighted to be hosting the 3rd ANCER Conference in Phnom Penh. Frances Rudgard, our Director of Program & Operations, and two other delegates from Cambodia took part in the previous event at LASALLE College of the Arts in Singapore, and were inspired by the quality of discussion, the range of viewpoints and experiences shared, and the breadth of new relationships and collaborations initiated.

The vision of ANCER ties in so closely with Cambodian Living Arts' goals. In our 17-year history, we have moved from an organization dedicated to preserving Cambodia's traditional art forms to one aiming to create a vibrant, dynamic, and sustainable arts sector throughout the country. This vision, however, cannot be achieved without forging productive networks with our neighbors. Our focus in 2016 will be 'Creative Connections'; developing our links with other organizations as well as supporting artists and arts managers to expand their own connections. One of ANCER'S goals is to provide a space for new networks to develop organically, through meaningful conversations and productive collaborations. This is exactly what I believe our region needs.

The theme of this year's conference, "Vitality & Viability: Arts Ecosystems in Asia", explores this idea in greater depth. The idea of an ecosystem, a group of individual entities that each depend on the others to grow and flourish, is extremely pertinent to arts in the Asia-Pacific. In Cambodia, for example, I have seen the value that our young arts managers and cultural leaders gain from interacting with professionals from elsewhere in the region a generation older – the generation of artists and intellectuals that was so depleted here by the Khmer Rouge. In return, I have seen older cohorts of arts leaders inspired by the energy and enthusiasm of our Fellows and other arts professionals here; a group whose efforts have brought a true cultural renaissance to Cambodia.

I am excited to see more cross-generational, cross-cultural dialogue during this conference, particularly when eight Young Researchers from around Asia present their work, on topics ranging from alternative visual arts spaces, to tangible and intangible heritage, to cultural identity. The individuals selected are not only South East Asia's next generation of cultural leaders, but also are already dynamic arts professionals, actively contributing to their communities. I am very happy that we are giving them an international platform for their work.

ANCER 2016 also marks the formal launch of the Greater Mekong Subregion Hub for Cultural Changemakers. This initiative, in partnership with Salzburg Global Seminar, is based in Phnom Penh and seeks to connect young cultural leaders from around the region. This is a fantastic opportunity for cultural innovators to engage deeply with peers from around the region and beyond; and I look forward to establishing the Hub and expanding on these ideas over the next three days.

From all of us at Cambodian Living Arts, I am very happy to welcome you to Phnom Penh. I would like to express my thanks to ANCER founders Venka Purushothaman, Provost of LASALLE, and Ruth Bereson, Dean of Arts, Education, and Law at Griffith University; and to this year's conference committee Aleksandar Brkić and Audrey Wong, Hong Kiwon, Jiwakanon Ritirong, and our good friend Moeng Meta. I am also very grateful to Cécile Peyronnet, the Cultural Attachée at the Institut français du Cambodge, and her team for hosting us at this beautiful venue. Thanks also to the EU for their support to this program. I am sure that everyone taking part will make the coming days successful, while building new networks and alliances that last far longer!

Mr PRIM Phloeu
Executive Director
Cambodian Living Arts



WORDS FROM ANCER COORDINATORS

Welcome to the 3rd ANCER conference, organized by our partners, Cambodian Living Arts, in collaboration with the French Institute in Phnom Penh, a number of partner organizations from the cultural sector in Cambodia, as well as the active participation of a number of our colleagues from academic institutions and cultural organizations from the Asia-Pacific.

Asia-Pacific Network for Cultural Education & Research started its development as a cultural network focusing not so much on organizational structure and form of the network, but on the tools and platforms that can support the research and practice in arts/cultural management and cultural policy field(s) in Asia-Pacific.

Our members are academics, researchers and cultural managers from Asia-Pacific, and we are trying to emphasize specific voices that this region can offer to the field. At the same time, together with our international partners from AAAE (Association of Arts Administration Educators); ENCATC (European Network of Cultural Administration Training Centers); ERTNAM (European Research and Training Network on Art Management); ECURES (European Association of Cultural Researchers); TACPS (Taiwan Association of Cultural Policy Studies); IFACCA (International Federation of Arts Councils and Culture Agencies) and ICCPR (International Conference on Cultural Policy Research), we are trying to create a global exchange platform (network of networks) in the field(s) of cultural management and cultural policy.

ANCER exists because there is a need for a network that will make voices in our field in Asia-Pacific more coherent and visible, and it makes sense only if we proactively use it as a platform to meet, discuss, share our approaches and dilemmas, define our standards, support research and publishing, but also use it as an advocacy tool for agendas that we define as important for the field in the region.

We hope you will have an inspiring three days in Phnom Penh that will result in new initiatives, papers, books, projects, professional and personal connections.

If you have an idea how ANCER can benefit you, or how you can contribute to some of the ANCER activities, let us know at the conference, or write to us.

Ms Audrey Wong
 Dr Aleksandar Brkić
 ANCER Coordinators
 ancer@lasalle.edu.sg

CONFERENCE PROGRAM

Thursday 14 January 2016

9:00 am	Pre-Conference Program: Contemporary Art Tour	
1:00 pm	Pre-Conference Program: Contemporary Art Tour	
4:00 pm	Pre-Conference Event: Meet the Living Arts Fellows 2015 Mr CHEA Sopheap, Deputy Director, Bophana Audiovisual Resource Center Ms HUN Pen, Deputy Director, Department of Performing Arts, Ministry of Culture and Fine Arts Ms ONN Sokny, Senior Manager, Epic Arts Cambodia Mr SAN Phalla, Researcher/ Deputy Director, Department of Books & Reading, Ministry of Culture and Fine Arts Ms SO Phina, Writer and Poet; Women Writers Cambodia/ Cambodia Development Resource Institute Moderator: Ms Anupama SEKHAR, Director, Culture Department, Asia-Europe Foundation (Singapore)	Film Theater
6:00 pm	Arrivals for Conference Opening	Le Bistrot Restaurant
6:30 pm	Conference Welcome Reception with live music Opening remarks by Mr PRIM Phloeun, Executive Director, Cambodian Living Arts, and Dr Aleksandar BRKIĆ, ANCER Co-coordinator	

Friday 15 January 2016

9:30 am	Registration	
10:00 am	KEYNOTE SPEECHES: Introduction by Mr Venka PURUSHOTHAMAN, Vice President (Academic) & Provost, LASALLE College of the Arts, Singapore	Film Theater
	Keynote Speech 1: "Hard Choices" by Mr HUOT Dara, Chief Executive, Phare Performing Social Enterprise Co., Ltd (Cambodia)	
10:40 am	Keynote Speech 2: "Power of Cross Discipline Networking: Action of New Generation of Culture Workers in Asia" by Ms SHIU Margaret, Founder, Bamboo Curtain Studio (Taiwan)	
11:20 am	Q&A Session moderated by Mr Venka PURUSHOTHAMAN	
12:00 pm	Lunch break	Le Bistrot Restaurant
1:30 pm	Plenary Session: REGIONAL PERSPECTIVES Ms Cécile PEYRONNET, Cultural Attachée, Institut français du Cambodge (Cambodia) Ms Katelijn VERSTRAETE, Director Arts and Creative Industries East Asia, British Council (Singapore) Ms WAI Josephine, Director, Asian Cultural Council (Hong Kong) Moderator: Ms CHEY Elizabeth, Assistant Regional Director, Asia, American Friends Service Committee (Cambodia)	Film Theater
2:30 pm	Coffee break	Le Bistrot Restaurant
3:00 pm	Workshop: EXPLORING CAREERS IN ARTS MANAGEMENT	Film Theater
4:30 pm	End of day's program	

Saturday 16 January 2016

9:30 am	Parallel Sessions: PRESENTATIONS BY YOUNG RESEARCHERS	
	SESSION A: Moderated by Dr HONG Kiwon, Professor, Sookmyung Women's University (Korea)	Le Bistrot Restaurant
	Ms Uma PARAMESWAR (Singapore/India): "Museum Pedagogy in India: Sustaining Public Sector Museums"	
	Ms CHUNG Susanna Yuk Man, Head of Learning and Participation, Asia Art Archive (Hong Kong): "The Role of Contemporary Art in 21st Century Education: Engaging Young People to Become Agents of Social Change in Hong Kong and Beyond"	
	Ms CHEY Chankethya, Artistic Director, Amrita Performing Arts (Cambodia): "Cambodian Dance Education"	
	Ms Zarina MUHAMMAD, Lecturer, LASALLE College of the Arts (Singapore): "Who sees? Whose voice?": Dancing Horses, Possessing Spirits and Invisible Histories"	
	SESSION B: Moderated by Dr Christiaan DE BEUKELAER, Lecturer, University of Melbourne (Australia)	Reading Room
	Ms Shermaine SAN ANTONIO, Bachelor of Arts in Arts Management, De La Salle – College of Saint Benilde (Philippines): "The Current State of Tattooing in Buscalan, Kalinga, Philippines"	
	Ms LIN Chihyu, Taipei National University of the Arts, Graduate Institute of Dance, Theory (MA Program) (Taiwan): "From Audience to Practitioner: A Case Study of Cloud Gate Dance Theatre of Taiwan"	
	Ms Maria Patricia P. CAISIP, Bachelor of Arts in Arts Management, De La Salle – College of Saint Benilde (Philippines): "Contextualizing Alternative Spaces for Site-Specific Exhibitions: Challenges in the Current Arts Management Practice"	
	Ms LEUNG Rickovia Wing Yan, MBA in Arts & Cultural Management, Institut d'études supérieures des arts (IESA) and Paris School of Business (IESA) (France/Hong Kong): "To Spread the Brightness of Cambodian Arts: Developing Sustainable Funding Strategies for Arts Organizations in Cambodia"	
11:00 am	Coffee break	Le Bistrot Restaurant
11:15 am	Parallel Sessions: NETWORKS & PARTNERSHIPS	
	SESSION A: Greater Mekong Subregion Hub for Cultural Changemakers Presented by Ms Frances RUDGARD, Director of Program & Operations, Cambodian Living Arts (Cambodia), and Ms Susanna SEIDL-FOX, Program Director, Culture and the Arts, Salzburg Global Seminar (Austria)	Le Bistrot Restaurant
	SESSION B: Taiwan vs. Southeast Asia: Cultural Networking and Collaboration Opportunities Presented by Ms YU Chuchun, Associate Executive Officer, Department of Cultural Exchange, Ministry of Culture, R.O.C. (Taiwan)	Reading Room
12:00 pm	Lunch break	Le Bistrot Restaurant

1:30 pm	ANCER NETWORK MEMBERS MEETING Co-chaired by Dr Aleksandar BRKIĆ, Lecturer, Arts Management, LASALLE College of the Arts (Singapore) and Ms Audrey WONG, Program Leader, Arts Management Program, LASALLE College of the Arts (Singapore)	Film Theater
2:15 pm	Plenary Session: CULTURAL POLICYMAKING: THE CASE STUDY OF CAMBODIA with representatives of the UNESCO Office in Phnom Penh, the Ministry of Culture and Fine Arts Cambodia and the arts community Moderator: Ms Anupama SEKHAR, Director, Culture Department, Asia-Europe Foundation (Singapore)	Film Theater
3:00 pm	Coffee break	Le Bistrot Restaurant
3:15 pm	Plenary Session: ARTS & THE COMMUNITY Ms CHEY Elizabeth, Assistant Regional Director, Asia, American Friends Service Committee (Cambodia) Dr Janet PILLAI, Independent Researcher/ Resource Person (Malaysia) Ms YACHITA Mio, Deputy Director and Head of Cultural Affairs Department, Japan Foundation Kuala Lumpur (Japan/ Malaysia) Moderator: Dr Aleksandar BRKIĆ, Lecturer, Arts Management, LASALLE College of the Arts (Singapore)	Film Theater
4:00 pm	Closing Session	Film Theater
4:30 pm	End of day's program	



MEET THE LIVING ARTS FELLOWS 2015

During 2015, five young leaders from the arts have been participating in a professional development program, "Living Arts Fellows 2015". They have visited arts spaces around Cambodia, worked with senior mentors from five Asian countries, explored themes of identity, value and creativity in relation to arts in Cambodia today, and participated in a week-long exchange visit to Myanmar. In this closing session, the five Fellows will share their experiences during the program and their reflections and visions for cultural development in Cambodia.



Mr CHEA Sopheap
Deputy Director
Bophana Audiovisual Resource Center

Sopheap is a historian, with a particular interest in Cambodia. This curiosity led him to Bophana Audiovisual Resource Centre, initially as an Archivist and today as Deputy Director. As Sopheap's career progressed, his work became increasingly linked to arts and culture. He has produced cultural events, run film festivals, installed exhibitions and used the resources of Bophana to form links and networks between people in the sector. In 2013, he was selected as a Fellow during Season of Cambodia, spending a month in New York City building professional networks and exploring art practice in a new context.



Ms HUN Pen
Deputy Director
Department of Performing Arts, Ministry of Culture and Fine Arts

Pen is a classically trained dancer and choreographer, who for the last decade has also been actively engaged in contemporary dance. She is interested in the development of contemporary dance in Cambodia, and how this relates to the wider Asian context. She has performed extensively as a dancer, both nationally and internationally. She is also an experienced arts manager, having held various leadership and production roles, from Festival Director to project manager and NGO liaison for the Ministry of Culture. Currently, Pen is Deputy Director of the Department of Performing Arts in the Ministry of Culture and Fine Arts.



Ms ONN Sokny

Senior Manager
Epic Arts Cambodia

Sokny is the Senior Manager of Epic Arts, an inclusive arts organization that brings together people with and without disabilities. She is also a founding member of the Cambodian Arts Network, which connects people working in the arts sector to increase collaboration and exchange. Sokny has a strong vision for the future of Cambodian arts, and sees culture as an essential tool for the development of the country. She is interested in the systems and structures that support the development of the arts sector, particularly in the respective roles of government and civil society in that process.



Mr SAN Phalla

Researcher / Deputy Director
Department of Books & Reading, Ministry of Culture and Fine Arts

Coming from a family of artists, Phalla is trained as a painter but has worked as a researcher across many artistic disciplines. He has written, edited and published articles and books on topics from mural painting to classical dance and Buddhist culture. He is especially interested in visual representation and the power of images in creating myths. Phalla is currently the Deputy Director of the Department of Books & Reading at the Ministry of Culture and Fine Arts.



Ms SO Phina

Writer and Poet
Women Writers Cambodia / Cambodia Development Resource Institute

Phina leads Women Writers Cambodia, a charter of PEN Cambodia. She recently self-published an anthology of short stories in Khmer, called "Crush Collection", with five other female writers. She also encourages women to write, via her personal blog, dare2write.com. Phina is also a full-time researcher at the Cambodia Development Resource Institute. She received her Master's Degree in Social Work from the RMIT University in Melbourne, Australia, and has a strong background in social work and social development in both Australia and Cambodia. She is especially interested in the historical and philosophical elements of Cambodian women's literature.

MODERATOR



Ms Anupama SEKHAR

Director, Culture Department
Asia-Europe Foundation (ASEF)
Singapore

Anupama is Director of the Culture Department at the Asia-Europe Foundation (ASEF) (based in Singapore) and is actively engaged in facilitating cultural exchange and collaboration among artists and arts organizations in 53 countries in Asia and Europe. She is part of the Expert Facility (2015-2017) of UNESCO, the UN's lead agency for culture, to support capacity development initiatives for the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. She holds degrees in English Literature and International Studies. She is also a trained dancer in the Indian classical style of Bharatnatyam.

KEYNOTE SPEECHES



Mr HUOT Dara

Chief Executive
Phare Performing Social Enterprise Co., Ltd
Cambodia

Dara leads and manages Phare Performing Social Enterprise (PPSE) in its mission of supporting Phare Ponleu Selpak school, providing professional opportunities for Cambodian youth and revitalizing arts in Cambodia. PPSE operates Phare, The Cambodian Circus, which has nightly performances in Siem Reap, and Phare Productions International, which produces high-impact private performances in Cambodia and around the world. Dara was a student at Phare Ponleu Selpak in 2001. He was later an interpreter at Phare and joined the first group of performing artists on awareness theater/circus performance tours to educate rural Cambodian populations on landmines, malaria, dengue fever and other public health and safety issues. Dara has a 14-year track record in leadership, business development, marketing and customer service. He was invited by Phare in 2012 to become CEO of PPSE and help them on the journey to sustainability through a social enterprise business model. A dynamic Cambodian management executive, Dara has a keen interest in business and personal development and entrepreneurship. His dream is to develop a reputable and internationally recognized Cambodian brand.



Ms SHIU Margaret

Founder
Bamboo Curtain Studio
Taiwan

Margaret is a member of the Southeast Asian Advisory Committee, Ministry of Culture, R.O.C. Taiwan. She is the founder and director of Taiwan's Bamboo Curtain Studio, which just celebrated its 20th anniversary. This is a residency program, and also an international cultural exchange research and facilitation hub. The studio promotes public and private support for international exchange. Margaret's vision is to promote art and culture as vital components for global understanding and local sustainability, by sharing, connecting and co-creating new practices. "Local Action: Global Connection" has been the mission for the past 20 years. The studio focuses on serving talents by providing artists with time and space for creative incubation. Margaret also serves as a regional representative of TransCulture Exchange in Boston.

MODERATOR



Mr Venka PURUSHOTHAMAN

Vice-President (Academic) & Provost
LASALLE College of the Arts
Singapore

Venka is Provost at LASALLE College of the Arts, Singapore. A leading expert in arts higher education and cultural and creative industries in the Asia-Pacific, Venka conceptualized and established ANCER at LASALLE in 2012 and led the founding of the Global Design Initiative, involving five global universities. Venka has published extensively about, and lectures internationally on, contemporary art, arts and cultural management and arts higher education. He is a member of the Association of International Art Critics, France (AICA), a Fellow of the Royal Society of the Arts, UK (RSA) and Board Member of the Virginia Commonwealth University in Qatar.

PLENARY SESSION: REGIONAL PERSPECTIVES

The discussion brings together representatives of regional cultural and educational institutions that are part of worldwide networks that strengthen connections between countries through cultural programs and opportunities. This session aims to offer a better understanding of their work and role in Asia: their perspectives on the development of the arts in the region, their approach in identifying priorities and formulating decision-making processes, the ways in which the organizations' overall strategy and vision apply at regional level and inform regional programs and services, the relations forged with the local scene to promote cultural exchange. In what ways do they affect cultural production, arts management and cultural policy in Asia?

MODERATOR



Ms CHEY Elizabeth

Assistant Regional Director, Asia
American Friends Service Committee
Cambodia

Elizabeth is the Assistant Regional Director for the American Friends Service Committee (AFSC) Asia Region. She supports programs in China, North Korea, Indonesia, Cambodia, Laos and Myanmar, focusing on regional communications and capacity building. Prior to working for AFSC, Elizabeth focused on fundraising for numerous programs: arts-based initiatives, sustainable farming, and cultural organizing. Her interest in arts and peace building dovetails her international development experience with her passion to tell complex and intimate stories in the form of short fiction and plays. She holds an MFA in Creative Writing from New York University and a BS in Journalism from Northwestern University.



Ms Cécile PEYRONNET

Cultural Attachée
Institut français du Cambodge
Cambodia

Cécile has always worked in the cultural field. After several years as a classical singer (chant lyrique) she moved behind the scenes and became deputy manager of a theater in Paris. In 1998 she was hired by the French Ministry of Foreign Affairs as Cultural Attachée in Atlanta, USA, before joining the French Institute Alliance Française in New York as Artistic Director in 2004. Back to France in 2007, she was in charge of the artistic policies office at the then Ministry of European Cultural Projects at the French Institute in Paris.

Ms Katelijn VERSTRAETE

Director Arts and Creative Industries East Asia
British Council
Singapore

Katelijn is Director Arts and Creative Industries East Asia since October 2012. Her passion for supporting the development of the arts began with the establishment of the first independent art space in Shanghai, BizArt, in 1999. Her belief in the important role of arts in society has grown over years of work in developing multi-stakeholder platforms between Asia and Europe, in the areas of cultural policy, artistic exchange and networking, training and skills development, and digital exchange, for the International Network for Contemporary Performing Arts, www.on-the-move.org and the Asia Europe Foundation. Katelijn is the co-author of the Europe-China Cultural Compass, a EUNIC cluster publication. She has a special interest in the role of arts and culture in creating a more sustainable environment and is currently conducting research on creative hubs and makerspaces in Asia.



Ms WAI Josephine

Director
Asian Cultural Council
Hong Kong

Josephine has over 15 years of experience in arts administration and management, and has been working closely with artists and arts groups in Hong Kong for many years. From 1999 to 2011, she was the Director, Arts Support of the Hong Kong Arts Development Council (HKADC). At HKADC, she played a key role in the development of arts support policies and grant systems, which then established the Council as an important local resource for artists and arts groups obtaining funding support. Her experience includes working for non-profit organizations in Hong Kong, overseeing fundraising and membership liaison activities. Josephine was appointed as Director of ACC Hong Kong in January 2013.



WORKSHOP: EXPLORING CAREERS IN ARTS MANAGEMENT

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The workshop maps pathways into arts management and cultural policy and highlights the diverse progression routes taken. Which features justify selection amid the range of existing models of training and professional development opportunities? Do these opportunities meet professional aspirations? Do the knowledge and skills acquired enable professionals to inform their research and practice and equip them essentially to embark on a career in the sector? What are some examples of good practice in training and professional development initiatives and what are the gaps and needs to be addressed?

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PARALLEL SESSIONS: PRESENTATIONS BY YOUNG RESEARCHERS

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This year's conference aligns with ANCER's vision to develop the research capacity among young practitioners, educators and researchers in the Asia-Pacific region. The conference aims to connect young people from the region 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. The goal is to nurture the community of young researchers in the areas of arts and cultural management, cultural policy, cultural and communication studies, and see some of these young faces as leading lecturers, artists, and intellectuals in the years to come.

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MODERATOR SESSION A

Dr HONG Kiwon

Professor
Sookmyung Women's University
Korea

Kiwon 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.



MODERATOR SESSION B

Dr Christiaan DE BEUKELAER

Lecturer
University of Melbourne
Australia

Christiaan is Lecturer in Cultural Policy at the University of Melbourne. He teaches on the MA in Arts and Cultural Management. His background spans Musicology, Cultural Studies, Development Studies, and Media & Communication Studies. His research connects a range of questions through music, cultural industries, human development, and social justice. He has authored the book "Developing Cultural Industries: Learning from the Palimpsest of Practice" (2015) and co-edited (with Mikka Pyykkönen and JP Singh) the book "Culture, Globalization, and Development: The UNESCO Convention on Cultural Diversity" (2015). In 2012, he won the Cultural Policy Research Award.

SESSION A



Ms Uma PARAMESWAR

Singapore / India

“Museum Pedagogy in India: Sustaining Public Sector Museums”

The 1980s witnessed the inception of public sector regulatory bodies in India, which oversaw and facilitated the efficient and effective management of art educational institutions. These museum and cultural educational institutions were committed to research and training of museum and heritage management personnel in the arts and cultural sector for the Republic of India with the aim of expanding the arts education within the nation and eventually in the region. This presentation will deliver a critical and comprehensive case study on the governing body The Society of the National Museum Institute of the History of Art, Conservation and Museology, one of India’s leading art and cultural educational institutions (National Museum Institute) as well as the general challenges encountered by it. In addition, it will address the interdependency between the government funded museum, the arts education institutions, its regulatory bodies and the current complex socio-economic, and cultural environment and continues to engulf India. It will briefly discuss the efficiency of public museums in India that has been a subject debated amongst educationalists in India for the last decade. Many believe that the inability to implement museum policies has led to its inefficiency while others blame the impact of bureaucratic measures on these museums. It will reflect on the current Industrial Age museum education business models that in recent times have progressively incorporated a Knowledge Age museum education business model and culminate in suggestions for further strategic development which could focus on the pivotal role of private and public sector, opportunities for developing capacities in museum education with international participation eventually towards a holistic and cohesive business model, which may prove beneficial to India.



Ms CHUNG Susanna Yuk Man

Head of Learning and Participation
Asia Art Archive
Hong Kong

“The Role of Contemporary Art in 21st Century Education: Engaging Young People to Become Agents of Social Change in Hong Kong and Beyond”

This presentation discusses the roles and possibilities for contemporary art in 21st century education through the speaker’s reflection and analysis of the youth and young adult programs at Asia Art Archive (AAA), an independent art organization in Hong Kong. To supplement and support the mainstream education and cultural ecology in Hong Kong and beyond, AAA provides an alternative and sustainable learning platform for young people (aged 15-25) to use contemporary art as a means of enquiry, critical discussion, and engagement with social issues. The programs explore the potential role of contemporary art in constructivist and socio-constructivist learning, and social reconstructionist art education, which illustrate a positive impact on the personality development of young people and nurture them to become agents of social change. It is hoped that not only will the presentation serve as a point of reference for educators and art practitioners to rethink their role in contemporary art education, but also will stimulate further discussion in the arts and cultural field to rethink its role in educational and social settings.



Ms CHEY Chankethya

Artistic Director
Amrita Performing Arts
Cambodia

“Cambodian Dance Education”

This presentation focuses on how dance education can be used to assist the preservation of Cambodian classical dance and to promote peace and reconciliation in Cambodia. The devastation of the Cambodian civil war reached beyond political boundaries, inflicting trauma on the individual, society, and the environment. Dance is a powerful tool for transformation. It provides a context in which we, human beings, may discover our shared humanity through the moving and sensing body. Symbolic expression through attunement and kinesthetic empathy, enabled Cambodians to engage with their culture and tradition, which creates a sense of pride, and to reflect on their personal stories that open the possibility for healing.



Ms Zarina MUHAMMAD

Lecturer
LASALLE College of the Arts
Singapore

“Who sees? Whose voice?’: Dancing Horses, Possessing Spirits and Invisible Histories”

The realm of the magical and mystical has always been contained within its own world: sustained through its practitioners and believers, and explored by those who attempt to document it through academia and ethnographic research. Within this region of Southeast Asia, esoteric beliefs continue to contribute to the vastly heterogeneous forms of religious practices. This presentation aims to examine the ‘invisible histories’ of these esoteric magico-religious traditions, the issue of cultural translation and the intersections between artistic practice, ethnographic research, oral histories, intangible heritage and questions of cultural difference and identity. How can artists, curators, writers, researchers, policymakers and educators engage with these ideas in relevant and coherent ways? In what ways are these issues pertaining to tradition, history, heritage, environment, culture and identity playing an increasingly significant role in social and public debates, and artistic practice in Southeast Asia? The presentation will address the questions of relevance and acceptability of these belief systems in the context of their visual representation within contemporary Southeast Asian cultural landscapes and the regional ecosystems of visual arts practice.

SESSION B



Ms Shermaine SAN ANTONIO

Bachelor of Arts in Arts Management
De La Salle – College of Saint Benilde
Philippines

“The Current State of Tattooing in Buscalan, Kalinga, Philippines”

In past years, tattooing in the northern part of the Philippines – specifically in Buscalan Village, Tinglayan, Kalinga – has played a significant role in the lives of residents, and particularly to head hunters and their ancestors, the village’s history and the community’s culture. The term for tattoos in Kalinga is batek. Tattoos have become means of identity, adornment, power, culture and religious belief. They are also an important rite of passage into the afterlife. Kalinga tattoos are deeply ingrained symbols within the specific fields of Kalinga’s sophisticated sphere of social action. Today, the Kalinga tattoo tradition is encountering numerous issues and transitions, in both negative and positive ways. The Kalinga batek is definitely vanishing and slowly dying due to the disappearance of true tribal warriors who are bestowed with these indelible marks of bravery. Added to this is the changing concept of beauty, and other contributing factors such as education, religion and migration. Batek is under threat of being discontinued, and there is a possibility that tattooing will totally vanish. This is why this research was conducted; to present what is currently happening to this indigenous practice of tattooing, in order to formulate strategies for its preservation.



Ms LIN Chihyu

Taipei National University of the Arts, Graduate Institute of Dance, Theory (MA Program)
Taiwan

“From Audience to Practitioner: A Case Study of Cloud Gate Dance Theatre of Taiwan”

Cloud Gate Dance Theatre of Taiwan was founded in 1973; the first professional dance company in Taiwan and the first modern dance company in Chinese society. With its special significance, it created a different imagination from others. Founded in 1998, the studio of Cloud Gate Theatre Studio provides ‘Body Movement’ training for their students. From Cloud Gate Dance Theatre to Cloud Gate Dance Studio, how do they build a ‘Body Discourse’ of Cloud Gate Theatre to connect two different groups? And how does this ‘Body Discourse’ influence these students to move from being an outsider – a student in the studio or audience – to an insider – a body discourse practitioner? In this case, how can we envisage the process of building an audience? How do we create a unique style or brand of an art organization?



Ms Maria Patricia P. CAISIP

Bachelor of Arts in Arts Management
De La Salle – College of Saint Benilde
Philippines

“Contextualizing Alternative Spaces for Site-Specific Exhibitions: Challenges in the Current Arts Management Practice”

An alternative space is a space outside of the mainstream. In terms of defining it within site-specific exhibitions, an alternative space is any space used outside of its original purpose, such as a parking lot used as a space for art installations. It is done outside an institutional artistic space. Based on local documentations, the rise of alternative spaces happened during the 1990s in the Philippines. These spaces are in the form of artist-run spaces in response to an urgent need for local artists to create and exhibit non-sellable artworks, purely for arts' sake. It also became an avenue for them to connect with other artists. Today, local alternative spaces can also be abandoned and functioning urban spaces. This research study focuses on three case studies about site-specific exhibitions in alternative spaces at Metro Manila. Three local curators, namely Dayang Yraola, Eileen Legaspi-Ramirez, and Ringo Bunoan, whose practice is within the field of alternative spaces were interviewed, and their curatorial processes were assessed as gathered data for the research. Each curator initiated their own projects, sustaining their curatorial practice by engaging themselves into site-specific exhibitions in order to challenge the artists, create narratives with the works and space, and engage new audiences for the arts.



Ms LEUNG Rickovia Wing Yan

MBA in Arts & Cultural Management
Institut d'études supérieures des arts (IESA) and Paris School of
Business
France / Hong Kong

“To Spread the Brightness of Cambodian Arts: Developing Sustainable Funding Strategies for Arts Organizations in Cambodia”

The art scene is thriving in Cambodia, particularly in Phnom Penh and Battambang, with an ever-growing number of arts organizations. Given a lack of government funding or resources for the art sector, this study provides analysis and recommendations to existing and future arts organizations for developing effective and sustainable fundraising and other funding strategies. The study first explores the cultural policies in Cambodia based on documentations and an interview with a former expert advisor for UNESCO, in order to analyze cultural development in Cambodia and its impacts on the operations and management of arts organizations. Then, the study examines the arts sector in Cambodia, including existing arts organizations and their funding models. The cases of Phare Ponleu Selpak, Sannaki Community Arts and Cambodian Living Arts are used as examples based on interviews with management personnel. After a SWOT analysis of the arts sector, the study investigates the American fundraising model, including various fundraising channels and factors favoring philanthropy. By comparing these with factors and situations in Cambodia and drawing insights from successful arts organizations' experiences, it attempts to suggest feasible and sustainable fundraising strategies and plans, as well as strategies beyond fundraising, for arts organizations in Cambodia.

PARALLEL SESSIONS: NETWORKS & PARTNERSHIPS

The development of networks and platforms in Asia highlights the need to connect and identify mutually beneficial and productive opportunities. The presentations of this session are examples of such collaborative partnerships that support and shape the region's vibrant cultural activity; platforms that create links between arts practitioners, researchers and peers from around the region, and even beyond, with the goal to exchange knowledge, experiences and skills, and address common needs, intentions, and aspirations.

GREATER MEKONG SUBREGION HUB FOR CULTURAL CHANGEMAKERS

In 2014, Salzburg Global Seminar launched a 10-year program to make a global network of 500 Young Cultural Innovators (people using arts, culture and creativity for social improvement and sustainable economic development). This network will be built up via 10 regional hubs and connected through an annual Forum in Salzburg, Austria. There are existing hubs in Athens, Baltimore, Seoul, South Africa and Tokyo. Cambodian Living Arts is leading the development of a 'hub' from Phnom Penh. We would like to take a regional approach to the hub, and use the opportunity to advance cultural networking and exchange between Cambodia, Laos, Myanmar, Thailand and Vietnam. In this session, we welcome people who would like to get involved with the hub, and become part of the YCI network, to come and share ideas of how the Greater Mekong Subregion (GMS) hub could support and inspire YCIs in our region.



Ms Frances RUDGARD
Director of Program & Operations
Cambodian Living Arts
Cambodia

Frances is the Director of Program & Operations for Cambodian Living Arts (CLA). She has a range of experience in strategic planning, program and organizational development. Frances is currently focused on CLA's regional outreach, particularly in the areas of leadership development and cultural networking within the Greater Mekong Subregion.



Ms Susanna SEIDL-FOX
Program Director, Culture and the Arts
Salzburg Global Seminar
Austria

Susanna is the program director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several seminars and programs each year, including the annual Salzburg Global Forum for Young Cultural Innovators. She is particularly interested in the transformative power of the arts and has developed programs focusing on conflict transformation through culture, the arts as a catalyst for sustainable development, and the expansion of international cultural engagement. Before coming to Salzburg, she worked as a simultaneous interpreter for the U.S. Department of State and in publishing at Random House/Pantheon Books and G.P. Putnam's Sons in New York.

TAIWAN VS. SOUTHEAST ASIA: CULTURAL NETWORKING AND COLLABORATION OPPORTUNITIES

Taiwan should learn more about Southeast Asia and work with countries of the region to identify a vision and possibilities for a common future. Not merely due to Southeast Asia's geographical proximity to Taiwan, or because many Southeast Asian people have become our husbands and wives, our brothers- and sisters-in-law, our health care providers and our workforce colleagues, that help rebuild the island's infrastructure. More so because Taiwan's economic, cultural and social development is interconnected with that of its neighbors.



Ms YU Chuchun

Associate Executive Officer
Department of Cultural Exchange, Ministry of Culture, R.O.C.
Taiwan

Graduated from Trinity College Dublin in Ireland with an MA degree in Racial and Ethnic Studies, Chuchun has lived in several different cities, including Taipei, New York, Panama City, San Antonio, Madrid, and Dublin. Being raised multiculturally, she is deeply interested in learning and engaging in different cultures. From 2007 to 2011 Chuchun worked at the Lung Yingtai Cultural Foundation in Taipei as Senior Project Leader to help organize international conferences and train volunteers. Between 2012-2014 she was special assistant to the former Minister of Culture LUNG Yingtai. Since December 2014 she has been working in the Department of Cultural Exchange, where her work focuses on project planning and networking affairs between Southeast Asia and Taiwan.

ANCER NETWORK MEMBERS MEETING

ANCER is Asia-Pacific's first Network for Cultural Education & 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 became visibly active since its 2nd ANCER conference held in Singapore in November 2014. The production of research and new knowledge through this network contributes to the reservoir of arts knowledge in the Asia-Pacific region, without losing the global perspective. ANCER is a platform for publishing, exchanges through conferences, projects, lectures, student exchanges. Together with ENCATC, ECURES, ERTNAM, AAAE, TACPS and ICCPR, ANCER is working on a global network of networks in the field of cultural/ arts management and cultural policy. 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.

CO-CHAIRS



Ms Audrey WONG

Program Leader, Arts Management Program
LASALLE College of the Arts, Singapore
Co-coordinator of ANCER

Audrey is the Program Leader of both BA (Hons) Arts Management and MA Arts and Cultural Management at LASALLE College of the Arts in Singapore, as well as the Co-coordinator of ANCER. Prior to joining LASALLE (2000-2010), she was Artistic Co-director of The Substation, an independent art space in Singapore. 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 for the Arts of Singapore Parliament.



Dr Aleksandar BRKIC

Lecturer, Arts Management
LASALLE College of the Arts, Singapore
Co-coordinator of ANCER

Aleksandar is a scholar and lecturer in the fields of Arts Management and Cultural Policy. He is working as an Arts Management lecturer at LASALLE College of the Arts, Singapore, Guest Professor at the University of Arts in Belgrade (Serbia), and as a Co-coordinator of ANCER. 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 of and an arts manager at the art production company Eighty Ten (80.10) from Belgrade.

**PLENARY SESSION:
CULTURAL POLICYMAKING
THE CASE STUDY OF CAMBODIA**

The National Policy for Culture of Cambodia was approved in the summer of 2014, the end result of a process that was initiated in 2009. The case study of Cambodia serves as a real-life example of cultural policymaking that illustrates the process and challenges associated with developing a cultural policy: how do governmental institutions, civil society representatives and local culture actors work together to design a cultural policy that meets the needs of the country's cultural sector? The session will also tackle the next phase of the policy's implementation: what does the policy mean for the country and what impact is it expected to have on arts, culture and arts management?

MODERATOR



Ms Anupama SEKHAR

Director, Culture Department
Asia-Europe Foundation (ASEF)
Singapore

PLENARY SESSION: ARTS & THE COMMUNITY

Communities that reside outside the art world are involved directly in the creative process through tailored collaborative arts programs. How do these groups work together with artists, arts institutions, and arts educators to generate ideas towards a common project that often lacks a tangible outcome? What are the trajectories of this process-based situation that stands at the intersection of arts and the social realm? What is the contribution of community-based arts programs to social change, revival, rebuilding, and in turn, how does the involvement of non-arts professionals affect the arts ecosystem?

MODERATOR



Dr Aleksandar BRKIC

Lecturer, Arts Management
LASALLE College of the Arts, Singapore
Co-coordinator of ANCER



Ms CHEY Elizabeth

Assistant Regional Director, Asia
American Friends Service Committee
Cambodia



Ms Janet PILLAI

Independent Researcher / Resource Person
Malaysia

Janet is a researcher, practitioner and activist in the field of arts, culture and heritage education. She specializes in the fields of creative pedagogy, cultural research, and community engagement. Her work entails programming, training and facilitation of community-engaged projects in partnership/consultation with artists, professionals, local agencies and community. Janet founded Arts-ED, a non-profit organization, which is noted for its community-based arts and culture education work with young people. She was an academic at the Department of Performing Arts in University Sains Malaysia until 2013 and is currently an independent researcher/resource person in arts/culture/heritage education, training and programming. She has authored three books and numerous articles and contributes as expert resource person in regional organizations such as UNESCO Bangkok and APCIEU Korea.



Ms YACHITA Mio

Deputy Director and Head of Cultural Affairs
Department
Japan Foundation Kuala Lumpur
Malaysia

Mio has been living in Kuala Lumpur since February 2012. Since then, she has been overseeing arts and culture programs in Malaysia, including local and global grants, and research & development programs, particularly in the performing arts. She has produced the first Southeast Asian performance of Bunraku traditional puppet in Malaysia, the first full performance of Japan's leading contemporary dance company Co. Un Yamada, as well as numerous community and art research programs. Her academic interests are in international cultural exchange, support systems for the arts and arts non-profit administration. She received her Master's Degree in Arts Policy and Administration from Tokyo University of the Arts in 2009.

CAMBODIAN LIVING ARTS

Cambodian Living Arts (CLA) started in 1998, as a grassroots program to sustain the transmission of traditional performing arts after the loss of life and destruction of educational and cultural systems during the Khmer Rouge regime.

Today CLA is a leading culture agency in Cambodia, with a range of programs to support the growth and development of a vibrant and dynamic arts sector. CLA's vision is that arts be the country's national and international signature.

One of CLA's core focus areas is on building leadership and skilled human resources for the arts, and it has a range of program activities supporting this aim, including:

- Scholarships to support early-career artists and arts managers to complete or advance their training.
- Short courses to provide artists with essential professional skills, e.g. personal financial management.
- Training programs for arts managers and cultural leaders, including the "Living Arts Fellows Program", which seeks to expand regional networks and understanding for a competitively selected pool of leaders.
- National and international dialogue, participation and exchange on issues of policy and leadership.

CLA also works with artists, supporting them to develop livelihoods through the arts, facilitating exchange and training opportunities, and commissioning new work. CLA also produces regular and ad hoc performances for local and international audiences.

W: www.cambodianlivingarts.org |
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ANCER

ANCER is Asia-Pacific's first Network for Cultural Education & Research. An initiative of LASALLE College of the Arts, the network was formed in 2012 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. Production of research and new knowledge through this network contributes to new perspectives in the field from the Asia-Pacific region, without losing the global perspective. ANCER is a platform for publishing, exchanges through conferences, projects and lectures, with a major focus on young researchers.

LASALLE COLLEGE OF THE ARTS, SINGAPORE

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 programs in art design, film, animation, fashion, dance, music, theater, 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 them apart as an international center of excellence.

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 programs are validated by Goldsmiths, University of London.

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INSTITUT FRANÇAIS DU CAMBODGE

As an operator for the French Ministry of Foreign Affairs, the French Institute of Cambodia (Institut français du Cambodge) plays a key role in the cultural, artistic, and educational cooperation between France and Cambodia. It promotes French culture in a broad sense, including arts, movies, music, literature, language, cuisine, and 'art de vivre' through various activities – such as exhibitions, screenings, concerts, conferences – and by offering French courses to more than 5000 students per year. Alongside its regular programming, the French Institute takes part in international and local projects to enhance cultural sharing and development.

W: www.institutfrancais-cambodge.com
E: information@institutfrancais-cambodge.com

THE EUROPEAN UNION

Between March 2014 and February 2017, six partners are implementing a program, "Capacity building and professionalization of Cambodian performing arts actors towards a sustainable cultural industry", co-funded by the European Union and UNESCO International Fund for Cultural Diversity. The overall objective is to support the development of the performing arts cultural industry in Cambodia, in order to contribute to its diversity and vitality, and in so doing contribute to sustainable socio-economic development. Support from this program has enabled participation of Cambodian Arts Managers, and the Young Researchers at the ANCER conference. This will contribute to the knowledge and skills of those working in the field, and open up future opportunities for regional collaboration and knowledge transfer.

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