

Cultural Management in the Post-Pandemic World

研討會：後疫情時代的文化管理

13th October 2023 | 0930 - 1800 hrs
C.K. Tse Room, Chung Chi Library (G/F), CUHK
香港中文大學崇基牟路思怡圖書館謝昭杰室

14th October 2023 | 0930 - 1800 hrs
Cheng Yu Tung Building CYT LT5 (3/F), CUHK
香港中文大學鄭裕彤樓五號演講廳

Panel 1 | Emerging Practices in Cultural Management

Panel 2 | Critical Reflections in Cultural Conservation and Transmission

Panel 3 | Care Practices in Cultural Management

Panel 4 | Practices in Art, Media, and Technologies

Co-organised by



DEPARTMENT OF
CULTURAL AND RELIGIOUS STUDIES
文化及宗教研究系



Master of Arts in
Cultural Management



文化研究中心
Centre for Cultural Studies



Faculty of Arts



THE ALUMNI ASSOCIATION OF
MASTER OF ARTS IN CULTURAL MANAGEMENT
THE CHINESE UNIVERSITY OF HONG KONG

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DAY1 Schedule

0930hr	Registration and Reception
1000hr	Opening Session
1015hr	<u>Keynote Lecture 1 and Q&A</u> Theory and Method of the Empowerment of Cultural Industries in Rural Revitalization of China XIANG Yong, Professor, School of Arts, Peking University (Mainland China)
1120hr	<u>Keynote Lecture 2 and Q&A</u> Growing in a Post Pandemic World: The Case Study of The TENG Company from Singapore Samuel WONG, Creative Director, The TENG Company (Singapore)
1230hr	Lunch
1400hr	Panel 1: Emerging Practices in Cultural Management The survival of Hong Kong's small and medium-sized performing arts groups in the post-epi- demic period Eirene CHEUNG, Part-time Lecturer, HKU SPACE Community College (Hong Kong) Rethinking Theatre Values in the Post-Pandemic China GONG Yidan, PhD Student, Taylor's University (Malaysia) Research Advances in the Post-Pandemic Arts Management Education Natalia GRINCHEVA, Program Leader, Arts Management, LASALLE College of the Arts, University of the Arts Singapore (Singapore) Analysis of some key words of Art Management: public welfare, non-profit and publicity GAO Yinggang, Professor of Art Management at School of Arts, Director of the Research Center of Public Culture, Shandong University (Mainland China)
1540hr	Tea Break
1600hr	Panel 2: Critical Reflections in Cultural Conservation and Transmission Building Resilience and Capabilities for Arts and Culture through Innovative Practices Jervais CHOO, Deputy Director, Organisational Design and Innovation, National Heritage Board (Singapore) Menempa Tari Tradisi: Preservation and Transmission of Intangible Cultural Heritage of Traditional Malaysian Dances Joseph GONZALES, Professor, School of Dance, The Hong Kong Academy for Performing Arts (Hong Kong) Nature and Heritage of Death Preservation: Exploring Sustainable Synergies in Post-Pandemic Singapore David OCON & YOUNG Wei Ping, School of Social Sciences, Singapore Management University (Singapore) Open Ends' as Making Art Public in Singapore Adrian TAN, Co-founder, The Artists Company (Singapore)
1745hr	End of Day One

DAY2 Schedule

1300hr

Registration and Reception

1330hr

Panel 3: Care Practices in Cultural Management

The Quest to Build Solidarity Amidst Precarity: Nudging Towards More Caring Conditions for Arts Workers

HOE Su Fern, Assistant Professor of Arts and Culture Management Programme, School of Social Sciences, Singapore Management University (Singapore)

Arts in Health in Hong Kong

Augustine MOK, Founder & Chief Executive, Centre for Community Cultural Development (Hong Kong)

Ephemeral Dance Career: Cultural Governance and Challenges for Dance Troupes

Patrick MOK, Assistant Professor, Department of Art and Design, The Hang Seng University of Hong Kong (Hong Kong)

Heritage art conservation without knowledge and myth: Hong Kong's sterilized development of Cantonese Opera between 2002 and 2023

Isabella YUN, Lecturer, Division of Social Science, HKUSpace (Hong Kong)

1510hr

Tea Break

1530hr

Panel 4: Practices in Art, Media, and Technologies

Smart Jewelry: The Fusion of Science and Art

AN Shucheng, PhD Student, Taylor's University (Malaysia)

Analysing the Multiple Cover Design in Print Magazines during the New Media Age: A Case Study of Art and Piece in Hong Kong

Cheuk Wing LEUNG and Pei-Hsuan SU, National Taiwan University of Arts (Taiwan)

Cinema at Stake: Impacts from Platforms, Short Videos, and Beyond

MA Ruiqing (Alex), Associate Professor, Shanghai Jiao Tong University (Mainland China) | Visiting scholar, The Hong Kong University of Science and Technology (Hong Kong)

The phenomenon of Marginality: How screendance is situated within the dance ecosystem of Hong Kong?

WONG So Kwan, MACM Graduate, The Chinese University of Hong Kong (Hong Kong)

Theatre Arts and Technology Infusion: An empirical study on 'Hi Rite of Spring', Contemporary Chinese Dance for French May

Rochelle YANG, Assistant Professor, Department of Art and Design, The Hang Seng University of Hong Kong (Hong Kong)

1730hr

Closing Remarks / Sharing

1745hr

End of Day Two (end of conference)

Theory and Method of the Empowerment of Cultural Industries in Rural Revitalization of China

XIANG Yong

Professor, School of Arts, Peking University (Mainland China)

China's rural construction has undergone a century of development, and cultural industries empowering is an innovative path for comprehensive rural revitalization in the new era, an encounter of the times between cultural industries and rural construction. The cultural industries' ability to revitalize the countryside is conducive to the inheritance of rural farming civilization and the development of the rural economy. By adhering to the ecological concept of "co-creation, construction and sharing" and focusing on the practical principle of combining public welfare and commerce, the cultural industries will continue to activate rural innovation capital and promote the integrated development of primary, secondary, and tertiary industries. Focusing on the symbiotic mechanism of space, culture, relationship and product, the project realizes the multi-dimensional value drive of rural value intellectualization and empowerment.

Growing in a Post Pandemic World: The Case Study of The TENG Company from Singapore

Samuel WONG

Creative Director, The TENG Company (Singapore)

The TENG Company, a leading traditional arts organisation in Singapore grew exponentially during the pandemic years (2020-2022) and bucked the adverse trend that most other arts companies faced. Since then, it has restructured itself into three new pillars: Artistic Innovation, Social Impact and Industry Empowerment to better reflect its work in the post pandemic world. The company's growth is attributed to careful stewardship, human capital, flexibility and the constant search for new opportunities - and the belief in using the power of music for the greater good.

PANEL 1

**Emerging Practices
in Cultural Management**

The survival of Hong Kong's small and medium-sized performing arts groups in the post-epidemic period



Eirene CHEUNG

Part time Lecturer, HKU SPACE Community College (Hong Kong)

The epidemic's start has dramatically impacted the world's art and culture industry, especially for the under-resourced small and medium-sized arts groups, and Hong Kong is no exception. This essay will use the form of experience, observation, and interviews to analyse the experiences of several small and medium-sized performing arts groups in Hong Kong to understand how they have managed to survive in the post-epidemic period.

The percussion group Gip Percussion Ensemble (GPE), which has grown quickly in Hong Kong recently, will be the focus subject of this analysis, which will also look at strategic cooperation, diversified operations, digital transformation, subsidy reception, and connections with the Greater Bay Area. Industry, especially for the underresourced small and medium-sized arts groups, and Hong Kong is no exception. This essay will use the form of experience, observation, and interviews to analyse the experiences of several small and medium-sized performing arts groups in Hong Kong to understand how they have managed to survive in the postepidemic period.

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Rethinking Theatre Values in the Post-Pandemic China

GONG Yidan

PhD Student, Taylor's University (Malaysia)

With the evolving of digital technologies, values of theatre constructed on its unique and irreplaceable physical presence or co-presence of performers and audiences are diminishing. As increasingly more theatre works are going online, the boundary line in-between theatre and other mediated arts such as film is blurred. Moreover, the process is accelerated by COVID-19 the pandemic. Thus, rethinking values of theatre is of the first importance to both theatre academia and industry in the post-pandemic world. Whereas, comparing China and worldwide, we can see different discourses constructing theatre values from different ways and directions, for example sociologically, culturally, economically, industrially, strategically etc. This paper is trying to explore how theatre values are reconstructed in post-pandemic world, especially in the context of China and the reasons behind, hoping to contribute to the understanding of masses towards theatre and provide some visions for future theatre development.

Research Advances in the Post-Pandemic Arts Management Education



Natalia GRINCHEVA

Program Leader, Arts Management,
LASALLE College of the Arts, University of the Arts Singapore (Singapore)

My presentation will reflect on the need to advance the research dimension in the arts management education due to numerous fundamental changes that are currently transforming the professional field and practice of arts management from a mere service industry into a leading creative economy sector. The new post-pandemic shift currently happening in the arts management requires students to acquire new skills and knowledge needed to survive and thrive as emerging cultural leaders, creatives, managers, and producers. Proactively responding to these industry changes the arts management education should strengthen students' research skills nurturing innovative mindset, digital literacy leading to advanced expertise in novel technologies, as well as augment human management intelligence competencies.

Offering some examples of integration new research developments programs in the arts management education, my representation will demonstrate successful results of the BA Arts Management Program at LASALLE College of the Arts, University of the Arts Singapore, that in 2023 published its inaugural Edited Collection, *The Future of Heritage* (2023: Pagesetters). The book celebrates the best research projects of the Arts Management students and focuses on the future of heritage to document its developments in Singapore and Asia in a very interesting moment in history after the global COVID-19 pandemic crisis. The Future of Heritage compiles a diverse kaleidoscope of case studies that discuss current practices of heritage institutions or delve into emergence of new heritage traditions and artistic practices. Please watch the recording of the Book Launch [here](#).

Analysis of some key words of Art Management: public welfare, non-profit and publicity



GAO Yinggang

Professor of Art Management at School of Arts,
Director of the Research Center of Public Culture,
Shandong University (Mainland China)

The analysis of the meaning of key words has very important theoretical significance for the development of "art management". The three key words of public welfare, non-profit and publicity correspond to the public sphere opposite to private interests in the national cultural construction, which reflects the different understanding of the essential attributes of cultural and artistic activities in the non-commercial field between China, the United States and Europe. By comparing and analyzing the similarities and differences between the three, on the one hand, it can help us correctly understand the essential attribute of art management in the field of public cultural services in China, on the other hand, it is also helpful for us to clarify the development direction of art management in the field of public cultural services in China as soon as possible.



PANEL

2

**Critical Reflections in
Cultural Conservation
and Transmission**



Building Resilience and Capabilities for Arts and Culture through Innovative Practices



Jervais CHOO

Deputy Director, Organisational Design and Innovation,
National Heritage Board (Singapore)

The impact of an increasingly digitalised economy was a dominant theme of recent 21st century discourse on arts and culture even pre-pandemic. The issues were however brought to immediacy as the entire cultural industry was brought to a standstill by COVID-19 restrictions, and highlighted the urgent need for a recalibration of cultural management both at the level of industry development as well as governance. Sector resilience became a pressing issue, and digitalisation was seen by many as the default solution. However, the issues surrounding digitalisation remain – such as the general lack of ability for cultural institutions and artists to sustain and even monetise online and digital experiences to ensure sustainability and viability of the new-normal approaches and expectations.

This presentation aims to share on the National Heritage Board (NHB) of Singapore's experience in cultural management during and after the COVID-19 pandemic, in particularly the explorations and learnings obtained from the period. This would include how the museums had quickly pivoted to both adapt as well as reflect on the impact of the pandemic, as well as the acceleration and adoption of innovation and technology as a key enabling strategy to future-proof its investments and build capabilities within its institutions as well as with the broader arts and culture sector.

The presentation would also share on the vision for the future, and how we see the shifts in how arts and culture organisations would need to set themselves up, as well as new capabilities and investments in people and innovation that can better carry the work required in ensuring that documentation and transmission of arts and culture remain relevant and can sustain the work in the post-pandemic environment. This would extend not just to museums, but to all aspects of cultural documentation, research and transmission ranging from tangible to intangible cultural heritage, and extending to heritage education and experience design.

* The National Heritage Board (NHB) undertakes the roles of safe-guarding and promoting the heritage of our diverse communities, for the purpose of education, nation-building and cultural understanding for Singapore.

Menempa Tari Tradisi: Preservation and Transmission of Intangible Cultural Heritage of Traditional Malaysian Dances



Joseph GONZALES

Professor, School of Dance,
The Hong Kong Academy for Performing Arts (Hong Kong)

Intangible cultural heritage is defined in the UNESCO Declaration for Safeguarding Intangible Cultural Heritage as “...the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups, in in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.”

The paper *Menempa Tari Tradisi - Preservation and Transmission of Intangible Cultural Heritage of Traditional Malaysian Dances* will look at a project focused on the preservation and propagation of traditional dances of Malaysia. The project objectives are to expand the experience, provide exposure as well as to share the practices and knowledge of selected traditional dances of Malaysia. Unfortunately, many Malaysians do not have access to, or experience of traditional Malaysian dances. This is due to a range of reasons such as the diminishing interest, urbanisation, lack of opportunities, dearth of learned teachers and the greater focus on social and economic mobility.

Nature and Heritage of Death Preservation: Exploring Sustainable Synergies in Post-Pandemic Singapore



David OCON & YOUNG Wei Ping

School of Social Sciences,
Singapore Management University (Singapore)

During the early years of the 2020s, large parts of the world, and in particular Asia, came to a standstill instigated by COVID-19. The pandemic dramatically affected people's mobility, including intensive lockdowns and travel prohibitions, as well as their ability to interact with their surroundings. This research is inspired by the necessity to act in the face of uncertainty and rapidly changing societies, which often translates into fast-deteriorating cultural and natural environments. In particular, it explores the complex entanglements between cemeteries, development, and natural resources by, in the face of uncertainty, investigating sustainable ways to preserve Singapore's cemeteries' cultural heritage and natural resources (flora and fauna), formulating proposals that challenge the country's current urban development policies. By exploring meaningful, respectful, creative and practical actions, the research devises strategies incorporating cemeteries, sources of identity and bearers of the country's memories, and their surrounding natural resources, magnificent frames for the heritage of death, into Singapore's post-pandemic life.

Open Ends' as Making Art Public in Singapore



Adrian TAN

Co-founder, The Artists Company (Singapore)

This paper argues that drawing on institutional techniques of digitally archiving media ‘that is typically decayed or otherwise degraded’ (Birkin, 2021) can open new doors for audience engagement in our post-pandemic era. To explore this, I draw on a need to ‘re-open’ files, ‘re-trace’ events, and in so doing re-negotiate the archive of The Substation and discussions that arose during the exhibition ‘Open Ends’ that took place in 2001 as part of The Substation’s Septfest. Just as the phenomenon of Asia becoming ‘suddenly culture’ is used by Oscar Ho to describe the region’s rush to capitalise on the new cultural industries resulting in ‘imperfectly developed art communities leap[ing] into staging a host of grand cultural spectacles’ (Ho, 2014), I observe that in Singapore as cultural spectacles pile up, there is a need to observe cultural events of the past as assuming currency and deserving ‘re-discussion’ and a digital ‘archival impulse’ (Foster, 2004).

The Substation was founded in 1990, setting out to shape public discourse and be a space for experimental arts programming where it played a key role as a laboratory for arts practitioners and a site for public art discourse. Over the past three decades, the arts centre has amassed an archive of ephemerals and documents that needs to be ‘activated’ and refuse to ‘becom[ing] merely a vacuum or vortex of data’ (Flores, 2019). In activating ‘Open Ends’ (2001), which is literally a bound folio of ‘documentation and discussion of performance art in Singapore’ (Substation, 2001), this paper confers meaning to the need to ‘institutionally digitalise’ archives to create renewed audience engagement in the discussion of ‘performativity’, ‘right to the city’ and ‘freedom of creative expression’ raised more than twenty years ago. The aim then is for the digitalisation of ‘Open Ends’ to activate a ‘discursive field of ideas and speculation; a node in the network, or a knot in the meshwork of other archives; and a laboratory of thinking through and acting on the files of documentation’ (Flores, 2019). In other words, the archive must be ‘de-filed’ and digitally yielded to establish an understanding of its cultural importance, for which ‘it is meant as a preliminary survey, and is merely the beginning of what should continue as an open-ended process’ (Substation, 2001).

PANEL

3

**Care Practices
in Cultural Management**

The Quest to Build Solidarity Amidst Precarity: Nudging Towards More Caring Conditions for Arts Workers

HOE Su Fern

Assistant Professor of Arts and Culture Management Programme,
School of Social Sciences, Singapore Management University (Singapore)

Across the globe, the arts and cultural sectors have persisted despite the precarious nature of creative and cultural work. This has inspired a proliferation of literature exploring the contributing factors behind this precarity, from the inherent risks of art-making to the impact of external stress factors such as the ongoing contraction of public funding of the arts and the global Covid-19 pandemic. Interestingly, the ways in which arts workers navigate their precarious working conditions remain relatively under-researched, especially within the region of Asia.

This paper seeks to address this gap by highlighting the importance of care as a central supporting infrastructure essential for navigating the precarious working conditions of arts labour. This paper will do so with a situated case study on how care enabled arts workers in Singapore to react and respond to the unexpected pandemic in collective ways. Through direct personal observations and cultural policy analysis, this ethnographic paper will explore the potentialities of the mutual-aid initiatives that emerged since the pandemic, as critical practices of care and solidarity that enable more just and less precarious working conditions for the arts, as well as critical opportunities to think anew about what public sector support to the arts should include. Ultimately, by highlighting both the challenges and outcomes, this paper will contemplate the extent to which these collective practices of care are able to truly address structural injustices and allow for a radical reimagining of a more creatively-just and equitable arts ecology.

Arts in Health in Hong Kong

Augustine MOK

Founder & Chief Executive,
Centre for Community Cultural Development (Hong Kong)

Arts have been used as means for entertainment, education, empowerment, therapy, inclusion etc.

Arts as therapy is not anything new in Hong Kong as over the past 20 years, Hong Kong has been waken up to the idea of the use of arts therapies to promote mental health and to provide psychological well being.

Perhaps it is time for all, artists, cultural managers, stake holders in promoting health that the arts can help to promote health, prevention of ill-health, as well as the management and treatment of illness. Afterall Fancourt, Daisy & Finn, Saoirse. (2019) in What is the evidence on the role of the arts in improving health and well-being? A scoping review. published by World Health Organization supplied 3000 cases of the positive links.


Hong Kong is setting up 18 district health centres to promote primary health in 18 districts and there is a strong case to advocate more arts in the DHCs or even a movement of arts in health in Hong Kong. What is the role of the cultural manager? Mediators of Arts and Health in the post covid era?



Ephemeral Dance Career: Cultural Governance and Challenges for Dance Troupes

Patrick MOK

Assistant Professor, Department of Art and Design, The Hang Seng University of Hong Kong (Hong Kong)

A circular portrait of Patrick MOK, a man with glasses and a light blue shirt, looking slightly to the right.

Dancers perhaps are a group of art practitioners whose career development experience is no like of other artists. All artists require substantial trainings and practices before they are going into the career of an art profession, and of course, some art forms might require training as early as possible in childhood development. However, dancers in the field usually face a double challenge, whose career development not only starts early but also encounters a much earlier end of performing career in comparison to the career experience of other art forms. For any dance troupe in Hong Kong, the organization might undergo an inevitable transition of dance partitioners who are helplessly leaving the field in their age of 30s due to a couple of reasons. Thus, managing the career transition of dancers becomes not only a personal choice of career development but also a structural issue commonly facing all dance troupes. This paper addresses the issue how a dance organization attempts to manage the issue, and given a specific governance context, stakeholder relationships in the organization limit the choice for internal personnel policies and measures to mitigate the career transition. The voices and stakeholder interests of dancers are not easily articulated in the existing governance model of the dance sector, thus resulting in management-led or top-down practices prevailing in the sector. Based on a case of Hong Kong Dance Company Ltd., the essay attempts to raise broader issues of career development and transition generally facing dance practitioners and explores policy options for the dance sector.

Heritage art conservation without knowledge and myth: Hong Kong's sterilized development of Cantonese Opera between 2002 and 2023



Isabella YUN

Lecturer, Division of Social Science, HKUSpace (Hong Kong)

A number of post-pandemic researches have focused on the impact of COVID-19 on financial issues, with a certain selection of studies exploring the loss of audience in theatre. By contrast, very few research has analyzed the change of identity amongst artists and cultural workers in the art of Cantonese Opera during the lockdown. According to the research by London's Global University in 2021, "[u]nderstanding identity changes for this workforce is particularly important because many people working in the cultural industries report that they derive a sense of enjoyment and purpose from their artistic practice, with their career choice deeply connected to 'who they are' ".*

This investigation defines the heritage art as institutionalized questioning of development forms of heritage internationally and cultural identity regionally, and enquires as to how such ideals have turned bleak in the effect of neoliberal policies. It moves through analysis on power relation between the government's public-funding system and private resource distribution in the market during the post-COVID era. The study is intended to illustrate that the humanist myth of heritage art is sacrificed in the entanglement of effeteness. Focusing on the Cantonese Operatic Art at its expense of knowledge and myth, heading to the global isomorphism of cultural institutions.

* Bradbury, A et al. (2021). The Role of the Arts during the COVID-19 Pandemic. London: London's Global University.

PANEL 4

Practices in
Art, Media, and Technologies

Smart Jewelry: The Fusion of Science and Art



AN Shucheng

PhD Student, Taylor's University (Malaysia)

Due to the prevalence of COVID-19 in China and people's emphasis on self-body health management, the jewelry industry has experienced ups and downs in the past decade, and the COVID-19 pandemic has led to a new downturn, primarily due to low consumption frequency and high production costs. Therefore, the integration of jewelry decoration with technology in smart wearable products is crucial to go beyond the original decorative function and enhance practical health monitoring functions. Current smart jewelry focuses more on functionality than aesthetics, whereas aesthetics are the most important characteristic of traditional jewelry. However, designers of smart jewelry face the challenge of balancing functionality and aesthetics to meet users' aesthetic and personalized preferences. This study adopted a qualitative research method, conducting online face-to-face interviews with a group of 15 individuals in the smart jewelry field. The results indicate that the design of smart jewelry emphasizes the integration of aesthetics and functionality to fully exploit the untapped potential of the smart jewelry market and meet the needs of people in the post-pandemic era. This paper presents the development of a wearable smart accessory, an intelligent brooch, that can monitor the wearer's physical condition in real-time (blood pressure, blood lipids, and heart rate), synchronize with a mobile phone, update health status, and provide location tracking. The design research emphasizes that technological concepts and practical functions do not conflict with the physical form and aesthetic taste of smart jewelry, contributing to improving people's well-being in the post-pandemic era and promoting technological innovation in the jewelry industry in the era of technology.

Analysing the Multiple Cover Design in Print Magazines during the New Media Age: A Case Study of Art and Piece in Hong Kong



Cheuk Wing LEUNG and Pei-Hsuan SU

National Taiwan University of Arts (Taiwan)

The emergence of the New Media Age has transformed information dissemination, posing challenges to the print media landscape. Hong Kong's Art and Piece (美紙) magazine, launched in 2020, has adapted by utilising multiple cover design. This study employs Content Analysis to examine 103 cover versions of Art and Piece published between 2020 and 2023 (Issues 1 to 18). It aims to comprehend the subjects and techniques manifested in the graphic elements, and their role in reader engagement. Findings reveal human characters as the primary subjects (47.8%), photography as the main medium (50.5%), monochromatic schemes as predominant colours (44.4%), and full page compositions as the prevailing design format (53.2%). These elements enhance the magazine's visual diversity and harness its communicative potential in the dynamic New Media Age.

Cinema at Stake: Impacts from Platforms, Short Videos, and Beyond



MA Ruiqing (Alex)


**Associate Professor, Shanghai Jiao Tong University (Mainland China)
Visiting scholar, The Hong Kong University of Science and Technology (Hong Kong)**

The advent of streaming platforms and short video services has disrupted traditional cinema audiences and their purchasing power, a trend that has been further accelerated by the COVID-19 pandemic. Despite the similarities in form between various types of audiovisual entertainment content, the underlying business models differ significantly. This presentation provides a comparative analysis of the industrial models and management characteristics of three types of audiovisual entertainment: traditional cinema, streaming platforms, and short video services. It then shifts its focus to the project management of traditional cinema films, deconstructing the main risks involved at each stage, and proposes a comprehensive framework for risk management of film and television projects. Additionally, the presentation explores the potential impact of cutting-edge innovations, specifically generative artificial intelligence, on films and other types of audiovisual entertainment content. Finally, it concludes by offering insights into the future development possibilities of audiovisual culture and management work.

The phenomenon of Marginality: How screendance is situated within the dance ecosystem of Hong Kong?

WONG So Kwan

MACM Graduate, The Chinese University of Hong Kong (Hong Kong)

A circular portrait of Wong So Kwan, a woman with dark hair wearing a white beret and a red top, smiling.

Screendance, also named dance film or dance video, is a combination of two art languages – film and dance. It can be described as the cinematic interpretation of dance works, some are recreated from live performances to filmed versions but involve choreographic and presentational adjustments, while some are choreographed for the screen intentionally. It is a relatively new art form in the last few decades riding on the popularization of films. It emerged in Hong Kong in the early 2000s, one of Asia's most prominent places for the growing art form. However, despite twenty years of development, it still holds a fairly minor position in Hong Kong. Until the outbreak of Covid-19, dance companies, as well as independent dancers and artists, attempted to create screendance under distancing constraints. Screendance is heated all of a sudden but not for long. In the wake of relaxing social distancing measures, practitioners go back to performance spaces after a 3-year longing. Screendance remains a marginalized art form. From cultural and sociological perspectives, the marginality is caused by several factors. First, the experimental-ness of screendance might not be able to fit in the mainstream market and popular taste, which also takes hold of practitioners to secure funding and resources for development. Further to that, there is a lack of cultural and educational institutions to facilitate its developmental progress, while Institutions play a significant role in shaping cultural formation and determining what is considered valuable and worthy of being taught and learned. However, margins can catalyze reflection, reevaluation, and response to the dominant center. In the case of screendance, the marginality is creating a space where practitioners can push the limits of creativity to challenge the social, cultural, and artistic dominant norms. It is crucial to embrace the peripheral status of screendance in the dance ecosystem, to foster experimentation, innovation, and collaboration.

Theatre Arts and Technology Infusion: An empirical study on 'Hè Rite of Spring', Contemporary Chinese Dance for French May

Rochelle YANG

Assistant Professor, Department of Art and Design,
The Hang Seng University of Hong Kong (Hong Kong)

Hè Rite of Spring (Hè means “harmony” in Chinese) which was created in collaboration with French May Art Festival that premiered at the Grand Theatre, Hong Kong Cultural Centre in June, 2023. It is a nod to bridge the cultural essence between east and west (Hong Kong and France), and between humans and AI.

Chinese painting, Tai Chi and Chinese dance are part of the world’s cultural heritages, the tangible and intangible. This empirical study discusses the creative approaches and experiments of combining Martial arts, contemporary Chinese dance, Ballet by multimedia and visual design in dance theatre production “‘Hè Rite of Spring’ as case study. The theoretical premise and research focused on the narrative fluidity and visual communication between digital technology and intercultural dance choreography, as well to identify its effective design methods. The papers also present our framework design and outline relevant problems and solutions we find in the process. Finally, we gathered and analyzed the feedback from the audience, performers and the choreographer



ONLINE

An Ecology of Care for The Arts

PANEL



The Homeowners of Koalisyon Pabahay ng Pilipinas Collectivising a System of Mutual Aid and Care through Self-Revelatory Narratives and the Ideation of a community-owned Sustainable Village



Issa Manalo Lopez

Instructor, Department of Speech Communication and Theater
Arts College of Arts and Letters (Philippines)

In this presentation, I discuss how the process of collectivizing an idea of a future home and community lay ground for a system of care amidst the Covid-19 pandemic among the members of Koalisyon Pabahayng Pilipinas, an organization of residents of a low-cost housing community in Brgy. Kaypian and Brgy.Sto. Cristo, San Jose Del Monte Bulacan.

The residents have been engaged in a 20-year struggle to change the prohibitive interest rates and terms of payment of government low-cost housing programs in their communities. Covid 19 measures and government-imposed lockdowns have halted their group's solution to their precarious home conditions -building a community-owned sustainable village.

I explore how the process of sharing self-revelatory narratives, playing improv games and participating in forum theatre assisted in creating opportunities of connection and exchange that reinvigorated relationships that suffered during the pandemic. Schools and basketball courts in their "barangays" transformed into ideation spaces that nurture the Filipino culture of "pakikipagkapwa" and "bayanihan"—a communal practice of mutual support and care.

What Remains of Care?



Adelina Ong

Independent applied performance researcher (Singapore)

For two years, the COVID-19 pandemic transformed the way that we care for each other. This presentation reflects on what remains of the care practices that emerged during the pandemic through chalk/dust, an applied performance intervention described in a book chapter I wrote during the pandemic titled 'Traces of Care' (2021), and the inclusive pedagogical practices of care that were adopted in online classrooms during lockdown. Drawing from Sarah Bracke's (2016) critique of neoliberal resilience rhetoric and Janelle Treibitz's cultural strategy activation guide, *No Going Back* (2020), I mourn the miscarriage of a more inclusive, just, sustainable, joyful and resilient New Normal that almost was. I argue that the beauty of neoliberal performances of care lies in the optics of a return to pre-COVID normal that gives people the comfort they want without the care and support that they actually need.

Don't panic. It's just a pandemic.



Nur Khairiyah Bte Ramli (Khai)

Independent Producer (Singapore)

In 2020, I was asked to do an induction talk online to future students keen to pursue MA in Creative Producing at Central School Of Speech and Drama. It was a unique time for all of us, especially prospective students. Using the same title, this time the presentation will be a reflection on my own producing practice since 2020. At the heart of it, we look at community building, relationships and collaboration. But have we really gotten out of the pandemic, and did things change for the better?

Onstage/Online - keeping the lights on during and after COVID



Dominic Lucien Luk

Assistant Principal, Asia Pacific Schools (Malaysia)

Performing arts training has always been a practical, physical, and communal experience. But when a lockdown happens, change is inevitable and indeed becomes a huge challenge for student and trainer. What Monday Show School did was to do what actors do best - improvise. New approaches were designed and improved as what was once onstage had to, in a matter of days, go online. News ways of learning and teaching the dramatic arts slowly became the new normal. Eventually, the new approaches became beneficial in many unexpected ways, with new perspectives being implemented on a weekly basis to keep the lights burning brightly throughout the pandemic. It proved that the arts and its education can survive no matter what, and it is constantly being transformed in order to adapt to every situation.

Cultural Management in the Post-Pandemic World

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