



城市 Hong Kong
香港 Belt Road
—— 帶 —— City to City
文化
交流 Cultural
Exchange
Conference
2017 會議

**Hong Kong Belt-Road
City-to-City Cultural Exchange Conference 2017**

City Reports

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DANNY YUNG

Co-Artistic Director, Zuni Icosahedron and Conference Curator, and

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On Cultural Exchange

Danny Yung

I often imagine if I were a newly recruited cultural diplomat, how I would uphold my cultural vision, and how I would examine the ultimate goal of cultural diplomacy, and deliberate on the methods of cultural exchange and of its assessment.

However, what if I were the Minister of Culture, how would I deal with the issues of globalization? How would I work impartially with the Ministry of Foreign Affairs? And how to promote cultural diplomatic work in the Third World impartially? How would I organize and what would I strive for in terms of cultural research, cultural blueprints, cultural budgets, and exchange budgets, etc? At the same time, what strategies would I develop for international and intercity cultural exchange? And what strategies would I have for local cultural development with contribution and participation from world cultural organizations and foundations?

If I were the leader of a state, how would I consider what the "big-C" culture is made up of? What is big data? What is the positioning of culture? What are the specific functions and impacts of cultural exchange on cultural development? How does culture affect political, diplomatic, social and economic development? How to engage these sectors so that they can develop a deeper understanding of the importance of culture? How would a leader establish a culture of equal interaction with the public? How to build a culture of critical assessment that is inspiring, creative and full of cultural vision? And how to create a culture of cultural exchange programmes and mechanisms that are sustainable by nature? If only I were the leader of a state.

In the same way, I often imagine myself to be a scholar, or a cultural administrator. I ask myself how I would uphold my identity as an intellectual whilst being actively concerned about and exploring the challenges played by the role of culture in areas of religious conflict, social unrest and economic crisis. I would consider whether cultural perspectives can be adopted to address the issues between public space and consumer markets. I would consider the structural relationship between the three departments and cultural development; the challenges of bringing culture and education together in institutional development; how the rapid development of information technology affects the analysis of art; the discourse on the preservation and development of contemporary and traditional culture. I would also advocate the training of cross-cultural management and planning

personnel as well as the training of their leaders, and promote cultural exchange programmes that are organic in nature. I would try to figure out how to foster an experimental culture that is forward-looking, and how to nurture an open culture of critical assessment so that an interactive culture with mutual respect would have a chance to thrive. If only I were an intellectual activist.

Also I imagine myself to be either an independent cultural worker or creative industry operator. I ask myself if I would be able to uphold my ideals. Built on a basis of knowledge, I ask if I could establish the positioning of creativity and creative works; if I would be bold enough to assert the relationship among culture, operations, politics and economics; if I would think about social responsibility; and if I would fight for more space and better conditions for the cultural and creative sectors to develop their creative works. I should take the initiative to create the conditions for "organic assessment", which will help monitor and promote a healthy social environment and cultural policy for creative works.

For artists, the normal experience is to perceive subject versus object, identity shifts, role changes, onstage and offstage. Yesterday I could have played a cultural officer, then I went offstage, and today I could be onstage again to take on the role of a creative industry investor; or a member of the public. Then tomorrow I will go onstage again and play a revolutionary or a fanatic. As an artist, one ought to constantly expand the horizon through the crossing over of many roles. It is through crossing over many different roles that we become enriched by our experience. Enriched by more experiences, we can remain calm and rational, and be more outspoken in addressing issues of cultural policy and institutions, economics and politics, taking up the role of reflecting on social responsibility. In the very first place, creativity is in fact about commentary, communication and advocacy. Yet we know that as we can go onstage, we can also detach ourselves and go offstage in order to return to the role of an ordinary citizen. In this way, we affirm our duty as artists who are capable of independent thinking and dialectical investigation in a detached manner.

Bangkok

Cross-Cultural Exchange Policy and Challenges in Contemporary Thai Theatre

Pawit Mahasarinand

With Thailand being one of the world's favourite tourist and expatriate destinations, one would assume that cross-cultural exchange policies have long existed in the country's government. After all, with her location right in the middle of the Indochina peninsula, bordering four countries and two oceans, Thailand has been having cross-cultural exchanges in all facets throughout her eight-century history: think carefully, for example, of your favourite Thai food, and you will find that it is always inspired by a foreign counterpart.

A century ago, in the heat of Western imperialism, it's Thailand's attitude of not only adopting but also adapting Western cultures to better fit the local - to so-called "self-Westernization" - that enabled her to, as a semi-colonial state, remain independent - "Thai" literally means "free". Yet because of this "self-modernization" and the fact that the Thai government has been promoting classical Thai theatre along with modern tourism, foreigners have had so little exposure to modern Thai performing theatre that it's widely assumed, by foreign scholars and artists, that the development of modern Thai theatre is slower than that of former colonies in Southeast Asia.

Policy and Challenges

Thailand's Ministry of Culture is less than two decades old and unlike its counterparts in many countries, a department solely devoted to cultural exchange still does not exist. The ministry's administrative structure poses another problem: its Department of Fine Arts (DFA) and Department of Cultural Promotion (DCP) are in charge of traditional theatre while Office of Contemporary Art and Culture (OCAC) that of contemporary one. This is as if it's presumed there should be no relationship between the two—the former should be preserved strictly as it was and the latter much less budgeted as it is considered "foreign". This explains why Pichet Klunchun Dance Company has never officially represented Thailand on any stage, despite the fact that the company's practice is solidly based in classical Thai theatre. Even though its artistic director was honoured by OCAC with its highest award, the company has rarely been supported by the Thai government for its frequent cross-cultural exchange activities. Meanwhile, this administrative structure also explains why the National Theatre, which only performs classical works, is the sole official representative of Thai

theatre and any Thai cultural fairs and festivals overseas always feature only traditional Thai theatre performances, as if other theatrical genres are not part of Thai culture.

Nevertheless, a silver lining seems to lie in OCAC's recently announced policies and strategies in supporting contemporary arts and culture, effective until September, 2021. The two key missions are, first, to promote and to support the development and distribution of knowledge and educational resources in contemporary arts and culture, and second, to promote and to support the integration of relevant domestic and international sectors in the creation of contemporary arts and culture to drive forward the creative economy with social and economic values. The latter also includes an ambitious plan to spearhead the country as Southeast Asian leader in contemporary arts and culture and an even more ambitious one, notwithstanding its exotic images attached to tourism, to be a centre of contemporary arts and culture. To put these into action, OCAC also plans to work with DCP and Ministry of Foreign Affairs, although both of them have not been allocated any budget for such co-operation. Besides, the budget allocated to OCAC's both plans for the next four years may cause their goals to be doubtful as it totals only THB 11 million (about HKD 2.6 million).

Evidently, for cross-cultural exchange, that's beyond the OCAC's regional strategic confine, Thai artists will continue to look for support elsewhere, specifically foreign embassies and cultural institutions, as they have been.

Recent Examples

Apart from a more familiar model of inviting a foreign artist to create a local Thai version of their works - for example, Japanese playwright and director Oriza Hirata's *Bangkok Notes* which raises the curtain of Bangkok Theatre Festival 2017 this November - some other projects agencies have recently raised the cross-cultural exchange bar higher.

In 2015, the Japan Foundation funded a collaboration between Thai director and choreographer Thanapol Virulhakul (Democracy Theatre Studio) and Japanese playwright and director Suguru Yamamoto (Hanchu Yuei), after presenting the latter's production of *Girl X* to critical acclaim at Bangkok Theatre Festival 2014. While the title remains the same, the subject matter changes from that of post-Fukushima Japanese society to the major wars in the last century, and the style from spoken play to physical theatre with projections of text in English, Japanese and Thai.

A year later, the Goethe-Institut supported another collaboration project. It started from a German theatre critic attending Bangkok Theatre Festival and with the help of his Thai counterparts selected three contemporary Thai theatre works - two of which were by Virulhakul - to be presented at a festival in Germany. The audience then witnessed that there's plenty more than tourist shows and traditional theatre. With the support from a

German fund which was specifically for a collaboration between a German theatre company and a foreign counterpart, Virulhakul and a team of German dramaturgs from Badisches Staatstheater Karlsruhe along with four Thai actresses and two German actors worked together in creating a physical theatre work *Happy Hunting Ground* on the bio-politics of German-Thai relations.

It's noteworthy that in both collaborations, relevant Thai government agencies provided neither administrative nor financial support and Thai cultural attachés in both Japan and Germany are not notified about them. Besides, both works, by far, have been seen only the two collaborating partners' countries, notwithstanding the amount of knowledge and experience the participating artists have mutually gained from one another of course.

Possible Solution in the Near Future

As there lies little hope in the restructuring of Thailand's Ministry of Culture and the revising of its attitude on the relationship between her traditional and contemporary theatres, traditional artists will likely continue to do what they have been doing, with little opportunity for cross-cultural exchange. Meanwhile, with more knowledge of available funding and administrative support by foreign agencies in addition to platforms for networking and match-making such as a new section of Bangkok Theatre Festival (BTF) called Bangkok International Performing Arts Meeting (BIPAM), contemporary artists will probably have more chance in cross-cultural exchange.

An autonomous agency namely Thailand Research Fund (TRF) also provides a large amount of fund for academic research that could support cross-cultural exchange. Nevertheless, many recent nationally, and thus substantially, funded practice-based research projects in contemporary are such that they look like academic laboratories. With the attitude that segregates professional artists, both local and international, from scholars and researchers, some of these projects are very specific to the latter's interest and have little connection to, and hence impact on, the actual practices of contemporary theatre artists, unlike most of those in scientific fields. Perhaps a revision of policy to always guarantee its relevance could be a possible solution.

In Thailand's capital, one needs two separate cards in order to use its two most effective public transportation systems—integration and co-operation remain two keywords.

Bangkok

Exchange: Dialogue and Sharing

The Bangkok Context, the Art Community, Infrastructure, and the Content

Chatvichai Promadhattavedi

Artists go places, performing in many countries and arenas, but with what backdrop of circumstances and purposes, this is perhaps what I would like to share with you and elucidate with respect to the Bangkok and its art communities: who are the players on the scene, whether they are artists, performers, musicians, or creative designers. We then have the institutions, whether they are state or independent cultural organizers, and what they do.

Bangkok isn't exactly a heaven for artists, with all its shortcomings, but some of us at least do try to ameliorate the situation, so perhaps let's share something about what we do, especially under the loosely connected 'artists network', to which I also belong.

And as well, I am speaking as someone involved with the BACC, the Bangkok Art and Culture Centre - a 24,000-square-metre mid-town art centre, built by the City of Bangkok and run by the BACC Foundation.

The Arts Community

Thailand has retained a great deal of its cultural tradition which, although most admirable, is not always very helpful to the practitioners of contemporary arts and culture. The arts community is, on the whole, therefore, familiar with being self-reliant, or even at times can get quite demanding in pushing for what it wants and needs. Over the last few decades, in fact, it has been the efforts of the arts community engaging with the state mechanism that has provided the support to the development of the arts. First on the list would be the building of Bhirasri Institute of Modern Art in the seventies, which was initiated and partly fund-raised by artists. In the seventies and eighties, it provided the setting, not only of the visual arts, but also of music, theatre and film as well, in a sense that it was the first viable local venue for contemporary arts as opposed to the various foreign cultural institutions such as the Goethe-Institut, the British Council and the Alliance Francaise. The BIMA set the pattern for multi-disciplinary arts connection among artists, writers, actors, film-makers, dancers and musicians. There were numerous concerts - Patravadee Meechuchai put on the play *Lor Dilok Raj*; Crescent Moon Company was a regular feature; a contemporary version of the Gluck's *Orfeo* was staged by Bruce Gaston. The Bangkok Symphony Orchestra was

founded there as well. The bi-monthly event 'Wethi Samai' (New Stage) provided evenings for getting together for experimental, multi-disciplinary works.

The BIMA was closed in 1992, but it provided inspiration and a new determination for artists to push for another home. By this time, the collection of people seemed to have grown into a network, gaining support from the political sector as it was advocating for a more ambitious place; and this time, the City of Bangkok was asked to be involved. After a ten-year campaign, the Bangkok Art and Culture Centre was green-lighted, and it was opened in 2008.

And in 2002, the artists network successfully pushed for a department of contemporary art within the Ministry of Culture. This is the Office of the Contemporary Art and Culture (OCAC), which has the mandate to look after the seven fields of creative works, namely, art, music, theatre, literature, design, film and fashion.

The Infrastructure

Within these decades, therefore, the artists network created two contemporary cultural institutions, one central and the other local. The difference between the two is that, with the local, the City of Bangkok has granted it to be run independently, by the BACC Foundation.

The BACC Model - The BACC as a venue has been conceived to be a platform for sharing with people-friendly features in mind. It has four floors of shops as Thais on any excursion can't do without recreational shopping and dining. The 24,000-square-meter building can put on as many as 12 exhibitions, large or small, at a time for people to while away the time, and adding to that are the three halls for theatre, music or meeting. Half a dozen smaller meeting rooms are available for use by various networks ranging from cultural conservation, creative district planning, environmental sustainability campaign. The result is a peak of more than 100,000 people a day milling around in the building. One could call this a cultural fly-trap. At the BAAC, art and social, living issues are their cheek and jaw, ready to synthesize, its dynamism is not that different from the practice of contemporary art dialogue.

The Bangkok Art and Culture Centre is home to the annual Bangkok Theatre Festival, which is held toward the year's end. Last year, there were up to some 70 groups or companies taking part in every hall, space, nook and cranny, with groups from Bangkok and from the upcountry. This current year, there are more companies from abroad. The BACC is now looking for more space in its vicinity, expanding the creative space, especially for the theatre groups.

With Thailand now under the military government, it has strangely given the artists network

another opportunity for an infrastructure building of a legal kind: earlier the network was able to participate in the drafting of the new Thai Constitution resulting in important clauses being inserted. The Constitution is now in effect since April. Tax questions are being asked, deductibility for the arts is also being worked on. The existing tax structure works against any new contemporary theatre venues, which will be classified along with cinemas and massage parlours.

The BACC has its eyes on the future of the cultural support, which is why it is organizing courses on culture for the Bangkok city's administrators and it has already provided art courses for the City's teachers and pupils. Also in the pipeline to be created is a BACC civil-society platform, introducing exchange sessions among artists, designers, planners, conservationists, stakeholders and lawyers, with its purpose to bridge the gap between the city folks and the people at large. The BACC is an ideal platform as it is semi-local-governmental and yet independently run.

In the meantime, the OCAC at the Ministry of Culture is now embarking on the second phase of its contemporary art complex building, with performing arts facilities. It has invited comments and participation from the performing arts community, which in turn is asking for smaller-sized halls for better live-theatre experience, and emphasis on studio and workshop spaces in view of the training practitioners and of creating future audiences. Hopefully, there will be more studios and black boxes available, and technically up to date theatres coming on stream within the next few years.

Context, Content and Purpose

To many, the Thai culture seems so traditional, but the new generation of Thai is clearly living their lives the other way. Buddhist-monk sermons are no longer as relevant as in the past, and any notion of morality is much to be gleaned from "Transformers" and "Avengers" series, with their heroes and heroines. And nationalistic sentiments with one's national culture is sometimes counter-productive as Thailand in reality is home to such a cultural diversity. Likewise, the bottlenecked, top-down way of running things is hardly conducive to social progress, but more of a road map for an under-represented people. There is a need for a platform for dialogue, discussion and exchange, where arts can initiate communications, offering opportunities and voices. The interesting fact is that artists are given some exception so far. Whether the society is giving the artists the benefit of the doubt or a wide berth, they are not too much bothered. The freedom in arts might reflect the level of tolerance in a society. Harnessing this privileged position is a responsibility: how to maintain it and how to give arts and culture its social due and importance.

Certainly, the mission statement of the BACC upholds the value of diversity. It has made the effort to promote art from other regions. We have had exhibitions highlighting Chiang Mai in the north, Pattani in the south, and next year, it will be the turn of Isan in the northeast.

Pattani in the south is mainly Islamic, and a troubled area. A “deep south” to most Thais, the Pattani people are really in the middle of the ASEAN region, with vital culture and young artists, and with locals able to speak languages of both central Thai and Malay. This is a set-up of valuable resources for communication and exchange.

Artists are perhaps the last people to be told about freedom and human rights. If anything, they lead the examples of works. Apart from works with human rights themes, the BACC is the venue for the annual IDAHOT (International Day Against Homophobia, Transphobia and Biphobia), and is frequently used for LGBT events.

In conclusion, artists know how wonderful it is to have arts in their lives. It's really how to share it. Make it happen with children, and even share it with the bureaucrats. Artists and performers will do their different things, from the aesthetic to the conceptual perhaps. But multifarious contemporary art definitely has its role in the contemporary society - it's just how to organize the necessary resources and infrastructural back-ups to empower it.

Culture Belt and Road City Report

Susanne Gösse and Martin Gruber

1. Berlin's History and Current Scene, Independent Art Scene, Berlin's Cultural Policy and Cultural Exchange Policy, Budget and Management

Berlin is since the reunification of East Germany and West Germany in 1989 one of the hot spots of the international art scene. This applies to all types of arts, visual and performative. Berlin is a centre of contemporary theatre with a long tradition and a proud reputation. The city is home to numerous stages and theatre and dance ensembles, featuring a diverse range of aesthetic forms of expression across all of the performing arts.

As a legacy from the ex-GDR (former East Germany), Berlin has a very strong puppet theater scene and a state-owned puppet theater. There are numerous funding for the performing arts.

The cultural offer that the city makes costs enormous sums of money. The cultural administration of the Senate supports the cultural scene with approximately 400 million euros per year. The Berlin Senate will distribute significantly more subsidies for theatres and opera houses from 2018 onwards, an additional 52 million euros, from 2019 then additional 67 million euros. There are also high grants for youth theatres and the independent scene. About 95 % of the budget benefits over 70 institutionally funded cultural institutions, around 5 % is spent on individual and project funding (including Hauptstadtkulturfonds). Only non-profit projects and non-profit-making organizations are funded. Commercial cultural providers and projects can turn to business development funds. All theaters, cultural institutions in the field of the performing arts collaborate with artists from all over the world in all forms of cooperation.

The federal state of Berlin maintains partnerships with 17 cities from all over the world, most of which date back to the period shortly before and after German reunification in 1990. Our partner cities are Beijing, Brussels, Budapest, Buenos Aires, Istanbul, Jakarta, London, Los Angeles, Madrid, Mexico City, Moscow, Paris, Prague, Tashkent, Tokyo, and many other cities on specific projects.

A special feature of Berlin, which results from the history of West Berlin as the enclave of the western world after World War II, is the unique alternative scene in Berlin. It often acted out of occupied houses, which were repaired and experimented with alternative forms of

life and art. The best known was certainly the *Tacheles* in the Oranienburger Strasse. The independent arts scene therefore had a strong presence in the city and, as a unique feature of Berlin, is still supported relatively strongly. Unfortunately, over the past decade, this has changed dramatically, largely as a result of the loss of real estate as rising house prices have turned squatters into a coveted property. Also, the *Tacheles* was cleared after long protests. In addition, there are problems such as immigration, growing poverty and lack of economic development. Money for the independent scene is cancelled first, nevertheless, it is very creative and alive. Part of the scene has now become more established and more commercial.

There are currently roughly 40,000 expats living in Berlin that shape the cultural scene of Berlin. The rents and the cost of living are still affordable compared to other capital cities, there are many funding opportunities and special artist visa, the art scene is very lively - all these together attract many artists from all over the world.

The choice of funding option, which there are quite a lot, depends on whether you want to come to Berlin as an artist, arts student or arts lecturer. The best-known access is via the Goethe-Institut, the Auswärtige Amt/Federal Foreign Office and the DAAD. Foreign cultural policy also supports artists through the Institut für Auslandsbeziehungen (ifa). The Federal Foreign Office also finances an artist-in-residence programme for foreign artists in Berlin. You will find all information below (or in the full online report).

2. Major Players on Cultural Exchange, Funding, Platforms and Networking with Links

In the following (or the full online report), you will find a brief overview of the various funding possibilities. Funding for cultural exchange includes travel grants, project funding, workspaces, cultural exchange grants and much more.

Funding from the Berlin Senate Department for Culture:

<https://www.berlin.de/sen/kultur/>

<https://www.berlin.de/sen/kultur/en/>

The Senate Chancellery – Cultural Affairs’ funding activities focus primarily on projects of outstanding quality by artists, ensembles and groups based in Berlin. Funding may be awarded for projects in disciplines across the non-commercial cultural sector including the visual and performing arts, photography, new media, literature, and music as well as related forms and cross-disciplinary undertakings. The Senate Chancellery – Cultural Affairs provides funding for inter-cultural projects and cultural exchanges. Generally, funding is not available for projects which are already in progress, but only for those planned for the future. Artistic freedom, independence, transparency, comparability and equity are the key principles in the allocation of stipends, awards and project funding. You can find current funding programmes, including the following:

Funding programmes for the performing arts, theatre and dance

<https://www.berlin.de/sen/kultur/en/funding/funding-programmes/performing-arts/>

International cultural exchange:

<https://www.berlin.de/sen/kultur/en/funding/funding-programmes/international-cultural-exchange/>

This funding track was established to promote cultural exchange and to support the artistic development of professional, Berlin-based artists of all genres. The stipends available through these programmes enable artists to learn about the culture(s) of their respective host nation, study local art scenes, gain new contacts and to realize a project on location. The programme also seeks to present and promote abroad the cultural output of both individual Berlin-based artists and the city's contemporary arts scene as a whole.

Funding for inter-cultural projects:

<https://www.berlin.de/sen/kultur/en/funding/funding-programmes/inter-cultural-projects/>

The funding programme for inter-cultural projects was established in 1979 with the aim of strengthening and developing the cultural identity of artists with migration backgrounds active in the multicultural metropolis of Berlin. Today the programme's primary objectives are to promote inter-cultural dialogue and to support artistic talent within Berlin's migrant population with its diverse multicultural identities.

The following pages provide an overview of the Institutions funded by the Federal State of Berlin, from which you can also go directly to the websites of the respective institutions:

Funding for cultural institutions:

<https://www.berlin.de/sen/kultur/en/funding/cultural-institutions/>

<https://www.berlin.de/sen/kultur/en/funding/cultural-institutions/theatre-and-dance/>

Funding for individual projects:

<https://www.berlin.de/sen/kultur/en/funding/funding-programmes/performing-arts/artikel.229852.en.php>

Target group / Purpose of funding: Funding is available through this programme to theatres and theatre/dance groups operating as private entities. Funding for individual projects is available in the form of a subsidy for production costs relating to projects of limited duration, the further development of existing productions or the programming of previous productions. Applicants to this programme must have produced and shown at least one production in Berlin which resonated with audiences and critics. A call for applications to this programme is issued in May of each year for the following year.

Multi-sector funding:

<https://www.berlin.de/sen/kultur/en/funding/funding-programmes/cross-disciplinary-funding/>

These funds are intended primarily for the support of members of and other stakeholders in what is called the “independent arts scene” (approx. 2/3), as well as institutions (approx. 1/3). Natural persons and legal entities based in Berlin and professionally engaged in artistic or curatorial work are eligible to apply.

Funding for women artists:

<https://www.berlin.de/sen/kultur/en/funding/funding-programmes/funding-for-women-artists/>

In 1989, a cross-sectoral unit was established within the Senate Department for Culture and Europe and tasked with addressing the under-representation of women in the professional arts and cultural sectors through appropriate funding measures. With a dedicated budget at its disposal, the unit administers funding programmes focused on fields of practice in which women remain under-represented. Assistance in the form of infrastructure funding is also provided to well-established cultural initiatives catering to female audiences and participants. Duration of residency: 6-12 months. Disciplines and media are visual arts, literature, film music There are different forms of funding: Monthly grant for maintenance, accommodation (apartment, studio) and insurance, travel and luggage expenses (incl. for your family), cost of material, German language lessons.

Capital Cultural Fonds/Hauptstadtkulturfonds:

http://www.hauptstadtkulturfonds.berlin.de/index.php?id=3&no_cache=1&L=1

The Hauptstadtkulturfonds supports individual projects and events that are important for the German capital Berlin, have a national and international appeal or are particularly innovative. Funding can be granted for almost all branches and areas of cultural activities: architecture, design, exhibitions, fine arts, film series, literature, music, music theatre, performance, dance, theatre, for interdisciplinary projects and projects that promote cultural exchange. The projects must be realized or presented in Berlin. In 2017, the Federal Government provided € 9.866 million for the funding of projects from the Hauptstadtkulturfonds. In both decision-making procedures for 2017, some €7.1 million has been allocated for 97 projects (total of 434 applications with an application volume of around €32.3 million).

There are also some professional associations, networks and institutions working with the independent arts scene including the following:

<https://darstellende-kuenste.de/en/association/about.html>

<http://tanzraumberlin.de/Tanzbuero-Berlin--14-0.html>

<http://www.jointadventures.net/nationales-performance-netz/ueber-die-gastspielfoerderung.html>

Unfortunately, some of the websites are only available in German.

<https://www.pap-berlin.de/en/the-performing-arts-program-areas/>

*The **LAFT Berlin Performing Arts Program (PAP)** is intended for all independent theater and dance makers in Berlin and offers Advising and Networking for the Independent Performing Arts Community. It aims to professionalize the independent performing arts in Berlin.*

<https://www.pap-berlin.de/en/freie-szene-kompass/>

*With the **Freie Szene Kompass (Guide to Berlin's Independent Performing Arts Community)**, PAP gives an overview of the independent performing arts community and orientation of Berlin's independent performing arts venues funding opportunities, production management and PR companies, information centres, training opportunities as well as cultural policy initiatives and newsletters. You can also find an overview of open calls and showcase formats as well as residences. **Unfortunately, the Freie Szene Kompass is only available in German.** You can contact directly [beratung\(at\)pap-berlin.de](mailto:beratung(at)pap-berlin.de).*

Further institutes for creative processes:

<https://www.creative-city-berlin.de/de/>

<http://www.kreativkultur.berlin/de/>

<http://www.crowdfunding-berlin.com/de/>

Residence title / Visa for artists:

First information about artists' visa with links to websites with more detailed information:

[Residence title / Visa for artists](#)

<http://www.bbk->

[kulturwerk.de/con/kulturwerk/front_content.php?idart=3193&idartlang=3575&idcat=174&changelang=7](http://www.bbk-kulturwerk.de/con/kulturwerk/front_content.php?idart=3193&idartlang=3575&idcat=174&changelang=7)

Goethe-Institute:

Theatre and dance:

<https://www.goethe.de/en/uun/auf/tut.html>

DAAD:

Funding programmes for musicians and artists:

<https://www.daad.de/deutschland/stipendium/musik-kunst/en/>

Institute for Foreign Relations ifa:

<http://www.ifa.de/en/visual-arts/art-funding/artists-contacts.html>

<http://www.ifa.de/en/visual-arts/art-funding/artguide-germany/support.html>

*The **Artists' Contact** programme of **ifa** supports projects in the fields of contemporary art, architecture, design, photography and media art. The focus is on the exchange and*

substantive cooperation between German actors and cultural practitioners from transition and developing countries. It subsidizes working stays as well as working tours.

EU Funds:

In addition to the federal and state levels, there are also subsidies from EU funds in Berlin. There is a European Regional Development Fund, which may also grant money if European countries are involved in production, among others.

<http://www.kulturfoerderpunkt-berlin.de/foerderprogramme/kulturfoerderung-der-eu/strukturfonds/efre-europaeischer-fonds-fuer-regionale-entwicklung/>

Information for students in the field of performing arts:

<https://www.udk-berlin.de/en/service/international-office/>

The International Office at the Universität der Künste UdK Berlin, provides with all services in connection with study for international students at the UdK Berlin are grouped. The International Student Service is for international applicants or students interested to know more about studying at the UdK Berlin. The International Office sets up and maintains cooperation with international partner universities.

Here you can find information about **scholarships at the UdK:**

<https://www.udk-berlin.de/service/foerdermoeglichkeiten-an-der-udk-berlin/>

Information Portals and Databases:

Public and private support for art has increased worldwide. Databases provide information on countless different opportunities for support and funding. Art promotion can include project funding, art prizes, scholarships, artist-in-residence programmes and studio support programmes, purchasing works of art, tenders for art in public space, etc.

This includes:

<https://www.touring-artists.info/foerderdatenbank.html>

<https://www.stiftungen.org/themen/kunst-und-kultur>

<http://www.igbk.de/index.php/en/>

<http://www.resartis.org/en/residencies/>

<http://www.transartists.org/map?country=de&tid=1657>

<http://ecflabs.org/>

<http://www.kulturstiftung-des-bundes.de/cms/en/foerderung/index.html>

and lots more ...

3. Berlin's Cultural Exchange with China and Hong Kong

German-Chinese cultural exchange in Berlin takes place on many different levels. The best-known are probably the Goethe-Institut programmes. 2016 was the German-Chinese exchange year, because the twinning between Berlin and Beijing celebrated its 20th anniversary. There was a big artist exchange programme. 2017 the 5th Chinese Cultural

Festival took place in Berlin, organized by Bambuspforte e. V. in cooperation with the Asia-Pacific Week. In 2017, 45 years of diplomatic relations between the two countries were also celebrated with a major German-Chinese cultural programme named "China Today". It was published in the media under the motto "China discovers its feeling". The programme included festivals, films, theatre, dance, exhibitions and concerts. There are also a number of initiatives and networks of different origins that organise German-Chinese youth days, study programmes, etc.

Goethe-Institut:

Residency Programmes with China, Hong Kong and Taiwan:

<https://www.goethe.de/ins/cn/de/kul/res/red/735867.html>

Residency programmes in Germany:

<https://www.goethe.de/ins/cn/en/kul/res/red.html>

<http://www.geka-ev.de/der-achte-weg-ausstellung-und-symposium-anlasslich-20-jahre-stadtepartnerschaft-berlin-peking/>

<http://www.kunst-gemeinsam-gestalten.de/>

<https://www.berlin-buehnen.de/en/schedule/das-5-chinesische-kulturfestival-berlin/events/150465/>

<https://www.bambuspforte.de/?cat=4>

<http://www.tagesspiegel.de/kultur/deutsch-chinesisches-kulturprogramm-2017-china-entdeckt-sein-gefuehl/19396604.html>

http://www.bbk-berlin.de/con/bbk/front_content.php?idart=2728&refId=199

<http://www.ifa.de/kultur-und-aussenpolitik/organisationen/internationale-organisationen-und-transnationale-netzwerke/asien-europa-stiftung-asef.html>

<https://www.iaaw.hu-berlin.de/de/region/ostasien/seminar/mori/aktuelles/3-deutsch-asiatischer-studentag-literaturwissenschaft-asian-german-studies-methoden-gegenstaende-ziele>

<http://www.dcku-verein.com/de/index.html>

<http://www.fiake.org/ueber-uns>

4. People-to-People Bond: Own Intercultural Art Projects and International Cooperation

4.1. 20 Years of German-Chinese Theatre Cooperation: 1997-2017

We had already worked with Tian Gebing in 1997 for the international theatre project *Beijing lan* in Beijing. We want to continue this policy together. After the *Beijing Lan* production, Tian Gebing found his own independent theatre group *Paper Tiger Theater Studio* in Beijing. The Papertigers rehearsed their new piece *500 meters* in our private rehearsal space in April 2017, before they premiered it at the "Theater der Welt" in Hamburg. In October of this year we visited *Paper Tiger* in Beijing at the invitation of the Goethe-Institut Beijing. We had a panel discussion there on the topic of "From *Beijing lan* to

500 meters: 20 years of German-Chinese theatre cooperation". Since then, we have been in the planning phase for further projects, including a research project on intercultural training methods for performing artists and a summer camp with trainings.

https://www.goethe.de/ins/cn/zh/sta/pek/ver.cfm?fuseaction=events.detail&event_id=21065432

4.2 The KULA Company and the Laboratoire

The KULA Compagnie is a union of international performing artists around the initiators Robert Schuster, Martin Gruber and Julie Pauker. For four years now, the team has been working with artists from seven different countries to develop new forms of play and common content in the form of a laboratory. Since then, in cooperation with the Hauptstadtkulturfond in Berlin and the Kunstfest Weimar, two public productions have been staged: in 2016, the production *KULA – Nach Europa (Towards Europe)* and in 2017, *MALALAI – die afghanische Jungfrau von Orléans (the Afghan virgin of Orleans)*.

<https://www.youtube.com/watch?v=jeV4lByGc84>

4.3 Rituals

Together with dancers and choreographers from Germany, Austria, Brazil and Taiwan we try to develop an intercultural exercise ritual and movement techniques for aspiring and professional performing artists.

4.4. Independent Laboratory

Rehearsal and living space on a remote farmhouse at the countryside for project developments, international seminars, training and support for young innovative artists.

Berlin

City Report

Hans-Georg Knopp

Berlin, since the fall of the wall, has seen a dramatic change of its cultural landscape until today. Until 1989, Berlin existed because of the Cold War. In the middle of the GDR, it was a place, which was governed by the former allies, not so much by Germany, a showcase of the so-called free world.

The fall of the wall already brought dramatic change, for which nobody was really prepared.

For examples: The public transportation system was divided into two sectors, the S-Bahn was under the administration of the East, the U-bahn subway was under the administration of the West. Not only had they to be united, but especially the S-Bahn had also suffered a lot because of the lack of investment for maintenance and development.

There were no maps of the drinking water system in the east, every time the pipe had to be repaired, a map of the system had to be made from scratch.

And famous arts institutes, museums, state operas, etc, in the former East were at times even dangerously neglected and had to be completely repaired. The whole museums island came under new construction.

Public places which were the busiest in Europe before the war, like Potsdamer Platz, were completely destroyed. These places were exactly where the wall had been and where new ideas of city planning had to be developed these days.

Many houses had to be repaired, but there was the question: to whom do these houses belong? The question of ownership became one of the most important question, also because many houses were owned by Jewish citizens. The question was - where were those who inherited these buildings? Even today not all these questions are answered.

But artists took advantage of this situation, occupying quite a number of buildings, in this way, creating realities, which later had to be supported by the city government. Many of these spaces are used for clubs, for galleries, for work spaces, etc.

The city of Berlin nearly collapsed because of the financial burdens which were connected to the

restructuring of the whole city.

And Berlin was not a city where industry and commerce flourished after the war. On the contrary, everyone was leaving Berlin after WW2, especially after the wall was built, because nobody knew anything about the future of Berlin where was completely uncertain. Would the city survive? Could the city survive? After the war Siemens moved to Munich, banks moved to Frankfurt, Berlin was left alone and was supported by the money from the West German Government, and so was the arts.

Subsequently, for Berlin, more important was the relocation of the Government from Bonn to Berlin.

This was the important decision because Berlin was suddenly not the showcase of the West, but the old and new capital of a country, the showcase of a country, and in a way a symbol of a new time because the cold war suddenly ended and the symbol of this was the fall of the wall.

What was about to come could not be foreseen. Suddenly Berlin became the “face” of Germany, a city which inherited from its Allied Government laws and rules that distinguished the city from other places. In Berlin, a street musician can just play on the street, in Munich he/she must apply to the city government. There are no closing time for bars, restaurants, etc. Berlin always was a city freer than others and more politically aware than the others.

At the same time, ministries, offices, the usual people who want to be close to the government, as well as embassies, moved to Berlin. Headquarters of industries moved to Berlin and slowly also the media and the whole creative industry.

But they followed the move of the artists to Berlin, not the artists followed their move to Berlin. That means new people with new demands, new audiences for the cultural institutions.

Arts institutions suffered a lot in the first years after the fall of the wall, because both sides had built up arts institutions as showcases during the time of the cold war. The cultural budget, like every budget, was for one city, but then there were two cities combined. And neither the east nor the west was economically strong.

The building up of the new Berlin depended on the central government.

Germany is a federal country, which means basically everything that the federal states can do is decided by the federal state. Only whatever the federal states cannot do is done by the central government. And Berlin was itself a federal state. Culture and education is one of the most important sectors of the federal state. That means new laws and new structures had to be created, with laws which were not in contradiction to the constitution. Also to support culture by the central government, as Berlin now represented the whole country and this was the legal reason, the central

government could step in.

In short, the large support during the cold war dried out suddenly with no replacement.

Before 1989 the city of Berlin had even to give incentives in a form of tax reliefs to people, who moved to Berlin. Many so-called guest workers especially from Turkey came to Berlin during this time, as housing was extremely cheap. That means, Berlin had special audiences, very different from the rest of Germany, younger, more radical, politically aware and mixed.

In 2000 this was changed and no one expected this change and was prepared.

The Schillertheater, one of the very famous theatres was closed in 1997, because the cultural infrastructure became unbearable and the city government could not afford the generous subsidies of the cold war.

But then after 2000 new people migrated to Berlin and also suddenly tourists came in ever-greater numbers and nowadays Berlin has about 14 million visitors a year, up from 6 million in 1996, with 65% of them saying that the reason for coming to Berlin is culture.

How did this happen?

Of course, Berlin had, as said, in both parts, world famous cultural institutions, but it became a hub for artists. Houses are cheap, still cheap compared to other cities' and cost of living is much lower than that in New York or in London, also lower than in Shanghai.

The system to support arts and culture is quite generous. It is a tradition and expected that the state funds the arts.

The goal of the arts is "dismasurement", to show that other possibilities always exist. Art is considered to be, on one side, the glue of society, and on the other side, expected to raise questions, to show questions of our time and to be aware of the situation. It is expected that the arts are always re-inventing itself new. New aesthetic languages, which are based in the context of the place, have to be found.

Musicals, which make profit, are not supported in general. Making profit means that the arts would not be supported by the government. The state supports the arts because it is aware of that this in itself is not bound to be profit making. Constant innovation is important and at times this is difficult for audiences.

To give an example: Clubs are not only a part of the cultural scene, but also a new innovator for music, which might then lead artists later to move into the creative industry and earning money.

The state has to accept this and even to expect this. Constant innovation is the basic structure of a European modernity. There is no censorship - the state provides the means but cannot interfere in arts production.

This system created a vivid arts scene with the attraction of Berlin as a symbol for a new time and the funding system became important for the influx of artists.

The system to fund the arts is working like this: Arts institutions get a yearly budget, which covers the cost of the personnel, the artists and the workers. The budget includes also production costs for the arts.

In addition, state foundations and private foundations provide the necessary money for special innovative works. Every arts institution is run by an artistic director with one or more departments, and a managing director with one or more departments. The contracts are either life-long or, in many cases for the artistic directors, five years. After that period, the contract is renewed or a new artistic director will be selected. This selection is the moment when the state intervenes. It is up to Berlin's cultural ministry to decide who the artistic head of an opera house, a theatre, a dance place, etc, is.

Artists who are not employed are called "free artists". Berlin has a huge number of free artists. It is estimated that over 10.000 so-called free artists are living in Berlin.

These artists can apply for funding regardless where they come from. It is only important that an artist is living and working in Berlin. That means an artist from China, or from Brazil, living in Berlin has the right to be funded.

There is of course tension between this free scene and the arts institutions. The arts institutions are very well aware of, and the government as well, that a flux between these two parts is necessary and important. For many times when the art institutions work with free artists, there is no social security and only an income for the free artists.

35% of the artists now who are living and working in Berlin do not have a German passport. This is about the same percentage of people living in Berlin in general.

That means, for artists and arts institutions, there is a different audience from other "normal" cities. Especially since 2015, when great numbers of people took refuge in Europe and Germany. It is estimated that 3.000 artists from Syria are living in Germany, and most of them are living in Berlin.

To give an example: artist Rabih Mroue, his performances invited to tour internationally, has permanently moved from Beirut to Berlin. He gets support from these funds and he gets honoraria from his works doing for art institutions. As he just recently told me, the support and honoraria are

generous, with which he can live with his family in Berlin.

But there is also an example of Gob Squad, the British-German group who moved because of Brexit from London to Berlin and quite a number of artists from the US have now moved to Berlin.

Large numbers of artists from around the world moved to Berlin and created a special scene. These artists were looking for the free space, the cheap space, the funding and the special audiences.

It is not uncommon that a street musician would play for some years on the street, making an okay income, and later be discovered by one of the big labels. For this reason, the city of Berlin has set up boards which connect these two scenes - the industry and the artists.

Of course, that means also, that cultural exchange will have to change. Cultural exchange as the representation of a state, of a nation, cannot be done anymore in the old way. The focus has to be the arts, and not only on the big institutions, but also on the smaller, even community institutions or individual artists.

Cultural exchange is being specially supported by the city government, by special public and private funds and by the central government. But it is left to the art institutions to decide. So, it would be wrong to think that cultural exchange would have to go via official channels. On the contrary, the state depends on the art institutions.

Of course, the focus nowadays takes care of the new situation, and that nowadays the Near East, as well as Africa, being the focus is something to be expected. On the contrary, art institutions would be questioned, if that would not be the case.

Europe and Germany change. Germany is not any more the Germany of twenty years ago. It is important to keep that in mind. That means also the present culture is not any more what people expected twenty years ago.

This is a fact with which every cultural exchange has to deal. Audiences, artists, are not only younger and have different needs, wants as well as expectations, but they are also basically different. Berlin is now, according to statistics, more diverse than even Queens in New York.

Being asked what are the main obstacles, I would quote the new director of the Ruhrtriennale: It has to be aesthetically convincing; it must focus on questions, on issues of the present; it must find new languages of performance; and it should reflect the cultural context where it is coming from. So, no global products, no export products, that means, productions which are made for the sole purpose of exporting them. We do not want to see just an old story, but we do want to see something which concerns us.

In this way, theatre and performance are political, but theatre has always been political. Aesthetically convincing was the example of Ke Jun's performance last year, or the performances by Wen Hui, Tian Gebing and others who are in the same direction. Performances which put a Shakespeare in a far-distant world of an imagined 16th century, with not at all working out the problematic issues – and Shakespeare was not only a political contemporary commentator of his time but also at times quite cruel – would not be accepted by audiences and institutions. Also, the languages of the performance, what one might call the style, have to reflect our time. This in fact is basically a Marxist thinking that the economy of the time and the culture are somehow connected, which Marx called "Ueberbau".

To give an example: ballet, the product of a bygone century, of the Bourgeois, is not something which would and could be accepted.

These are the main obstacles nowadays. The obstacles are not any more information, nor money, nor exotic expectations. The time of exoticism is over. The former so-called exotic cultures have reached Berlin itself and become part of Berlin's culture.

It is not just the invitations of ready-made products, but it is very often the coproduction or other forms of working together.

To give examples: The Maxim Gorki Theater has now a permanent ensemble with a theatre director and actors from Syria, in addition to its usual ensemble. The conductor, artists and artistic director of the State Opera has created with private support a new concert hall, the Pierre Boulezsaal, with Frank Gehry as the architect, which is attached to his new Said Barenboim Academy, where musicians from Israel, Palestine, the Arab countries and Iran are educated. The program is modern and contemporary music, classical like usual, but also music from Israel, from Arab countries and from Iran.

I just talked with German-Turkish composer Sinan, who is looking in China for partners to create a musical theatre with puppets, real-size puppets, with the Ensemble Contempo from Beijing playing (who already agreed). With musicians from China and music from China, he creates something new. It will be interesting to see if such two network productions are possible and if it can be financed by both sides.

This kind of cultural exchange becomes ever more important and institutions are only necessary when the production in the end has to be performed somewhere. And institutions play the role of the administrator, as mostly individual artists will not have the capacity for administration. But this kind of exchange is not so much production-based, but as process-based. The process is as important as the final product.

Individual artists play an important role in this.

As far as institutions are concerned, a quite important funding goes to those institutions, whose network is in close cooperation to seek partners, with whom they can work together such as that in Africa. From theatre to theatre, they are free to develop whatever they are doing.

Anyway, international cooperation and cultural exchange is nowadays for anyone, institutions as well as individual artists, a necessity. It is mostly written into the mission statements of institutions and the funding will only be generous if there is a proof of international cooperation.

It will be difficult to name the major players in cultural exchange. Perhaps the Berlin Festival, of course, the Berlin International Film Festival and the House of World Cultures... one could name any of the many institutions. It will depend mainly on the decision-making person. This might be the main obstacle. Even though there is a much greater openness, there are some basic differences. A theatre culture with its main emphasis on producing entertainment or with productions, which do not challenge, will have great difficulties of finding interest and an audience.

The role of universities in cultural exchange is minimal. Unlike in the US universities in Germany do not have or provide a very active cultural life, this is not supposed to be the role of universities.

But there are research projects like the "Interweaving Performance Culture" of the Free University, which will be terminated after 12 years by 2020. There is marginal communication between the arts scene and this research project. Very seldom the invited artists as well as researchers would be invited for productions by the big institutions.

The most successful of Hong Kong is still the festival of the House of World Cultures in 2000. The policy and concept of any arts institution will change with its director. And it will be decisive to find the interest of the director, as it will be his/her decision for what to do.

Information, unlike 20 years ago, is not any more the obstacle. People are coming for thorough research and to give one example, within two years, three publications about the theatre in China were published.

In 2017, there were 5 invitations to Chinese performing arts groups and directors like Meng Jinghui and Wen Hui got excellent reviews.

The Shanghai Theatre Academy (STA) is planning a European Theatre Film Archive and the Free University is planning a Chinese Theatre Film Archive, with the exchange of performance analysis. The combination of information with in-depth studies can in this way provide incentives as well. All in all, it is not a question of money, but it is a question of bringing people together and the right content.

In general, we may ask: What do artists need, also artists who are coming from far away?

- a network of creative people
- professional support and business opportunities
- an audience which is open to new art and to experiments
- diverse and international environment
- government support
- easy rules and regulations
- easy communication

One can conclude that it was not so much the government policy, a strategic plan of the Government, which was able to create such conditions, but it was the artists themselves. It was the big institutions in alliance with the so-called free artists, and it was thanks to some important artists that the art scene slowly developed. The art scene is by tradition very strong in Berlin and the policy of any government has to be in good communication with the art scene.

It became clear to the government that art and culture were *the* backbone of Berlin economy with tourists bringing in so much revenue that nowadays, since about 3 years ago, Berlin has turned from a deficit-producing city budget to a surplus budget.

In addition, it was decisive that the city government and the central government initiated new funding. First the central government took over from the city government the financial burdens for those institutions, which were of importance for the whole of Germany as a country, like the "Museumsinsel", the state opera house, the so-called "KBB", with its three institutions of the House of World Cultures, Berlin Festival and Berlin International Film Festival and others. The central government created a special fund for avant-garde projects and a special fund for art projects which benefit the city and its different neighbourhoods.

In 1995 Berlin spent around 500 million euros for culture and, today, 1.3 billion are available, provided by the central government, private sector and city government altogether.

According to a survey of the Amsterdam University, Berlin occupied the second place, after New York and before London, in the arts and culture worldwide. That research was done in around 2009, the situation might have changed again due to different political situations. The budget of the city has increased from 2016 to 17 by about 27% and the spending of the central government equally.

This year the first of the three opera houses was opened to its former beauty, the Schloss, the castle of the former Prussian kings, as a place for a museum with a new global

perspective, where arts and history are seen with a new perspective, called Humboldt Forum. It will be ready in 2020, and two years later, the Museumisland with its huge museums for contemporary art will be ready as well.

But it is not only the money, nor only the big institutions, but the many small and even tiny initiatives and spaces, the relation between the big and small institutions and the relation between the free artists and the institutions that make the city of Berlin internationally so attractive, especially for cultural exchange.

A majority of tourists say that it is exactly this which makes a visit to Berlin so attractive.

According to a survey by McKinsey, every euro spent in culture brings back two euros in revenue.

Gyeongju

City Report

Shim Jung-soon

Gyeongju World Culture Expo

Gyeongju is the old capital city of Silla Dynasty (BC57-AD 135), located in north Gyeongsang Province of Republic of Korea. The city is proudly full of UNESCO-designated World cultural heritages. The city has been hosting World Culture Expo since 1998 once every 2-3 years.

The objectives for the festive events are: to promote the sense of pride among the Korean people by bringing them closely to the amazing cultural assets of Gyeongju and to widen their horizons of viewing and understanding world cultures by bringing in the historical relics, folk cultures, and cultural artifacts of diverse world cultures and civilizations to this event.

Major activities of World Culture Expo consist of world festival parade, street performances, world folk culture performances, world puppet festival, world food exhibition, world traditional costume exhibition, special film festival, academic conference, Asia-Europe Performing Arts Festival, international youth culture camp, etc.

World Culture Expo is also hosted in different countries. In 2006, north Gyeongsang province and Cambodian government jointly hosted Angkor-Gyeongju World Culture Expo. In 2013, Istanbul-Gyeongju World Culture Expo was held in Istanbul.

The Korea Silkroad Project (2013-2017)

North Gyeongsang Province initiated the Korea Silkroad Project in 2013. Its objective is -

1) to revisit and promote Korea national culture; to re-evaluate Silla Dynasty culture as the central locus of Korean culture; to re-establish the status of North Gyeongsang province (Gyeongju) as an important city in the eastern end of Silkroad; and to promote international exchange and trade along Silkroad, thereby contribute to the development of North Gyeongsang province and Korea.

2) To establish academic studies about Silkroad as an expanded concept, which includes north Gyeongsang province and Gyeongju. For this purpose, Korea Silkroad Project Planning Committee was formed consisting of specialists in history, culture, arts and contents.

Specific activities include forming and sending Korea Silkroad expedition teams to cities in China in 2013. In 2017, the last year of Korea Silkroad Project, Ho Chi Minh city-Gyeongju World Culture Expo was held in Ho Chi Minh city.

The Korea silkroad project phase has come to an end, and the next phase is to be announced.

Hanoi

Re-imagining City-to-City Cultural Exchange in a Connected World

Bui Hoai Son

“One of the defining factors that will determine, over coming years, which cities flourish and which decline will be the extent to which they allow their diversity to be their asset or their handicap. Whilst national and supra-national bodies will continue to wield an influence, it will increasingly be the choices that cities themselves make which will seal their future.” (The European Commission and the Council of Europe, 2008)

While cultural exchange between cities has always been fundamental to our history, for the past few decades, there has been a crucial transformation in the way in which this phenomenon is conceptualized and implemented. In this context, I believe that those who are engaged in the cultural exchange at the city level should seek to comprehend the nature of this transformation and the extent to which it may affect their decisions. Right here, at the Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017, we are given such a valuable opportunity to discuss this significant theme. Of course, like other participants of the conference, I strongly emphasize the actual conditions, dynamics and socio-political fabric of the concerned cities - Hong Kong and its partners - as primary factors shaping their relationship with each other. However, it is also essential for us to acknowledge primary characteristics of broader global context and its respective tendencies, which, I believe, have increasingly framed our perception and actions regarding city-to-city cultural exchange thus far.

One thing that is very obvious to our eyes is the shift in the defining feature of our today's world; it is now shaped by the connectedness. With the rapid growth of the Internet and the Web, our experience of time and space has been significantly altered, leading to the seeming collapse of physical boundaries between cities and between their populations. Nowadays, our contacts with those who live in other cities across the globe can easily be created and nurtured; whereas, news and information spread around the world with a surprising speed and intensity, and so do epidemics and financial crises. In this context,

cities' development is increasingly based on the links that connect them and the ways in which each of their decisions has subtle consequences for the outcomes of others.

Cultural exchange between modern cities, which have been increasingly interdependent on each other, therefore, requires unconventional conceptualization, and consequently creative implementation. Cultural exchange is never a simple process of presenting some foreigners and their cultural products to the landscape of a given city. It is rather a complex yet creative process, in which culture, especially its artistic incarnations, is deployed to stimulate cross-cultural understanding and open up new dialogues between cities which are involved. Normally, cultural exchange conceptualized as such does not embrace much explicit knowledge; instead, it works as a social learning process where tacit knowledge is productively conveyed and discussed. In this sense, cultural collaboration is believed to be powerful enough to create safe, productive spaces for engagement - often in places where common ground has been hard to find.

Mutual understanding and knowledge sharing, as such, are central to intercity cultural exchange. However, the aim of this process is not to create cultural homogeneity, where different cultural elements and expression are uniformized within (a) dominant framework(s). Instead, the cross-city exchange can be conceptualized as a cultural democratization process, in which various stakeholders have fairly equal opportunities to express their perspective and interpretation and to take part in different practices. With this in mind, we believe that cultural exchange between cities is crucial to the formation and improvement of cultural diversity, which by all means offer various long-term benefits for the involved cities. The term "cosmopolitan city", for instance, is now widely used to refer to a city which shows great toleration of cultural differences, allowing people of diverse cultural backgrounds to easily live together. This attitude not only helps enrich the cultural life of the city's residents itself, but it also enhances the city's global profile through tourism development and opportunities for international cooperation in a variety of fields. Thus, to put it in another way, cultural diversity greatly constitutes the city's "soft power". The more open and inviting, the more cosmopolitan a city, the more its soft power expands and is reinforced.

The contact with different cultures, moreover, is a significant catalyst for one to seek deeper understandings of his/herself. The same goes for our cities. Nowadays, global knowledge and its inventions provide media which allow local communities to revitalize and restore their indigenous knowledge, making possible distinctive voices to promote awareness and understanding of their stories and identities. In this sense, going global through strengthening cultural ties with other cities also means an opportunity to redefine the city's collective identity along with identifying a place for its distinctive culture.

Possibly, city cultures will no longer be local in the conventional sense but linked together in a complex network. The shift from homogeneity to diversity in cities required a rethinking of the ways and means to identify and develop policies relevant to such diversifying societies. The city-to-city cultural exchange should not be confined to coproduction and artwork exhibitions; it should also include platforms for professional development, learning, and exchange of artistic experience. For instance, artists' residency programs which enable the mobility of artists and cultural operators as part of their regular working life, should be given the significant role of an essential learning tool and a legitimate policy. The outcomes of artistic mobility in general and artists' residency programs in particular, I believe, are sustainable artistic networks and eco-system, which are crucial for cultural diversity and partnerships. Moreover, with the development of the Internet, artists' residencies can now take place in the virtual form, which is more convenient for the participation and interaction of artists, curators, cultural operators and other audiences.

That said, I believe that we are now entering a time when we need to effectively bridge between the arts community and all other sectors in our societies. The phenomenon of cultural exchange between cities is thriving and changing and its success, impacts and legacy depend largely on the network of partners from both art and non-art fields, who play the roles of participants, hosts, policymakers, funding bodies, and audiences. Only through creative work and close collaboration of all stakeholders are cities able to find flexible solutions for some technical and regulatory obstacles, such as the limitation of funding, the imbalance in development and language barriers, to grow as centers for innovation, creativity and diversity, which are willing to engage in cultural dialogue with other cities, regions and countries.

Hanoi

On Vietnam's Cultural Exchange Policies and Undertakings – Opportunities and Challenges

Le Khanh

Like all developed countries, Vietnam highly appreciates the role and importance of arts and culture. Therefore, from the very beginning of its formation, the Vietnamese State has paid much attention to the establishment of art troupes, building of a professional training system such as the Hanoi Academy of Theatre and Cinema, Vietnam National Academy of Music, Vietnam Dance College, Vietnam University of Fine Arts, etc. In the capital of Hanoi alone there are 18 arts theaters of various themes, from traditional to modern arts, with comprehensive State subsidies for performance stages, artists' and technicians' salaries, and production works with two direct management bodies: Hanoi Department of Culture, Sports and Tourism (for city-level theaters), and Ministry of Culture, Sports and Tourism (for national-level theaters).

In comparison with other larger and more civilized countries in the world, this could be seen as highly progressive. This is a superior policy. It was thought that such a highly-subsidized model would promote the "Made-in-Vietnam" culture and arts to be unique, brilliant and of world-class. Yet, always inherent in life, human, and social developments are the law of inevitability - that is competition, especially in the cultural and arts sectors. Competing to become stronger and to excel in creativity, in thinking, in techniques and technology, from contents to looks. Competing to find the differences, the uniqueness, to survive, and to develop sustainably, first within our indigenous cultural space, then to integrate into the world.

This is a significant matter in terms of reality faced by the current Vietnam arts and culture.

It takes a lot of courage to face the fact to realize that: "Made-in-Vietnam" culture and arts has many limitations, even obsolete and relatively bland on the World stage.

The reasons are numerous. Most people blame economic reasons. Yes, precisely. But economy is not the only factor to affect changes and development, the key here is thinking and perception.

It is required to change the thought of completely controlling culture, for it is a matter of fact that culture and arts are by no means mere tools for education, propaganda, encouragement, etc; instead, culture and arts are also the source for honest, objective, innocently and vivid thinking, for honoring all values in beauty as well as both spiritual and material meanings of human and social lives.

In the trend of global integration, no country can live apart from the rest of the world, but must be an inseparable part of it. Therefore, it is necessary to change the thinking and awareness to determine our position in international relations, should we want not to lag behind, to be pushed out of the development. Thus, the beauty, the valuable things could no longer be restricted, no longer some sort of monopoly but for the entire planet.

Vietnam needs to change its current over-specialized thinking and localized training and be courageous to greatly invest in infrastructure, upgrade the technical equipment of performance stage as well as to renovate curriculums and textbooks. Stanilapski's "psychological realism" is not the one and only method. Create a road map for development and integrating into International culture. Select partners, train human resources, learn models from countries that have been successful, actively organize or actively participate, access to World's Cultural and Artistic forums to "know ourselves and other people", to both cultivate and purify. There should be a comprehensive knowledge, complex thinking and interdisciplinary training methods, remove the boundaries between the art themes.

Though there is still a lack of specific, bold and revolutionary policies and strategies from the State and Ministry of Culture, Sports and Tourism for development and integration, as a political-socio-professional organization, Vietnam Stage Artists Association – acting as a gathering of Artists and volunteer theater activists – has proactively, albeit tortuously and strenuously, developed scheme for International Experimental Theater Festival, held for the first time in 2002, the second time in 2006 and not until 2016 (after 10 years) was the 3rd Festival held in Hanoi. Due to the lack of budget, experiences and a regular operation, the Festival is yet to be popular in the network of international theater. The number of foreign delegates participated in the Festivals was limited, and the artistic quality was not enough to represent the modern world theatrical performance. Be that as it may, German non-verbal performance, Korean modernization of classic plays, and the emphasis on body language by the Japanese was quite enough to surprise and awake Vietnamese theatrical professionals.

In addition to the Vietnam Stage Artists Association, the theaters themselves have also been active in finding their own way to the world. For example, Youth Theater of Vietnam always has a fiery desire for international exchange by establishing friendly relations with theaters of the same artistic values such as China National Children's Center Theater, and by inviting foreign directors from many countries - Russia, France, Belgium, Sweden, the U.S and so on

- to stage plays and hold workshops. These attempts are to make the stage performances more enriched and lively, to “study abroad on the spot”, and to update modern artistic languages and theatrical forms. Join the International Association of Theater for Children and Young People (ASSITEJ), actively:

- Coordinate with Goethe Institute to approach Bertolt Brecht’s indirect stage method. https://www.google.com.vn/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwiv5vP4gsHXAhUEjZQKHR2IDnMQFggmMAA&url=https%3A%2F%2Fvi.wikipedia.org%2Fwiki%2FBertolt_Brecht&usg=AOvVaw112LQuXnBXIVcjKPAIYeX8
- Has coordinate with Japan Foundation since 2014 for professional development and technical training in Japanese theaters.
- The result is that in 2015, SHIKI Theater decided to patronize, assist in training and production of Broadway-style musical plays with a 5-year roadmap, etc.
- In 2016, People’s Artist Le Khanh along with a group of other artists and technicians cooperated with Youkiza troupe to stage an European play: “the Wild Duck” by Norwegian playwright Henrik Ibsen in form of combination between human actors and Japanese traditional marionettes, resulting in a highly unique performance and being hugely popular in Japan and during Romanian International Theater Festival.
- In 2017, People’s Artist Le Khanh continued to cooperate with the Contemporary Art Theater “Dance Box” in Kobe to stage a 30-minute short play called “Tragic Hero”, combining Installation art, alternative space, utilizing the formation shift of dance language, with a mix between forced and natural lights under the theme on reconciliation and community integration of the immigrants, resulting in a truly impressive play in terms of contemporary staging style, stirring deep emotions in the audiences. Also in this year, a group of dance artists was sent for professional development in the work "Without Signal" of Derashinera Physical Theater helmed by Director Ono Dera.

Yet not every result is good.

The Broadway musical play project, after 12 months of training, had no result due to severe limitations in Vietnam’s over-specialized and localized way of training, unable to meet the demands of an art genre which requires the actors to be multi-talented, versatile. A dream has died.

The Theater’s Physical Troupe, after 10 years of experimentation, failed to create its own Artistic form and language and still had to borrow many from Drama, dance, pan-tô-min, etc. in a spontaneous and unfocused manner. Up to this moment the Troupe was officially disbanded.

In addition to the Youth Theater, Vietnam National Drama Theater frequently coordinates and exchanges with Chinese art theater industries via Singaporean Doctor, choreographer, stage critic, Mr. Chua Soo Pong – both as Artistic Advisor and Director in connecting the Theater with International Theater Festivals and has been very successful.

Vietnam Central Circus has cooperated with French specialists to stage creative and highly-unique circus shows combined with musical, folk game, contemporary dance elements such as “My village” and “Ah Oh Show”, which were praised Avignon International Theater Festival (France).

In addition to State theaters, within the contemporary dance circle, the artists are mainly independent, individually or in group, they proactively find their own way by contacting international cultural funds such as Goethe-Institute, Alliance Francaise, British Council and so on to stage and promote their works. Typical is the dance group “Together higher” of Le Vu Long, without any state support, totally lacking organizational connections, especially from the government. These limitations cannot obscure the fact that their artworks are highly appreciated both in terms of artistic values and humanities as “Together higher” is the convergence of amateur, disabled dance artists yet their performance says otherwise. There also is Choreographer Tran Ly Ly – she is just like an independent author who always closely follows European/Asian Contemporary Dance Festivals held in Vietnam. She is not shy away from Vietnam significant social issues in any given time. In 2014 together with Alliance Francais she held her first show in Vietnam, 2006 she staged the play "One Day" focusing on the life of Vietnamese people after 1986, the beginning of reform era. The difficult life, stories of families living in collective apartments, lives under Long Bien bridge, public loudspeaker system, etc. have become familiar and popular in Vietnam. Consecutively in the years of 2014, 2015, 2016 she produced plays such as "7X", "Yes yes no no 1", "Yes yes no no 2" which have marked the closeness with contemporary world language, and have exposed the very significant yet common problems of human beings. Besides her there are also contemporary music composers, installation artists, contemporary painters, etc. shoulder-to-shoulder they walk the development path of Vietnam Contemporary Arts.

With herculean efforts, Vietnam is still struggle in a development highway full of opportunities yet fraud with challenges. There is no other way but to courageously face with such challenges to change, to utilize the advantages of those who pioneered for integration and development. It is necessary to resolve conflicts between old and new, between what are theirs and those which are our own. Harmoniously combine Eastern and Western cultures, tradition and modernity, past and future, with a goal to establish a common culture for the entire planet.

Hyderabad

A City of Tradition, Technology, and Arts

B Ananthakrishnan

The city of Hyderabad is known as one of the major hubs of information technology. Even though the cosmopolitanism of the city has a long history, the new technology orientation and the flow of capital in the field of information technology enhanced the migration of educated youth to the city. Therefore, the city has a significantly good amount of young migrant population, so that there is a young cosmopolitanism parallel to that of the historical one.

Historically, Hyderabad has been seen as a converging place of diverse cultures during the time of erstwhile Hyderabad state which was constituted by Telugu, Urdu, Marathi and Kannada speaking regions. Apart from this, there were migrants from other regions of India like Rajasthan, Gujarat, Punjab, Bengal and Tamil Nadu. The postcolonial migration and the migration happened during the period of globalization added and enhanced the number of languages and their speakers respectively. The people migrated from abroad sustains their languages like Turkish, Persian, Siddis, etc. Furthermore, the Telugu speaking state of Andhra Pradesh has got divided recently into two states and Hyderabad became the capital of the new state Telangana.

Culture in general and theatre/performance in particular in the city of Hyderabad has to be seen in this context. By the nature of the city it has vibrant performance cultures manifested in diverse genres ranging from ritual to installation; that too in different languages including English. In Hyderabad, there is the vibrant coexistence of tradition and technology omnipresent in the civil landscapes along with the visiting cultures of the state, regions and from abroad through multiple mechanisms of cultural exchange, sometimes by state and sometimes by the other initiatives. But exchange with specific cities, keeping city landscape as a frame of reference, is not an agenda so far. Here, character and nuances of the city have never been considered and identified in a performance form so as to speak to another city, which has another characteristic entity with whom a dialogue is possible under the wider rubric of exchange. Precisely, the idea of city has never been a departure point for exploring possibilities of an interface keeping city as a seminal idea.

Other than the local performance cultures, Hyderabad owns one of the oldest modern performance traditions, Surabhi theatre maintained by a single-family network for the last more than hundred years. Currently it has been featured as one of the cultural landmarks of the state and shown to the public with state support.

There are three university departments which offer Master's and research courses in the city. Two are run in the local language as it is funded by the state government and the other one - the University of Hyderabad - offers courses in English medium as it is a central university. At the University of Hyderabad (UoH), the Department of Theatre constantly engaged with practice- and research-based exchange programmes mostly supported by external agencies but limited to the ambit of the university in most of the cases. The productions coming to the university are part of the larger research project and the directors and other practitioners coming to the department are mostly works within the boundaries of the curriculum structure and the discerned students' community. And most of the students at UoH is selected from different regions of the country belonging to different languages and local cultures.

In this complex cultural context that too in urban and global settings with multiple existences of diverse cultural expressions including performance, how do we look at the possibilities of having an avenue for meeting the cultures of different cities? Especially with a desire to talk between two cities either through performance or theatre how do we encounter the complexities of tradition and modernity, hierarchy of cultures, economy and patronage of culture, academics and practice and the access. Especially the Asian cities which hold a strong history of inherited practicing cultural stocks and equally strong in modern performance tradition, a strategy is essential to evolve multiple models in each local context, keeping the city and its shared common features as then central reference point.

One of the possible ways to confront this issue is to generate avenues through which cultural literacy building exchanges can happen as a disclaimer for larger scale exchanges in performance making and dissemination. It would be creating a space to identify the shared feels of the cities which are common to all. The context-based cultural landscapes, perceptions and its nuances and modernity-based sensibilities can be exposed through the literacy building exercises among the stakeholders.

The idea of modernity and its processes of appropriation have to be one of the other components to be extrapolated in the backdrop of existing cultural practices. Modernity has been reflected in all cultures with diverse manifestations appropriate to its context. The contemporary culture, especially the modern performances is the continuity of an ongoing process in many of the Asian cultures. Hence it will open a track to move ahead with new trajectories with multiple pragmatics for multiple contexts.

Culture Belt and Road City Report

Aimon Fatima

Introduction

Pakistan has a pluralistic culture with a rich history of diverse cultural developments over thousands of years. Islamabad, the capital of Pakistan is a very interesting city in its essence especially in context of cultural exchange. The placement of Islamabad on the map is of vital importance as it not only connects all five provinces of Pakistan but is also an important stop on the famous trade route known as Silk Route, a route that connects the mountains of China in the North to the Arabian Sea in the far South.

Islamabad is a perfect example of a city that portrays cultural syncretism as it is not only the metropolitan center for multi ethnicities from Pakistan but it also hosts a large number of foreigners especially Chinese nationals. Pakistan is the land of river Indus, a path that connects the mountains of Himalayas to the waters of Arabian Sea; if we move along this belt, we notice the similarities as well as dissimilarities among various races residing alongside it, who might be separated through languages but are connected through one common aspect – the financial fruit that this economic and cultural route bears. In the coming days, this function will be served by the CPEC, a belt that will join communities from incongruent cultural backgrounds through cultural assimilation.

With the recent cultural cooperation between China and Pakistan, Islamabad has become ever more valuable. The beauty of this city is that it absorbs various forms of global culture while remaining deeply rooted in its ancient Eastern roots. In this regard, Islamabad is very similar to Honk Kong. The cultural policies of Islamabad are a reflection of its welcoming attitude towards other nations. It is a center of exchange where cultural boundaries get dissolved with a greater focus on people-to-people ties. It not only depicts the lifestyle of a nation but also portrays a deep notion of cultural connectivity between people residing along a certain geographical belt. The very essence of every mutual connection is the manifestation of culture masked behind its layers of abstraction.

Cultural Exchange Policy of Islamabad

The cultural exchange institutions of Islamabad follow the National Culture Policy of Pakistan that revolves around the following principals -

- a. Democracy
- b. Peace and Tolerance
- c. The Central role of Culture
- d. Changing Nature of Culture
- e. Inter-national linkages and healthy exchange
- f. Endangered cultures and languages
- g. Gender dimensions
- h. Cultural Identity of youth
- i. Cultural Infrastructure

Cultural Exchange Centers in Islamabad

Though Islamabad hosts various cultural and heritage promotion institutions, two major (government-supported) institutions have historically played a major role in cultural exchanges between various ethnicities and institutions, both locally and globally.

National Institute of Heritage and Folklore (Lok Virsa)

Lok Virsa was created as a Government body in 1974. It is the primary national repository of traditional culture, with the aim of collecting, preserving, documenting, researching, disseminating and promoting folk and traditional culture. It has a long and sturdy history and enjoys credibility with the masses. Now it is the voice of the provinces in the center and ensures a strong bond and a sense of solidarity with them.

With its two museums, a craft bazar, open air theatres, conference halls, a specialized library and a sound and video archives on a 9.5 acres of land, Lok It organizes an annual Cultural Festival called the Lok Mela with the help of the provinces, often showcasing cultural expressions from remote locations, some that are at the brink of extinction. This annual program illustrates the diversity within each province and highlights aspects of our multi-cultural tradition of music, dance, languages, rituals, etc. The average annual attendance during the program's ten-day duration is about 100,000.

Lok Virsa's current strategy commits it to plant the seeds of the new generation who could be more pluralistic and democratic in their thinking and gradually move away from militant ideology. Its recent 'craft of the month' program that gets thousands of children to experience craft making in a one week course. A language Summer Camp makes them aware of different languages especially Chinese and helps them learn songs and conversations in it. This is to help them learn the global concept of pluralism and understand the importance of our tangible heritage. Even in its museum, during guided audio tours, Chinese is given particular importance in lieu of the recent cultural and economic exchanges between Pakistan and China.

The institution is divided into three sections: a) Museum, b) Media and Archives, c) Research and Publications, which maintains a specialized library on intangible culture especially performing arts. Lok Virsa Archives has rare recordings of many performers who are no longer with us. It not only features folk music from all over the country illustrating how diverse our culture really is but also has rare recordings of artists performing along the Silk Trade route.

Some Successful Examples of Cultural Exchange Programmes at Lok Virsa:

Since its establishment, Lok Virsa has been involved in successful cultural exchange programmes with countries like Norway, USA, China, Japan, France and Germany. Singers and musicians from Pakistan are regularly sent to other countries to perform in addition of mutual 'fusion' performances in Pakistan. Only recently, the young folk artists from Lok Virsa performed at the SCO Youth Art Exhibition in China. Institutions like Smithsonian, USA has been Lok Virsa's partners in capacity enhancement workshops, diversity conferences, research on folk heritage and preservation of endangered musical instruments in Pakistan. Alliance Francaise, the UN, Japanese/German embassy and European Union has been involved in active exchange programmes where artists from both countries worked together to create unique symphonies and dance forms that depicted cultural amalgamation at its peak. Lok Virsa's members have also participated in youth conferences in Russia.

Pakistan National Council of Arts (PNCA):

The Pakistan National Council of the Arts (PNCA) was setup to spearhead the development of arts in Pakistan. Its aims to build a robust arts ecosystem by creating an environment conducive to the flourishing of the arts, where the arts are accessible to everyone and artists and art groups have the commitment, financial support and resource and to excel at home, and on the world stage.

The Council is structured into two major divisions: Visual Arts Division and Performing Arts Division. Its focuses on four key strategic thrusts: Nurturing and developing the arts; Stimulating broader and sophisticated demand by audience; Developing capacity and resources; and Facilitating internationalization and enhancing global connectivity.

In developing artistic talent, The Council provides total support through grants, training, arts housing, commissioning of work and overseas touring. Major festivals and arts shows are organized to showcase the best of local and international artists. New talents are identified and developed through music and writing competition. Annual awards are given to artists in recognition of their achievements and to patterns for arts sponsorship.

Some Successful Examples of Cultural Exchange Programmes at PNCA:

PNCA has very strong ties with embassies of various countries like Japan, Spain, Colombia, China, Germany, Hungary, Norway, Sweden, Italy, USA and France. Its dancers and artists have not only represented Pakistan at international forums but it also acts as an institutionalized space for international artists to display their work in Pakistan. One of its recent flagship exchange programmes is the recent “Cultural Caravaan” where 16 experts in Film, Painting, Music, Dance and Photography from both Pakistan and China have been travelling together to promote culture and heritage from the northern Himalayas till southern Gawadar port making various stops at points of interest.

Cultural exchange priorities that can create space for future collaborations:

1) PROMOTION OF THEATRE

Theatre is a collaborative art form that can combine enactment, music, dance, graphic arts, literature and devotional presentations to live audiences as a collective experience. It can provide meaningful entertainment and become a force for unity above the class, gender, ethnic or creed divides.

Spaces for cultural exchanges

- Providing theatre space for performances at international forums.
- Encourage educational institutions (schools, colleges and universities) to include theatre arts and facilitate organization of inter-national and national theatre festivals and competitions for children, youth as well as professional theatre groups.
- International collaborations, with generous visa regimes and fellowships, for doing joint plays with neighboring countries or others known for theatre would promote Pakistan’s culture inside and outside Pakistan both.

2) PROMOTION OF MUSIC AND OTHER PERFORMING ARTS

The collective wisdom of a people is reflected in its music and performing arts. Three dimensions of performing arts are significant to be considered. First, the creative expression of the masses where wedding songs, folk ballads, sufi poetry, celebration dances and all other kinds of traditional and contemporary creative expressions are done by people to enrich their lives. This should not be discouraged or stigmatized. Second, the excellence that emerges and some become professional singers and performers to pursue it as a career. These are the carriers of our tradition and should be respected, given a dignified status and supported by the society. Third, the cultural industry that develops around the practitioners and provides performances for the general public. This not only contributes to the economy but also serves the people to satisfy their need for enjoyment and appreciation.

Spaces for cultural exchanges

To rejuvenate music, dance, storytelling and other performing arts and create a financially viable performing arts industry to thrive, the following steps can be considered:

- Investment in Cultural Infrastructure where concert halls and other such facilities are built and made available to artists and communities is an important priority. One such example is the Pak-China center in Islamabad that hosts a large number of cultural performances.
- Learning centers should be established where cross-cultural vocalists/musicians can make music and perform, independent of its commercial aspect.

3) FOLKLORE AND TRADITIONAL CULTURE

Folk traditions are the root of the creative, emotional, social and mystical aspects of people's lives including traditional practice, values, rituals, knowledge, arts, crafts, music and relationships, most of which is orally transmitted.

The key carriers of tradition who make their livelihoods from such transmission like artisans and artists face financial struggles, threatened by globalization, modernization and indifference of society. A rigorous documentation initiative combined with an economic program has to be charted out for such artisans and artists to make their skills marketable and to create a market demand from society.

Spaces for cultural exchanges:

- Cultural Mapping and documentation
- Arranging folk artisans to teach their crafts to school children on a regular basis will not only generate respect for their talent
- A crafts village could be set up in Islamabad or Hong Kong under the existing infrastructure, providing space to all partner countries including China a wide variety from Pakistan, to display their traditional crafts.
- Regular exchange of artists, artisans, research scholars and other related practitioners shall be encouraged amongst various countries

Impact of cultural exchange programs:

- a. Strengthened international bilateral relations, on both organizational and people-to-people levels.
- b. The fellows of exchanges programs can become a part of a catalytic process through which further personnel can be trained in best practices and strategies of cultural management and heritage preservation, encouraging cooperation on all levels: local, regional, national and international, including their curatorial capacity.
- c. Make cultural heritage a priority for youth through educational institutes, to make inroads into the educational system and expand the narrow curriculum base to

create space for creative expression, acknowledgment of our multi-cultural diversity and develop democratic norms.

City Report

Görgün Taner

At the two sides of the Bosphorus that connects Aegean and Black Sea, two continents come across. History of settlement in Istanbul dates back 8,500 years ago. Istanbul, which is at the junction of Europe and Asia, has been an important hub in its long and complicated history.

Throughout this history, Istanbul, a capital of Roman, Byzantine and Ottoman periods, has had a multi-layered and lively contemporary art production. A wealthy cultural and historical heritage has been developed here by different civilizations' interactions throughout centuries. Today, Istanbul is one of the foremost megalopolises in the world with its urban structure that reflects the traces of all these cultures, its cosmopolitanism and its cultural diversity. It maintains its leadership in many fields such as culture, art, economy, and trade in Turkey, and has never lost its novelty with its unique entity that spreads to two continents and an aesthetics that has impressed artists for centuries.

For the past few decades, Istanbul's cultural and artistic scene has been blooming. This has been the result of more than 20 years of cultural and artistic cultivation, which began in mid-80s. Throughout this time, the number of institutions and organisations working in the field of culture and arts has dramatically increased. Also, throughout the last three decades, many international artists from different disciplines brought their expertise to Istanbul, providing acceleration and new insights to the arts scene and artistic production here. Many new museums, galleries, and private theatre ensembles emerged with the involvement of private sector sponsorships and these also promoted the emergence of new artistic initiatives. In parallel to the radical changes that occurred over the past few decades in the way we communicate, the interaction with the international scene has increased enormously, indirectly allowing the international recognition of art that is produced here in Istanbul. The young and dynamic demographics, combined with the city's geographical and symbolic position and the liveliness of cultural initiatives, allowed Istanbul to witness a culture and arts boom.

The priority areas of cultural policy in Istanbul are heritage, nation-building, social development, tourism, city marketing, economic development, value of cultural participation, and diplomacy-cultural exchange. With an ever-growing cultural and artistic life, there are several key agencies involved in Istanbul's cultural policy making. With its

headquarters in Ankara, and its provincial offices spread all around the 81 provinces and 36 towns abroad, the Ministry of Culture and Tourism is the highest governmental body responsible for culture in the country. Istanbul Provincial Directorate of Culture and Tourism is the representative and coordinative body of the Turkish Ministry of Culture and Tourism in Istanbul. Istanbul Metropolitan Municipality (IMM) is the elected local government of the city at the metropolitan level. It has two separate bodies for culture: Department of Culture and Culture Co. IMM has museums, libraries and theatres across the city. The cultural centres of IMM present art performances (concerts, exhibitions, etc.). It also provides financial and in-kind support to cultural sector. IMM operates free courses in art education.

Culture Co. manages museums of IMM, organises festivals and events and conducts research on culture of Istanbul and publishes the outcomes of these researches. There are 39 district municipalities in Istanbul. Each of them has a separate department for culture and several cultural centres where most of the time art performances and cultural activities are presented to the public free of charge. They also provide financial and in-kind support to cultural sector. They operate free courses in art education. As the local agency of the Ministry of Development, Istanbul Development Agency (ISTKA) provides funding and technical assistance to public and private sector as well as NGOs of the city. ISTKA has launched several calls for proposals in the area of creativity to boost the creative economy of Istanbul since 2010. Some of the major projects funded by the Agency include the research on cultural heritage and cultural economy of Istanbul, research on Turkish cinema and Creative Istanbul workshops.

The General Directorate of Foundations has two regional offices in Istanbul; one of the Asian and the other on the European side of the city. The responsibility of the Directorate in terms of culture includes the preservation and restoration of cultural heritage buildings belonging to certain foundations established throughout the history of the people of Turkey. The Ministry of National Education is responsible for the cultural education of school children. In this context, it designs the curriculum of the elementary, secondary and high schools and ensures that the curricula include arts, music and Turkish literature and history subjects. It also authorizes schools to organize school trips to cultural sites and to cooperate with NGOs to engage school children in cultural activities. The Ministry has a provincial directorate in Istanbul. There are 27 art faculties in Istanbul universities, which cooperate with the cultural industry. And finally, private sector has a significant role in the support culture receives in Istanbul. There are statutory incentives for those supporting cultural initiatives and moreover it is a highly prestigious stance to support culture.

In addition to the above-mentioned institutions, the Istanbul Foundation for Culture and Arts (IKSV) is one of the key actors of cultural and artistic life in Istanbul. A non-profit cultural organisation founded in 1973 with original goals of offering the finest examples of cultural and artistic production from around the world and introducing innovative work to

Istanbul audiences, İKSV regularly organises the Istanbul Festivals of Music, Film, Theatre and Jazz, the Istanbul Biennial, the Istanbul Design Biennial, Leyla Gencer Voice Competition, autumn film week Filmekimi and realizes one-off events throughout the year. The Foundation hosts cultural and artistic events from various disciplines at its performance venue Salon, located at the Nejat Eczacıbaşı Building. Furthermore, İKSV conducts studies and drafts reports with the aim of contributing to cultural policy development. The Foundation also supports artistic and cultural production through presenting awards at its festivals, commissioning works, taking part in international and local co-productions, and coordinating an artist residency programme at Cité International des Arts in France, as well as the annual Aydın Gün Encouragement Award and Talât Sait Halman Translation Award.

With its international projects, İKSV also targets presenting Turkey's cultural and artistic wealth to the world and transforming Istanbul into a major centre within the international culture and arts community. Expanding the scope of its international activities since 2004, the Foundation has been organising intercultural programmes in Turkey, along with festivals and activities in Europe's leading cities, which reflect Turkey's culture and arts life, in order to create a platform for understanding, dialogue and interaction. In this respect, the journey began in 2004 with *Şimdi Now* in Berlin and continued with *Şimdi Stuttgart, Bozar Turkey Festival*, the exhibition *Turks: Journey of a Thousand Years, 600- 1600*, organized by the Royal Academy of Arts, London, all in the year 2005; *Turkey Now* in Amsterdam and Rotterdam in 2007 and 2008; and "*Turkey at one Glance. Excerpts from Life and Culture*" in 2008. In 2009 *Spot On: Turkey Now* was organised parallel to *The Cultural Season of Turkey in France* held between 1 July 2009 and 31 March 2010. Since the Cultural Season in France, İKSV runs the artist residency studio "Turquie" at Cite International des Arts, supporting young Turkish visual artists. İKSV has also been managing the Pavilion of Turkey at the international Arts and Architecture Exhibitions of la Biennale di Venezia and coordinates the Turkish contribution to the London Design Biennale.

With regards to performance arts, İKSV has been actively realizing international collaborations since 2006. In 2006, we hosted 4th International Theatre Olympics within the scope of Istanbul Theatre Festival. Also, in the same year, the world premiere of Théâtre Zingaro's "Battuta" was presented as a part of the "French Spring" events. Within the scope of *The Cultural Season of Turkey in France* many theatre and dance events were included in the programem of the festival. The relationship we have built with Odeon-Théâtre de l'Europe Paris and especially Théâtre de la Ville has been continuing fruitfully. Théâtre de la Ville invites theatre companies from Turkey to their festival and include them on their season schedules. As part of the "Japan Year 2010 in Turkey" a play, a Butoh and a dance company performed in Istanbul. Since 2012 was the "Year of Chinese Culture" in Turkey, three events from China took place in the festival including a Beijing Opera, a street theatre and a dance performance. That year, different festivals of İKSV also featured several artists from China. 2012 also witnessed the celebrations of the initiation of diplomatic relations

with the Netherlands, which led to the participation of the Queen of the Netherlands in a performance by Nederlands Dance Theater 2 in Istanbul. These were followed by the Polish year in 2014, which allowed us to present two plays, one dance performance and one co-production at the Istanbul Theatre Festival.

So international cultural cooperation has been a key feature of the Istanbul Theatre Festival, especially in the recent years. We will continue this tradition with a focus on Portugal in 2018, and the celebration of Russia-Turkey Cultural Year in 2019.

Also, since 2014, we organize an "International Platform" at the festival, to ensure that successful examples of the local theatre stage are included in the programmes of various festivals and institutions abroad and reach a wider audience. The 21st Istanbul Theatre Festival will host its professional guests on two different occasions. The first meeting will be on 16-19 November, in collaboration with the Corner in the World x bomontiada ALT. A number of theatre professionals from abroad will attend a showcase of the festival programme with the support of ONDA (Office National de Diffusion Artistique) from France. The second professional meeting and showcase programme will be held on 23-26 November within the scope of the festival.

Among the above-mentioned examples, a few stand out as best practices for international cultural exchange programmes. For example, *The Cultural Season of Turkey in France*, which brought people from France and Turkey together around a joint project proved that changing the perception of Turkey abroad would not be possible through advertising activities but instead, it can be achieved by a long-term field work, open and constructive dialogue platform and by investing in arts and education. In that sense, the project sets an example in terms of cultural diplomacy. Many events in the field of contemporary theatre and dance from Turkey have found a place within the programme. To enhance this model and realize it in other countries, it is vital for relevant ministries and institutions of state, public authorities, private sector, non-governmental organizations, artists and intellectuals to come together and make a joint attempt to create a new platform.

In order to realize a successful cultural exchange between Istanbul, China and Hong Kong, we have to work on creative programmes that would allow similar effects. These programmes should feature different events that would reflect the cultural production in the cities, while preparing grounds that would encourage sharing of knowledge and expertise. It is crucial to include an element that would ensure continuity of the exchange, such as the case in the artist residency programme that lasted beyond the Cultural Season in France. Also, since cultural exchange is also strengthened with dialogue and sharing of experience and not only via cultural activities, getting the cultural institutions in respective cities in contact, encouraging them to work together on joint projects and prepare co-productions, would definitely create a positive impact.

Collaborative cultural and artistic projects done on an international scale afford us with invaluable opportunities. They enable cultural exchange and creative encounters, and they present multidimensional perspectives. They become pivotal points for generating new ways to look at the past and imagine the future. Over the course of such international projects, we find an opportunity to look, together, into a “foreign country” through the lens of culture and arts. It is our sincere wish that such collaborative international undertakings would continue to enrich our cultural life in years to come.

Regeneration of Downtown Kuala Lumpur

Neil Khor

Kuala Lumpur, the capital city of Malaysia, is celebrating its 150th anniversary this year. Founded as a mining town, it soon expanded into becoming the administrative capital of the Selangor Sultanate (1882) and as the centre of the Federated Malay States (FMS) (1895). Linked by road and rail to the Klang, its main port on the Straits of Malacca, Kuala Lumpur expanded from the confluence of the Gombak and Klang rivers into a commercial town with a British administrative centre to the north of the Klang river.

In 1957, independence from British colonial rule was signalled in the lowering of the Union Jack at the Padang in Kuala Lumpur. To commemorate Merdeka (independence), a set of unique modern buildings associated with independence was built. This included the Stadium Merdeka, Stadium Negara, Muzium Negara, National Mosque and Taman Tugu; all together adding to the architectural legacy of the city. From that point onwards, the capital city of Malaya and then Malaysia (est. 1963) has seen tremendous urban development with its boundaries stretching beyond the old city limits throughout the Klang valley and beyond. Downtown KL subsequently experienced a hollowing out, with a new administrative capital developed in Putrajaya, new residential housing in Petaling Jaya and Shah Alam; as well as cultural facilities at Kuala Lumpur City Centre (KLCC). After three decades of “hollowing out”, this historic core is now undergoing a regeneration process based on a new economy focused on culture, tourism and services.

Throughout the post-Merdeka period, the national culture policy was associated with nation building. The focus was on what constituted Malaysian identity, which was based on Malay culture. Increasingly, Islam as the official religion of the federation, is playing a greater role in defining what constitutes cultural identity. However, since 2008, when both Melaka and George Town were listed as a UNESCO World Heritage Site, a more inclusive vision of national culture has evolved. This combined with global cultural trends coming through the internet, is fast shaping up into a groundswell of grassroots definition of national identity. Increasingly, what is experienced in daily life is very different from what is projected through governmental channels. In short, community-based and individually-driven cultural practices are now fast challenging the dominance of “national” culture. Whilst the latter is often brought out to be “performed” during high days and holidays, the former is part of a wider lived and living experience.

The Malaysian Government is increasingly aware of the importance of culture in the development agenda. To date, there are nascent efforts to move away from merely addressing national identity matters to embrace a more holistic view about culture in development. Particularly, the role of culture in attracting investments and talent making cities more liveable. In 2009, in efforts to develop community-based urban regeneration programmes, the Malaysian government provided a grant of RM 20 million to support the George Town UNESCO WHS. In the same year, a chapter was devoted in the 9th Malaysia Plan to the urban agenda.

The pilot project whereby “place-making” based on grass-roots and community participation was piloted in the George Town UNESCO World Heritage Site. A special purpose vehicle known as Think City was set up to implement a public grants programme with the aim of bringing on board as many people as possible on the regeneration process. The results were positive with some 250 small grants awarded, 90 heritage buildings restored and a Special Area Plan aligning development with heritage preservation was gazetted (September 2016). The same programme was initiated in Kuala Lumpur, focusing on historic downtown in 2014 and is now three years in the making.

Whilst Think City’s focus is on urban regeneration, the Kuala Lumpur programme, in particular, focused on the role of culture in urban development. Grants were given out to various arts and cultural groups. This included grants to support the creation of arts hubs and maker spaces at Art Printing Works in Bangsar as well as an arts co-working space at Zhongshan building in Kg Attap.

With regards to the performing arts, Think City working with Prasarana, the main holding company of Kuala Lumpur’s light rail services, developed the Arts on the Move programme. The latter is a curated series of performances in the Masjid Jamek Light Rail Interchange Station where established and aspiring artists are provided with a platform as well as new audiences. Small grants were also given out to ensure that the performers are able to continue improving their craft with capacity building provided by seasoned artists.

Since then, support for the cultural and creative economy culminated in the establishment of CENDANA. The Cultural Economy Development Agency (CENDANA), launched on 6 September 2017, as its website describes: “is trying to bring about an upheaval of the cultural economy across all fronts starting off in the Klang Valley”. It hopes to become a platform between individual artists and cultural practitioners with related governmental agencies. It hopes to build up capacity at the ground level whilst mediating in the development of national policies that would catalyse a new economy based on culture.

CENDANA has an Industry Advisory Panel, and the International Advisory Panel. Our International panel helps us strategically place Malaysia on the global stage: it advises us on

policy and programmes; keeps us abreast on international best practices; and strengthens our worldwide networks for exporting Malaysian arts and culture. On the local front, industry experts have been selected to provide independent counsel on a wide range of art and cultural activities — working with us on the strategic direction of wider cultural policies; further raising the profile of Malaysian arts and culture; and helping to form the identity of Malaysia as an arts destination.”

Think City’s Aspirations for Downtown Kuala Lumpur

Space activation in Kuala Lumpur works towards the vision to rejuvenate downtown Kuala Lumpur into a vibrant, sustainable, diverse and inclusive City of Creative Confluences; a place where many things come together to become greater than the sum of its parts.

The mission for space activation is to improve, operate and activate a series of cultural, community and public spaces through the curation and promotion of integrated programming that engages local communities and the general public through participatory activities.

The primary focus of activation remains the area around Masjid Jamek to Pasar Seni, encompassing connected iconic attractions such as Dataran Merdeka. This geographic location is significant in KL’s story beginning with where the Gombak and Klang Rivers meet, and includes many heritage buildings, areas of historic significance, religious communities and traditional businesses. All activation should enhance this character under the banner of “A History of Confluences” celebrating its strategic past and continued future as a place where a diversity of influences interacts fruitfully.

Think City’s space activation in the area will not be unduly concerned with providing a continuous programme of activities, but rather build on the existing uses already in place. As such, the space activation programme will endeavour to align with and enhance our most significant partner, City Council, Dewan Bandaraya Kuala Lumpur’s (DBKL) priorities and activities within the city. To this end, Think City and DBKL have agreed to a close partnership around selected spaces detailed below alongside expanded infrastructure support.

Think City will also maintain a calendar of events across the downtown KL area and continuously look to strengthen activation through partnerships, co-sponsorships and piggybacking on appropriate events in line with the strategic aims above.

This will be further supported by nurturing formal and informal partnerships with creative and cultural champions (institutions and individuals) for cross-fertilisation, co-working and amplification opportunities.

Examples of events that provide key opportunities include:

- World Urban Forum 2018
- KUL Design Month (annual celebration of design in the city centre)
- DBKL Programming throughout the city, such as No Car Sundays
- DiverseCity (annual KL-wide festival of culture)
- Religious & cultural holidays
- Merdeka celebrations

By being truly plugged into the pulse of the city and building upon existing infrastructure, Think City activation programmes can be embedded into the urban choices of citizens.

Culture Belt-Road City Report

Rossella Ferrari

As a global cultural capital, financial centre, and prime tourist destination, London is one of Europe's key centres of cultural exchange, and the former British colony of Hong Kong has served as a strategic node in UK cultural diplomacy and a bridge between the UK and the Chinese region both before and after its handover to the PRC in 1997.

With Britain seemingly becoming more insular and isolated within Europe as a result of recent political developments such as Brexit, which will definitely pose a challenge to cultural development, exchange, and education, the importance of London's Asian connections – and of Hong Kong as a key connector between London and the Belt and Road region – is likely to increase in the future.

Without having carried out a systematic mapping of cultural exchanges between London and Hong Kong in the past few decades, it is nonetheless my impression that whereas in the 1990s London became a theatre for pioneering performing arts programmes – for instance, the performances of Zuni Icosahedron's *Journey to the East '97* at the Institute of Contemporary Arts (ICA) in June 1997 – since 1997 most of the city's attention, and possibly investment, in terms of cultural exchange with the Sinophone region has shifted toward mainland China.

However, with the expansion of the Belt and Road Initiative, Hong Kong can be once again at the centre of cultural and economic exchange as an essential hub for transnational and translational relations. In other words, Hong Kong has the capacity not only to connect nations but also to translate cultures, in virtue of its historical role as a mediator between the UK/Europe and the Sinophone/Asian region.

Several performing arts institutions in London have engaged in cultural exchange with Hong Kong and mainland China in recent years. Some major initiatives include:

- the Southbank Centre's three-year China Changing festival inaugurated in 2016, which has hosted productions from China (Zhang Jun's *I, Hamlet*; *SINK* by Xinxi Du Studio), Hong Kong (Hong Kong Dance Company) and by local British Chinese artists;

- the National Theatre's *War Horse* production in China, premièred in 2015;
- the Royal Court Theatre's programme, New Writing from China, inaugurated in 2016 to support emerging Chinese playwrights, which culminated in a week-long workshop at the 5th Wuzhen International Theatre Festival in October 2017 as part of the British Council's Spirit of Youth campaign. This is a six-month China-wide exchange initiative targeting the younger generations with the purpose of shaping the future cultural leaderships of both countries;
- the Shakespeare's Globe's Globe to Globe festival in 2012, which kick-started tours to and from China (National Theatre of China) and Hong Kong (Tang Shu-wing Theatre Studio);
- the Royal Shakespeare Company's Shakespeare Folio Translation Project and Chinese Classics Translation Project to produce new Chinese translations of Shakespeare and new UK productions of Chinese classics, such as *Snow in Midsummer* (2017), adapted by Frances Ya-Chu Cowhig from Guan Hanqing's text.

Local companies such as Yellow Earth Theatre, whose membership mostly comprises British East Asian artists, and Border Crossings have also engaged in extensive intercultural work. Both have collaborated with the Shanghai Dramatic Arts Centre to create the bilingual productions of *King Lear* (2006) and *Consumed* (2013), respectively.

Performing arts exchanges have also taken place in the context of the creative industries and cultural tourism. One example is the Jiangsu Performing Arts Group Kun Opera Theatre and East 15 Acting School's production of *A Shakespearean Handan Dream*, which was presented at the London Design Festival's Nanjing Week in September 2016. Among the plethora of initiatives that London saw in 2016 to mark the quatercentenary of William Shakespeare and Tang Xianzu, what stood out in this project with respect to the politics of intercultural collaboration is that, for once, it was not a case of a predominantly Western-style production incorporating Asian aesthetics as little more than a decoration, as it were. Rather, the production foregrounded the Asian form – *kunqu*, in this instance – as the core of the performance, which lead the narrative and the discourse surrounding it.

In the same week, the main performer of *A Shakespearean Handan Dream*, Ke Jun, from Nanjing, took part in a dialogue with Danny Yung, co-Artistic Director of Zuni icosahedron, and scholars from London, Tokyo, and Berlin at SOAS University of London on the topic of city-to-city cultural exchanges in the performing arts. This led to a larger international symposium on the same theme, "Hong Kong in Transition: Asian City-to-City Collaboration and Performing Arts Exchange, 1997-2017", in September 2017 with participants from Asia, Europe, and North America. This kind of forum – embedded in educational settings and

involving scholars, practitioners, and policymakers – highlights the critical role that universities can play in cultural exchange and the potential impact of academic institutions on cultural policy and development not only through research, but also by nurturing the next generations of practitioners, policymakers, and audiences; namely, the initiators, regulators, and beneficiaries of the culture and cultural exchanges of the future.

It is indeed important to outline what city-based cultural exchange does, or has done, but perhaps more interesting is to reflect on what cultural exchange does *not* do.

Genuine cultural exchange is not touch and go, or a one-off occurrence; it is prolonged, embodied, made of long-term people-to-people relationships. Tours are not effective forms of cultural exchange, though they may lead to it. Festivals are also often not effective forms of cultural exchange, though they may also lead to it, in those instances when they rely on communal parameters (*Zuni's One Table Two Chairs* is a positive model in this respect), are nurtured by shared concerns, and target specific communities of interest.

Genuine cultural exchange is non-prescriptive, curiosity-driven, artist-led, grounded in experiment and, sometimes, accidental discovery; it is independent – if not always in terms of funding, at least in terms of concepts and principles;

Genuine cultural exchange should be ethical and critical – not just aesthetics, and not just politics; it should focus more on education and collaboration than on simple programming and showcasing; it should involve local communities, not only national institutions; it should give more prominence to the present and the quotidian, hence more projects tackling current issues and local realities in addition to foreign adaptations, classics, and crowd-pleasing cultural tokenism; it should allow more space for minority voices and underrepresented social groups, irrespective of age, gender, ethnicity, religion, and sexual orientation.

Furthermore, one should question the relationship between exchange and change, namely, what is the purpose of cultural exchange? What does cultural exchange do? Why do we do it? What happens in its aftermath? Does anything change as a result of the exchange?

There is great potential in the Belt and Road Initiative to activate new South-South, East-East, and East-South dialogues in addition to already well-established East-West trajectories of exchange. But for this project to work, institutions should not impose a creative agenda. Creative agendas should be autonomous and arising from a people-based (*minjian*) Belt and

Road of culture.¹ Moreover, for this Eurasian connection to work as an ethical, beneficial, and balanced cultural ecology, the European component should not dominate, so as to avoid reinstating the old colonial matrix of power-knowledge. And if Asia is to take the lead, Hong Kong is optimally positioned to serve as a fundamental weaver of relations along the Belt and Road exchange routes.

¹ The notion of people-based Belt and Road is from 陳光興 (Chen Kuan-hsing), 《回到萬隆 / 第三世界國際主義的路上 --- “一帶一路” 民間版二十年階段性報告》·《開放時代》2016年5期·208-223頁.

Prague

City Report

Michaela Buriánková

Prague was always an intercultural city due simply to its geographic position in the middle of Europe. Before World War II and the rise of fascism in Germany, there were several nationalities living together quite peacefully, the main groups being Czechs, Germans, and Jews (a very simple example of mixing of different cultures is the famous writer Franz Kafka, who was a German-speaking Jewish author living in Prague).

Post World War II and the establishment of the communist regime was a very different chapter... However, big changes came after the Velvet Revolution and fall of the communist bloc as the borders were open and artists from foreign countries could visit Czechoslovakia again. The Czech Republic joined the European Union in 2004 and since then the number of opportunities for cultural exchange for Czech cultural workers and artists has increased. Therefore, I have chosen to look at cultural exchange in Prague through official strategies on the international and local level and through different grant opportunities.

1st level: European Union

The EACEA (Education, Audiovisual and Culture Executive Agency) of EU runs programmes dedicated to improve cultural exchange within Europe and beyond. Many universities are part of the “Erasmus+” programme. Between 2007-2013 a large programme called “Culture” was dedicated directly to support international collaboration on the cultural field, now replaced by another programme called “Creative Europe”. Among its goals are transnational mobility, cultural exchange, and support to cultural and creative sectors in all EU member countries. For the small-scale projects you need organisations from 3 different EU countries to take part and 6 countries for large-scale project. Additional Non-EU countries may also take part in these projects as so-called associated partners.

2nd level: Czech Republic – Ministry of Culture

The most important and influencing cultural events in Prague are supported by the Ministry of Culture, or by the Prague Council. Both created strategic documents with priorities for cultural development.

The Ministry of Culture published its plan for cultural development for years 2015-2020, including implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions Czech Republic joined in 2010. The emphasis on

cooperation with Asian countries is also part of this strategic document, but it aims mainly on museums above all other cultural fields. Prague Quadrennial is also mentioned as one of the priority events:

Prague Quadrennial of Performance Design and Space (PQ) is the main international cultural event organized by the Ministry of Culture, and has been realized by the Arts and Theatre Institute since its inception in 1967. With assistance from the Czech Ministry of Foreign Affairs, countries are invited to prepare an exhibition that represents trends and developments of scenography/design for performance over the past 6 years in their countries. Apart from the main Exhibition of Countries and Regions and Student Exhibition, PQ also offers a wide-ranging program - performances, lectures, workshops, discussions, student educational programs, as well as programming for children and young adults. It has developed into a 4-year annual meeting of theatre professionals from all around the world. The number of visits at the last edition of PQ in 2015 was 180,000 including , 000 accredited theatre professionals and students from 90 countries. During 11 days 78 countries were represented via exhibitions, live events, performances and other activities.

In the past at the PQ were presented following Asian countries: China, Hong Kong, Macao, Taiwan, Japan, Korea, Mongolia, Singapore, Thailand, Vietnam, the Philippines. The biggest challenge for many Asian countries is to get a sufficient financial support from state offices, or other resources as the costs for shipping and travelling to Prague can be quite high. Apart from the main event once in four years, PQ has a long-term collaboration with OISTAT (International Organisation of Scenographers, Theatre Architects and Technicians) that resides in Taiwan, and with the WeiWuYing National Kaohsiung Center for the Arts within an international ongoing project Emergence.

The state institute for statistics in culture is called NIPOS, and its goal is to provide data about cultural organisations, from the state sector to the private sector. The data is published annually and is based on regular researches from historical sites, museums, galleries, public libraries, theatres, publishers (books and periodical prints), radio, and television.

Statistics for Theatres in the Czech Republic

(for your reference – the Czech Republic has a population of 10 610 947; Prague 1 280 508):

Item	Year 1995	Year 2016
theatres without permanent theatrical company	89	156
theatres with permanent theatrical company	96	177
visitors	5 247 000	5 986 000
performances	18 527	28 281

Source: *Kultura České republiky v číslech*, NIPOS, Praha 2017
(*Culture in the Czech Republic in Numbers*)

The collected data gives no information about number of collaborative international performances or projects. But we know that most of the productions are domestic, the amount of theatre companies actively enabling cultural exchange is still low, and they are mostly situated in large towns, like Prague.

3rd level: Czech Republic – Prague

Prague prepares a strategy for every 4 years in a document called “Cultural Politics Concept of the Capital Prague for 2017-2021”, but international cultural collaboration is none of its priorities. The city council is offering grants for cultural projects, but also sets for each 4-year period 7 priority events, all of them with an international outreach (probably the most well-known being either the music festival Prague Spring, or Prague International Marathon). Festival Letní Letná is the only performing arts event and is dedicated to new circus, theatre and performances.

Prague has also established an institution specialized in future development of the city, including the public space, architecture solutions, and cultural field called IPR (Prague Institute of Planning and Development). Its projects include KREP (Creative Prague) – initiative supporting development of creative industries and culture in Prague, and trying to open a living cultural space in the historical part of the Prague that is overwhelmed by tourism.

The city signed partnerships with several Asian cities. 2005 a delegation of Prague representatives visited Peking and Shanghai, discussing tourism, cultural and educational exchange, and investment. Prague was then given an opportunity to have a presentation at EXPO 2010 at Shanghai. Other partner cities are Guangzhou and Taipei, but currently there is no real progression in the partnership.

A declaration between Prague and Kyoto was signed in 1996 with priorities: cultural exchange, preserving historical sites and development of city's structures. Both cities were active mainly in 90s, today is the relationship more formal, but with a potential to grow again.

Since establishing a direct flight between Prague and Seoul, representatives of both countries and cities are active in discussions about financing, city's organisational structures and their development, and preserving the environment. Among all Asian partner cities Seoul is the most active.

Prague being a traditional tourist destination, statistics show that number of tourists from Korea and China is constantly increasing nowadays. It is a result of marketing campaigns run by agency CzechTourism, but also opening of direct flights to more Asian cities.

Examples of successful events and theatre companies supporting international cooperation:

Letní Letná - International Festival of New Circus and Theatre

Since its founding in 2004, the festival Letní Letná presented 1 477 shows that were attended by the overall number of 324 000 spectators. The festival has hosted prominent names of the international contemporary circus scene, among them Cirque Alfonse, Collectif Malunés, NoFit State Circus, Circa, Cirque Ici, Cirque Trottola, Les Colporteurs, 7 Fingers, Cirkus Cirkör, Compagnie XY, Compagnie Rasposo, Cirque Baroque, Cahin Caha, Malabar, Atelier Lefevre & André, Cie Galapiat, Le Poivre Rose, Cirque Inextremiste, Le Boustrophedon and many more. The festival also helps mediate contact between Czech artists and the international scene and therefore encourages the growth and development of the genre of contemporary circus in the Czech Republic.

Archa Theatre - Centre for Contemporary Performing Arts

The joint performance of Min Tanaka and John Cale, which officially opened the Archa Theatre in 1994, was a clear hint about the future direction of the theatre's dramaturgy. The encounter of a Japanese dancer and an American musician symbolized the connection of two cultures, two genres and two continents. Over the past 20 years Archa has welcomed "on board" renowned figures of world art: director Robert Wilson, choreographers Wim Vandekeybus, Anna Teresa de Keersmaecker and Jan Fabre, and musicians David Byrne, Randy Newman, Philip Glass, Diamanda Galás, Meredith Monk, Patti Smith, Einstürzende Neubauten, Tindersticks, White Stripes, The National, Sonic Youth, CocoRosie; as well as guest companies such as the Royal Shakespeare Company, Cheek By Chowl, Ultima Vez, DV8, Handspring Puppet Company, Dogtroep, Forced Entertainment, Campo Theatre and Pieter de Buysser. Allen Ginsberg and Lou Reed both had some of their last performances here.

Farm in the Cave

The company's modern works go beyond the borders of physical, dance, or musical theatre. Farm in the Cave's performances arise out of their long-term research which is focused on the transmission of human experience beyond words and limits of ordinary understanding. They find this for example in the legacies of minority cultures, music, physical expression, atmospheres, and facts connected with specific locations. The company has established itself as a "modern laboratory" where performers have "asylum" to continuously work on their development without regard to their nationality (as varied as Czech Republic, Spain, Vietnam, Germany, Korea, Slovakia, Brazil, France, and Russia), and without regard to their

previous profession or genres of their work. Farm in the Cave has received numerous international and Czech prizes, among which the most prestigious is the European Prize for New Theatrical Realities for Director Viliam Dočolomanský (the only Czech recipient of that award).

Conclusions

The theatre scene in the Czech Republic keeps a very high standard – with not only the amount of people visiting performances at an above average level, but also as a home to an important amount of theatre companies, organisations, and initiatives that are actively searching opportunities for cross-border collaborations. Collaborative practices usually include inviting foreign artist to perform his/her original piece, creation of a new performance in collaboration with Czech artists, or artistic residencies.

Grant programmes from EACEA have their limits, because their priority is to develop the cultural exchange within Europe. This is mirrored also in the project budgets, because only 30 % of the overall costs can be connected to third countries (countries that are not part of the EU, or have no agreement). Organisations from third countries can join the projects, but their costs can't be covered by the grant money.

On the state level the Ministry of Culture organizes only one world-scale cultural event in the field of performing arts, and that is Prague Quadrennial.

On the local level, many theatre companies are private, or NGO, but they very often can't function without grant support from the Ministry of Culture, or Prague Council. Both institutions developed a system of open tenders to choose and financially support most important cultural organisations and events in Prague. Prague Council even changed the system, based on criticism of previous practise of grant distribution (often giving financial support to organisations of mediocre, or mainstream production, instead of investing into projects with real value).

Both Ministry of Culture and Prague Council has strategic documents for developing culture, but cultural exchange is only a marginal part of them. In most cases any collaboration between different countries is an initiative of a single person, or an institution. There are still not many stable and long-term connections between Czech and Asian cultural players. The reason not being any government or structural obstacles, but that cultural exchange is not a priority. There is obviously a disproportion between the effort put into business activities on one hand, and cultural collaboration on the other hand, in the Czech foreign policy.

Links:

PQ

<http://www.pq.cz/en/>

Letní Letná

<http://en.letniletna.cz/2017/>

Archa Theatre

<https://www.divadloarcha.cz/en/>

Farm in the Cave

<https://farminthecave.com/en/>

The Need for Exchange and Self-making of Cultural Identity in Emerging Immigrant Cities: A Shenzhen Perspective

Luya Liu

In a short span of 30 years, Shenzhen has turned itself from a fishing village at the southernmost tip of China into one of the most prominent first-tier cities. In 1980s, Shenzhen was designated as a Special Economic Zone, a pilot at the forefront of China's Reform and Opening-up Policy. Its role was to connect the socialist Mainland and the capitalist Hong Kong, and a window to the world for receiving new ideas and exploring new economic models. In the process of its city-building miracle and lightning-speed growth, the city became famous for its "Shenzhen speed" and disrepute for years as a "cultural desert", which was an external assessment and also a scoff by local citizens. An inseparable by-product, it is a telltale indication of the two-sidedness of Chinese cities in fast-paced development.

The label of "cultural desert" carries its utmost blame in its short history. Compared to other centuries- or millennia-old cities in China, Shenzhen has barely any indigenous history and culture. Besides, economic development is pursued at the cost of overlooking the cultivation of new cultures. Also worth noting is that Shenzhen, a typical city of immigrants, is seen by migrant workers as an "alien land" that, consequently, there is no genuinely original culture, no foundation for cultural development and no shared cultural identity.

However, over the past decade, art and culture started to boom, not only in the growing number of recognized art institutions but also in Shenzhen becoming a meeting point for domestic and international exchanges of art and culture. So it begs some interesting questions: How is it possible for a culture-less city to lay a foundation for cross-city and cross-cultural exchanges? What are the means to make these exchanges possible? And what can remain as the wealth of the city?

Conditions for Transforming the Cultural Desert

Shenzhen's development is featured not just by the towering rise of both the city and its economy, but also by the growth of culture starting from scratch. One may argue whether culture indeed can be "made", yet, on an observant position towards Shenzhen, this "making" has the potential of presenting a new, alternative landscape, and, enabled by the

specificity of the social context and economic growth pattern, can outpour a new cultural model with values for deliberation and examination.

In reality, the ill fame as a cultural desert fuelled Shenzhen with a top-down craving for change and accumulation. The beginning of 1990s witnessed a succession of governmental funding to help build multiple art museums, museums and cultural centers that dotted all the administrative districts, and the number is still growing. Shenzhen now possesses world-class facilities of library, concert hall and opera house, and makes persistent efforts in attracting Chinese and international premium resources for a series of events and programs. Though Shenzhen is no different from other cities worldwide in the direction, offering and ideological position of its governmental programs that are quite often subject to criticisms from across the society, its administrative advantage of greater efficiency is well demonstrated in the programs subsidized through earmarked funds by governments at the municipal and district levels, the construction and operation of new cultural venues, major cultural events and iconic programs on a yearly basis.

The weak foundation of indigenous culture necessitated international exchange as an indispensable and dominant means of city development. And why do we have to exchange? For Shenzhen during that time, the need to draw in non-local cultural resources far outweighed the need to export its own, which resulted in the dense inter-city and international programs in Shenzhen. All these were further boosted by the fast pace of globalization over the past three decades or so and will continue to be so in the near future.

A city without its official dialect, its slogan of great inclusiveness – “No matter where you are from, you are here a Shenzhener” – also reflects the failure of immigrant population to fit into the local community, language and culture. This city is denied the rich heritage of Lingnan culture typical of Guangzhou, nor the sui generis folk customs in Chaozhou-Shantou region. Even the aboriginals in Shenzhen are actually Hakka people who once migrated here. The Hakka customs, a prevalent presence in Southern China, was unable to occupy the urban cultural fortress in Shenzhen with its influence compromised. However, thanks to this, Shenzhen has been freed from reins of traditional and local culture, making it easier to unbiasedly open its arms to people and things from across the globe, which also gave birth to a sizable portion of cross-cultural convergence in civic circles. Judged at close quarters, it doesn't carry its own trademark, but I think the situation is taking a gradual change after over 30 years of free-range development.

The making of the fertile cultural soil in Shenzhen is also supported greatly by the voluntary participation of enterprises. In various stages of Shenzhen's development, visionary enterprises have always been making persistent efforts in building the city's cultural scene and leaving the legacy for future generations. One case in point is OCT Group that pioneered in introducing contemporary art and creative industry to Shenzhen 20 years ago.

These enterprises were earlier movers than the government, with a typically more forward-looking mindset and agile mode of operation. In recent years, China Resources, Vanke, China Merchants Shekou and other real estate developers in Shenzhen have embarked on their corporate journey of cultural and art development. The vitality of the private sector is emerging as an essential representation and upside of urban cultural development.

During this process, a mutually beneficial picture is drawn by the government making good use of private sector resources. I once listened to a governmental official of culture illustrating her thoughts on developing regional culture: in the region, we see the rising pearls of one after another well-developed and outstanding art and cultural institutions, while the government, when planning its annual branding program of cultural development, makes budgetary arrangement to finance them in organizing projects related to the brand proposition to weave these pearls into a necklace that connects all the dots in the region. In the same vein, government-sponsored programs, like Shenzhen Design Week and Shenzhen Creative December, also followed the practice of resource integration – the total budget is broken down into smaller chunks used for private sector players that undertake the government programs or as subsidies for existing programs of excellence in the private sector. For one thing, private organizations, when financially boosted, can deliver their plan; for the other, government makes effective use of existing resources (public and private alike) to distribute the workload and maintain information integration at the level of government, so that the organizational reach is broadened and city-wide publicity efforts are generated. A much great yield is made possible by investing the same amount of resources.

Actually, the strategic vision of any government in China is largely a factor of the outlook and wisdom of the officials that inhabit it, and Shenzhen is no exception. The past track record of government-supported cultural establishment was mainly for the basic needs of people in life, targeting migrant workers, community members and middle-aged/elderly population, with scarcely any resource committed to elite culture. Resolving any issue in people's livelihood is indeed an inescapable obligation of the government, so the backyard of elite culture was reserved for enterprises. And now, through integrating superior resources, multi-tier management and parallel development, the government remodels itself from a cultural service provider meeting everyday needs to an integrator of shaping and elevating the city image.

Self-Questioning and Self-Making in the Process of Urban Cultural Generation

A city eager to take things in, Shenzhen is born to interact with others. But interactions are never a one-way street. Knowingly or not, we have to contemplate and address the question of “who are we” in this journey, so as to identify our ancestry. In a fast-pacing city, in particular, we can sometimes behold innovative inspirations from the past, rather than blindly moving ahead in thin air. For Shenzhen, the building block of narrating the urban

history in future is preservation of our trodden paths over the last three-odd decades, which starts now. Enterprises, government and private sectors and the public are all, bit by bit, presenting their consciousness of history.

During our exchange efforts, another task de force is to narrate our distinction for it is this difference that justifies exchanges, making use of our instinctive curiosity about dissimilar things to empower and inspire, to give birth to novelty. The necessity of exchange is also validated by the sharing of experiences vis-à-vis problems and solutions. Consequently, it's our imperative to shape our own distinctive features against the sweeping tide of globalization and model our own experiences under the surface of homogeneity. We can find the answers from the course of development in several local art institutions in Shenzhen:

Hexiangning Art Museum did not settle for exhibiting and studying the art of He herself, but expanded to an extended interest in female and foreign artists, and took the lead in updating Shenzhen citizens on contemporary art under the auspices of OCT Group. Its Shenzhen International Contemporary Sculpture Exhibition, inaugurated in 1998, led the way of artworks into public spaces and energized the dialogue between contemporary art and the public.

OCAAT (OCT Contemporary Art Terminal), founded and funded by OCT Group in 2005, was well aware of the paucity of Shenzhen's art ecosystem. Knowing that it was far outstripped by Beijing, Shanghai and even Guangzhou in the pool of artists, art institutions and academies, OCAAT placed its preeminent and fundamental focus on contemporary art research and on using exhibitions to display research findings, freeing itself from the imbalanced distribution of art resources. Another thing worth mentioning is the use of "terminal" in the title as a reflection on its own positioning. You can take it as an airport or transit station connecting Chinese and international contemporary art for further exchanges, which also aligns with Shenzhen's geographical position that liaises with Hong Kong and Pacific Ocean to its south and the Mainland of China to its north.

The OCT Art & Design Gallery, opened in 2008 and catering to the gap in the incomplete cohort of museum types in Shenzhen, is the first-ever design museum in China by leveraging the concentration of designers and institutions in Shenzhen and its capacity to connect with the design resources in Hong Kong. Over the last 9 years, it has curated exhibitions featuring the exchange between Chinese and international design cultures and hosted design contests of international prominence; it has organized retrospectives on the masterpieces by global design gurus and studied the journey taken by local designer communities in China and Shenzhen to materialize the exchange of design information across our border; it also professes on-going

interests in the exploration and experimentation of the intersection between art and design.

Design Society, to be unveiled in December this year in the hands of China Merchants Shekou, another corporate player, carries one portion as the child of its partnership with V&A Museum to organize research on design productivity and touring exhibitions in Shenzhen, and the other portion as a comprehensive platform of innovative culture that, through foundation, business operation and integrative online support, tries to secure a sustainable operating model of local organizations.

The early-day booming of Shenzhen's economy and industry inadvertently catalyzed the forming of the city's cultural prowess. The development of the printing industry and the access to state-of-the-art design information in Hong Kong lured many graphic designers to Shenzhen, where a group of elite graphic designers made their names with domestically and internationally renowned works and the first professional association of graphic designers and Graphic Design in China, a contest, were born in 1995, aggregating and influencing generations of Chinese designers. The burgeoning manufacturing industry, typified by garments and industrial products, led to the presence of fashion designers, industrial designers, design brands and designer associations in Shenzhen. All together, they shaped the three forthcoming events: the coming of OCT-LOFT in 2005 as a hub of Shenzhen-based design houses and the city's creative culture, the founding of OCT Art and Design Gallery – a design museum – in 2008 and the title of City of Design awarded to Shenzhen by UNESCO in that same year.

Shenzhen fully utilized its knowhow in government-initiated integration of private sector resources when applying for the City of Design award. Though subsequent efforts made by the government to build this City of Design were mediocre at best in nature, with especially notorious shortcomings in failing to properly understand and support the design profession, the city nonetheless took a preemptive action to position the city. As the first Chinese city with the title of City of Design, Shenzhen government can continue to use design and creativity as one of its industrial and cultural icons, offering ongoing support to develop the creative design sector, organize major annual events of design exchanges and provide impetus to more events of design culture. It's only a matter of time for the cultural literacy and standard to take off against this general trend.

New Cultural Productivity of Shenzhen: Present and Outlook

Shenzhen's industrial structure has now passed the inflection point, moving from manufacturing industry to innovative industry with the city being the poster child of technological innovation and the Silicon Valley of China. CCF-GAIR, the Global Summit on Artificial Intelligence and Robotics, chose Shenzhen for its annual event this year for it saw Shenzhen's interest in becoming a center for AI and robotics development with its self-

contained manufacturing industrial chain of a great magnitude. The presence of this manufacturing industrial chain also consummates the concentration of makers, resulting subsequently in the Maker Faire with tens of thousands of exhibitors, the city-wide effort of international maker exchange programs, introduction of Fab Lab 2.0 to Shenzhen and more alike, which together rebranded Shenzhen as a City of Maker to quantum-leap its industrial design industry. The industrial transformation will definitely have its imprint on the renewal of urban cultural strategy, to find a position better aligned with the cultural identity of the city, such as one related to **technological innovation** or to **design** and **creative** industry.

Other cities in China, also going through the process of industrial transformation and urban rejuvenation, found their solutions in renewing their cultural strategies: Dongguan, the world factory, received a bout of new energy to its industrial transformation from Daojiao New Art Festival, an agent of change via innovation, technology and new art; ancient towns of Longli in Guizhou Province, Wuzhen in Zhejiang Province and Anren in Sichuan Province approached township renewal and tourism uptake in the form of avant-garde art, through Longli International New Media Arts Festival, Wuzhen International Contemporary Art Exhibition and Anren Biennale, Chengdu respectively.

Moreover, the older-line contemporary art institution of OCAT followed the steps of its funding enterprise to extend its presence away from Shenzhen by shaping a nationally viable art museum multiplex with brick-and-mortar museums in Shanghai, Xi'an, Beijing, Wuhan and Nanjing. Both at the governmental and private level, Shenzhen is rolling out or planning a series of contemporary art galleries, institutions or international art festivals, which, considering the existing line-up of institutions and programs, will bring a larger horde of exhibitions and events to this land. The wide-reaching influence and push by Art Basel Hong Kong in recent years gave visibility to Shenzhen-based collectors. Big-ticket galleries established their presence in Shenzhen, sending a seemingly positive signal for the prospect of Shenzhen's contemporary art scene (though local artists and art academies/schools are still a rarity in Shenzhen); Art Shenzhen, the neonatal contemporary art expo, saw its booths taken by more Chinese and international galleries of renown this year, eager to examine the potential of Shenzhen's art market. It is now growingly unlikely to overlook the brawn of this city in promoting Chinese and international **contemporary art**.

The formation of a cultural print that is uniquely Shenzhen's is equally powered by the downsides and history of Shenzhen's urbanization. In 2005, Shenzhen's urban planning authority (rather than that of art and culture) took under it the efforts to inaugurate Bi-City Biennale of Urbanism/Architecture, a Shenzhen-based event that partnered with Hong Kong to address **urban issues** with a global footprint. Its early years were mainly marked by inviting Chinese and international curators and working with global designers and artists, whilst the most recent two iterations, in the Shenzhen home pitch, made the transition in theme and content from generalized urban planning and development to a more intensive

focus on Shenzhen's own history and present, and the culture molded in the local urban life. In this year's Biennale, for instance, the focus on "urban village" in Shenzhen fostered the exhibition hall to be spread out to different administrative districts and even to different communities to motivate these different districts to shed analytical and discussional lights on local issues. One exhibition outreach adopted the theme of "Migrations" and studied Longheu Girls' School founded by Swiss and German missionaries in the Hakka settlement in Shenzhen roughly a century ago for the purposes of narrating the stories of cultural exchanges here and their legacy influences, exploring the role immigrants played in shaping the local cultural fabrics and unraveling our thinking as modern-day immigrants in this new era.

Past experiences are being unearthed as fodders for new stories and urban experiences ready to be told, and as new points of departure for fabricating the possibilities of the city in future. These recent years also saw the interesting turn of event where the notoriously criticized "knock-off" nature of Shenzhen's manufacturing industry has become an object of keen observation by overseas artists when they projected their lens to Shenzhen: the electronic manufacturing cluster in North Huaqiang Road and the constellation of replicated worldwide landmarks and places of interests in the theme park of Window of the World are both traces of the time left by developing countries in their path towards globalization and the special cultural phenomena and social agenda implicit in a special city.

More to that, OCT-LOFT Jazz Festival, a brain child of a private organization a few years back, is already the most popular international program on **progressive music** exchange. Acknowledging the heavy proportion of youth in Shenzhen's demographics, **youth culture** is no doubt a necessary by-product when developing this young city. A case in point is Fringe Festival, a foreign introduction to Shenzhen lately by private-sector advocates, which receives a growingly larger youth participation.

In my current curatorial practice, I examined the phenomenon of "2nd generation of Shenzhen immigrants", the young generation that now fully represents the life of the city. They inherited the open-mindedness from their adventurous parents; they were not slave to nostalgia and traditional-minded burdens, and didn't possess a strong sense of regionalism; they were under the sway of Hong Kong culture (the whimsical one in particular); they were immersed in the full-fledged economic and business environment, were part of the breakneck urban transformation, were no stranger to the bizarre and motley, and had access to cultures of all sorts (textbooks of English are completely different from those in inland cities and a very large proportion of young people have studied overseas). And all of these changed how they observed and expressed themselves. Jiu Society, an independent artist group in the hands of three 2nd-generation Shenzhen youths that blazes the trail in looking into Shenzhen's specificity, uses its creative productions to embody their memory and knowledge of Shenzhen, expressed in light-heartedness, humor

and bizarre taste. They played out the drastically different creative interests and methods in young creators/artists in Guangzhou, Chaozhou-Shantou, Hong Kong and Macau in my recent endeavor of *Youth Intersection: Canton*, which impressed onlookers greatly. To me, these 2nd-generation Shenzheners are the new producers of the new cultural silhouette of this city. Brewed and sifted by time, the Shenzhen culture, taking an equal measure of prominence as Lingnan, Chaozhou-Shantou and Hong Kong cultures, will become an indispensably unique addition to bring more colors to the cultural palette of Guangdong.

The rise of these new trends helps Shenzhen practice its strategy of urban positioning and planning as a pioneering city of China, if not the whole world. Also an immigrant who for long commuted between Shenzhen and Guangzhou, I am personally feeling the unprecedented vitality and broad prospect of this “cultural desert” that busies itself with international exchange and self-making.

Conclusion

City development can never be replicated on account of geographical and political reasons, but the obvious truth is that city-to-city exchange fundamentally supports Shenzhen’s urban drive as an intrinsic means in self-making. More important than completing the exchange programs, we should find our positions in the process of exchange, locate deep-seated issues, and think about how and for whom we act.

For the same token, it’s highly imperative for any art institution or a practitioner like me to constantly raise questions, and find answers, in the cosmos of cities, nations and the world to identify the necessity of our work and reflect upon its more significant meaning. Our exchange has already reached the quantitative mass with more facilitating globalization and frequent information exchange, so the next priority is to distill the purified essence. We work on contemporary issues to discover material conflicts and urgencies; we find more relevant targets and proposals to solve real-world problems; we extend the interrelatedness of problems to incorporate cross-disciplinary and multi-dimensional perspectives to enable an integrative solution and disable a one-man show... This is the moment to capture only the quintessence. Acts of exchange that scratched the surface with a formalistic bent will be buried by the fast-forwarding tide of urban development for they could never touch and change the real world. When we are engaged in the cause of cultural exchange, we’d also keep a vigilant eye on it.

(Translated from Chinese by the author)

Singapore

Cultural Exchange (An Unfinished Paper)

Kok Heng Leun

Singapore has many economic links with many Asian countries and cities. The government of Singapore acknowledges the importance of soft power.

Under its internationalization programme run under the Ministry of Culture, Community and Sports, government to government memorandum are signed, eg, with British Government and Australian Government.

Cultural exchanges in these instances involve having productions brought to these partnering cities, and also creating network platforms for artists between two cities or countries to meet and hopefully facilitate future collaboration.

Another important cultural exchange is done through the organisation Singapore International Foundation, a quasi-government organization that have supported a lot of cultural exchange, and in one of its signature programme, to develop collaborative programme with other cities that will:

“[bring] together Singaporeans and world communities to promote awareness of social issues, share best practices and enable action for positive impact through the arts.

For instance, The Living! Project – a collective of artists, social innovators and designers – brought together special needs artists from Singapore and autistic students from France to build a light sculpture and magical garden made from recycled bottles titled The Wishing Tree at the Fête de Lumières festival in France.

- See more at: <https://www.sif.org.sg/about/focus-areas#sthash.fZSLZr6Q.dpuf>”

On the ground, visual artists, dance artists and theatre artists have initiated a lot of such exchange, through workshops, seminars, collaboration on projects.

For example, dance artists like Choy Kah Fai has a very exciting work documenting contemporary dance in Asia, called Soft Machine.

Ong Ken Sen and his Flying Circus Project have brought many traditional artists together to share their skills and work, culminating in Ong Ken Sen creating a number large scale contemporary theatre projects.

On a more intimate scale, groups like The Necessary Stage and Drama Box have worked with various companies in collaboration and these cultural exchanges have resulted in wealth of resources being excavated. These include methodology of creation as well as approach to arts management which are an extension of the cultural actions and approaches.

Cultural exchange in Singapore has a long history. Within the society, multi-racial and multi-religion in its make-up, cultural exchange happens everywhere, every time, and in multiple contexts.

The necessity to negotiate cultural spaces, to understand cultural nuances, to mix and form new possibilities are important so that the different cultures in Singapore can co-exist.

This process has never stopped, and the experiment is always going on. While the government may claim that we have gone far, but in reality, it is still far from the ideal. Cultural exchanges stop at simple exchanges and lack deep interaction. The fear (of the government) that laymen and everyday people may not be able deal with contestation and disagreement hinders good intercultural practices.

However cultural and arts practitioners have embraced this fertile ground and many have ventured into deep discourse and cultural exchange through their work. Especially in visual arts and theatre arts, the discourse and exchange in these areas have brought about many deep discourses, and also became an important model of working on cultural exchanges: not for the purpose of just exchange, but to allow cross-pollination, a crucible of new things to happen.

Another aspect of these cultural exchanges, being about culture, would, in the process, touch and cover the followings, (and I borrow very loosely a very good friend, Janet Pillai):

- a. The bearers of these cultural knowledge (Artists)
- b. Systems, organisations and networks (Arts Organisation, system of management)
- c. Practices and expressions (culture of practice)
- d. Built and planted environment (infrastructure, theatre, buildings)
- e. Products and artefacts (Productions)
- f. Skills
- g. Beliefs, thinking, and philosophy (social-political-individual ideology)
- h. Memory

Cultural exchange, when go beyond simplistic cultural representations and reach for a deep intercultural exploration, will yield knowledge and information about all the areas above - which also reflect the social-environmental-economic aspect of our lives.

One of the important question is: what do we do with all these rich knowledge and information produced during the cultural exchanges?

It is important to document and even make a proper discourse on these cultural exchanges. In fact, all these exchanges are research, as it involves interaction between cultures, constantly challenging each other and constantly evolving. The approaches to such cultural exchanges need to be examined, discussed, and critiqued. The discourses and critiques will eventually yield rich resources for further exploration.

Another important thing is that cultural exchanges require a lot of resources; in fact, it is analogous to doing research. It is a research to understand ourselves, to understand others, to look out for new possibilities of cultures continuing to thrive and be relevant. Do we have enlightened cultural exchange intermediaries and infrastructure which have the capacities and skills to do these? What kind of skills are needed to ensure that such intercultural dialogues would be effective? What are some of the interesting practices that are already available? How do we prepare the cultural exchange intermediaries and practitioners for the highly involved dialogic process of these cultural exchanges?

Solo (Surakarta)

The Surakarta Kingdom and Concept of Life Morality

Koes Moertiyah Wandansari

A. History of Surakarta Kingdom

In 1742, the court of the great Mataram dynasty in Kartasura was invaded and ransacked by a rival ruler from the island kingdom of Madura. Three years later, the Mataram king, Paku Buwono II, restored to his throne with Dutch assistance, moved his court to nearby Surakarta where he had built a new palace on the banks of Javas longest river, Bengawan Solo. According to legend, the site of the Kraton Surakarta was chosen by the Queen of the South Seas, Nyai Loro Kidul whose authority traditionally legitimises the Javanese kingship. Surrounding the main Pendopo, in the central kraton courtyard, is a sea of black sand, indicating that the kraton falls within the environs of Loro Kidols South Sea territory.

On the top floor of a curious octagonal tower which stands to the left of the main kraton gate is a meditation room in which the Sunan, on the anniversary of his coronation, communes with Loro Kidul and reaffirms the divine mandate for his kingship. The Kraton Surakarta was swept by fire in 1985, tragically destroying almost 70% of the buildings, including the Pendopo and royal apartments. The narrow alleyways which for historical reasons of security provide the only access to the kraton, prevented the entry of fire engines and so the magnificent heart of the kraton was reduced to a smouldering heap of ash.

In keeping with the legend of its genesis, the ashes of the kraton were cast into the South Sea and returned to Loro Kidul. Restoration of the kraton is being carried out according to the exact specifications of the original buildings and using identical materials. The great sky-blue Pendopo once again stands in its sea of sand, surrounded by 72 sacred trees and shaded by cheerful green and white candy-stripe awnings. Restoration work is currently under way to give the once exquisitely elegant royal apartments a new lease of life.

On the south side of the *Dalem* is the *Keputren*, living quarters of the Sunans wives and unmarried daughters. One wing of the *Keputren* now houses the kraton museum which in addition to thrones, portraits and other palace paraphernalia, contains a collection of archaeological artifacts and bronzes. Since the fire, for reasons of security, the *pusaka*, (royal heirlooms) are stored in a princely residence, enclosed by a hurricane-wire fence. Behind the royal living quarters, adjoining the south *alun-alun* is a smaller version of *Taman Sari*, the Kraton Yogyakartas water palace. In the centre of a man-made lake stands a

pavilion which houses a meditation room used by the princes. On the rear bank of the lake is a cage containing a sacred meteorite and stepped stone meditation platforms.

Between the water garden and the royal apartments is a grassy knoll atop which is a small pavilion house and verandah upon which the Sunan could while away an idle hour or two while surveying the goings on of the kraton. Cut into one side of the knoll is the entrance to an underground bunker, built in case of an invasion by the Dutch. Like the Kraton Yogyakarta, the environs of the Surakarta palace are surrounded by fortifications, forming a walled town within which the more distant relatives of the royal family, palace retainers and their descendents continue to live. On the west side of the main kraton square is the Royal Mosque, *Mesjid Ageng* and Koranic school, built by Paku Buwono III in 1750. Another point of interest for visitors is the coachhouse which contains a collection of antique carriages, including the newly refurbished Sunans coach, a gift from the Dutch Queen.

When Sunan Paku Buwono II (1727 -1747) ordered to move the capital city of Kartasura eastward to the banks of Javas longest river Bengawan Sala, it was certainly not without reasons. At that time over land communication was scarce because of inaccessible swamps, high mountain ranges and impenetrable forests. But the city must have its outlet, its contact with outer islands and Bengawan then was the only economic and social life line, which laid open the fertile plains between Mt. Lawu and Mts. Merapi-Merbabu to the northern districts of East Java and the wide sea. Trade vessels, fishing proas, pleasure yachts and other kind of rafts cruised the water up to Surakarta.

Amongst those yacht was the till 19th century famous Kyai Rojomolo, once used to fetch the imperial bride of Pakubowono VII (1830 -1858). Dr. Th. pigeaud wrote in his Javaanse Volksvertoningen in this context, that the ship measured 110 ft x 20 ft, and that it was covered wholly with a roof of sirap. There were 4 big rooms, a rich furnished dining hall for 30 persons. Two big wooden statues sat on the bow and the stern, to which dignitaries of the Sunan brought offerings twice a day. As Kyai Rojomolo took off from Bojonegoro with the Madurese bride on board, 80 smaller vessels all of them festively embellished with flags and flowers followed.

B. Morality According Literature Teaching

Paku Buwono IV like to write *sastra piwulang*. *Serat Wulangreh* that written by Paku Buwono IV (1925) is frequently recited by the *waranggana* and *niyagas* because the content mostly deals with the moral teachings for the people (Darusuprta, 1986). Waranggana is singers in the performance of Javanese wayang purwa (Hardjowirogo, 1952). This Wayang remains attractive not because of its fans experiencing nuance switching, but because of the performance itself still has its existence and this catches the attention of the public. Waranggana's songs provides a wide range of alternatives about the characters applicable

to the life, so that the public regards wayang not only as a performance or entertainment, but also as morality adiscourse for social interaction.

Serat Wulangreh by Paku Buwono IV (1768-1820) fully contains the highly valuable moral teachings for the living of the Javanese people. This research describes religiosity education of Javanese in *Serat Wulangreh*. According to this traditional popular literature that created by Sunan Paku Buwono IV at Kraton Surakarta Hadiningrat, everyone who studies Islam Religion has to get the four princips. They are Qur'an, Hadis, Ijma' and Qiyas. Perfectly Islamic studies, one can ask to teacher who has wide knowledge. In practise, *Serat Wulangreh* gives advice so that mean always do *akhlakul karimah* or good behaviour. Poerbatjaraka (1952) pointed out that *Serat Wulangreh* is seriously considered by the Javanese in their daily life. This manuscript is full of good lessons or educations for the children and teenagers facing the transition period and problem of choosing good teachers. An individual must not be *adigang*, *adigung*, and *adiguna* in his/her character, otherwise he/she has to be polite, *unggah-ungguh* and norms-oriented, so that he/she is gladly welcomed by the community and environment in the social life. The fundamental moral messages, according to Paku Buwono IV, are called *sembah lelima* or five respects:

1. *Sinembah dhateng bapa biyung* or be respectful to parents.
2. *Sinembah dhateng marasepuh jaler estri* or be respectful to mother or father-in-law.
3. *Sinembah dhateng sedherek sepuh* or be respectful to the elder brothers.
4. *Sinembah dhateng guru* or be respectful to the teachers.
5. *Sinembah dhateng Gusti* or pay worship to God.

In one of the *Kinanthi* songs, it is asserted that the young generations have to train themselves/their inner-selves to enable them to grasp the time gestures or signs (*padha gulangen ing kalbu ing sasmita amrih lantip*). They should not eat and sleep too much and seriously pay attention to reduce these (*aja pijer mangan nendra*), so that the knight spirit or *kaprawiran*, highly noble morals, loyalty, and dedication will be attained by strongly controlling the self (Marbangun Harjowirogo, 1994). The following is a useful teaching worthy for being an example: If you are destined to be a respectful figure or high official, not greedy for respect, and keep yourself from the wicked, because the wicked will influence you that you will lose orientation or guideline in life.

In song *Gambuh* by Paku Buwono IV, an abstraction is found about dishonesty continuously practiced that, in turn, it will result in a disaster and evil for one self. Therefore, people should look for advice from a person who can provide good guidelines. The good advice should be openly welcomed and internally planted although it is from a servant or *punakawan* (*pitutur leres punika sayektosipun pantes dipun tiru, nadyan kawedal from tiyang sudra papa*). Thus, when it is taught appropriately, the advice is worthy to be practiced (*nanging menawi sae anggenipun muruk menika pantes dipun angge*). *Wayang* is

one of the ways in dispersing and teaching the moral values such as *kawruh* and *piwulang* as useful guidelines for life. Morality can be both objective and subjective. It can also be either intrinsic or extrinsic (Haryanto, 1988). Magnis Suseno (1993:6) suggests that ethics is in its actual meaning a philosophy of moral. It constitutes a science or a systematic reflection about opinions, norms, and moral terms.

The moral value or noble character is considerably respected in the *pakeliran* universe. Every performance of *wayang purwa* always contains profound values of life. The song recitations in the performance of *wayang purwa* play an important role in spreading the moral messages that have been created by the Javanese poets. The philosophic and ethical values in the songs have historically and empirically been in the development and inspiring the people from time to time. The inspiration is inherited from one generation to another both orally and in written.

C. Conclusion

Pujangga has written some literatures that used as life guiding. For example, Sunan Paku Buwono V always read some literature that created by Sunan Paku Buwono III, Sunan Paku Buwono IV and Yasadipura. It has become clear from the work done on the social history of the Central Javanese courts in the late eighteenth and early nineteenth centuries.

Other reports stated that he was ordering his men to dress like *haji* in turbans and tabards jubah. Although suggestions that the Sunans *santri* advisers during this period had affiliations with the puritanical *Wahhabhi* religious sect in Arabia have been proved groundless, Paku Buwono IV appears to have relied heavily, throughout his reign, on a variety of different men of religion for political advice. Writing in 1806, the Surakarta Resident described him as a great friend of the *ulama* who can get him to do anything and he observed how, at every *Grebeg Mulud* and *Grebeg Puwasa*.

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The Surakarta Kingdom is a social entity that has super organic traditions and Javanese cultural values consisting of system of ideas, actions and work. The existence of the Kingdom in the process of development which lasted more than 200 years place this institution as pattern of culture and basic personality of its society.

In Surakarta Kingdom, a culture that has a meaning as *woh pangolahing budi* in the course of its history grows as a totality with its own character and dynamics that is integral with comprehensive coverage so that the meaning is obtained that the culture touches the dimension of human existence in the vertical and horizontal universe. It is seen in the form of results such as language, art, literature, knowledge and religiosity.

Therefore, the development of culture always aims to give birth to a rich and fundamental humanity reflection on the basic values of human life and humanity.

Culture is always moving in its change. He has always experienced the processes of self-enrichment caused by elements of a foreign culture he faces and the foreign elements are gradually accepted and cultivated within the culture itself without leaving his true self. The superiority of this cultural synthesis is also evident in the cultural journey of the palace, even in the 15th century until the middle of the 16th century has been experienced by The Giri Kingdom in Gresik (East Java). The acculturation effects on the cultural development process in history leave the very clear growth sites. The growth of art, literary works, centers of expertise, political, economic, and cultural centers is a reflection of new expressions.

The process of acculturation lasted until now. Individual experience in community groups is now experienced in a very intensive to the level of the system of norms and cultural values. Similarly, the existence of the Royal Kingdom as part of the totality of the culture of society. The Kingdom that serves as the center of cultural growth in its history also experience the journey of history Institutional culture of Surakarta palace in change by acculturation of culture bitter and sweet life maintains the social entity as the center of Javanese culture and the manifestation of its existence which is undergoing change according to historical, age and nature developments.

Faced with the changes, the Kingdom faced with its growth and death. In this understanding, the Surakarta Kingdom can be damaged and extinct or able to revitalize for reaktualisasi as the cultural center of the living footprint of the community (living heritage monument).

As an the tradition institution with the whole existence of the system of values and norms inherited in the concept of integrity dimensional human existence in the universe, the Surakarta Kingdom aims to preserve themselves through the activities of the concept of *Tri Prasetya*: (1) *Memayu Hayuning Bawono*, (2) *Mangasah Mingising Budi* (3) *Memasuh Malaning Bumi* is more or less meaningful : Creating peace and prosperity of the world by always nurturing the goodness of reason and mind, and willing to eliminate evils on earth, as a frame of morality attainment of harmony or appreciation that unites the demands and values of contemporaries with plurality dimension. The concept of values and norms has a conducive force for the achievement of a stability in reducing the presence of negative effects in the sustainability of life.

Exploring and preserving the value of local cultural wisdom becomes important for the challenges of the role and future of the institution of the Surakarta Kingdom culture. Community development should be aimed ultimately towards the interests of society with cultural dimension. Because culture is the fundamental of every individual society (principle of totality). Teaching and education become inherent as one of the goals of attainment.

Taipei

When Politics Meets Culture: The Transition Between Political “Hard Truth” and Cultural “Soft Power”

Jason Hsu

“The strength of culture lies in its tenacity, and the track of history. The culture is gentle; it influences a nation’s character in an invisible place.”

Culture is a symbol of continuity. It is not an integration of the fragmented, nor a patchwork of memory. Being the leaders of a country, we should think about, instead of the political ideology as the starting point, the cultural significance of the era and the pattern of amplification and inclusiveness. Culture should be understood as the citizen’s life. We should understand and experience what the real Taiwanese cultural symbols are, and how to utilize the variety of Taiwan’s contemporary uniqueness and assets.

Cultural Learning: The Slow Cultural Innovation of Denmark

Denmark has made an impression on me for their cultural innovation combined with craftsmanship, and design and Scandinavian quality of life. When I visited Copenhagen last September, I rented a local U-bike riding along the streets. Suddenly, a handmade bicycle store caught my eyes. I walked into the store then found that all the bikes in that store were hand-made, including the frames, cushions, wheel frames, and the grips. The lowest price per bike is approximately 1,500 Danish kroner (about 75,000 New Taiwan dollars). The owner is a young man who was in his early 30s, and majored in mechanics. He said, “It takes three months to make a bicycle.” The purchase can only be made by order in the shop or online. I asked, “Three months to manufacture just one, how to survive the store rental costs?” He said, “People around the world book their custom-made bike from us so I’m not afraid to get zero order. We are selective on our customers. If you order a bicycle from us, you are a friend of lifetime to us.” “We are doing a slow business, and we will arrange a trip to Denmark for our customers to pick up their newly made bikes for sightseeing and promoting the local economy.” Copenhagen has dozens of such custom-made bicycle shops, thousands of style supplies stores, the world regards “Handmade in Denmark” as a quality assurance.

Denmark's "slow cultural creation" has become an assurance of quality and standard of style. The entire country uses their life quality as their competitiveness, and thus to export their life style. From silverware to bicycles, from food to jewellery, etc, slow cultural innovation is a soft power.

In contrast, everything is all about efficiency and productivity in Taiwan. We have very long labor hours, but we can only be the manufacturer for foreign brands. We only ask for quick results without seeking any procedure and reason. Rapid consumption and manufacturing gradually consumed Taiwan's competitiveness.

Besides, cultural and creative industries are suffering. Take the film industry for example. The key point of consideration is to have quick profit return that only blockbusters are invested, which often caters to the lowest common denominator. Experimental films and documentaries cannot get enough funding.

It takes time to nourish cultural assets and cultural innovation, which should be an extension of people's lifestyle and a reflection of the attitude towards life.

We cannot create when we only have limited life experience. On the other hand, we have to know how to live instead of to earn a living. Perhaps Taiwanese culture innovation should start thinking about how to "slow down" their life tempo in order to find their real self-confidence and cultural assets.

Smalltalk of Cultural Strategy: The Elephant in The Room

A few months ago, I attended Cultural Leadership Workshop, which was organized by Bamboo Curtain Studio. The participants were from all over the world, including the UK, Cambodia, France, Taiwan, and Southeast Asia. It was lucky for me to get a chance to exchange our opinions with the artists and cultural workers from those countries. It is also indicative that the government lacks a platform that brings together cultural policy-makers to engage in conversations and idea brainstorming.

Taiwan's annual spending on culture related program is just over 1% of the country's GDP, which is significantly low compared to other developed countries like Japan, UK and Singapore. While most of the spending is on providing grants for cultural groups and building buildings, little is addressed to cultural strategy exchanges and policy making. Perhaps this is due to Chinese way of seeing money used for tangible outcome, hence the buddings. The lopsided and disproportionate spending on hardware is detrimental to talent development and global engagement. Moreover, there lacks mechanism in which enterprises can be brought in to create partnerships with government or cultural groups. Big tender projects such as building performance theatre, often result to failure due to indiscretions of finance management and public attention.

It is imperative that we think up a good narrative for cultural strategy. New mechanism must be introduced to entice enterprises to create meaningful partnership with government and cultural groups. They can be in forms of foundations, endowment, PPP (public private partnership), cooperatives, investment and social enterprises.

Legislators and executive branch should relax restrictions on which funding can be used creatively to create cultural assets and intellectual property. Most budget should be used in creation of industry programs with added value. Government should lead to set up international cultural think tank to discuss policy, international exchanges, legislation, industry engagement and

Besides, when facing the cultural policies, it usually stuck into the dilemma of talking about culture with a single argument in Taiwan. The inclusion of culture should be more extensive. We should have more conversation and citizen participation before forming a consensus. Innovation often comes from the edge. In this way, the marginal groups can also participate to the core policy decision. The problem we do not want to face is like the elephant in the room. The problem is just right there, but everyone just refuses to deal with it.

Reflection on the Dilemma of Taiwanese Cultural Policy

Taiwan has been pushing cultural and creative industries in recent years. Colleges and universities are widely established. However, in the absence of supporting measures and industrial chain, cultural industry has become a poison wrapped in sugar. With zero industrial supply chain and subsidy thinking on budget distribution, there are no integrated strategies on industrial development.

For example, the British cultural industry, Hollywood's movie industry, Shenzhen's industrial design industry, and Korean film and television industry are all based on their government's integrated policy.

Actually, The OTT film and television industries are very important soft powers for Taiwan. Cultural workers in Taiwan have lower wages production investments. Although we might be able to cultivate a good talent, it will soon be gone because Taiwan does not provide a fine platform.

In my opinion, the government requires to do two missions. First, untie the regulation. Do not restrict the new start-up business model in Taiwan again. Secondly, put OTT industry as a national priority. Investing OTT industry by using national resource and National Development Fund, making it become a new national key project. We could learn from Korea that letting cultural industry become the key economy.

OPINION: Culture as a New Diplomatic Strategy for Taiwan

The idea of "soft power" was first introduced in the 1990s by Joseph Samuel Nye, Jr., a professor of international relations at Harvard University. Unlike "hard power," such as military or economic capabilities, Nye said soft power represents resources of attraction, including culture, political values and policies.

Culture shouldn't be considered as a single independent entity; just as Britain's creative industries built upon its industrial development and the Bauhaus movement was a reflection of Germany's industrial engineering. Culture is, in its essence, the practice and implementation of values.

Taiwan's value lies in its cultural diversity and the freedom to discuss and spread different ideas in society. I believe that an atmosphere of openness and acceptance will constitute the foundation of Taiwan's future success in Asia and even the world.

To boost Taiwan's cultural industries, the government needs to regularly re-examine and amend relevant laws, provide sufficient financial support, and also focus on strategies for nurturing talent. Here, I stress that human resources are fluid and mobile. Taiwan must walk away from the misconception that our human resources should all be kept in Taiwan, and instead encourage intellectual interaction and healthy competition with international elites to stimulate more cultural possibilities for Taiwan.

Taiwan needs to develop our own "Blue Ocean Strategy" for culture. It is dangerous for Taiwan to be stuck in an overly conservative ideology or to put too much emphasis on nationalism. In the face of rapid globalization, with unpredictable and drastic changes in international politics and the global economy, we need to focus on securing our position in Asia and the world, and not be trapped in our own bubble.

Culture and politics should not be in opposition to each other. Taiwan should step away from check-book diplomacy, throwing away money in a diplomatic war with China. We should develop our own cultural-based soft power, harnessing our progressive values, digital development, unique cuisine, and other symbolic attractions of our culture to create a more flexible diplomatic policy.

Taiwan's progressive social advancement in areas like same-sex marriage and NGOs is an advantage. Taiwan can attract creative industries to set up shop here and provide an open and tolerant environment for artists, designers, poets and writers.

To compete and survive in today's global political and economic landscape Taiwan lacks an objective means of power such as a massive military or a major economy. Therefore, facing the challenges of rapid global change, Taiwan must develop our own unique soft power and reform our diplomatic policies around that.

We used to export computers and now we should export culture.

This is, of course, a challenge, but is also an opportunity worth taking.

Cultural Exchange/Cultural Leadership

Hartmut Wickert

There is an urgent need for cultural exchange to build means of understanding each other, working together and developing a world culture instead of keeping hold on particularised, nationalistic, separatist tendencies in perceiving one's cultural issues.

To educate young people as activists of world citizenship is encouraging an education which addresses dialogue, intercultural competences and skills for building up sustainable individual and institutional collaborations. The needs to enforce cultural exchange in terms of common understanding, building global citizenship, and last but not least: developing new professional fields for artists include the development of new approaches towards the areas of artistic practice and its education and preparation, I call this need a need for -

ARTISTIC PRACTICES IN UNRELATED FIELDS

- what are “**related fields**”? Museums, Theatres, Opera houses, Dance houses, Galleries, Arts Universities
- unrelated areas are the City Public Transportation, Urban Planning, Agriculture, Justice and Imprisonment, Age, Demography, Political Systems, Tourism, International Relations
- bound by Swiss governmental and political regulations and rigidity, the arts are defined as “professional fields”. Government subsidies are closely connected to outcome. Professional fields are defined quite narrowly to legitimize investments in arts education. It is stated over and over again that the institutions which offer arts educations are not able to deliver a volatile and unstable market as if it was the market for professionals in medicine or caring professions.
- The discussion of and about **CREATIVE ECONOMIES** has widened the apprehension of what artistic practice may and can be. There is a bigger area of new demands emerging through the increasing power of creative economies. Andy Pratt lately announced in a symposium organized by the ZHdK the demand for **intermediators, curators, translators** in the creative economies. Which by now is ignored by the arts education institutions. Reason: Fixation on traditional fields of artistic practice (related fields).
- Building “**OUTPOSTS**” outside of Switzerland is dedicated to develop new

professional fields for the demands of a growing creative economy. Stressing the **RESEARCH ACTIVITIES** of the respective units of the ZHdK is building a second pillar of development of new fields of arts activities in unrelated fields.

Zurich University of the Arts (ZHdK) and its Role in the Creative Economies

Open fields of trans – and interaction

Limited by governmental assignment, we try to invest our energies in open fields of transactions, building hubs for exchange activities in Hong Kong, in Africa and Brazil, expanding collaborations with Beijing's National Academy of Chinese Theatre Arts (NACTA), collaborations with institutions in Bangalore, India and Singapore. All these activities are formatted as explorative areas for enhancing the fields of traditional arts practices.

Hong Kong

Internationalisation is a main focus of ZHdK's strategy. For twelve years, ZHdK and its predecessors are developing projects in the Asian area. Instead of dissipating, we decided to build one hub focussing all these activities. Hong Kong appeared as an ideal spot to do so:

- Hong Kong offers legal security, is open and accustomed towards western cultural standards, and is a gate to the huge Chinese area.
- It is a laboratory for the ZHdK to learn.
- Hong Kong is experiencing the change from a finance centre towards a city, which is strongly enhancing activities and investments in the cultural sector. Similar developments take place in Zurich.

So ZHdK invested about 32 million Hong Kong dollars in these activities, not only including the renting of a physical space, but also building up a non-governmental organisation, which is dealing with legal, administrative issues coming with our activities.

There are lots of parallels between Hong Kong and Zurich. The main resources of both cities are education and creativity. Developing the creative economies is one big issue of cultural investments in Zurich. Creative economies in Zurich are growing with high speed. The ZHdK is playing a major part in this development.

Creative Economies in Zurich

Here are eleven facts about the creative economies in Zurich:

1. It's the economy, stupid!

We call this area Creative Economy.

2. It is not only about Pippilotti Rist

The term Creative Economy focusses the total area of creatives and includes groups of employees:

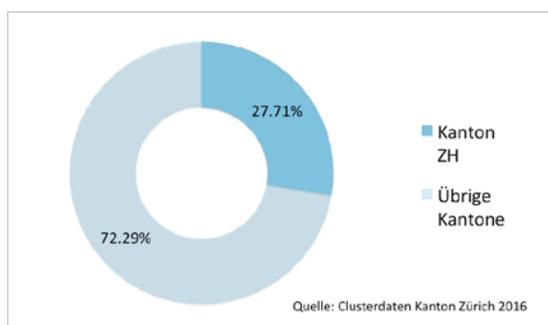
- a. Non-specialists: employees, who follow a non-creative professional track in a creative business, for example administration in the cultural centre “Rote Fabrik”
- b. Specialists: employees, who follow a professional activity in a creative business. This is artists, journalists, musicians, etc.
- c. Embedded: employees, who are professionally working in a business outside the realm of creative economies, for example Inhouse-Graphikdesigner working for insurance companies

3. Growth

The Creative Economies are growing faster than any other part of the economy. Every 10th of all employees in Switzerland is working in the creative industries.

4. The greater area of Zurich

Excluding the non-specialist-group there are one third of all Swiss creatives working in the greater area of the canton of Zurich.



5. City of Zurich

Zurich's population is 350,000. 44,000 of the population of Zurich is working as creatives.

6. Software/Game - Industries

The biggest part of the creatives in Zürich is working in the field of Software- and/or Games-Industries or as architects or in the market of architecture.

7. Film

There is a turnover of 24 billion HKD in the Swiss film industry. There are 3,585 people working in the film business in the canton of Zurich.

8. Cinemas

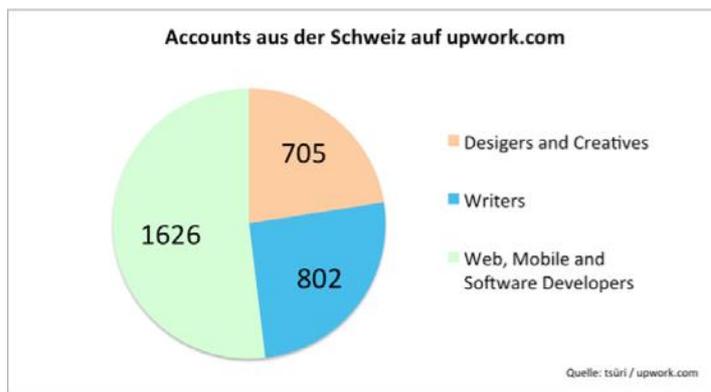
There are 12,000 seats in Zurich cinemas.

9. Freelancing

96% of the creative industries in Switzerland are micro-enterprises with approximately 10 fulltime employees, three quarters of them with one or two persons. Most creatives are working alone or in micro-offices. Because radio making needs groups of people working together, it is the field with the most employees (250 and more).

10. Hiring

The creatives are using the internet for issues from all over the world. 3,133 accounts on Upwork.com, a freelance-platform, are Swiss provenience (May 2017).



11. Studying

ZHdK is one main player in the field of creative economies:

- 2,710 students (incl. Continuing education)
- 398 professors (fulltime incl. Mid-level faculty)
- 280 employees (administration, management, fulltime). 3,388 people in Zurich are learning, teaching, researching and curating in the fields of the arts and design, so Zürich is the Swiss city with the biggest arts university, also one of the four to five biggest arts universities in Europe.

Research focus in the Asian Areas: The Urban Space

A much-discussed aspect of contemporary life in the 21st Century is its reliance on the city and its urban culture. By 2050, 75% of the world's population will live in urban centers. Accompanying this urbanism is an unprecedented explosion of spontaneous cultural exchange between global nomads (those who continually travel the globe) and local sedentary populations.

In the era of this worldwide trend towards urbanity, the development of disintegrated trade

zones and “sudden hubs” pose a Shakespearean question (from his play *Coriolanus*, a tragedy written in 1608): “What is the city but the people?” This kind of inquiry anticipates the current demand to rethink what “metropolis” means. Common themes of urbanism and the sociology of the city should also now include human capital along with architectural hardware and technological software.

Additionally, rethinking the city is no longer the discreet domain of academia. Individuals and communities within various emerging cities, such as those of the Middle and Far East, are attempting to elevate their global status by re-interpreting and exploring the possibilities of becoming recognized centers of cultural creativity by way of an interdisciplinary approach, thus, urban culture as a mode of public communication reflects the social conditions of these cities.

The changing urban landscape constitutes what global culture is and how it evolves along geographical lines, but it eventually expands beyond national boundaries. The interpenetration of “local” and “global” culture reimagines the boundaries of urban space, but a problematic yet remains: does globalized culture devolve into repetition, homogenization and segregation? While there is inevitable change with the proliferation of urban centers, how can we shift the paradigm when dealing with cultural development and how is this development interrelated, enhanced or corrupted by the arts industry? How can cities like Hong Kong, Singapore and Dubai compete through human capital, cultural influence and soft power? The incubation of global trends, brands, related innovation, and the incidence of creative potential reveal the fleetingness and fragility of many ambitious city developments, and furthermore, an aggressive liberalization of the market economy can paradoxically lead to a decline in the public sector.

Hong Kong itself, as a relatively autonomous region in China, is undergoing rapid transformation in cultural, socio-economic and political circumstances. One of the most ambitious projects, which attempts to place Hong Kong within the international cultural axis, is the development of the museum M+ in Kowloon. Along with considering this development, we are looking exploring how Singapore, the “tropical city of excellence”, positions itself as cosmopolitan albeit with a cautious approach to multiculturalism, high culture projects and freedom of expression. With research projects in these fields ZHdK emphasises the vital role of art practitioners in helping to bring about inter-disciplinary and collaborative approaches that can significantly shape these emerging urban cultural hubs.

Postscripts

On Hanoi, Istanbul, Phnom Penh, and Yogyakarta/Solo (Surakarta)

On Hanoi

Danny Yung and Kason Chi

In the many interviews with the cultural workers in Hanoi, they often referred to Ho Chi Minh City as if it was a mirror image of Hanoi. Indeed, wrote a Reuters journalist, “while doing business takes center stage in Ho Chi Minh City, people in Hanoi see themselves as more learned, acutely aware of the nation's history and culture.”²

While the current cultural policy in Vietnam highly focuses on creative industry, cultural tourism, traditional arts, and heritage preservation, being neglected are the frontline cultural workers’ desire for contemporary and experimental arts and their exposure to these arts. State-run theatre group Youth Theatre is an exemplar of the blind spot of Vietnamese cultural policy. Deputy Director and People’s Artist Le Khanh said one of their theatre’s missions, unequivocally assigned by the government, is to serve as a public theatre, meaning to run various programmes each year in order to satisfy merely the cultural needs of the public, rather than to respond to the artists’ urge to experiment new forms and ideas of arts. Speaking of her many years’ struggles for contemporary and experimental arts in Youth Theatre, Le Khanh went emotional and shed tears. As the teardrops in her eyes grew overflowing, so do the Vietnamese cultural workers’ yearning and ambition for a breakthrough from the tradition and its limiting boundaries.

Both foreign foundations and corporates, local and multi-national, play an important role in the cultural establishment in Hanoi. These sectors are rather conservative that the majority of the programmes they support is for the cause of either education or traditional performing arts. Surprisingly, among these orthodox approaches to cultural development, there is one outstanding example - the Rockefeller Foundation.

Stage Director of Youth Theatre Bui Nhu Lai was commissioned by Rockefeller to curate a programme about the LGBT community which is not an issue commonly discussed in Vietnam. About a hundred of theatre productions, workshops, and exhibitions toured from the northern city Hanoi to the southern one Ho Chi Minh City. After running the programme for approximately two years, Bui exhausted his energy and the granted funding. Nevertheless, he would have continued his programme and many other potential projects

² Dean Yates, Reuters, September 10, 1998

beneficial to Hanoi's cultural development if the foundation's support had been more long-term committed with a clearer vision and agenda.

According to Bui Hoai Son, the Vice Director of Vietnam Institute of Culture and Arts Studies (VICAS), the Vietnamese government is highly sceptical of China in terms of cultural exchange, according to one of the rare master's thesis which deals with Sino-Vietnamese interaction in the VICAS. This is corroborated by the fact that the Confucius Institute in Hanoi was established only under the tremendous pressure of the Chinese President Xi Jinping's visit to Vietnam in 2015, and even if the Institute had had to be established, it was tactically built in collaboration with Hanoi University, instead of the more prominent school - Vietnam National University, Hanoi.

The support of international cultural exchange from the Ministry of Culture, Sports and Tourism of the Vietnamese government is hardly discernible, despite that VICAS has realised and been actively advocating the importance of such kind of exchange to the development of the arts scene and cultural landscape in Hanoi as well as Vietnam. For instance, the Institute's plan to expand its current branches from Laos and France to Cambodia, China, Japan and the United States, expected to be completed by 2020, is now been thrown into doubt because of the lack of government's funding.

According to Nguyen Dinh Thi, the Principal of Hanoi Academy of Theatre and Cinema, while the Academy is striving to expand its international reach, there have been consistently teachers and lecturers from the Asia-Pacific region, such as Tainan National University of the Arts and University of Wollongong. However, the collaboration with Hong Kong and China has not yet been developed.

The curriculum of the Academy focuses less on cultural management and cultural policy than on training in techniques and stage practices. Preservation of the three Vietnamese traditional operas - Tuong, Cheo and Cai Luong - as well as the folk art of 64 ethnic groups in Vietnam is also emphasised. There are about 1,600 students in total in the Academy and the annual intake of undergraduate is 450.

On Istanbul

Danny Yung

Istanbul is situated in the Eurasian junction, and has always been the point of exchange for Eurasian cultures, and it is also the centre of Islamic culture. Ever since the fall of the Ottoman Empire a hundred years ago, the culture of Istanbul has been taking the European path entirely. It was only in recent years that a few cultural practitioners started to pay attention to Asian contemporary arts there, and in only a limited number, such as Japan in Suzuki's theatre. As for Hong Kong, Kung Fu movies are very popular among the general public of Turkey, and in recent years, films by Hong Kong director Wong Kar Wai began to gain some recognition there.

The cultural sectors all over the world is full of curiosity about Chinese contemporary arts, but they don't have any knowledge of it. As for the Chinese Culture Centre soon to be completed in Istanbul, many artists haven't heard of it at all, and when they became aware of it, they all wanted to know what it was all about. They generally believe that cultural exchange arranged by the Chinese government means official promotion and has nothing to do with local cultural practitioners in Istanbul. This undermines the image of cultural exchange of China with the world. The image of China really needs some major makeover.

Istanbul Foundation for Culture and Arts plays a pivotal role as an intermediary organisation in cultural funding, and it also occupies a crucial position for discussing and setting the policy for cultural exchange. Less than half of the organisation's funding is from the government. Its function is similar to that of the Hong Kong Bureau of Home Affairs and the Hong Kong Arts Development Council. It manages and gives financial support to all major local arts festivals and the running of arts organisations. However, its uniqueness lies in its independence from the government, and thus, it also requires ability and responsibility in fund-raising.

In recent years, the theatres of Istanbul tend to collaborate with shopping malls, where the theatre facilities are well developed. Meanwhile, the private experimental theatres organised by NGO's also flourish in Istanbul and they lead a rough life relying on hardworking artists who run the theatres. In Istanbul, there are some knowledge based culture centres, and they are usually supported by private funding.

At present, the military and political situation in Turkey is unstable, and intellectuals are operating under a tyrannical regime, with civil experimental theatres and performing arts institutes facing severe trials and tribulations. Cases of faculties in performing arts academies being shut down, courses with sensitive issues being cancelled, and frontline thinkers and educators being imprisoned can be seen everywhere. However, Turkey's current downturn in political situation, and the conservative development in cultural policy seem not to be affecting the Turkish cultural workers we met. They still maintain their styles

as intellectuals, preserve their vitality, and keep their poise in facing changes and uncertainties.

Though Istanbul is suffering from its political and economic downturn, it still remains the most promising city for cultural exchange between Europe and Asia. Its demographic structure, architectural environment, historical background, geographical location, and its multiculturalism make the city full of potential and charm. As the central point of one belt one road, Istanbul enjoys, like Hong Kong, playing a crucial role as the hub for exchange in cross-Eurasian culture.

On Phnom Penh

Danny Yung

The national cultural policy of Cambodia was drawn up and launched in 2014 with the assistance of UNESCO. The policy obviously hinges on maintaining social harmony as their premise, focusing mainly on supporting the restoration of historical monuments and cultural tourism, with no specific plans on other cultural issues, and nothing at all on the mutual support between the intangible cultural heritage and cultural tourism. The national cultural policy does not include any content or budget for supporting cultural development. The various ministries and bureaus under the State Council like the Ministry of Arts and Culture, the Ministry of Tourism, and the bureau of creative industry and so forth, they all work on their own without much communication and support between them, and so their work would overlap and sometimes would even conflict with each other.

Foreign foundations used to give ample support to the development of contemporary art in Phnom Penh, but their assistance has been diminishing these last years. However, the Fulbright Fellowship and ACC from the United States still continue their support. Thus, the frontline arts organisations of Phnom Penh are facing tremendous challenges in their survival. The support for cultural development from local enterprises and civil body is next to nothing. As far as we could see, there is still a very big gap in the communication, interaction and co-operation on cultural development between the government and the private sector.

We can see the influence of the development of economic investment from Vietnam, Mainland China and Taiwan in Phnom Penh. The Confucius Institute located in the Royal University of Phnom Penh has been there for many years, but the cultural sector of Phnom Penh generally does not consider that as the platform for cultural exchange between China and Cambodia. As for the Chinese Cultural Centre soon to be completed, there is no information available at all, and so it is hard to comment on that. To the artists, cultural exchange between China and Cambodia is limited to the annual celebration activities in the Chinese community, and there is no interaction or collaboration with the Cambodian frontline artists in these celebrations. Nor have these activities shed any enlightenment on the creativity of the local artists. Generally, local cultural practitioners consider that when the Chinese promote their arts in foreign places, they focus mainly on techniques and publicity, without paying attention to the content. So, it seems that the cultural exchange between China and Cambodia has not really started, and a lot has to be done in the days to come. As for Hong Kong, there has been collaboration between individual artists from Cambodia and Hong Kong contemporary frontline arts organisations (dance and visual arts), and the Cambodian artists are quite impressed by the efficiency and progressive vision of their Hong Kong counterparts. They look forward to strengthening the tie between the cultural sectors of the two places, and they are also on the same page regarding

collaboration between Hong Kong and Phnom Penh to develop cultural interaction between China and Cambodia.

The historic Cambodia Living Arts, an arts organisation in Phnom Penh, has gone through many phases of transformation since its establishment. It is an organisation with strategic and systematic management among the cultural organisations in Asia. Its operating model is inclining towards being a form of an agent as a result of regional development. It is also a case worthy of studying for foreign culture participating directly with local NGO's. For frontline artists in Phnom Penh who have undergone economic difficulties and lived under the shadow of very painful history, we have great respect for them, for their still being very positive and optimistic, and full of innovative energy.

We believe all of us would agree that cultural exchange plays an important role in cultural development. What should we focus on when doing foreign exchange? We also believe all of us would agree that cultural policy plays an important role in cultural development. What kind of strategic plans should the civil sector take when the government is extremely slow in their promotion of policy? We all can see how much support the international cultural organisations have given to the activities of contemporary arts and culture in Phnom Penh. So, how should we continue to explore further? How should research centres for cultural policy in the civil sector work with the government? We all have a common understanding of the lack of curators, and the lack of programmes in nurturing talents, for international cultural exchange, as well as the lack of graduate exchange students. Thus, are there any specific suggestions for the collaboration between Hong Kong and Phnom Penh?

On Yogyakarta/Solo (Surakarta)

Danny Yung

Yogyakarta is an important traditional cultural centre of Indonesia, as well as a major centre for education. It is also the stronghold for research and development of the multiculturalism of Indonesia. The impact of 350 years of Dutch rule of the city is evident. Of course, the legend of Zheng He, the explorer from the Ming Dynasty of China 600 years ago still lives on in Yogyakarta, but the influence of the Ming Dynasty culture has petered out, and part of it has merged with local culture to become Javanese culture in an unnoticed manner. The classical theatre with the struggle between the Chinese princess and the Arabian princess in 19th Century as the theme of creativity has explained to us the stance of mainstream Indonesian culture on foreign culture. The legend has it that 600 years ago, the cook of the Zheng He crew gave his daughter away in marriage with the Sultan, and the couple stayed in Yogyakarta to promote arts. Zheng He was a Muslim, and he brought the concept of religious harmony to Indonesia. During the Dutch rule, the locals and Chinese in Yogyakarta fought against the invasion of foreign culture together. And it came as a big surprise that the Muslims discriminated against the Chinese at some point later. In any case, Yogyakarta is still a conservative ancient city filled with warmth.

Interestingly, more than half of the residents of Yogyakarta consider themselves as artists, and this is quite similar to the atmosphere of Berlin. Indonesia Institute of the Arts Yogyakarta was founded in the 1960's, and it was ranked as the best Arts Institute in Asia last year, topping the Hong Kong Academy for Performing Arts. This institute with a long history has 11 faculties and is a very influential institute in Indonesia. ISI Yogyakarta and Jakarta Institute of Arts are mutually complementary, and the curriculum of its Department of Arts Management focuses on the operations of cultural communities.

Indonesia is a country of very diverse cultures, and like many other Indonesian cities, Yogyakarta is very concerned with national cultural exchange. As for the policy of foreign cultural exchange with other countries, it seems nothing much has been done. The budget for developing cultural policy in Yogyakarta is very limited. Perhaps, it's because the government considers arts to be part of the culture of their everyday life, and the experimental and dialectical avant-garde arts which requires support most is not yet on their agenda.

In recent years, the Dutch government's support and participation remain only in some minor work of restoration of historical monuments, but nothing visionary on the cultural aspect. Indonesia would naturally become a target for the South-South foreign cultural exchange policy of Taiwan, and that's why exchange programmes, both cultural and educational, between Yogyakarta and Taiwan are becoming more frequent these few years.

As for mainland China, their economic investment on Indonesia is getting huge these years, but the cultural exchange between the two countries is sparse. In Taiwan, the exchange programmes with Yogyakarta include that of the Cloud Gate Dance Theatre, and in Hong Kong Yogyakarta is collaborating with Zuni for exchange. In fact, the cultural exchange between Yogyakarta and Zuni started three years ago in the One Chair Two Tables performance in Toki International Arts Festival, which promotes cultural exchange between the two cities of Nanjing and Yogyakarta. The programme is an experimental collaboration focusing on the performing arts of Indonesian classical dance and Chinese traditional Kunqu opera. Both Nanjing and Yogyakarta are inextricably linked to the culture of the Ming Dynasty, and this might exactly be the starting point of cultural exchange between China and Indonesia. Earlier this year, Zuni brought some artists from Yogyakarta to Zurich University of the Arts for collaboration in some cross-cultural creative workshops, as well as studies and curriculum development on comparative cultural performances.

The President of Indonesia, Joko Widodo, who was previously the Mayor of Surakarta, are quite popular among his people. They sing him praises for his accomplishments in promoting both contemporary arts of Surakarta and traditional arts of Yogyakarta that complement each other.

Biographies of Contributors

B ANANTHAKRISHNAN

ANANTHAKRISHNAN is a professor in the Department of Theatre Arts, Sarojini Naidu School of Arts & Communication at the University of Hyderabad. Specialising in Indian performance studies, ANANTHAKRISHNAN has published articles on Indian theatre in journals such as *Theatre India* and *Theatre Research International*, and has contributed to different anthologies and encyclopedia such as the *Encyclopedia of Asian Theatre* (edited by Sam Leiter, Greenwood, Westport, 2007). As the executive committee member of the International Federation for Theatre Research (IFTR) and founder general secretary of the Indian Society for Theatre Research (ISTR), ANANTHAKRISHNAN has taken up different research initiatives on theatre to foster the research culture in the field.

BUI Hoai Son

BUI is currently Director of Vietnam Institute of Culture and Arts Studies. He obtained a Master degree on arts and heritage management (2002) at North London University, London, The United Kingdom, Doctor of cultural management (2007) at Vietnam National Institute of Culture and Arts Studies (Vietnam). His main research topics are cultural management and media studies. He is one of key members to draft the national strategy of cultural industries of Vietnam to 2020, vision to 2030, and also head of national team of the report for 2005 UNESCO convention. His publications include *Public Opinion* (2006), *The Effects of Internet on Youth in Hanoi* (2007), *New Media and Social and Cultural Changes in Vietnam* (2008), *The Management of the Traditional Festival of Viet People* (2009), *Cultural Management in the Process of Reform and International Integration in Vietnam* (co-author, 2014), *Sociology of the Art* (2015) and many other articles in Vietnamese, English published in the scientific journals and presented in international conferences.

Michaela BURIÁNKOVÁ

BURIÁNKOVÁ joined the Prague Quadrennial of Performance Design and Space (PQ) team at the Arts and Theatre Institute in 2014. The PQ is the largest scenography event in the world that explores a wide range of scenographic/stage design practices since 1967. In late 2015, BURIÁNKOVÁ took up the position of the main manager and coordinator of a three-year project SharedSpace: Music Weather Politics. In 2014-2015, BURIÁNKOVÁ worked at the Office of the President of the Czech Republic at the Press Department. Then she moved to the National Museum (Theatre Department), and later to the Czech Association of Museums and Galleries.

Kason CHI

CHI joined Zuni in 2016 and is the coordinator and researcher of Hong Kong Belt-Road City-to-City Cultural Exchange Conference 2017. CHI is dedicated to media and culture. Before

Zuni, he was a broadcast and newspaper journalist at Now News Channel (Hong Kong) and Oriental Morning Post (Shanghai) respectively. He holds a Master of Arts in Intercultural Studies from the Chinese University of Hong Kong.

Aimon FATIMA

FATIMA is an anthropologist. Currently, she is heading “Celebrating Diversity & Shared Cultural Heritage in Pakistan”, a project aiming at Archive Digitisation and Museum curation up-gradation in Pakistan. She is the co-founder of AUTAQ, a network of cultural organisation in Pakistan. She was a researcher who documented rare archival records of Pakistan film industry dating back till 1930s. She is the Managing Director of DANKA, an NGO for culture promotion that initiated the first cultural-event-based website in Pakistan (www.danka.pk) to develop an online archive of culture institutions and artists of Pakistan.

Rossella FERRARI

FERRARI is Reader in Chinese and Theatre Studies in the Department of East Asian Languages and Cultures at SOAS University of London. She specialises in Chinese-language theatres, focusing particularly on contemporary avant-garde and intercultural production, collaborations within the Sinophone region, and interactions between Sinophone and other Asian performance cultures. She has written about various aspects of the artistic practice of Zuni Icosahedron, including the *One Table Two Chairs* project, *The adaptation of classical texts and indigenous aesthetics into modern experimental forms*, and *Intermedial relations between theatre and film/video, and between theatre and architecture*. Her publications have appeared in *TDR: The Drama Review*, *New Theatre Quarterly*, *Postcolonial Studies*, *positions: asia critique*, and elsewhere. She is the author of *Pop Goes the Avant-Garde: Experimental Theatre in Contemporary China* (2012), and is currently completing a monograph on trans-Asian intercultural collaborations and performance networks. She is the Regional Managing Editor (China) of *The Theatre Times*.

Susanne GÖSSE (GRUBER)

Author for stage plays and librettos, worked for "Alga Bolokh - of disappearance/Ulan Bator - Berlin" as a part of the research and performance platform *Urban Nomads*. Lately she directed the street-theater *Dante, Death and Devil* in Nürnberg, she designed international theatre and opera projects (among others Austria, China, SR Vietnam), wrote stage plays, did readings, developed conceptions for international symposiums (University of Tübingen, University for Performing Arts Ernst Busch, Berlin), was curator of German-Chinese cultural events. Susanne Gösse is regularly invited to international lectures (among others City University of Hong Kong, University of Utrecht, Netherlands). For many years she translated contemporary chinese poetry, edited anthologies and scientific publications. Susanne Gösse studied Sinology (M. A.) and Business management (Diploma, Switzerland) in Tübingen, Berlin, Taipei (Taiwan) and Zurich (Switzerland).

Martin GRUBER

GRUBER is a director and choreographer. Based on his experience in several martial arts, Tadashi Suzuki's "the Grammar of the Feet" and functional bodywork, Gruber developed his own approach to the education of performing artists. He staged productions with international casts inter alia in Beijing (China) and Hanoi (Vietnam).

Jason HSU

HSU is an entrepreneur and the cofounder of TEDxTaipei. In 2009 he applied successfully for the right to host TEDx conferences and made Taipei the first city in Asia to obtain the license. In 2011 Hsu became the TEDx ambassador for all of Asia, speaking at TED and TEDx conferences across the world including TEDx Summit, TEDx Kyoto, TEDx Wanchai and others. Hsu also organised the Sharable Cities Initiative in 2014, a series of hack-a-thons, forums, and workshops dedicated to increasing transparency and promoting open data through crowdsourcing. Hsu is a current Taiwanese at-large legislator and an active advocate of issues regarding education, technology, innovation, sustainability, and marriage equality.

Neil KHOR

KHOR is Programme Director at Think City overseeing offices at Kuala Lumpur and Johor Bahru. He was part of the founding team that help set up the George Town Grants Programme, Malaysia's first grants programme for community based urban regeneration. His special focus area is social history, heritage interpretation and community museums. Holding a Ph.D in Straits Chinese Literature from the University of Cambridge, he is an Affiliated Scholar at the Centre for South & Southeast Asian Studies at the University of Cambridge. KHOR is the author of several books including *Glimpses of Old Penang* (Star, 2002), *The Penang Po Leung Kuk: Chinese Women, Prostitution & A Welfare Organisation* (MBRAS, 2004), *Chinese Women: Their Malaysian Story* (Ministry of Tourism: 2008), and more recently *Towns of Malaya* (EDM, 2017) and *Rejuvenating the City Together: The George Town Grants Programme* (Think City, 2017). Neil is also Honorary Secretary of the Malaysian Branch of the Royal Asiatic Society.

Hans-Georg KNOPP

KNOPP is Senior Fellow of Hertie School of Governance of Berlin and Strategic International Advisor of the Shanghai Theater Academy. He was former General Secretary of Goethe-Institut (headquarter) and Haus der Kulturen der Welt (House of World Cultures). He is currently Visiting Professor of Tongji University Shanghai, and Strategic International Advisor of Shanghai Theater Academy.

KOK Heng Leun

Artistic Director of Singaporean theatre company Drama Box, and a prominent figure in both the English and Chinese-language theatres in Singapore, KOK has directed over 80

plays. Strongly believing in engaging the community in his works to promote critical dialogues about the world we live in, he is one of the most important theatre practitioners in Singapore advocating applied and engaged arts. In recent years, KOK has been actively advocating cultural exchanges and dialogues among artists and cultural workers in the region as well as internationally. He has also taken up teaching, curatorial and dramaturgical roles in many projects. KOK has initiated various projects to document and research on Chinese language theatre in Singapore. He is currently the Arts Nominated Member of Parliament and has actively spoken on civil society as well as arts and culture issues in the Singapore Parliament.

LE Khanh

After 40 years of actively working in both theatrical and film industries, LE has received numerous national art honours and awards. She was awarded the Meritorious Artist in 1993 and became the youngest artist who was awarded the honorary title of People's Artist in 2000. She was also honoured as the Outstanding Vietnamese Woman, selected by the Embassy of Denmark as Goodwill Ambassador Andersen in Vietnam. She is a permanent member of the Student Film Festival, organised by Japan Foundation Hanoi and is the spokesperson of the Charity Fund for Children of the Embassy of Canada in Vietnam. LE is currently a lecturer at Hanoi Academy of Theatre and Cinema, as well as an artist and Deputy Art Director of Youth Theatre of Vietnam.

Luya LIU

LIU is the deputy director of the OCAT Museums Office and the public projects curator of OCT Art & Design Gallery (Shenzhen). In 2008, she joined the curatorial department and participated in the establishment of OCT Art & Design Gallery, which is the first gallery focused on design in China. Since 2012, she has been working as the head of Curatorial Department of the OCAT Art & Design Gallery, which is a group of art museums across China focusing on researching and presenting contemporary visual arts. She has been devoted to visual arts, urban cultural phenomenon and local practices of arts institutions through exhibitions, public programs and writing.

Pawit MAHASARINAND

MAHASARINAND has taught performing arts criticism and management at Chulalongkorn University's Department of Dramatic Arts since 1992, and is currently the chairperson. A critic-in-residence at Festival/Tokyo 2011 and City Contemporary Dance Festival 2017, he has written dance and theatre reviews for English-language newspaper *The Nation* since 2001 and is the first president of the International Association of Theatre Critics (IATC)—Thailand centre. After working with Chinese *Kunqu* and Thai physical theatre artists in “One Table Two Chairs” last year, he is now co-creating, with French choreographer and Thai dance movement therapist, a new cross-cultural performance on traditional Thai massage and osteopathy. Awarded “chevalier de l'ordre des arts et des lettres” by France's Ministry

of Culture and Communication, he is currently a member of the Southeast Asia Advisory Committee for its Taiwanese counterpart and National Artist Selection Committee in his home country.

Chatvichai PROMADHATTAVEDI

PROMADHATTAVEDI was director of the Birasri Institute of Modern Art from 1977 to 1989, promoting visual arts programme and music and theatre activities. He was a founding member of the Bangkok Symphony Orchestra and was on the Board of the Bangkok Opera. In 2002 he organised the Office of the Contemporary Art and Culture, Ministry of Culture. He was involved in the Bangkok Art and Culture Centre (BACC) project, which opened in 2008 with him as Acting Director, and currently BACC Board Secretary. In 2012 he joined Bangkok City Advisory Board and worked on community cultural projects. He has been a Council Member of the Siam Society, and has been on the panel of the UNESCO's Asia-Pacific Heritage Awards. He maintains his career as a designer, and has his own firm doing public interiors as well as sets for the theatre.

SHIM Jung-soon

SHIM served as Director of the Humanities Research Centre of the Women's Culture Research Centre and as Dean of Women. She is also known as a theatre critic, dramaturge, translator and essayist. She is a former president of the Korean Theatre Studies Association and the Korean Association of Women in Theatre, of which she is also a founding member. She is the winner of the 2014 Yuhsukki Theatre Critics Award (KATC) and has been an executive committee member of the IFTR. She has authored or co-authored more than 30 publications in Korean, including *Feminism and Korean Theatre* (1999) and *Korean Women Directors: History and their Aesthetics* (2004). Her books, *Korean Theatre and Culture in the Age of Globalization* (2002) and *Globalizing Shakespeare in Korea and Beyond* (2009) won a Best Book Award from the Korean Ministry of Culture and the Korean Academy of Arts, respectively.

Görgün TANER

TANER is the General Director of the Istanbul Foundation for Culture and Arts (İKSVA), a non-profit, non-governmental organisation founded in 1973 that organises four international festivals (Film, Theatre, Classical Music and Jazz), the Istanbul Biennial, and the Istanbul Design Biennial. He is also currently the Chair of the European Cultural Foundation (based in Amsterdam), and a board member of the Istanbul Modern Arts Museum. Since 2014, he also serves as a member of the Advisory Committee of German-Turkish Youth Bridge. TANER was awarded by the French government with the Legion of Honour (Chevalier dans l'ordre national de la Legion d'Honneur) in 2011, and with membership to the French Ministry of Culture's Order of Arts and Letters (Ordre des Arts et des Lettres) in 2014. He also received the Officer's Cross of Merit, Superior Service to the Republic of Poland in 2014.

Koes Murtiyah WANDANSARI

The awards received by WANDANSARI include Newspaper *Suara Merdeka*'s Man of The Year (1993), Fashion Woman Neatly in Central Java & DIY (1994), Culture of Bhakti Upradana (Achievement of the field of arts development – Central Java Province) (1997), The award of art and culture tourism ADHIPALA Central Java & DIY (1997), MURI record (2010), FUKUOKA PRIZE in the field of culture (2011).

Hartmut WICKERT

WICKERT studied German literature, sociology and communications at the Ruhr University in Bochum and at the Georg August University Göttingen. Since 2006, he has been the Head of the Department of Performing Arts and Film of Zurich University of the Arts. From 2000 to 2006, he directed theatres, including the Thalia Theater Hamburg, Schauspiel Graz, Staatstheater Mainz, Staatstheater Karlsruhe, Weimar German National Theatre, and Jena theatre. From 1993 to 2000, he was the leading director of the Staatstheater in Hannover; from 1989 to 1993, the leading director of the Stadttheater Konstanz; from 1984 to 1988, the artistic director of the Tübinger Zimmertheater.

Danny YUNG

A pioneer of experimental performance, video, and installation art in the Sinophone region, and the Co-Artistic Director of Zuni Icosahedron - Hong Kong's leading experimental arts company. YUNG is the Fukuoka Prize Laureate - Arts and Culture (2014), the recipient of the Hong Kong Arts Development Awards 2015 Artist of the Year (Drama), the Cross of the Order of Merit of the Federal Republic of Germany (2009), and of the UNESCO Music Theatre NOW Award (2008).