

ASEF—Unplugged Conversations—on—the—Arts in—Asia—and—Europe ————— Bengaluru



ASIA-EUROPE
FOUNDATION

ASEF Unplugged: Conversations on the Arts in Asia and Europe

Reimagining a New Landscape: Cultural Policy Information System in the 21st Century

28-29 January 2019
Bangalore, India

In 2010, the need to develop an open and transparent system of analysis of national cultural policies for the benefit of policy makers, media and the cultural sector was recognised. This marked the beginning of the setting up of an Asian cultural policy information system. In partnership with International Federation of Arts Councils and Culture Agencies (IFACCA) and the Ministry of Culture, Sports and Tourism, Republic of Korea, the WorldCP–International Database of Cultural Policies (<http://www.worldcp.org/>) was launched. WorldCP offered a central, web-based and continuously updated database of country-specific profiles of cultural policies modelled on the highly-regarded Council of Europe/EricArts Compendium of Cultural Policies and Trends in Europe (<http://www.culturalpolicies.net/web/index.php>).

WorldCP-Asia (<http://www.worldcp.org/world-cp-asia.php>) was a key component of the international WorldCP project and was co-ordinated by IFACCA and the Asia-Europe Foundation (ASEF), which served as the regional secretariat for WorldCP-Asia. The focus was on documenting the arts and cultural policies of Asian countries through national profiles.

Upon the launch in 2011, an ambitious adventure started off. On a very optimistic note, 7 profiles were commissioned in Asia. The profiles of India, South Korea & Viet Nam were launched in 2013. These profiles received very good response from the people accessing the database. The profiles of Cambodia, Mongolia, Philippines & Singapore remained under development till 2017. A slow but important movement was taking shape with the group of Asian authors gradually developing into a community of practice. However, the investment of time and money for keeping the initiative afloat turned out to be quite challenging. Against this backdrop, IFACCA closed the international WorldCP project, pausing all the efforts for further development. At the same moment, the Compendium Association also went through dramatic changes.

At this juncture, it is important for the community of practice to come together for a collective debate and reimagining of the future of an information system for cultural policy in an increasingly technology-savvy world. How would a new avatar of an information system respond to the demands of a fast-paced and limited attention span bearing generation? Would a hybrid design of detailed profiles, concise snapshots and bite-sized content be a desirable option? The constantly reinventing digital medium offers exciting opportunities but is the community of practice prepared for this? How could the information system adopt the standard practice of responsive design? Could this system enable greater interest in cultural policy research?

With this meeting, a 1.5 day programme has been put together for reflections and concrete results to draw up a plan for the future course of action for this much needed information system.

PROGRAMME
(as of 17 January 2019)

Monday, 28 January 2019

- 9.30 - 9.45 am Welcome & opening remarks
By Ms Anupama SEKHAR, Director, Culture Department, ASEF
- 9.45 - 10.00 am **Round of self-introductions**
- 10.00 - 10.45 am Information System for Cultural Policies:

Times of change at the Compendium of Cultural Policies:
Mr Andrew ORMSTON, Author and Member of the Assembly of Experts of the Compendium of Cultural Policies (Scotland)

Flatlining of WorldCP-International Database of Cultural Policies & WorldCP-Asia:
Ms Anupama SEKHAR, ASEF
- 10.45 - 11.00 am Coffee break
- 11.00 am - 12.30 pm **Rethinking Readership**
The previously commissioned profiles were primarily meant for cultural policy researchers, in particular those who are working on comparative research. Should this base be widened? Who could be reached out to: students of cultural policy, journalists, policymakers or cultural professionals?

Open (yet moderated) discussion among all participants

12.30 - 2.00 pm	Lunch hosted by ASEF
2.00 - 3.30 pm	<p>What information? What data? What structure?</p> <p>Is the information in the profiles still relevant to the users today – in both Asia and Europe? Is the grid structure user-friendly and quickly accessible? To what extent is ‘data overload’? Are short and quick snapshots of the way forward? Do they serve the same purpose as long profiles?</p> <p>Open (yet moderated) discussion among all participants</p>
3.30 - 4.00 pm	Coffee break
4.00 - 5.30 pm	<p>Finding your feet in a fluid digital environment</p> <p>Cultural policy in the age of AI and digital media is an extremely relevant subject in Asia and Europe. How can the profiles respond to these realities? Can they be accessible across various technological platforms and formats?</p> <p>Open (yet moderated) discussion among all participants</p>

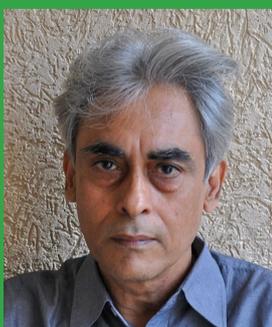
Tuesday, 29 January 2019

9.30 - 10.45 am	<p>Community of Practice: Voicing your opinion and your needs</p> <p>Open (yet moderated) discussion among all participants</p>
10.45 - 11.00 am	Coffee break
11.00 am - 12.30 pm	<p>Confer, Collect, Assess</p> <p>Closing discussion among all participants</p>
12.30 - 2.00 pm	Lunch hosted by ASEF

Profiles of Participants



Mr Andrew ORMSTON is currently Director of Drew Wylie Projects, working to support policy and project development across the international cultural sector. He has led national sectoral studies, international programme reviews, and a wide range of research programmes. Andrew is an Honorary Fellow at Edinburgh University, teaches at Queen Margaret University, and is both a lead and quality expert with the European Commission. Board memberships include: SURF (Scotland's Regeneration Forum), Berwick Film & Media Arts Festival, and the Queen's Hall concert hall. Previous roles include working as Director of Culture for the city of Birmingham and in Central London, and managing a number of theatres, concert halls and festivals.



Mr Anmol VELLANI is a playwright, founder and former Executive Director of India Foundation for the Arts (IFA). He has served in an advisory capacity for government departments, civil society networks, international foundations and cultural organisations. Anmol has written on a range of subjects, including the arts and religion, arts entrepreneurship, the role of foundations, intercultural dialogue, culture and development, and the performing arts. He has helped to design courses on the arts and management, served as faculty for training workshops in grant making, and used theatre methods to conduct creativity workshops. He studied philosophy at the Universities of Oxford and Cambridge and has directed theatre productions in different languages and locations, in India and abroad, for the last 45 years.

Mr Sadanand MENON is a nationally reputed arts editor, columnist, photographer, arts curator and stage lights designer. He has been in an executive/advisory capacity at the National Museum, Delhi; Lalit Kala Akademi, Delhi; National Gallery of Modern Art, Bengaluru; Indian Institute of Advanced Study, Shimla; National School of Drama, Delhi and is Managing Trustee of the arts foundation, SPACES, Chennai. He has taught and lectured at various universities and colleges across India. A long-time collaborator with dancer/choreographer Chandralekha, he is deeply involved with issues connected with issues connected with the creation of a contemporary Indian dance. Besides several art and photography exhibitions, he has curated landmark retrospectives of senior artists Dashrath Patel (NGMA, Delhi/Mumbai); Balan Nambiar and S.G. Vasudev (both NGMA, Bengaluru).



Ms Christine MERKEL is an expert in international relations in arts, media and culture. Head, Division of Culture, Communication, Memory of the World, German Commission for UNESCO. Member of UNESCO-s Expert Pool on Cultural Governance. Author of the 'Public media service' chapters in UNESCOs 1st and 2nd Global Report "Re/Shaping Cultural Policies" (2018, 2015). Since 2011, one of UNESCO international experts to advise local and national governments on cultural and media policies for sustainable development. Assignments included expert missions for UNESCO, European Union, SIDA, IDEA International, Council for Europe, the Euro-Mediterranean Human Rights Foundation, including projects and working visits in and to Bangladesh, China, Sri Lanka, Nepal, Tunisia, Egypt, Morocco, Lebanon, Senegal, South Africa, Turkey, Romania, Azerbaijan, Kazakhstan, Kirghizstan, Colombia, Peru and Chile. Areas of focus: Capacity building of civil society leaders and young experts. Seasoned designer of strategic multi-stakeholder dialogues (CONNEXIONS 2012-2018).



Mr Jordi BALTA PORTOLES works as a consultant, researcher and trainer in the areas of cultural policy and international relations. He is an advisor on culture and sustainable cities at the Committee on Culture of United Cities and Local Governments (UCLG), and a member of the UNESCO Expert Facility for the implementation of the 2005 Convention on the Diversity of Cultural Expressions. Jordi works regularly for a range of other organisations, including the Asia-Europe Museum Network (ASEMUS) and Trànstit Projectes (Barcelona). Between 2001 and 2014 he was a researcher and project coordinator at the Interarts Foundation. He lectures at the MA in Cultural Management of the Open University of Catalonia (UOC) and the University of Girona (UdG), as well as the Degree in International Relations of Universitat Ramon Llull (URL). Jordi holds a BA in Political Science (Autonomous University of Barcelona, UAB) and a MA in European Cultural Policy (University of Warwick).



Ms Kiwon HONG is a researcher and professor in cultural policy and arts administration. She read Aesthetics (B.A. Seoul National University) and Public Policy and Administration (M.P.A. New York University and Ph.D Yonsei University). She has been working to connect the theory and practice in this field from her former career as a chief researcher at a public organization, the Korean Culture and Tourism Institute. She has served in various consultative positions and board of trustees in cultural institutions such as Korea Arts Management Service, National Theater of Korea, and the Metropolitan Government of Seoul's Cultural Policy Council. She is a member of the Presidential Council on Policy Planning representing the cultural sector. Her recently edited works include Culture and Politics of Korea: The Consequences of Statist Cultural Policy (special edition of International Journal of Cultural Policy). Her research interest covers history of arts and cultural policy, arts education policy, and gender equality in the arts. She is currently the Director of Cultural Policy and Arts Management Program (Graduate School of Public Policy) at Sookmyung Women's University.



Mr Raghavendra TENKAYALA is a lawyer and researcher. He is currently helping setup the Bangalore International Center, a new privately enabled public institution in Bangalore. Raghu has previously worked as a researcher for various organisations including FourthLion Technologies, as the Programme Coordinator for 1.Shanthiroad Studio/Gallery and, as an Associate Researcher for the Centre for the Study of Culture and Society. Furthermore he has worked as a Policy and Legal Advisor for a parliamentary campaign, and worked as a Policy and Legal Associate for the EkStep Foundation in India. He is also the co-author of the WorldCP India Profile.



Mr Timothee GUICHERD is a freelance consultant who loves all things digital - with a soft spots for the arts, culture and humanities, He is involved with an online education platform in France and a digital publishing project with the University of Montreal. He is also the technical coordinator for ASEF culture360 since 2013.



Dr YEO Lay Hwee is Director of the European Union Centre in Singapore. She is also Council Secretary and Senior Research Fellow at the Singapore Institute of International Affairs (SIIA), Adjunct Fellow at the S Rajaratnam School of International Studies (RSIS) and Adjunct Faculty at the Singapore Management University. Since 2011, she is the Co-Editor in Chief for the Asia Europe Journal. Lay Hwee sits on several Academic Advisory Boards including Centre for European Studies at the Australian National University (ANUCES), the KU Leuven's Master in European Studies (MAES) Programme; and as an International Advisory Council member of Leiden Asia Centre in Leiden University. An international relations expert, her research interests revolve around comparative regionalism, principles of multilateralism and governance networks. She has written extensively on issues pertaining to Asia-Europe relations in general, and in particular, the Asia-Europe Meeting (ASEM) process and relations between the European Union and ASEAN. She participates actively in both policy dialogues and academic exchanges and contributes regularly commentaries and essays in the media and journals. For her exemplary record in research and policy work on issues pertaining to Southeast Asia and Europe, she was awarded the Nakasone Yasuhiro Award and the ASEF Diversity Creates Award. She has also been awarded short term visiting fellowships and grants taking her to Brussels, Leiden, Aalborg and Melbourne.

About ASEF Unplugged: Conversations on the Arts in Asia and Europe

Since it was first established in 1997, the Asia-Europe Foundation (ASEF) has been facilitating conversations on arts, culture and heritage. Its longstanding dialogue platforms have included large-scale formats (such as Experts' Meetings, Public Forums and, more recently, ASEF Policy Panels), which have been organised in various cities across the two continents in partnership with arts organisations and Ministries of Culture.

However, in recent years, ASEF's Culture Department has come to realise that such large-scale formats - that bring together a few expert speakers and large audiences - do not always provide adequate time and space for meaningful discourse. All too often, audiences are left with only a few minutes in a Question-&-Answer session in which to voice their ideas and interact with speakers.

Hence, ASEF Unplugged – a new event series offering more informal and intimate spaces for open, authentic and peer-to-peer conversations. Designed as a meet-and-greet session, ASEF Unplugged is a format responsive to the rapidly changing needs of an increasingly interactive and engaged audience.

ASEF Unplugged gathers smaller groups of cultural professionals for collective conversations, both among themselves and with international guests. Distinctions between speakers and audiences are expected to diminish dramatically. Any topic of relevance to the audience could be explored, be it the state-of-play in local arts communities or daily challenges faced by artists & managers. This new format also affords a platform for ASEF to present itself and the Asia-Europe Meeting (ASEM) to wider audiences.

ASEF Unplugged: Conversations on the Arts in Asia and Europe was launched in May 2018 in Prague, the Czech Republic and has been on the journey across Asia since then.