

International Arts  
Leadership Roundtable  
2022

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Hong Kong Arts  
Development Council

香港藝術發展局  
國際文化領袖圓桌交流會

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## Hong Kong Arts Development Council

Established in 1995, Hong Kong Arts Development Council (HKADC) is a statutory body set up by the Government to support the broad development of the arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and special projects.

The mission of HKADC is to support and promote the development of 10 major art forms in literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Aiming to foster a thriving arts environment and enhancing the quality of life of the public, HKADC is also committed to facilitating community-wide participation in the arts and arts education, encouraging arts criticism, raising the standard of arts administration, and contributing to policy research.

[www.hkadc.org.hk](http://www.hkadc.org.hk)



香港藝術發展局

Hong Kong Arts Development Council



## International Arts Leadership Roundtable

Inaugurated in 2013, the International Arts Leadership Roundtable aims to gather arts leaders from various arts councils and institutions around the world to discuss prevailing global arts topics and trends through sharing of cases and experience in respective regions, and to propose collaborative strategies that meet future challenges. It is the 4th edition of the Roundtable in 2022.

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# Chairman's Message



**Wilfred WONG, GBM, GBS, JP**  
**Chairman**  
**Hong Kong Arts Development Council**

I would like to warmly welcome you all to the International Arts Leadership Roundtable 2022 (Roundtable). Since 2013, the Hong Kong Arts Development Council (HKADC) has hosted three editions of Roundtable and built a profound international network of art councils and institutions. It was unfortunate that we had to take a pause to the Roundtable due to the pandemic. As the world is returning to normal, we have eagerly planned this hybrid form of conference, which is also the first Roundtable since the establishment of the Culture, Sports and Tourism Bureau (CSTB) of the Hong Kong SAR Government. I would like to express my sincere gratitude to CSTB for the invitation to organise the Roundtable concurrently with the Asia Cultural Cooperation Forum to jointly promote

cross-regional arts and cultural exchanges in celebration of the 25th anniversary of the establishment of the Hong Kong Special Administrative Region.

For more than two years, the pandemic has brought the world to a standstill and now the world is on its way to recovery. “Re” has become a key prefix interweaving the global arts world: arts groups are re-arranging performances and activities, arts institutions are also reconnected to exchange new ideas and reposition themselves to further the development of the arts. Our Roundtable comes in a good time to embark on the theme of “RE-CREATE” as we would like to gather worldwide leaders to share experiences in combating challenges, discuss current and future strategies, and cultivate better soil for the seeds of arts and culture to germinate and grow strong. I believe all of us hold firm vision in the arts and have faith in its regenerative power, as well as its value in reflecting the essence of life.

As a major institution supporting the arts world in Hong Kong, we did not take a pause during the pandemic. Apart from providing additional funding for artists and arts groups, we find it imperative to explore and experiment the crossover of arts and technology. HKADC launched the “Arts Go Digital Platform Scheme” in mid-2020,

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subsidising the sector to produce 68 artworks to be enjoyed online anytime, anywhere by the public. Through our long-term “Arts Ambassadors-in-School Scheme”, we cultivated young people’s interest in arts and technology with hands on experience and online participation. This year, we also organised three exhibitions themed on “ARTS · TECH” to introduce the public to cross-media and trans-disciplinary technology-based arts.

Promoting cultural exchange is another important pillar of the work of HKADC. Apart from the Roundtable, we have led artist delegations to participate in international events and opened up exchange opportunities around the globe, ranging from Venice Biennale, CINARS Biennale in Canada, to Performing Arts Market in Seoul (PAMS) etc. Although the pandemic halted HKADC’s large-scale overseas visits, we have continued to provide funding for our artists and arts groups to connect with the world in alternative ways. We do believe Hong Kong arts will shine again in the international arts world. I also feel honoured to take part in the mission to develop Hong Kong into an East-meets-West centre for international cultural exchange in accordance with the National 14th Five-Year Plan. All these are testaments of the century-long openness of our city and our past efforts in promoting cultural exchange.

Shouldering such weighty responsibility, we will continue our commitment to promoting Hong Kong as a cultural exchange hub at home and abroad.

Looking forward to the coming year, HKADC will be relocated to a new arts complex in Wong Chuk Hang, comprising art studios, an arts information centre, an exhibition and performance space as well as our permanent administration office. We shall step up our efforts for HKADC's 30th anniversary events in 2024. At the same time, we anticipate that the very first Hong Kong Performing Arts Expo will take place towards the end of 2024, where cultural and arts institutions, key groups and industry counterparts as well as international performing arts practitioners from all over the world will gather at this platform to connect and learn from one another. The Roundtable, as we hope, will be further expanded to promote the development of the arts sector on a global scale.



## Wilfred WONG

Currently President and Executive Director of Sands China Limited, Dr Wong previously served as Deputy Secretary for the Civil Service, Deputy Director General of Industry, and Chairman of Standing Commission on Civil Service Salaries and Conditions of Service of the Hong Kong Government. He is currently Chairperson of Hong Kong Film Development Council; Chairman of Asian Film Awards Academy; Chairman of Hong Kong International Film Festival Society; Chairman of Hong Kong Institute for Public Administration; Chairman Emeritus of Hong Kong Baptist University Foundation; Chairman Emeritus of the Pacific Basin Economic Council; and Member of the 9th, 10th and 11th National Congress of China Federation of Literary and Art Circles. He was awarded the Silver and Gold Bauhinia Star awards in 2007 and 2015 respectively.

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# Closing Remarks



**Kevin YEUNG, GBS, JP**  
**Secretary for Culture, Sports and Tourism,**  
**Hong Kong Special Administrative Region**

Mr Yeung had worked in the private sector for seven years before joining the Government as an Administrative Officer in 1992. He was promoted to Administrative Officer Staff Grade C in 2004. Mr Yeung has worked in a number of bureaux and departments, including the Food and Health Bureau, the Home Affairs Bureau, the Kowloon City District Office and the Hong Kong Economic and Trade Office in Sydney. Mr Yeung became a Politically Appointed Official when he assumed the post of Under Secretary for Education in November 2012 and was Secretary for Education from July 2017 to June 2022. Mr Yeung was appointed Secretary for Culture, Sports and Tourism on 1 July 2022.

## Culture, Sports and Tourism Bureau

The development of arts and culture, creative industries, sports and tourism complements and reinforces each other. The establishment of the Culture, Sports and Tourism Bureau (CSTB) is for fostering the integration of culture, sports and tourism, and facilitating the development of and strengthening linkages and creating synergy between the three sectors, with a view to improving the quality of lives of Hong Kong citizens, fostering economic development, as well as telling the good stories of China and good stories of Hong Kong. The missions of CSTB are:

- to facilitate the development of arts, culture and creative industries, and tie in Hong Kong's new positioning as an East-meets-West centre for international cultural exchange under the 14th Five-Year Plan;
- to promote sports in the community, support elite sports, and develop Hong Kong into a centre for major international sports events. CSTB supports enhanced professionalisation and development of sports as an industry, as well as to provide citizens with premium and diversified sports and recreational facilities; and

- to reinforce Hong Kong's role as a prime tourism destination while developing Hong Kong into an international tourism hub and a core demonstration zone for multi-destination tourism in conjunction with the national tourism development.

[www.cstb.gov.hk](http://www.cstb.gov.hk)

An abstract graphic with a vertical gradient background transitioning from orange at the top to purple at the bottom. The word "CREATE" is written vertically in large, white, sans-serif capital letters. To the left of the word, the letters "R", "E", and "C" are repeated in a larger, more stylized font. Swirling black lines and arrows are overlaid on the composition, creating a sense of movement and flow.

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# Foreword

## RE-CREATE

The pandemic has turned the world upside down for more than two years, and we have been grabbling with all these drastic changes since then. The long-awaited recovery of all economic activities from the pandemic has finally begun, as the world is set to revive. In the global art world, “re” is the key prefix. Arts groups and institutions are no longer bound to passively react to venue closures and revise their plans which may still be subject to further changes; instead, they can proactively re-schedule and re-launch their events and initiatives. As institutions, it is instrumental to re-position the functions and processes so as to re-create a viable environment to revitalise the sector, and hopefully restore the cultural life of the public at large.

From personal hygiene measures, working location and routine, social life to travel arrangements, we have experienced a new paradigm shift. All these have impacted the modes of communication and cultural practice, as evident in the ways artists create and share their works, as well as how audiences or participants learn, experience and enjoy the arts. International artistic exchanges and

collaborations may take different shapes and forms. Technology has taken a more prominent role in a spectrum of cultural and artistic endeavours, such as artistic creation and expression, elevation of audience experience, market expansion and crowd funding, to name a few. How will these explorations and experimentations reshape our perception and reception of the arts? What will be our consequential relations with the arts ecology at large? How are we, as a generation impacted by the pandemic, going to take the torch and navigate through these changes?

In the coming International Arts Leadership Roundtable, leaders from different parts of the world are invited to discuss challenges and opportunities that arise. Each may have his/her own keywords to formulate their strategies to create a better environment for the arts in the post-pandemic era. The Roundtable, as we sincerely wish, will continue to serve as an open platform, sustaining its vision since its inauguration in 2013 to welcome genuine professional sharings and discussions, and to respond timely to the present world.



# Programme Rundown

15:30—15:45	Opening
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15:45—16:45	
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16:45—17:00	Break
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17:00—18:00	
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18:00—19:30	Break
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19:30—20:30	
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20:30—20:45	Closing
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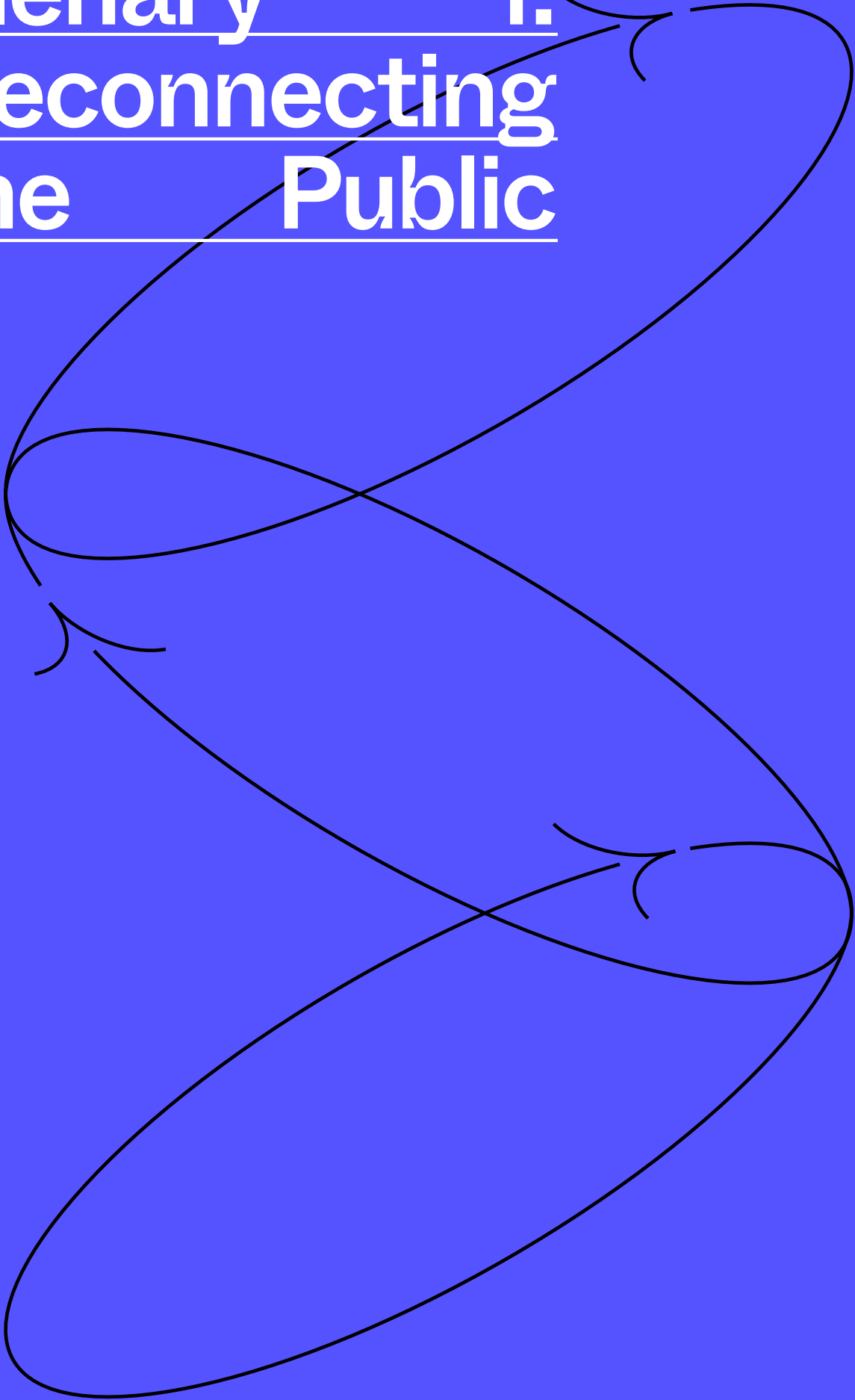
15.12.2022  
The Hong Kong Jockey Club Hall,  
Asia Society Hong Kong Center







# Plenary 1: Reconnecting the Public



To express and to connect are very core to the business of the arts. Yet, the physical distancing measures installed during the pandemic not only altered the modes of communication, but also brought a halt to the physical arts making process, and a pause in the distribution and economy of the arts. The sector’s composition and operation may not be the same anymore. A hybrid mode of arts activities has been experimented but what is the appropriate balance? How artists reconnect with the audiences and communities, and how institutions reach out to the arts sector and the public at large, is instrumental in the post-pandemic era.

Speakers

Moderator

# Re-Creation and Opportunities of the Post-Pandemic Arts Development Model



**ZENG Xiang-lai**  
**Director General**  
**Shenzhen Municipal Bureau of Culture,  
Sports, Tourism, Radio and Television**

## Abstract

The three-year-long pandemic has brought changes to people's daily life in every way imaginable. The arts world has also adapted to the trend with digital technology, creating a new arts ecology. From the initial online performance recordings and exhibitions to today's online performance live broadcasts; from live performances at size-restricted venues to the online performances to be enjoyed unlimitedly with the fee of just one yuan; from the physical performances at specific venues to virtual space performances; from local productions to cross-regional collaborations...The arts world breaks through the restrictions of the traditional development model, enabling

artists, performers, audiences, and performance platforms to explore different possibilities through online and offline multi-mode and diverse collaborations. Shenzhen is building a brand-new batch of arts venues with advanced architecture and technology that anticipate the multiple possibilities of future arts development.

## ZENG Xiang-lai

For many years, Mr Zeng has worked in the Shenzhen Municipal Committee, as well as municipal and district culture promotion administrative departments. He has planned, organised and implemented a number of major events in Shenzhen. Since serving as Director General, Shenzhen Municipal Bureau of Culture, Sports, Tourism, Radio and Television, he has committed to developing Shenzhen into a regional cultural hub, promoting the construction of Shenzhen's "Top Ten Cultural Facilities in the New Era". He has achieved remarkable achievements in restructuring state-owned arts and cultural companies, creating quality artworks, improving public cultural services, and enhancing the city's cultural image.

## Shenzhen Municipal Bureau of Culture, Sports, Tourism, Radio and Television

One of the departments of the Shenzhen Municipal People's Government, the Bureau is responsible for the management of culture and arts, tourism and sports, radio and television, as well as creative cultural industry and the museum sector. It actively sculpts Shenzhen into a modern and civilised city that demonstrates its cultural soft power. It is committed to building a world-class tourist destination and an internationally-renowned sports city to promote the dynamic development of Shenzhen's culture, sports, tourism and other industries, thereby enhancing the city's global influence.

[wtl.sz.gov.cn](http://wtl.sz.gov.cn)

# Restructuring of online/onsite projects



**NODA Akihiko**  
**Director**  
**The Japan Foundation, Beijing**

## Abstract

The Japan Foundation engages in active collaborations with various international art festivals and art galleries, hosting various exhibitions. In the realm of performing arts, the Foundation gathers stage practitioners from Japan and beyond, and coordinates different transnational co-productions. Concurrently, the Foundation regularly organises Japanese film festivals at respective offices to promote cultural exchanges.

Since the pandemic, cross-regional interaction has become extremely difficult. Since February 2021, the Foundation has launched the “STAGE BEYOND BORDERS” project to

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broadcast outstanding Japanese theatre works online for free. As of June 2022, over 10 million views were recorded from 111 countries and regions.

## **NODA Akihiko**

Mr Noda, Director of The Japan Foundation, Beijing, leads projects of cultural and artistic exchanges between Japan and China, knowledge exchanges of Japanese studies and Japanese language education.

Since taking office, he has led different types of cultural exchange projects, especially artistic exchanges. He has been responsible for many international collaborative theatre productions and film exchange projects.

Mr Noda started developing an affinity for China as a student. After studying in China, he worked at The Japan Foundation, Beijing from 1997 to 2000. In 2008, he was transferred to work at the Consulate-General of Japan in Chongqing, accumulating experience in China until 2010. In 2021, Mr Noda was officially appointed as the Director of The Japan Foundation, Beijing.

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## The Japan Foundation, Beijing

The Japan Foundation is the only world-facing professional organisation in Japan to promote Japan's international cultural exchanges. Founded in 1972, the Foundation was once a government-affiliated corporation under the Ministry of Foreign Affairs of Japan. It was transformed into an Independent Administrative Institution in 2003. It promotes three main areas: cultural and artistic exchanges, overseas Japanese language education, and knowledge exchanges of Japanese studies. Its objective is to strengthen the mutual understanding between people of various countries and Japanese people, while establishing the communication among people by various events and information exchanges. The Foundation has four offices in Japan as well as 25 offices in 24 countries around the world. The Japan Foundation, Beijing, of the China branch oversees Mainland, and the region of Hong Kong and Macao.

[www.jpfbj.cn](http://www.jpfbj.cn)



# Generating Social Capital with the Arts



**WU Zhi-liang**  
**President of the Board of Directors**  
**Macao Foundation**

## Abstract

As a small yet close-knit city, Macao is a typical community society. With a population of over 600,000, Macao boasts thousands of arts and cultural associations, which conduct various government-funded arts and cultural activities. The popularisation of arts and culture can, on the one hand, enriches the cultural life of citizens and enhances their cultural cultivation; on the other hand, the close exchanges between the associations and their members can increase mutual trust and promote cooperation, thereby raising the collective awareness among citizens and the public's recognition of the community, alleviating social conflicts, and promoting social harmony and stability. Moreover,

the existence and operation of these associations can directly maintain common social norms and beliefs, as well as establish social values and a sense of belonging to the group. The pandemic has inevitably altered the ways and attitudes of the communication among people, resulting in the loss of social capital. Under such circumstance, how to reconnect with the public in an innovative way that can help reducing the loss of social capital, and increasing new social capital is a subject the arts world needs to think about presently.

## WU Zhi-liang

Dr Wu received his Ph.D. degree in history from Nanjing University. He is currently President of the Board of Directors of the Macao Foundation, President of the Council for History and Culture, President of the Union of Macau Scholars, a member of the National Committee of the Chinese People's Political Consultative Conference, Vice President of the Chinese Association of Hong Kong and Macao Studies, and a member of the National Committee of the China Writers Association. He is also a Visiting Professor at the University of Macau. His research focuses on the history and politics of Macao. His major publications include *A History of Political Systems in Macau*, *Luso-Chinese Encounter in Macau*, and *Reading about Macau with Joy*.

## Macao Foundation

Macao Foundation was formed in 2001 by the merger of the former Macao Foundation (established in 1984) and the Macao Development and Cooperation Foundation (established in 1998).

The Foundation is a public corporation with administrative, financial, and property autonomy. Mainly holding activities in Macao, the Foundation is committed to promoting, developing, and researching Macao's cultural, social, economic, educational, scientific, academic and charitable activities, while aiming to promote Macao's various activities.

[www.fmac.org.mo](http://www.fmac.org.mo)

# Recalibrating: New Priorities to Sustain the Arts Sector So That Arts, Culture, and Creativity Improve the Lives of All



**Stephen WAINWRIGHT**  
Chief Executive  
Creative New Zealand

## Abstract

Our public value model, which shows how we deliver long-term value to New Zealanders through our support of the arts, works well for the public. The level of participation and audience engagement are amongst the highest in the world.

The experience of lockdowns in the pandemic and the consequential inability of many practitioners, especially the “freelance or gig economy” creatives, to earn a living has heightened the structural and systemic consequences of a public value system that has historically focused mostly

on supporting creative “output” as the primary means of supporting creative workers.

What to do next is the question. Mr Wainwright will share how the pandemic has encouraged Creative New Zealand to identify 3 new strategic priorities – **Resilience; Access, Inclusion and Equity; and Wellbeing**, the rationale for these choices and an exploration of some initial thinking.

### Stephen WAINWRIGHT

Mr Wainwright joined Creative New Zealand in 1990 and was appointed Chief Executive in 2008. Graduated from Victoria University with a Bachelor of Arts and a Bachelor of Commerce and Administration, Mr Wainwright is a former Board Member and Chairman of the International Federation of Arts Councils and Culture Agencies (IFACCA).

“As a young nation at the bottom of the Pacific Ocean, our arts help to illustrate our lives with new layers of meaning and fresh perspectives. There are clear social, cultural, wellbeing, economic, and educational benefits for supporting the arts and these need to be made. But life is personal and experiencing great art makes life better.”

On a personal note, Mr Wainwright is unable to attend this year’s Roundtable in person but remembers with

great affection the last visit in 2016 with support of the HKSAR Government, where he could experience first-hand the richness and depth of the arts and cultural life of Hong Kong.

## Creative New Zealand

Creative New Zealand is the trading name of the Arts Council of New Zealand Toi Aotearoa, funded by the public and governed by an Arts Council at arm's length from the Crown, whose members are appointed by Government ministers. The Council encourages, promotes, and supports New Zealand arts to benefit all New Zealanders through funding, capability building, international programmes and advocacy. It upholds the right to artistic freedom, while promoting a New Zealand identity in the arts.

Since 2014, the emphases of the legislation governing the Council has been its relationship with the outside world and sharpening its commitment to its work in the Asia Pacific Region. This has manifested in its focus and strategies, on which the Council continues to deliver. During the pandemic, the delivery was overwhelmingly digitalised; the Council is looking forward to welcoming more face-to-face interactions with friends and allies across the region.

[www.creativenz.govt.nz](http://www.creativenz.govt.nz)



# Moderator



**Paul TAM**

**Executive Director of Performing Arts**

**West Kowloon Cultural District Authority (Hong Kong)**

Mr Tam leads the Performing Arts Division to deliver world-class programmes as well as performing arts venues and facilities in the West Kowloon Cultural District. He is responsible for steering the strategic planning and sustainable development of these venues, overseeing their business direction, artistic development, venue operations, technical and production, facilities planning, and delivery. Mr Tam joined the Authority in March 2020.

Mr Tam is a seasoned executive with over 20 years of experience in performing arts management. Prior to joining the Authority, he was the Executive Director of Hong Kong Ballet, where he oversaw its strategic development, institutional advancement, brand-building, education and

community outreach, and international touring. He was previously the Director of Marketing of the Hong Kong Philharmonic Orchestra. Mr Tam is a former Chairman and currently a Board Member of the Hong Kong Arts Administrators Association, a Governor of the Federation of Asian Cultural Promotion, and an Advancement Committee Member of International Society for the Performing Arts.

### **West Kowloon Cultural District Authority (Hong Kong)**

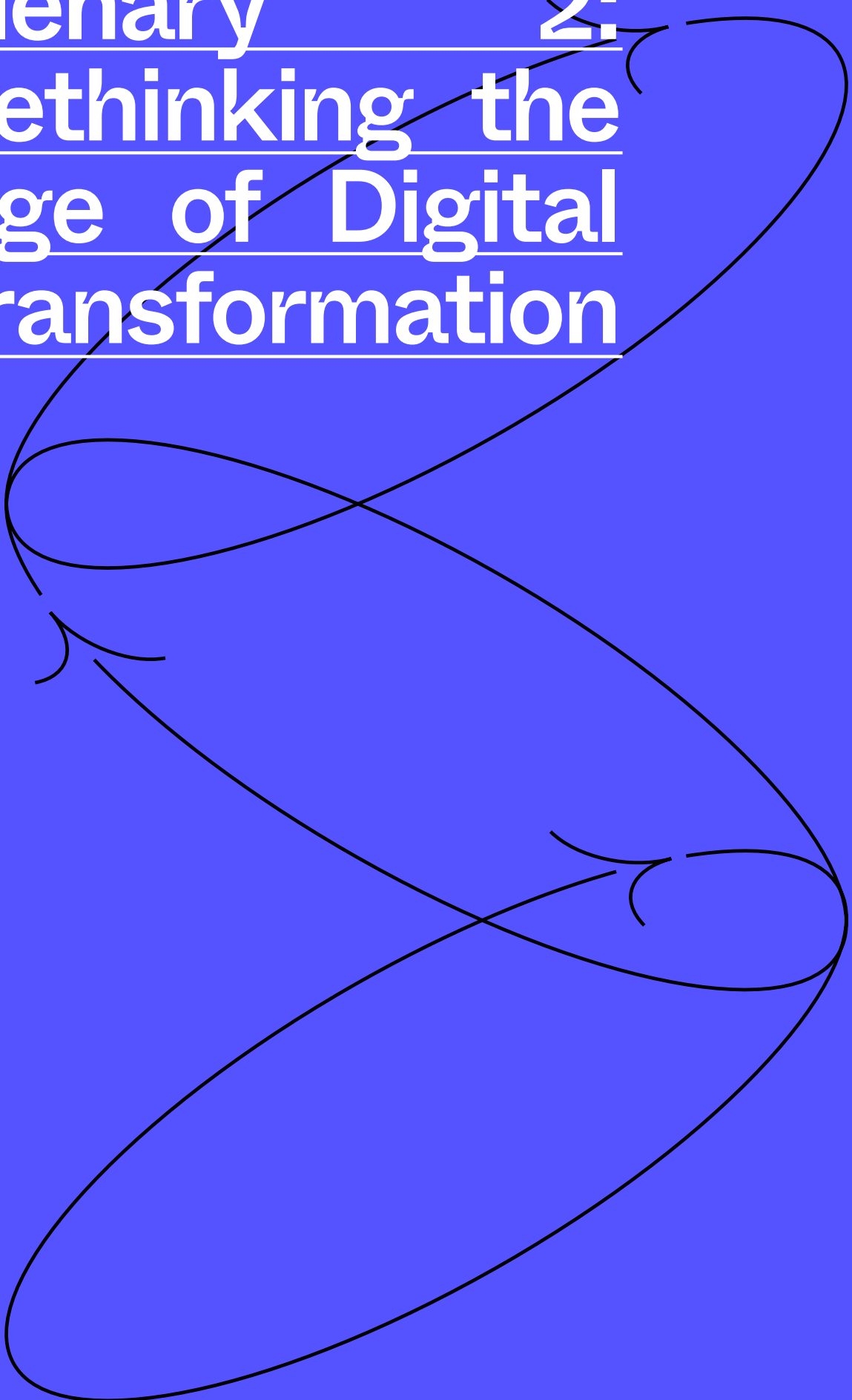
The West Kowloon Cultural District is one of the largest cultural projects in the world. Its vision is to create a vibrant new cultural quarter for Hong Kong on 40 hectares of reclaimed land located alongside Victoria Harbour. With a varied mix of theatres, performance spaces, and museums, the West Kowloon Cultural District produces and hosts world-class exhibitions, performances and cultural events, providing 23 hectares of public open space, including a two-kilometre waterfront promenade.

[www.westkowloon.hk](http://www.westkowloon.hk)



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# Plenary 2: Rethinking the Age of Digital Transformation



Due to venue closures, the arts sector was motivated to experiment with technology, creating works and reaching their audiences in new ways, while expediting digital transformation in the arts industry. How have they experimented with technology? Have they found a new way to enhance audience experience? At the same time, the whole world is exploring possibilities in virtual worlds with non-fungible tokens (NFTs), blockchain technology and the metaverse. What are the implications of these opportunities to the arts scene?

**Speakers**

**Moderator**

# Rethinking Technology, Innovation, and the Arts



**Rosa DANIEL**  
**Chief Executive Officer**  
**National Arts Council (Singapore)**

## Abstract

Technology has increasingly influenced artistic practice, audience engagement, the delivery of arts programmes and services, and how the arts sector operates. The National Arts Council (Singapore) supports the exploration and adoption of technology by enabling new opportunities to be harnessed and encouraging continuous innovation, learning, and collaboration between the arts and technology sectors.

Technology is a medium for artistic creation. As a tool, it can be used to create novel artistic work and to deliver new and interesting arts experiences to audiences. Technology can also be leveraged to help keeping arts organisations

sustainable and competitive, and be used to generate new revenue streams through the use of technology solutions for the automation of business processes, and to support backend and corporate functions.

Even before the pandemic, arts companies and artists have been using technology as a medium for art creation and presentation. The pandemic has however accelerated the pace of digitalisation in the sector. Over the past two years, the arts community saw the true strength of going digital and adopting technology to overcome the limitations of access. Arts companies and artists have pivoted and harnessed technology to stay connected with audiences, both locally and internationally.

## Rosa DANIEL

Mrs Daniel is the Chief Executive Officer of the National Arts Council (Singapore) since 2017 and serves on the boards of the Esplanade Theatre and the National Gallery of Singapore. She also oversees the Ministry's Culture Academy as Dean. In July 2022, she was appointed Singapore's Ambassador to the United Nations Education, Science and Cultural Organisation (UNESCO). In this role, she represents Singapore's interests in preserving Singaporean culture and heritage, as well as profiling Singapore's achievements in education and science.

Prior to her appointments in the culture sector, Mrs Daniel took up extensive leadership roles in different aspects of public administration.

Mrs Daniel was conferred the Public Administration Medal (Silver) in 2007 and the Public Administration Medal (Gold) in 2019 by the Singapore government. In 2020, she was conferred the rank of Officer in the Ordre des Arts et des Letters from the French Government.

### **National Arts Council (Singapore)**

The National Arts Council (Singapore) champions the arts in Singapore. By nurturing creative excellence and supporting broad audience engagement, the Council's diverse and distinctive arts inspires Singaporean people, connects communities, and profiles Singapore internationally.

The Council aims to preserve rich cultural traditions, while cultivating accomplished artists and vibrant companies for the future. The Council's support for the arts is comprehensive – from grants and partnerships to industry facilitation and arts housing. The Council aims to make the arts an integral part of everyone's lives.

[www.nac.gov.sg](http://www.nac.gov.sg)

# Redesigning Arts Policy in a Changing Creative Landscape



**LEE Yoon-hee**  
**Director General**  
**Business Innovation Division, Arts Council Korea**

## Abstract

With the pandemic, online media consumption has soared and creative sectors are increasingly turning to online and digital technologies to make, experience, and distribute art contact-free. Artists are experimenting with innovative technology ranging from extended reality (XR), 5G technology to artificial intelligence (AI), whereas projects that emphasise audience interaction are on the rise. Concerts are livestreamed and monetised with donations, live recordings of plays and musicals are offered on paid over-to-top platforms (OTT), for example RedKurtain, while artworks and performances are sold as non-fungible-tokens (NFTs) with the blockchain technology allowing them to be authenticated and owned.

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In response to the shifting creative landscape, the Arts Council Korea is redesigning its art policies to actively support the convergence of art and technology sectors.

### Lee Yoon-hee

Ms Lee is Director General at Business Innovation Division in the Arts Council Korea, responsible for the programmes of international exchange, arts and technology, and business strategy. She received a Master's Degree in Public Policy in 2012 from Yonsei University, South Korea. For more than 20 years, she has been working at the Council in charge of Support Programmes for Arts and Culture, including visual arts, performing arts, and public art.

### Arts Council Korea

The main aim of the Arts Council Korea is to make the arts more central to life in Korea by supporting arts organisations and artists in Korea and overseas through various services, programmes and initiatives as well as grant-based support.

Established as the Korea Culture and Arts Foundation in 1973, it was later restructured as Arts Council Korea in 2005, following the reenactment of the Korea Culture and Arts Promotion Act. Since its foundation, the Council has

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led the formulation and implementation of arts and culture policy on the basis of the official National Culture and Arts Policy set by the Korean government.

The Council is governed by council members who are appointed by the Ministry of Culture Sports and Tourism. Each council member serves as a steward for the government funding directed at the arts.

[www.arko.or.kr/eng](http://www.arko.or.kr/eng)



# Regenerating Arts and Culture – How Do We Build Back Stronger?



**Adrian COLLETTE AM**  
**Chief Executive Officer**  
**Australia Council for the Arts**

## Abstract

Throughout the many challenges of the pandemic, our creative sector has been resilient and agile in the face of uncertainty. Artists, creative workers, and arts and cultural organisations have continued to innovate and regenerate, building digital capabilities and finding new ways to engage with local and global audiences. While digital technologies have enabled more people to access cultural experiences, there is also a need to respond to key challenges - from creating sustainable business models for artists, to ensuring greater inclusion and access so that everyone is able to access and benefit from creative participation.

As we begin to emerge from the pandemic, we now have a unique opportunity to rebuild and reimagine our arts and

cultural industries, as we work towards a digitally enabled and thriving arts and cultural industry.

## Adrian COLLETTE

Mr Collette is Chief Executive Officer of the Australia Council for the Arts, the Federal Government's principal arts investment, development and advisory body. In his previous role as Vice-Principal (Engagement) at the University of Melbourne, Mr Collette was responsible for the development of the University's Engagement strategy. His portfolio also included the oversight of the University's museums and galleries and its many cultural sector partnerships.

Previously, Mr Collette held the position of Chief Executive of Opera Australia, Australia's largest performing arts company for 16 years. He also worked in book publishing for a decade, including as Managing Director, Reed Books Australia, a Division of Reed Elsevier. He has served on the Australia Council Board and was a member of the Sydney Grammar School's Council. He is also a Life Member of Live Performance Australia. He was made a member of the Order of Australia (AM) in 2008 for service to the performing arts particularly through executive roles with Opera Australia, as a mentor to young artists, to publishing and to the community.

## Australia Council for the Arts

The Australia Council for the Arts is the Australian Government's principal arts investment, development and advisory body.

The Council champions and invests in arts and creativity to benefit all Australians. The Council invests in artists and organisations through peer-assessed grants, fellowships and awards that enable art to be created and experienced.

The Council delivers strategic sector development initiatives that build industry capacity, networks and digital mobility, and increase markets and audiences for Australian creative work.

The Council advocates for the social, cultural and economic value of arts and creativity. It provides advice to government on matters connected with the arts. It manages government-directed initiatives and frameworks in support of the arts. It conducts research and analysis that deepen understanding of the role and value of arts and creativity.

It collaborates with state, territory and local governments. It partners with others to increase investment in and support for creativity.

[www.australiacouncil.gov.au](http://www.australiacouncil.gov.au)

# Moderator



**Kingsley NG**

**Programme Director of the Bachelor of  
Arts and Science in Arts and Technology  
(Transdisciplinary Programme)**

**Associate Professor  
School of Creative Arts,  
Hong Kong Baptist University**

Mr Ng is an inter-disciplinary artist and designer with a focus on site-specific and participatory projects. His projects emerge from an adaptive and hybrid usage of urban space for cultural production and consumption: “Twenty-Five Minutes Older” took the audience on a camera obscura moving tram, whereas “After the Deluge” was presented in an underground storm-water tank the size of 40 Olympic-sized swimming pools. His works have been featured in notable exhibitions and venues worldwide, including Italy, Japan, China, France and Canada.

Mr Ng holds a Bachelor of Fine Arts degree in New Media from Ryerson University, Canada; a Master of Science degree in Sustainable Design from the University of Edinburgh, Scotland; and Post-Diplôme avec les félicitations du jury à l'unanimité from Le Fresnoy – Studio National des Arts Contemporains, France. In August 2022, Mr Ng was appointed as Programme Director of Transdisciplinary Programme at the School of Creative Arts, Hong Kong Baptist University.

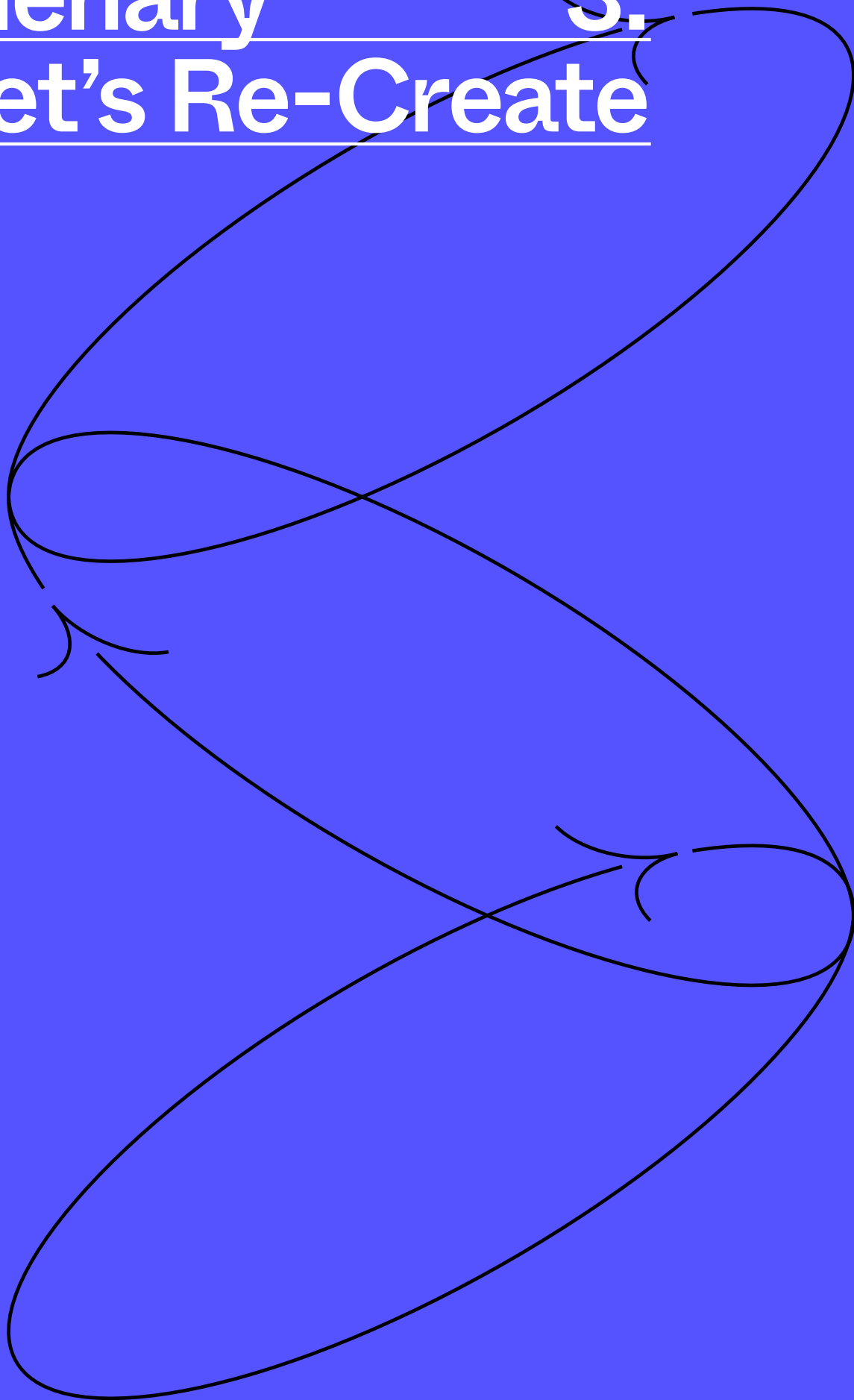
### **School of Creative Arts, Hong Kong Baptist University**

July 2022 marks a new chapter of development at Hong Kong Baptist University with the establishment of the School of Creative Arts, an academic home combining well-established units, namely the Academy of Film, Academy of Visual Arts, and Academy of Music. These academies will be joined by two new transdisciplinary programmes in the areas of Art & Technology, and Global Entertainment Business. Rooted in liberal arts ethos and transdisciplinary inquiries, the new school will leverage the rich genealogy of each discipline to continue to interrogate the infinite acts of human creativity, reassess the roles of arts in our time, and invent new artistic opportunities for the future.

[sca.hkbu.edu.hk](https://sca.hkbu.edu.hk)

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# Plenary 3: Let's Re-Create



The world is never the same again; it’s time to re-create. Leaders are invited to share their own experiences, views and strategies in re-creating a suitable environment for the arts industry in this post-pandemic era.

Speakers

Moderator





# Wellbeing and Sustainability



**Benny HIGGINS**  
**Chair**  
**Edinburgh Festival Fringe**

## Abstract

Following the pandemic and the current geo-political and economic challenges, we need to understand the role of the cultural sector in creating a world where wellbeing and sustainability are central to our daily lives.

## Benny HIGGINS

Mr Higgins has extensive experience in the financial sector. He was the inaugural CEO of Tesco Bank. In 2017, he was made Strategic Advisor to the First Minister on the building of the Scottish National Investment Bank. He has worked as Chief Executive of Retail Banking at Royal Bank of Scotland, and Chief Executive, Retail, Halifax Bank of



Scotland. He was also appointed as Chairman of Scottish Government's Advisory Group on Economic Recovery post-COVID19.

His non-executive portfolio is wide-reaching. Among other responsibilities, he is Chairman of the National Galleries of Scotland, a Trustee for the Edinburgh International Culture Summit, Chairman of The Fine Art Society (London and Edinburgh), Chairman of Sistema Scotland, and Trustee of Burrell Renaissance. Mr Higgins is an Honorary Professor and Visiting Professor at esteemed universities in Edinburgh and Glasgow.

## Edinburgh Festival Fringe

The Edinburgh Festival Fringe is the single greatest celebration of arts and culture on the planet. For three weeks in August, the city of Edinburgh welcomes an explosion of creative energy from around the world. Artists and performers take to hundreds of stages all over the city to present shows for every taste. From big names in the world of entertainment to unknown artists looking to build their careers, the Festival caters for everyone and includes theatre, comedy, dance, physical theatre, circus, cabaret, children's shows, musicals, opera, music, spoken word, exhibitions, and events.

[www.edfringe.com](http://www.edfringe.com)

# Strengthening the Arts Sector, Amplifying its Benefits for Society



**Michelle CHAWLA**  
**Director General of the Strategy,**  
**Public Affairs, and Arts Engagement Division**  
**Canada Council for the Arts**

## Abstract

The pandemic highlighted the untenable conditions for making and engaging with the arts in Canada and around the world. We need a more sustainable sector — built on a more equitable, environmentally conscious, and innovative foundation — for the arts to benefit society fully, in all its diversity. In her plenary remarks, Ms Chawla will reflect on how public arts funders can recreate this more sustainable sector. In particular, she will explore how arts funders can improve funding to underserved and marginalised communities; support the arts sector in its efforts to mitigate climate change; and improve the financial security of artists and cultural workers. Ms Chawla's remarks will take inspiration from the Council's current

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strategic plan for 2021-26, “*Art, Now More Than Ever*”, and explore the work the organisation has undertaken so far under this plan.

## Michelle CHAWLA

Ms Chawla is the Director General of the Strategy, Public Affairs, and Arts Engagement Division at the Canada Council for the Arts. In her role, she oversees communications; international coordination and cultural diplomacy; partnership and arts promotion, including the Canada Council Art Bank and prizes; policy, strategic planning, content, and foresight; and research, measurement, and data analytics.

Ms Chawla has held many roles at the Council, including Head of Arts Services, Corporate Secretary, and Director of Strategic Initiatives. She was also the Secretary-General for the Canadian Commission for UNESCO, where she led the development of the Commission’s first strategic plan. Through these roles, Ms Chawla has gained extensive experience with arts and culture policy, equity, governance, government and stakeholder relations, and international engagement and cultural relations.

Ms Chawla has received several awards for her work as an executive. She holds a degree in communications from Carleton University.

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## Canada Council for the Arts

The Canada Council for the Arts is a federal Crown corporation accountable to Parliament through the Minister of Canadian Heritage and is governed by an 11-member Board. The Council is Canada's public arts funder, with a mandate to foster and promote the study and enjoyment of, and the production of works in, the arts.

The Council champions and invests in artistic excellence through a broad range of grants, services, prizes and payments to professional Canadian artists and arts organisations. Its work ensures that excellent, vibrant and diverse art and literature engage Canadians, enrich their communities and reach markets around the world.

The Council also raises public awareness and appreciation of the arts through its communications, research and arts promotion activities. It is responsible for the Canadian Commission for UNESCO which promotes the values and programmes of UNESCO in Canada to contribute to a more peaceful, equitable, and sustainable future. The Canada Council Art Bank operates art rental programmes and helps further public engagement with contemporary arts.

[www.canadacouncil.ca](http://www.canadacouncil.ca)

# Moderator



**Lynn YAU**  
**Chief Executive Officer**  
**The Absolutely Fabulous Theatre Connection**  
**(Hong Kong)**

Ms Yau is the Chief Executive Officer and Director of Learning at The Absolutely Fabulous Theatre Connection (AFTEC). She oversees the direction and strategic planning of the company, in addition to its operations and development. As Director of Learning, her portfolio includes research, conceptualising, and creating curriculum for training trainers in creative teaching and learning.

With her extensive experience in arts-in-education, she has been the driving force behind many innovative, award-winning projects with recognition for their quality and depth of work, offering transformative experiences

to young people and professionals alike. Under her leadership, AFTEC has evolved into a unique organisation in arts advocacy and implementation in diverse non-arts disciplines.

Ms Yau is a guest lecturer at local universities, a published researcher and a regular speaker at conferences in Hong Kong and internationally. She holds degrees in Literature and Education among other qualifications from the Harvard Graduate School of Education and the Harvard Business School Executive Education.

### **The Absolutely Fabulous Theatre Connection (Hong Kong)**

The Absolutely Fabulous Theatre Connection (AFTEC), which stands for “Arts For Transformative Educational Change”, is an award-winning bilingual Learning Theatre™ dedicated to nurturing the next generation of young people. AFTEC believes in the power of the arts to inspire, motivate and transform, employing an integrated arts-in-education approach to enhance education and encourage creative learning.

Established in 2008 as a registered charity, AFTEC has reached over 256,000 audience members and participants through its diverse cross-disciplinary projects. Since 2009, AFTEC has been the Venue Partner of the Sai Wan Ho

Civic Centre under the LCSD Venue Partnership Scheme. AFTEC was a recipient of the Hong Kong Arts Development Award respectively for Arts Education (Non-School Division) in 2014 and 2017, and Arts Promotion in 2020, as well as a two-time recipient of the Springboard Grant under the Arts Capacity Development Funding Scheme (2015 & 2017), and a grantee of Art Development Matching Grants Scheme (2022) of the HKSAR Government. AFTEC pioneered Relaxed Theatre and the performing arts module of Medical Humanities developing STEAM as a teaching and learning approach.

[www.aftec.hk](http://www.aftec.hk)



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