

# Remapping Arts, Heritage and Cultural Production

Between Policies & Practices in East & Southeast Asian Cities

16 - 17 August 2017 | Asia Research Institute, NUS



Various scholars have established that culture has been central to the new 'creative' economy, but have critiqued its appropriation by urban governments, which has often sought to co-opt cultural and creative activities through neoliberal agendas (Grodach, 2013; Peck, 2005; Zukin, 1995). Castells (2010), on the other hand, suggests that cultural materials, including digital media, facilitate social change, especially in relation to social movements, because they enable social actors to redefine their subjectivities and transform the social structure. While local and regional governments are striving towards the 'rejuvenation' of urban spaces as a form of city branding, citizens and artists alike are seeking ways to maintain the viability of local arts and culture along with (in)tangible heritage. Tensions between different interest groups have been unavoidable but mutual ground is needed for feasible policies and practices to construct inclusive and socially just urban spaces.

With the rise of local governance, and changing state-society relationships, we believe that the full potential of arts, heritage, and cultural production in the social transformation and civic participation has not yet been fully acknowledged. Given differences in urban governance, planning and civic participation in East and Southeast Asia, more nuanced research is needed to identify what kind of cultural policies and creative practices could be developed and how they might provide innovative approaches beyond the Western paradigms of 'creative' or 'cultural' cities, and gentrification. Similarly, Douglass (2015) has raised policy questions about how to strengthen civic engagement, belonging and community building in cities through the cultivation of civic participation. Innovative forms of civic participation resonate with the 'worlding practices' defined by Ong (2011:4) as 'projects that attempt to establish or break established horizons of urban standards in and beyond a particular city'. The purpose of this multidisciplinary conference is thus to explore both government-led cultural policies and the organically emerging artistic and creative practices aimed at the empowerment of local communities and neighborhoods in contemporary East and Southeast Asian cities.

This interdisciplinary conference brings together a dynamic range of both established and early career scholars, activists, and creative practitioners to explore the role of arts, culture and heritage in developing more progressive societies in East and Southeast Asian cities. The conference includes case studies from numerous cities throughout the region, from South Korea to Singapore, on topics from art districts and art activism to heritage walks and cultural activism. Questions that guide the conference proceedings speak to integrated themes across these topics and sites to further conceptual and policy-relevant insights on the critical role of arts, heritage and creative practices in contemporary cities. For instance:

- How do arts, heritage, and creative practices provide opportunities for 'creative communities' to resist the encroachment of the corporate economy (Douglass 2015)? What challenges do they face in asserting their right to urban space?
- How and to what extent could 'gentrification aesthetics' (Chang 2014) open up new approaches for analysing both positive and negative impact of urban redevelopment?
- What kind of innovations in governance are needed to support art communities, heritage preservation, and cultural and creative industries in ways that are socially inclusive, viable, and enhance civil participation? Can an approach based on the interconnectedness of cultural and social sustainability (Kong 2009) benefit the understanding of the collective processes emerging in cities today?
- How does public art reflect the ways in which forms of vernacular heritage, culture, and socio-spatial identity are bound up with the representation and (re)shaping of place and landscape in cities? What controversies and political fault lines might emerge through these processes?
- What kind of novel forms of 'art activism' or 'cultural activism' are emerging, and how do they benefit, interact, or hinder the aims of social transformations?
- To what extent are arts, heritage, and cultural productions contributing to the development of 'tourist cities'? How is this being resisted or embraced by local populations?
- What new approaches are emerging that transcend purely physical space? Can intangible forms, such as digital networks, forums and sites, benefit the survival of local communities?

<b>16 AUGUST 2017 (WEDNESDAY)</b>	
<b>09:00 – 09:30</b>	<b>REGISTRATION</b>
<b>09:30 – 10:00</b>	<b>WELCOME &amp; INTRODUCTORY REMARKS</b>
<i>09:30</i>	<p><b>Jonathan RIGG</b>   National University of Singapore</p> <p><b>Mike DOUGLASS</b>   National University of Singapore</p> <p><b>Minna VALJAKKA</b>   National University of Singapore</p>
<b>10:00 – 11:00</b>	<b>KEYNOTE ADDRESS 1</b>
<i>Chairperson</i>	<b>Mike DOUGLASS</b>   National University of Singapore
<i>10:00</i>	<p>The Politics of Policy Making and the Economics of Cultural Sustainability: Understanding the Absent New Cultural Monument in Taipei</p> <p><b>Lily KONG</b>   Singapore Management University</p>
<i>10:45</i>	<b>QUESTIONS &amp; ANSWERS</b>
<b>11:00 – 11:30</b>	<b>TEA BREAK</b>
<b>11:30 – 13:00</b>	<b>PANEL 1 – CULTURAL POLICIES IN URBAN SETTING</b>
<i>Chairperson</i>	<b>CHUA Beng Huat</b>   National University of Singapore
<i>11:30</i>	<p>Bandung Creative City Forum: A Critical History</p> <p><b>Christiaan DE BEUKELAER</b>   The University of Melbourne, Australia</p>
<i>11:50</i>	<p>Fine Art and Indonesia’s Creative Economy: The Case of Art Jog and Jogjakarta’s DIY Arts Ecosystem</p> <p><b>Katherine BRUHN</b>   University of California – Berkeley, USA</p>
<i>12:10</i>	<p>Whom Is Art For?: The Issue of Cultural Policies for Social and Political Uses</p> <p><b>Motohiro KOIZUMI</b>   Rikkyo University, Japan</p>
<i>12:30</i>	<b>QUESTIONS &amp; ANSWERS</b>
<b>13:00 – 14:00</b>	<b>LUNCH</b>

<b>14:00 – 15:30</b>	<b>PANEL 2 – URBAN REGENERATION AND ARTS</b>
<i>Chairperson</i>	<b>WANG Ruobing</b>   LASALLE College of the Arts, Singapore
14:00	Urban Regeneration Governance, Community Organizing and Artists’ Commitment: A Case Study of Seongbuk-dong in Seoul <b>U-Seok SEO</b>   University of Seoul, South Korea
14:20	Turning Failed Construction Into Art: An Example of Urban Renewal Project in Taiwan <b>Yi-wen HUANG</b>   Birkbeck, University of London, UK
14:40	Coming Together and Apart in the Urban Periphery: The Art Village as Place of Intersection in Beijing, China <b>Murray MCKENZIE</b>   University College London, UK
15:00	<b>QUESTIONS &amp; ANSWERS</b>
<b>15:30 – 16:00</b>	<b>TEA BREAK</b>
<b>16:00 – 17:30</b>	<b>PANEL 3 – CULTURAL ACTIVISM</b>
<i>Chairperson</i>	<b>Lorraine LIM</b>   Birkbeck, University of London, UK
16:00	Art Activism and Anti-gentrification Movements in Seoul <b>Seon Young LEE &amp; Yoonai HAN</b>   Seoul National University, South Korea
16:20	Still Here Somehow: Artists and Cultural Activism in Singapore's Renaissance <b>WOON Tien Wei</b>   Artist, Curator, Singapore
16:40	Heritage Walks as Sites of Activism: A Comparative Study of Hong Kong and Singapore <b>Ting-Fai YU</b>   The University of Melbourne, Australia <b>Shiau Ching WONG</b>   Murdoch University – Singapore
17:00	<b>QUESTIONS &amp; ANSWERS</b>
<b>17:30</b>	<b>END OF DAY 1</b>

<b>17 AUGUST 2017 (THURSDAY)</b>	
<b>08:45 – 09:00</b>	<b>REGISTRATION</b>
<b>09:00 – 11:00</b>	<b>PANEL 4 – HERITAGE</b>
<i>Chairperson</i>	<b>Simone Shu-Yeng CHUNG</b>   National University of Singapore
09:00	Is the Oasis in the Desert a Mirage? Contradictions of Culture in State-led Heritage-making Initiatives in Hong Kong <b>Lachlan BARBER</b>   Hong Kong Baptist University
09:20	Caught in the Middle: The Heritage Coalition and Vernacular-Heritage Nexus in Yangon <b>Mark HENG</b>   ISEAS – Yusof Ishak Institute, Singapore
09:40	Relocating Dakota: People, Place and Value <b>CAI Yinzhou</b>   Independent Scholar, Singapore <b>Rocky HOWE</b>   King’s College London, UK Singapore <b>Sheau Yun LIM</b>   Yale University, USA
10:00	When Nostalgic Film Genre Intervenes into Historical Neighborhood Preservation and Tourism in Hong Kong and Taipei <b>Ying-Fen CHEN</b>   University of California – Berkeley, USA
10:20	<b>QUESTIONS &amp; ANSWERS</b>
<b>11:00 – 11:30</b>	<b>TEA BREAK</b>
<b>11:30 – 13:00</b>	<b>PANEL 5 – ART BETWEEN POLICIES AND PRACTICES</b>
<i>Chairperson</i>	<b>Creighton CONNOLLY</b>   National University of Singapore
11:30	Recreating the Rural in Contemporary Hong Kong: The Case of Choi Yuen Tsuen Village <b>Chun Chun TING</b>   Nanyang Technological University, Singapore
11:50	Tourism and The Arts: A Case Study of a Wayang Kulit Tourism Village in Wonogiri, Central Java, Indonesia <b>Kristina TANNENBAUM</b>   University of Hawai’i at Mānoa, USA
12:10	Place Matters, Places Matter: Tracing the Impact of the Arts Housing Policy in Singapore <b>HOE Su Fern</b>   Singapore Management University
12:30	<b>QUESTIONS &amp; ANSWERS</b>
<b>13:00 – 14:00</b>	<b>LUNCH</b>

<b>14:00 – 15:30</b>	<b>PANEL 6 – CULTURAL PRODUCTION</b>
<i>Chairperson</i>	<b>T.C. CHANG</b>   National University of Singapore
14:00	Revisiting the Territorializing Power of Music: Authorized, Self-authorized, Un-authorized Rock Scenes in China <b>June WANG</b>   City University of Hong Kong
14:20	You're Not Good Enough! Can You Be Softer? The Politics of Street Performance in Taipei – Between Policy and Reality <b>TAN Xin Wei Andy</b>   National University of Singapore
14:40	Framing Muslim Urban Heritage through the Gaze of Non-Muslims: Photography as Resistance to Tourism-led Urban Renewal in the Hui Community in Xi'an, China <b>Yang YANG</b>   University of Colorado - Boulder, USA
15:00	<b>QUESTIONS &amp; ANSWERS</b>
<b>15:30 – 16:00</b>	<b>TEA BREAK</b>
<b>16:00 – 17:00</b>	<b>KEYNOTE ADDRESS 2</b>
<i>Chairperson</i>	<b>HO Kong Chong</b>   National University of Singapore
16:00	The Emergent Field of Culture(s) and Cities, and the Formation of Policy Responses <b>Andy C. PRATT</b>   City University London, UK
16:45	<b>QUESTIONS &amp; ANSWERS</b>
<b>17:00 – 17:30</b>	<b>CLOSING REMARKS</b>
	<b>Minna VALJAKKA</b>   National University of Singapore <b>Creighton CONNOLLY</b>   National University of Singapore <b>Desmond SHAM</b>   National University of Singapore
<b>17:30</b>	<b>END OF CONFERENCE</b>

## KEYNOTE ADDRESS 1

### **The Politics of Policy Making and the Economics of Cultural Sustainability: Understanding the Absent New Cultural Monument in Taipei**

**Lily KONG**

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As cities striving for global status wake up to the realisation that cultural capital matters as much as economic capital, the race to build new cultural facilities, often of monumental and iconic proportions, is evident in many Asian cities. These efforts have been fraught in numerous ways. The difficulties demonstrate the gap between policy and practice; vision and reality; politics, economics and culture. This paper sets out the political and economic contexts in Taipei and the ways in which they have influenced the evolution of cultural infrastructure developments in the city. It begins with a historical overview of how cultural assets were used for political and ideological ends during martial law, and the shifts in the 1990s towards their release for cultural use. At the same time, the realisation of the value of cultural assets in global competition led the city to consider the development of world-class cultural monuments as an important strategy. The challenges of effecting in practice the vision and policy of supporting cultural life through the building of major infrastructures are then examined: the balanced development strategy that has resulted in insufficient resources for Taipei, the difficulty of mobilizing private resources, the tensions between central government and local authorities, and the balance in resource allocation between major cultural monuments and smaller venues, as well as between state-built and state-operated facilities, state-built and privately-operated facilities, and privately built and privately-operated facilities, and finally, between infrastructure and artists. The paper argues that to understand the making and remaking of arts, culture and heritage spaces requires deep reflection on the politics of policy making and the economics of cultural sustainability.

**Lily Kong** is Provost and Lee Kong Chian Chair Professor of Social Sciences at the Singapore Management University. A graduate of the National University of Singapore and University College London, Professor Kong has written extensively on religion, culture and cities. Her recent publications include *Religion and Space: Competition, Conflict and Violence in the Contemporary World* (2016), *Food, Foodways and Foodscapes: Culture, Community and Consumption in Post-Colonial Singapore* (2015) and *Arts, Culture and the Making of Global Cities: Creating New Urban Landscapes in Asia* (2015).

## KEYNOTE ADDRESS 2

### **The Emergent Field of Culture(s) and Cities, and the Formation of Policy Responses**

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This paper seeks to examine the confusions and confluences of debates about culture(s) and cities. I pluralise culture, because of its localised articulations; and its cities, not the city, as cultures are always embedded in real places. I obviously reject 'Northern' templates of the city and culture.

On one hand, debates about the 'creative city'/'creative class' have become popular with policy makers, and commonly, or by default, been promoted and accepted as a universal panacea. On the other hand, we have debates about heritage, and lately tourism and cities. Again, a debate that has been subject to critique. In popular and political discourse the two issues - heritage/culture and creative economy have been conflated; arguably generating the worst of all combinations (of course, each of the key terms has its internal disputants). Setting aside internal critiques of these debates, we should accept that we have a new field of debate called the 'city and culture', which by default falls to those responsible for cultural policy (generally with an expertise in heritage); or to those that have expertise in economic development. Few, if any, have expertise in both aspects.

My argument is that this conflation leads to contradictions and poor policy; as well as a fundamental lack of respect for local peoples and their cultures. We need a debate, we need to be clear of the tensions in the debates, and we need to communicate these to policy makers, politicians and communities. We also have a lack of expertise of policy makers and politicians across the new fields.

The ground work that might repair this issue requires us to address a number of conceptual and practical tensions; I would argue that in the process of address these we will produce more locally useful knowledge for and of policy making in the field. The tensions are: culture and the creative economy, tourism and culture, foreign direct investment, place making and local culture, indigenous cultures and imported cultures, for and not for profit actions, formal and informal actions. Each of these dimensions will expose novel organisational forms and natures of participation. I argue that it is at this level, and with this understanding, that we would be better to begin a policy debate.

**Andy C. Pratt** is Director of the Centre for Culture and the Creative Industries at City University London, UK. He specializes in the analysis of the cultural industries globally. This research has three strands. The first focuses on the social and economic dynamics of clustering and knowledge exchange. The second strand concerns the definition and measurement of employment in the cultural, or creative, industries. The third concerns cultural governance and policy making at the national, regional and urban scales. He has worked as a consultant or advisor for national and urban cultural and creative industry policy makers, and the EU, UNESCO, UNCTAD, and WIPO, and the British Council.



## Bandung Creative City Forum: A Critical History

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The Bandung Creative City Forum (BCCF) has driven debates around the role and meaning of creativity in the Indonesian city. The foundations of the policies and politics that underlie the creation of the Bandung Creative City Forum are bottom-up, civil society initiatives that aimed to harness the historical importance of Bandung's creative sector for better visibility and public policies for the sector. This is exceptional, because most major creative city initiatives around the world are top-down and strongly reliant on decontextualized narratives, external consultants, and shallow buzzwords. The novelty of this research is our contribution to the emerging literature on creative cities in Asia (June Wang, Oakes, and Yang 2016) and secondary cities like Bandung in particular (Cohen 2015). Rather than arguing that BCCF has copied or 'transferred' creative industries or cities polices, this paper sketches history of the collective and its role in the emergence of Bandung's creative city strategy. It thereby argues that while concepts are copied, the underlying actions and rationale is far more rooted in Bandung's arts and creative networks than the resulting city branding may suggest.

**Christiaan De Beukelaer** is a Lecturer in Cultural Policy at The University of Melbourne. He obtained a PhD from the University of Leeds and holds degrees in development studies (MSc, Leuven), cultural studies (MA, Leuven), and musicology (BA, Amsterdam). He won the 2012 Cultural Policy Research Award, which resulted in the book *Developing Cultural Industries: Learning from the Palimpsest of Practice* (European Cultural Foundation, 2015). He co-edited the book *Globalization, Culture, and development: The UNESCO Convention on Cultural Diversity* (Palgrave Macmillan, 2015, with Miikka Pyykkönen and JP Singh), and a special issue on *Cultural Policy for Sustainable Development* for the International Journal of Cultural Policy (2017, 23(2), with Anita Kangas and Nancy Duxbury). He is now working on the book *Global Cultural Economy* (Routledge).

## Fine Art and Indonesia's Creative Economy: The Case of Art|Jog and Jogjakarta's DIY Arts Ecosystem

**Katherine BRUHN**

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In 2011, Indonesia established a Ministry of Tourism and Creative Economy that identified 15 sectors including fine art (or *seni rupa*) that would be part of Indonesia's so-called creative economy. This inclusion, while a seemingly obvious choice, is complicated when one considers what has often been a fraught relationship of *art* to global discourse on and definitions of creative economy, with the latter including sectors as varied as information technology, advertising, and performing arts. As a means to explicate what has been a disjointed relationship between government interests and the on-the-ground reality of the Indonesia art world, this paper takes as its focus first, a brief trajectory of Indonesia's interest in creative economic development as it relates to fine art and second, an examination of fine art infrastructure in one of Indonesia's art centers, namely Jogjakarta. Throughout history Jogjakarta has been recognized as one of Indonesia's primary sites of modern and contemporary art production; production that historically, stemmed from socially engaged and politically oriented interests supported by a grass-roots, DIY art's ecosystem. While in the last decade the international art market has changed the nature of this ecosystem, it has also allowed for the development of new initiatives such as Art Jog, an annual art fair created by and for artists. Taking this event as a key example of how local producers create opportunities due to lack of government support, this paper will touch on the missed opportunities and potential for collaboration that if recognized by the now Agency for Creative Economy, might allow for creative economic growth as desired by Indonesia's central government.

**Katherine Bruhn** is a PhD candidate in the Department of South and Southeast Asian Studies at the University of California Berkeley. Her dissertation research, being conducted from August 2016 - December 2017 with support from the Social Science Research Council and Fulbright-Hays, focuses on the history of Indonesian modern and contemporary art as understood through the experiences of artists from West Sumatra, Indonesia living in both West Sumatra and Jogjakarta. This research intends not only to build on existing narratives of Indonesian fine art history but also to consider how fine arts have or have not been incorporated into the development of Indonesia's creative economy. Prior to entering the PhD program at UC Berkeley, she completed my MA in Southeast Asian Studies at Ohio University. As part of this program she conducted research in Jogjakarta, Java for one year that resulted in a thesis entitled, "Art and Youth Culture of the Post-Reformasi Era: Social Engagement, Alternative Expression, and the Public Sphere in Jogjakarta."

## Whom Is Art For? : The Issue of Cultural Policies for Social and Political Uses

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This paper examines the relationship between arts and social powers/institutions, especially from the aspect of the influence of central/local government-led cultural policies on arts activities. It focuses on actual cases in Japan, where the central government imported *arts* to build a centralized nation state ancillary to the industrial growth, by the superficial imitations of Western Europe (Sato 1999). Firstly, the paper discusses the formation of a cultural system to encourage industry, created for a wealthy nation aiming to form a modern state, and the state of cultural policies to enlighten the nation in line with this cultural system. Next, it focuses on cultural production in contemporary Japan, describing the situation where places for democratic cultural production being lost through the redefinition of the national culture under the strong gaze toward cultural industrialisation. Moreover, the paper discusses the creation of places for non-institutional in social spaces arts with citizen participation to develop democratic cultural production. It demonstrates these possibilities and issues through art activities formed with citizens' work on cultural production at Machi-Naka Art University Project (MNAU) in Tokyo. This paper uses participant observations in Ueno area in Tokyo from 2009 to 2017, semi-structured interviews with artists and participants, and the results of literature survey. From sociological and critical perspectives, this paper argues the challenges and possibilities of cultural policies and social art activities in Japan, while still influenced by a strong centralized government structure.

**Motohiro Koizumi** is an Associate Professor in Sociology of Art at Rikkyo (St. Paul's) University, Tokyo. He received his BA from International Christian University (ICU) and his MA in music, and PhD in sociology from Tokyo University of the Arts. He was a Research Fellow of the Japan Society for the Promotion of Science (JSPS, 2008-2011), a Research Fellow at the University of the Arts London, Research Centre for Transnational Art, Identity and Nation (TrAIN, 2009-2010), a Researcher at the Birkbeck, University of London (2011), and an Associate Professor at Tottori University (2011-2016). Koizumi is now also a Research Fellow at CLIC-ON (Cooperation toward Leadership in Innovative Creation – Open-innovation Network) of Osaka University (2011-present), and teaches Arts Management at ICU (2012-present). His recent research and practical interests are focused on the relationship between community-based art projects and national/urban policy making, creative industries, and artist-run spaces, in Asia and Europe.

## Urban Regeneration Governance, Community Organizing and Artists' Commitment: A Case Study of Seongbuk-dong in Seoul

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This study will discuss the complex features of urban developments in Seongbuk-dong, located at northeastern part of Seoul, which include culture-led urban regeneration, tourism development, gentrification and community organizing with the help of artists' commitment. In 2013 Seongbuk-dong was designated as the "Historic Cultural district" transforming from a naturally occurring cultural district comprised of historical monuments, beautiful landscape and cultural institutions. Since then two contrasting developments in this district have been accelerated. On one side, various measures have been implemented to enhance the attractiveness and cultural values of the district through building more cultural institutions such as museums, organizing cultural festivals all year around and improving the townscape. On the other side, a variety of efforts have been made to realize community organizing as well as to empower artist groups through launching some community arts projects. Both developments are driven mainly by the Seongbuk Cultural Foundation and Seongbuk Cultural Center with the collaboration of the District Office. In the end they aim to build the "urban regeneration governance" formed among residents, artists, merchants and the local government. One reason for these complicated endeavors is the awareness that other previous cases of "cultural districts" in Seoul have almost failed to sustain their cultural values under the destructive influence of commercialization and gentrification. This study will depict the complex processes of forming "urban regeneration governance" and analyze the significance of related issues such as the sustainability of self-supporting organizations, relationship between residents and artists, and possibilities of sharing economy.

**U-Seok Seo** is a full professor in the department of urban sociology and also served from 2008 to 2016 as a chair of the department of culture, arts and tourism at the Graduate School of Urban Sciences at the University of Seoul. His research areas include cultural sociology, urban sociology, cultural policy and research methodology. He published articles in peer-reviewed academic journals including "Social Production and Construction of the Red Light District: A Case Study of 'Missban' in Cheongnyangni 588, Seoul" and "A Study on Promoting Creative Activity through Classic Based Contents" and several book chapters. Last two years he edited two academic monographs focused on Seoul including *Seoul Sociology*. He serves currently as editor-in-chief of *Review of Culture and Economy* published by the Korean Association of Cultural Economics and as editorial member of *Journal of Arts, Management and Policy* published by the Korean Association of Arts Management. He frequently worked for the Ministry of Culture, Sports and Tourism and the cultural institutions of Seoul Metropolitan Governments as an advisor, an evaluation committee member, a working group member and a project manager.

## Turning Failed Construction into Art: An Example of an Urban Renewal Project in Tainan, Taiwan

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Tainan is known as a Taiwanese Capital of Culture due to its historic background. The role of Tainan in the past has transformed it from a political centre to a cultural hub with a diverse representation of cultures and arts within the city space. This article will focus on the area of West Central District in Tainan which has a well-known urban renewal project on Hai-an Road. The failed underground construction project (established in 1993) in Hai-an Road destroyed the cultural texture (e.g. the Qing cultural scenery, the Old Five Channels Cultural Zone) of the place and the private houses of local residents. In 2004, curator TU Chao-hsien launched the urban renewal project titled 'Street Art Museum of Hai-an' which sought to restore the landscape of the area by inviting residents to participate in this art project. The project brought investment to the district but changed the networks of local residents. Meanwhile, new artworks done later by different artists also changed the city landscape from Tu's original work.

This paper will discuss how the transformation of city landscapes can change the way people experience life in cities and the development of a local identity. The paper will be divided into three sections, which are 1) Cultural Citizenship and the Everyday Participation in Culture; this part aims to give a brief introduction on the process of how Taiwanese society has created a sense of ownership in its citizens on culture which allows for citizens to engage with their living space; 2) Background of Tainan City and the Strategy of Place-making, this part will analyze how Tainan city seeks to become the cultural capital of Taiwan and how the city government allows for its citizen to participate in culture and art; 3) Urban Renewal and the Representation of Local Context, this final part will discuss the process of recovering the destroyed landscape and how art can help the landscape become a part of the citizens' everyday life again. I will conclude with a discussion on the different ways of creating reconnections between the city space and citizens' everyday life is a sustainable way to develop a city.

**Yi-wen Huang** is a PhD candidate in Arts Management, Birkbeck, University of London. Her PhD thesis *Cultural Identity and Taiwan: The Role of Cultural Policy and Cultural Citizenship in Urban Renewal Projects* is an examination of the role cultural policy can play in the creation of spaces in cities that allow for the representation of diverse cultures and art forms so as to achieve a common cultural identity. Her research area includes cultural policy, cultural citizenship and urban studies. Prior to doing her PhD, she worked in Public Relations and specialised in organising press conferences and special events for local governments in Taiwan.

## Coming Together and Apart in the Urban Periphery: The Art Village as Place of Intersection in Beijing, China

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At the heart of this paper is the ambition of staking out a greater and conceptually richer space for art in urban China research, encompassing artistic production and art's productive effects. I am interested in how artistic practices align with the 'art of being global', following Roy and Ong (2011), acting in and on the urban milieu to devise new ways of being urban and being in the world. In this paper, I draw on ethnographic research in Heiqiao, an art village in Beijing. My argument is that Heiqiao has operated as a vital space of experimentation, in which artistic practices and the everyday tactics of operating in the city become difficult to disentangle, and in which social proximity engenders diverse forms of interaction and opportunity. The importance of Heiqiao is not just the consolidation of energies and resources and the provision of a space in which collaborative experimentation can coalesce. The capacities generated by this artistic conjunction, furthermore, have often been powerfully mobilized in art's intervention into urban social space. The art village has been activated as a locus for experiments into the possibilities and obligations of art as an interlocutor in broader urban processes. The artistic strategies are diverse and the anxieties they manifest are multiple. But together they look outward to possible futures, even as they are necessarily drawn into confrontation with the social and material realities of the village in which they are situated, demanding the 'centering' of this specific urban space and its distinctive attributes.

**Murray Mckenzie** is a doctoral candidate in the Department of Geography, University College London. He holds a Master of Arts in Planning from the University of British Columbia. Between September 2015 and July 2016, he was a senior visiting scholar in the College of Urban and Environmental Sciences, Peking University. His primary research focus is concerned with an interdisciplinary perspective on urban geographies of contemporary art, working between urban spaces of art production and spaces produced by art, through both representation and intervention, both within and beyond the city. The core component of this research draws on fieldwork in Beijing, China, including ethnographic interviews and participatory observation in the Heiqiao artists' village. Combining these methods with visual analysis and archival research, he traces art's circulation through the city and its entanglement with imaginaries of the urban fringe and with ruination and the material traces of demolition and relocation.

## Art Activism and Anti-Gentrification Movements in Seoul

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Mobilisation of artists in urban social movements has been growing in recent years. This paper discusses the effects of artist-led anti-gentrification movements through the case study of Takeout Drawing – a café and art gallery in Seoul. This paper attempts to construct a comprehensive picture of, and takes a holistic approach to looking at, current modes of art activism in South Korea. First, this research reveals the nature, formation and mobilisation of artist-led anti-gentrification movements and what causes them. The study then follows the genealogy of art activism and the urbanisation of the country. Second, it shows the social transformation and the potential contribution that art activism has played in terms of the case study. The main conclusion drawn from this research is that the contemporary art activism scene, which artists have generated at anti-gentrification sites, is developing as a distinct political power. Lastly, this paper demonstrates how current art activism is reaching out to the public sector in order to progress the activists' hard-fought struggle for a spatially just city.

**Seon Young Lee** holds her PhD in Geography from King's College London. She created a research group called 'Disaster Lab' with artists and researchers in 2015. She has discussed social, physical and psychological aspects of gentrification as urban disaster and has analysed the contribution and limitation of cultural resistance in recent anti-gentrification movements in Korea.

**Yoonai Han** achieved her MA in geography in Seoul National University, and currently working in Seoul National University Asia Center as Research Assistant. Taking mapping and ethnography as methods, her recent studies seek interfaces between urban theory and activism. Her recent publication looked at commoning practices that counter gentrification and property-led urbanization of Seoul, Korea (Han, 2016).

## Still Here Somehow: Artists and Cultural Activism in Singapore's Renaissance

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In Singapore, there have been examples of artists who engage in organising, curating, art administration and art writing in their art career. While these activities do not constitute to the production of art, they contribute towards creating opportunities to further the development of art in some way. This paper defines these activities as acts of cultural activism as they constitute a form of ground-up community-led development.

The 'Renaissancing' of Singapore at the turn of the millennium has transformed the cultural landscape significantly as a result of new cultural and social policies introduced by the Singapore government. There are more opportunities made available for the artists in the areas of funding and spaces. With 'more' of everything cultural, the government through its various agencies and statutory boards become more entrenched with the development of the arts. With this cultural shift, the government-led development has a tendency to privilege art which produces spectacle and plugged into the global art network.

Projects with a dimension of cultural activism which are often community-led with fewer resources are easily overshadowed by the spectacular and international art projects. Through looking at a few case studies of community-led development projects, one can understand the different motivations which shape their cultural activism. The studies further address questions concerning the significance of their cultural activism and their role in complementing or contesting Singapore's Renaissance.

**Woon Tien Wei** is an artist/curator based in Singapore. His work focuses on cultural policies, collectivity in art, social movements, community engagement, land contestation, urban legends and social movements. In his practice, he works with independent cultural and social space, Post-Museum. In addition to Post-Museum's events and projects, they also curate, research and collaborate with a network of social actors and cultural workers. With Post-Museum, Woon worked on Bukit Brown Index (2014-), an ongoing project which indexes the land contestation case of Bukit Brown Cemetery. He lectures part-time at Lasalle College of the Arts in the Faculty of Fine Arts. Woon received his DCA in the Arts from Curtin University of Technology, Perth.



## Heritage Walks as Sites of Activism: A Comparative Study of Hong Kong and Singapore

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This paper argues that the growing popularity of heritage walks in the cultural industries of Hong Kong and Singapore provides a framework for understanding the evolving local aspirations of civic politics and neoliberal marketization of collective memories. Through participant observations in selected guided walking tours and interviews with their community organisers, it analyses the relevance of these reconstructions of historical and present experiences to their socio-political and economic contexts. The two Asian societies share similar trajectories of colonialism and economic development, in which intensified urban regeneration is recently challenged by increasing demands for preservation of habitats and enclaves of historical values.

Conceptualising heritage walks as sites where the temporal and spatial logics of local histories are displaced, contested, and reconfigured, this paper articulates these walks as spaces of activism for preservation of local heritage and identities which thrive, paradoxically, on their commoditization of reconstructed memories. They emerged in the contexts where post-Umbrella Movement Hong Kong has driven civil society to find alternative channels for localist expressions (Chen and Szeto 2015) and the strong state-engineered cultural environment in Singapore renders activist spaces as “ambivalent and ambiguous” at the same time (Luger 2016). Engaged as a project of inter-Asian referencing that provincialises Western paradigms of heritage studies (Chen 2010), this paper attempts to articulate the parallel development of heritage activism in Hong Kong and Singapore, and establish the two cities as models that generate analytic relevance to studying heritage in other urban Asian societies.

**Ting-Fai Yu** completed his PhD in gender studies (emphasis in anthropology) at the Chinese University of Hong Kong in 2017 and is a tutor at the University of Melbourne. He is currently turning his thesis *Local History, Queer Modernity: Class Differences among Gay Men in Hong Kong* into a book manuscript, as well as developing a study of the personal reconfiguration of geopolitical tensions among Chinese migrants (Hong Kong, Taiwan, and the PRC) in Australia.

**Shiau Ching Wong** has recently completed her PhD thesis with the School of Culture and Communication at The University of Melbourne. Her thesis investigates the ways in which activists in Hong Kong and Taiwan tactically engage with social and mainstream media, and the extent to which mutual interactions and other factors influence the mediated opportunities of social movements. She is currently a lecturer for Murdoch University’s Communication and Media Studies program in Singapore.

## Is the Oasis in the Desert a Mirage? Contradictions of Culture in State-led Heritage-making Initiatives in Hong Kong

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This paper investigates tensions between culture as critique and culture as commodity in state-led heritage-making projects in Hong Kong. In 2009 the HKSAR announced *Conserving Central*, a flagship initiative involving the adaptive reuse of eight publicly owned buildings and sites in the city's oldest district. This is a tangible but calculated response to the post-handover public interest in the ways that Hong Kong identities are reflected in the urban landscape. The initiative also dovetails with other policy areas, including tourism, sustainability, and creative industries. Much of the scholarship on heritage in post-1997 Hong Kong has focused on its paradoxes and contestations in the context of the city's land shortage, and on governance and management issues. This paper, stemming from ongoing research on the contradictory ways that built heritage has been positioned as a cultural and economic resource, attempts to shed light on the end result of one project in the *Conserving Central* scheme. Specifically, the paper considers the revitalization of the Former Police Married Quarters, which activists fought to protect from demolition, as *PMQ*. It queries what kind of cultural landscape this building has become, and how this reality may be interpreted as a product of complementary forces of production and consumption. Relying on analysis of newspaper reporting, participant observation and key informant interviews, I place *PMQ* within the ongoing gentrification of the Central and Western district, a process which sees cultural heritage – in living and rarified forms – become a backdrop for differentially positioned cultural economies and practices.

**Lachlan Barber** is an Assistant Professor in the Department of Geography at Hong Kong Baptist University where he teaches cultural and urban geography. He holds a PhD in human geography from the University of British Columbia. Dr Barber's academic interests include Critical Heritage Studies; Gender, Work and Mobilities; and Social and Cultural Geographies of the City. He conducts research on these themes in Hong Kong and Eastern Canada. Dr Barber is currently working on research on cultural heritage and pedestrian mobilities in Hong Kong, and on work-related mobilities in Canada as a co-investigator of the On the Move Partnership. He has published in geographical and interdisciplinary journals including *Urban Studies*, *The Canadian Geographer*, and *Extractive Industries and Society*.

## Caught in the Middle: The Heritage Coalition and Vernacular-Heritage Nexus in Yangon

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In this paper, I re-introduce and develop the concept of the ‘heritage coalition’: a temporary alliance for combined action for heritagisation through opposing modes of producing urban space. It is a heuristic device that captures the complex dynamics of contemporary heritage conservation as a contested set of more-than-cultural landscape practices. To explicate my argument, I investigate the arena of the ‘vernacular-heritage nexus’ – the nexus of relations between the ‘heritage coalition’ and the vernacular city – in the context of Yangon, to show how heritage actors are seemingly caught in the middle between the dual and contradictory tendencies of the globopolis and the cosmopolis. This renders the complex dynamics of the ‘heritage coalition’ simpler, while suggesting that contestations and negotiations will emerge between heritage actors as they seek to realise ‘heritagisation’ processes in the face of the ongoing ‘vernacularisation’ of the city. I suggest that ‘heritagisation’ is taking place in Yangon through the collaboration of urban stakeholders in a ‘heritage coalition’ across sectorial boundaries. As Yangon’s heritage actors are not only concerned with heritage per se, their broader aims inflect how they understand Yangon as a heritage city, and the Janus-faced character of heritage becomes evident in how they understand the challenge of negotiating with the ‘vernacularisation’ of Yangon’s colonial buildings by current dwellers and through existing socio-spatial practices. Therefore, I posit that Yangon’s ‘vernacular-heritage nexus’ may be where contestations between its heritage actors emerge as they negotiate their tendencies towards the globopolis mode and the cosmopolis mode of producing urban space.

**Mark Heng** is currently a Research Associate at the ISEAS – Yusof Ishak Institute, Singapore, having recently graduated from University College London with an MSc in Urban Studies (2016), which he pursued on the Tun Dato Sir Cheng-Lock Tan MA Scholarship that the then Institute of Southeast Asian Studies awarded. He also holds a BSocSci (Hons) in Geography from the National University of Singapore (2015), and is an alumnus of the University Scholars Programme. His research interests lie in cultural geography and urban studies, with projects focusing primarily on the urban, urbanisation, and urbanism in Mainland Southeast Asia, and significant fieldwork experience in Myanmar (in Yangon) and Thailand (around Chiang Mai).

## Relocating Dakota: People, Place and Value

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Built in the late 1950s by the Singapore Improvement Trust, Dakota Crescent (DC) is one of the few remaining precursors of modern public housing projects in Singapore. Slated for redevelopment after the relocation of its largely low-income and elderly residents in 2016, Dakota was the object of significant conservation efforts by various societal groups. This included the submission of a conservation report to relevant planning authorities and significant public engagement through location tours, participatory theatre, conservation conversations, and student architectural proposal.

Following Koolhaas' insight that narrative supersedes form in the constitution of heritage value, we deconstruct the interventions that reposition Dakota symbolically within Singapore's social and cultural fabric as remnants of a past way of life – an urban space resistant to the developmental imperatives of the Singaporean state. Yet, even as efforts have sought to engage the memories and experiences of local residents in reifying such intangible heritage to the public, its actors also seem simultaneously compelled to propose or encourage others to develop alternative futures for the adaptive reuse of Dakota in order to successfully converse with the authorities and contest redevelopment.

We relocate Dakota within a Singapore undergoing social transformation, where urban spaces are increasingly the sites of national 'soul-searching', and where the politics of memory has become hotly contested. We unravel how efforts at Dakota also continue to push the boundaries of our current state-society relationship, with interventions and methods drawn from a burgeoning discourse around participatory practices and multi-stakeholder engagement that reimagines the right to urban space and democracy in Singapore. In detailing the conservation efforts alongside the political and social context surrounding Dakota, we hope it will serve as a model to be considered in future heritage conservation efforts.

**Cai Yinzhou** uses storytelling on trails as a methodology for deep diving into community social issues. As part of the heritage efforts, he launched the Dakota Adventures trail started in 2016, co-guiding with both senior and young residents of Dakota Crescent. Subsequently he's spearheading the documentation team and resettlement team at Dakota Crescent, to uncover dimensions of relocation previously unknown.

**Rocky Howe** remixes artistic, architectural and computational thinking into social and political theory. He runs public workshops, which experiment with futures and design thinking methodologies. He is also interested in democracy in Singapore, and strengthening the civil society ecosystem. Thanks to a mixture of social expectations and capitalist modernity, Rocky currently moonlights as a student of Politics, Philosophy and Law at King's College London.

**Sheau Yun Lim** is an architecture major at Yale University, with interests in vernacular architecture, heritage and preservation studies.

## When Nostalgic Film Genre Intervenes into Historical Neighborhood Preservation and Tourism in Hong Kong and Taipei

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To contend with the decline of film industry and the pressure from rising Mainland China in its various aspects, including politics, economy, and culture, a specific filmic marketing model has become popular since the late 2000s in Taiwan and Hong Kong. In this model, rather than box office, the movie gains the profit from the governmental sponsorship, the advertising revenue, the film-induced tourism, and so on. To satisfy these financial requirements, some filmmakers try to fortify a local identity through creation of a specific film genre that includes nostalgic factors and historical buildings embodied the spirit of the community. As a result, the governments develop the cities' brands through the filmic representations of local distinctions, and the local private sectors benefit from the film-induced tourism.

In this paper, I focus on the analyses of two crucial cases in Hong Kong and Taiwan, which exemplify the mechanism and the influence of this film genre. In Hong Kong, shot in a group of dilapidated old buildings, a 2010's film, *Echoes of the Rainbow*, which recalls the collective memory of developing Hong Kong in the 1970s, successfully halted an urban renewal project and pushed the government to preserve the historical neighborhood in Central Hong Kong. In Taipei, *Twa-Tui-Tiann* (2014) and *When Miracle's Meets Math* (2015) flavor the tourism in Dadaocheng, a historical neighborhood, with introducing nostalgic factors. Furthermore, through analyzing the filmic aesthetics and the cinematic effects to physical environment, the two cases elucidate the complicated cinematic intervention in urban process.

**Ying-Fen Chen** is a PhD Candidate in the Department of Architecture, University of California – Berkeley. Before went to Uc-Berkeley, she got the master degree in the Institute of Building and Planning, National Taiwan University. During that period, she participated in some urban justice movements, including anti-forced eviction and pursuing a fair urban renewal policy. Recently, her academic interests are Chinese urbanism, cinema and cities, social activism in East Asian context, and participatory planning. Her recent research focuses on the cultural process of urban imaginary making, film-induced tourism, and decentralized Chinese identities, particularly taking place in Taiwan and Hong Kong, the two major culturally Chinese locales beyond Mainland China. The dissertation working title is "The Contemporary Chinese Cinematic Urbanism in Taiwan and Hong Kong".

## Recreating the Rural in Contemporary Hong Kong: The Case of Choi Yuen Tsuen Village

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This paper focuses on a farming village (Choi Yuen Tsuen village) that was torn down for the high-speed railway connecting Hong Kong and Guangzhou. Since 2009, the social movement centered on the village has gone through several phases: the initial protest against demolition and the planning of the Express Rail Link, the collective bargaining for the village to relocate together and continue farming, and the planning and construction of a new village based on the principle of democratic negotiation. If a pastoral imagination motivated many urban youth to defend the village, the movement quickly overcame such romanticization and turned it into a site for social and cultural experimentation. Compared to other heritage preservation movements in Hong Kong, the rural setting of Choi Yuen Tsuen offered surprising opportunities for the exercise of alternative politics such as bottom-up community planning, organic and community-subsidized farming, as well as rethinking Hong Kong's agriculture policy and challenging the conservative political power bloc in rural areas. The progressive community projects have engendered a rich process of cultural production ranging from articles and books to documentaries and short films. In 2011, the half-destroyed village attracted visual artists, writers, dancers, musicians, and more than 2000 participants to its "Arts Festival at Ruins". Revisiting the political exercise, discursive formation, and cultural production centered on the village, this paper aims to examine how the movement has created not only a new village but also a new understanding of the rural from which to reconfigure the urban imagination of contemporary Hong Kong.

**Chun Chun Ting** is an Assistant Professor at the Division of Chinese, School of Humanities, Nanyang Technological University, Singapore. She teaches Chinese literature, cinema, and cultural studies. She is working on a manuscript on artistic activism in post-Handover Hong Kong, addressing the Hong Kong people's re-imagination and reclaiming of the city through social movements as well as popular and artistic expressions.

## Tourism and the Arts: A Case Study of a Wayang Kulit Tourism Village in Wonogiri, Central Java, Indonesia

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Thanks to the diverse culture, stunning landscapes, and UNESCO World Heritage sites of Central Java (Indonesia), the area has seen a steep rise in tourism over the past decade. Along with an overall expansion of tourism enterprises the area has also seen a rise in “creative tourism” ventures to meet the demands of tourists seeking both cultural and “authentic” experiences. In meeting demands for cultural activities “tourist performances” of Java’s traditional theatre forms have become increasingly popular with both foreign and local tourists. Responding to this growing interest in traditional arts, one village—the village Kepuhsari in Wonogiri, Central Java, Indonesia—has chosen to embrace tourism by forming a “tourist village” to help support its *wayang kulit*, or shadow theatre, craftsmanship community.

This study explores the complex relationship between the tourist system and tourist-oriented craftsmanship, and the effects of commercialization on both the craft and the local community. This article outlines the steps taken by the community to transform their village into a tourist destination; weighs the positive and negative impacts of commercialization on their craftsmanship, and discusses the possible future challenges this community and its theatre may face.

**Kristina Tannenbaum** is a 6th year doctoral candidate in the department of Theatre and Dance at the University of Hawai'i at Mānoa. Her degree is in Asian Theatre with a focus in Southeast Asian puppetry. Kristina recently spent a year in Indonesia researching modern adaptations to craftsmanship in Javanese *wayang kulit*, or shadow puppetry. Kristina’s research interests include Southeast Asian traditional theatre, East Asian traditional theatre, shadow puppetry, marionette theatre, and the role tourism plays in modern performances of traditional Asian theatre.

## **Place Matters, Places Matter: Tracing the Impact of the Arts Housing Policy in Singapore**

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The arts and artists need space to thrive. However, as much of the land and existing arts infrastructure in Singapore is state-owned, the finiteness of space – literally and figuratively – remains a key challenge.

In 1985, the Arts Housing Scheme (AHS) was formally introduced as a policy to allocate subsidised work spaces to arts practitioners and organisations in Singapore. In December 2010, a new Framework for Arts Spaces (FFAS) was introduced after a consultative review. Since the FFAS, there has been a greater emphasis on arts housing as an urban boosterism strategy, where the properties are meant to placemake and inject a sense of vitality to the neighbourhood.

Since its establishment, the Arts Housing Policy has helped provide more than 220 arts practitioners and organisations with places to practice and develop their art without needing to worry about paying rents at market rates. Despite its relatively long existence, there has yet to be a comprehensive study on the impact of the policy on the arts ecology in Singapore. Moreover, in recent years, placemaking has become a key urban redevelopment strategy to fulfil the vision of Singapore as a liveable and culturally vibrant city. However, what constitutes successful placemaking and its associated outcomes remain vague and tenuous.

This paper is a critical consideration of the capacity of the Arts Housing Policy to support arts development and practice in Singapore. Through a grounded analysis of ethnographic and textual material, this paper examines the evolution, achievements and shortcomings of the policy, as well as the challenges and possibilities that arts housing spaces hold in serving the needs of arts practitioners and organisations in Singapore. Ultimately, this paper is but a starting point to examine and rethink the conditions of artistic and cultural production in Singapore, especially in times of urban complexity.

**Hoe Su Fern** is an arts researcher, educator and coordinator who traverses artistic disciplines and mediums. She is currently Assistant Professor and Assistant Program Lead of Arts and Culture Management at the Singapore Management University. She holds a PhD in Culture and Communication from The University of Melbourne. Her research areas include arts and cultural policy, urban cultural economies, arts spaces and creative placemaking. Her research is informed by her pursuit for practice-oriented and engaged arts research, and her interest in enhancing research impact beyond academia, particularly through the power of the arts to catalyse dialogue and bridge differences.



## **Revisiting the Territorializing Power of Music: Authorized, Self-authorized, Un-authorized Rock Scenes in China**

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Emerging as a function of oppositional ideology, Chinese rock has since evolved through the intertwined forces of state regulation, commercialization and generation schism. Geographically, Chinese rock has been lingering between spatial fluidity and fixity, while the booming of live houses in the past decade may offer a solid material base for rockers to claim a right to the city. What have triggered a resurgent attention to Chinese rock are twofold: urbanization of music and new cultural governance strategies. Following cities' initiatives to construct musical cities, Xi Jinping's talk at a cultural workshop urged artists to create works that were not only artistically outstanding but also politically inspiring. The dual movements call for another reflection on the mechanism through which the power of authorization and resistance, and eventually the dynamic geography of opposing forces, entangle and unfold. Despite of its increasing heterogeneity, the community of Chinese rock still nurtures political subjectivation and therefore being a valuable site to reflect on the entangled powers of domination and resistance. In China, the changing techniques of governing live pop/rock scenes call for reflection on rules of experts and their authority-buttressed creation of social law, or what Ranciere calls the post-political agenda. In particular, we aim to reveal how the seemingly inclusive strategy by city government divides the rock community and pacifies the subversive voices and further, how the territorializing power of opposing forces functions in this process toward the ongoing territorialization and de-territorialization of music and space.

**June Wang** is an Assistant Professor of Urban Studies in the Department of Public Policy at City University of Hong Kong. Her research interests include cultural/creative cities, and recently, territoriality of creative cities through assemblage of land and population, and the consequently precarious geography of workforce. She has co-edited the book *Making Cultural Cities in Asia: Mobility, Assemblage, and the Politics of Aspirational Urbanism* (Routledge, 2016); She has authored published papers in various journals, such as *Cities*, *Geoforum*, *Urban Geography* and *Territory, Politics, Governance*.

## **You're Not Good Enough! Can You Be Softer? The Politics of Street Performance in Taipei – Between Policy and Reality**

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Street performances are increasingly being used as a cultural policy tool by city governments to boost the arts and culture scene of urban streetscapes as cities aspire to become known as a global city. Street performances have been studied for the benefits that they can bring to cities, including fostering a sense of conviviality and producing intimate encounters (Tanenbaum, 1995; Simpson, 2011). However, no study has been done to critically examine the policy governing street performance and the way it is translated on the ground in reality as well as the effect it has on street performers under the policy framework. Drawing upon semi-structured interviews with the city government and street performers and using Lefebvre's production of space as a theoretical framework, this paper seeks to critically examine the cultural policy governing and regulating street performance in Taipei, Taiwan and the issues that arose as the policy is implemented in reality on the ground. I found that there is a gap between policy and reality as (i) the process of who is allowed to perform on the street is highly contested, (ii) street performers tend to be used as a free tool for their talents rather than being seen as a creative professional and (iii) a politics of space and sound is produced on the streets despite having regulations as street performers have to jostle with other actors and elements of the urban environment.

**Andy Tan** is a first year Master's student in the Department of Geography, National University of Singapore. He has previously received his Bachelor degree in Social Science (Geography) (First Class Honours) from the same department. He is currently looking into the intersection of street music/performance and urban space for his Master's research, focusing on the city of Taipei, Taiwan. He is also interested in the broad field of urban and cultural geography, specifically topics like the cultural economy of cities, creative cities, nature and animal geographies and tourism. He has recently been awarded the FASS Graduate Students' Teaching Award for Semester 1 16/17.

## **Framing Muslim Urban Heritage through the Gaze of Non-Muslims: Photography as Resistance to Tourism-led Urban Renewal in the Hui Community in Xi'an, China**

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This paper examines how photography works as a vehicle for the Hui Muslims in Northwestern China to strategically resist tourism-led urban renewal plans. This paper situates this question in the Hui Quarter in the old downtown of Xi'an and examines how Muslim photographers creatively engaged the gaze of Han Chinese photographers to frame the Hui Quarter as a place with a wide range of cultural heritage. The Hui photographers invited Han photographers to take photos in the Hui Quarter as part of collaborative photography workshops. Their goal was to change the stereotypical image of the Hui community as an eyesore filled with dilapidated residential buildings and thus to challenge the urban plan of renewing the Muslim residential community into a tourist district. The Han photographers explored the Hui Quarter through guided tours and theme-specific workshops organized by local Hui Muslims. By analyzing experiences of both Han and Hui photographers in participating in the workshop, this paper explores the ways in which the photography workshops changed Han and Hui photographers' perceptions on the Hui Quarter. Moreover, what are some intended and unanticipated outcomes and effects of using the outsiders' gaze to represent the "authentic" Hui Quarter? This paper approaches these situating discussions on Orientalism (Said 1979) in the context of urban aesthetic politics (Ghertner 2015) to understand photography in urban Muslim communities as a spatial strategy deeply rooted in urban aesthetic politics. This paper shows that grassroots creative practices work as alternative approaches for ethno-religious minorities to express their political interests.

**Yang Yang** is a PhD candidate in Human Geography at the University of Colorado – Boulder. Her research interests include ethno-religious identity, urban development, and the everyday transnationality between China and Southeast Asia. She obtained her Master of Sciences in Human Geography and Urban Studies from the London School of Economics and Political Science. Her dissertation concerns transnational connections between the Hui communities in Northwestern China and non-Chinese Muslim communities in Southeast Asia and how these connections are manifest in the everyday life of the Hui locally. She participated in editing a volume on cultural cities in Asia, "Making Cultural Cities in Asia," which is included in the Routledge series on regions and cities.

## ABOUT THE CHAIRPERSONS

**CHUA Beng Huat** is currently Professor of Sociology at the NUS Faculty of Arts and Social Sciences and Professor and Acting Head of Urban Studies at Yale-NUS College. He has served as Research Leader, Cultural Studies in the Asia Research Cluster, Asia Research Institute (2000-2015); Convenor of Cultural Studies Programmes (2008-2013) and Head, NUS Department of Sociology (2009-2015). His publications on the society and political economy of Singapore include: *The Golden Shoe: Building Singapore's Financial District* (1989), *Communitarian Ideology and Democracy in Singapore* (1995) and *Political Legitimacy and Housing: Stakeholding in Singapore* (1997) and *Life is Not Complete without Shopping* (2003) and as editor, *Singapore Studies II: Critical Studies* (1999). Beyond Singapore writings, he has edited several volumes on cultural politics in Asia, including *Consumption in Asia: lifestyles and identities* (2000), *Communitarian Politics in Asia* (2004), *Elections as Popular Culture in Asia* (2007). He is founding co-executive editor of the journal *Inter-Asia Cultural Studies*.

**Creighton CONNOLLY** received his PhD in Geography from the University of Manchester in 2016, where he was a member of the European Network of Political Ecology (ENTITLE). His PhD analyzed the contested emergence of urban swiftlet (bird nest) farms in Malaysian cities and the socio-ecological transformations involved. He is currently a postdoctoral fellow of the Asian Urbanisms Cluster in Asia Research Institute (ARI), National University of Singapore. His research focuses on cultural politics, urban political ecology, and contestations over urban development in Penang, Malaysia. He has published in various journals, including *Cultural Geographies*, *Geoforum*, *Journal of Political Ecology*, *Singapore Journal of Tropical Geography* and *Landscape Research*.

**Desmond Hok-Man SHAM** is a postdoctoral fellow of the Asian Urbanisms Cluster in Asia Research Institute (ARI), National University of Singapore. He obtained his PhD from Centre for Cultural Studies, Goldsmiths, University of London. His research interests are postcolonial studies, heritage preservation, the city and arts, and cultural policy. During his appointment at ARI, Dr Sham is undertaking a research project titled "Politics of Postcolonial Heritage-making in East and Southeast Asian Cities". The project will analyze how the dynamics between the state, capital and civil society shapes the process of heritage-making in East and Southeast Asian cities, with specific reference to Singapore, Malaysia, Hong Kong, and Taiwan. The project also aims at analyzing how the preservation of cultural heritage may provide "spaces of hope" in the neoliberalization era.

**HO Kong Chong** is trained as an urban sociologist at the University of Chicago. His research interests are in the political economy of cities and higher education. Current projects include a research monograph on the Housing and Development Board with UNHabitat Housing Practices Series (with Tan, Ng and Glass). Recent publications include "Rethinking Spatial Planning for Urban Conviviality and Social Diversity: A Study of Nightlife in a Singapore Public Housing Estate Neighbourhood", *Town Planning Review* (2016, with Yeo and Heng). Forthcoming publications include *Neighbourhood and the City in East Asia* with the University of Amsterdam Press, 2018 and "The Neighbourhood Roots of Social Cohesion: Notes on an Exceptional Case of Singapore" *Environment and Planning C* (with Chua).

**Jonathan RIGG** is Director of the Asia Research Institute and Professor in the Department of Geography at the National University of Singapore. Prior to that, he was Head of the Geography Department at Durham University in the UK. He was also based at the School of Oriental & African Studies, London University where he was a Lecturer, British Academy Post-Doctoral Research Fellow, and PhD student. He is a development geographer interested in illuminating and explaining patterns and processes of social, economic and environmental change in the Asian region and the impacts of such changes on ordinary people and everyday life. In his work, he has tried to give a "face" to the individuals buffeted by modernisation and ascribe to them an agency which is sometimes absent in higher level interpretations of change. He has been concerned to treat ordinary people as special and the geographical contexts in which they live – and which they help to shape – as distinctive. He is currently working on three projects: an international, interdisciplinary study of resilience to earthquake risk in the continental interior of Asia; a study of the role of land in agrarian change in Thailand; and a project on the survival of the smallholder in East and Southeast Asia. His latest book *Challenging Southeast Asian Development: The Shadows of Success* was published in August 2015.

**Lorraine LIM** is Lecturer in Arts Management at Birkbeck, University of London where she is currently working on two main research interests. The first is the various cultural strategies used by countries in Asia to transform their international images and/ or creative economies. She has co-edited *Cultural Policies in East Asia: Dynamics between the State, Market and Creative Industries* (Palgrave-Macmillan, 2014) and is currently co-editing *Cultural and Creative Industries in East Asia* (Routledge, 2018). The second is in cultural labour through an examination of pedagogy in arts management and cultural and creative postgraduate courses. Her research in this area has appeared in the UK national newspaper *The Guardian* (2015) and the *Law, Social Justice and Global Development Journal* (2016).

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