

The 5th International Arts Leadership Roundtable – Speaker Bio and Organisation information

14-15 October 2024

Plenary 1: Walking Out of the Tunnel

Speakers

Dr. Georgie MCCLEAN

Executive Director, Development & Partnerships, Creative Australia

As the Executive Director of Development and Partnerships at Creative Australia, Dr. Georgie McClean oversees sector engagement, research, private investment and professional development and digital culture strategies. She looks for opportunities to extend the public value of the cultural and creative industries with new partners in new ways.

Prior to joining the Creative Australia, Dr. McClean has been a media/arts leader who has researched and shaped creative industries' dynamics, programmes and policies for 20 years.

She was formerly the Acting CEO of the Australian Film, Television and Radio School where she led strategy and facilitated new thinking about Australian storytelling, industry practices, innovation and the Creative Economy push. She also headed up Strategy and Communications at Screen Australia, and was the Manager of Policy and Research at Australia's multicultural public broadcaster SBS.

With an applied research Doctorate of Cultural Research, a Master of Arts in Communications, an MBA underway and strong practical knowledge of the screen, arts and media industries, Dr. McClean translates between ideas, research and practice.

Creative Australia

Formed as the Australia Council for the Arts in 1968 and established by the Australia Council Act 1975, Creative Australia is the Australian Government's principal arts investment and advisory body. It was rebranded as Creative Australia in 2023 under the Australian Government's National Cultural Policy – Revive, as a transformational step in the evolution of the organisation.

Creative Australia is a bigger, bolder champion and investor in arts and creativity, committed to investing in creative talent and stimulating the market for Australian stories to be told on a national and international scale, sharing its rich culture with the world. Creativity connects Australians and benefits the nation. Creative Australia believes art and creativity define a nation, recording what the nation has been and what it might yet become.

The organisation is proud of its 50-year history of investing in First Nations arts and culture and supporting First Nations self-determination.

The value paradox in arts and culture

It has been almost two years since the implementation of Australia’s National Cultural Policy Revive: A Place for Every Story, A Story for Every Place, which provides a big vision and structural support for Australian creativity. Creative Australia is seeing the need for culture and creativity now more than ever. It creates much needed value and connection to address some of the wicked problems Australians are facing – from the mental health crisis to educational

outcomes to a loss of social cohesion.

The nation needs new drivers in its economy that are generative and that are made in Australia.

It needs critical inputs from artists across the whole

knowledge economy to help its people build new forms of productivity and add value through original IP. Ideas, talent, IP and audiences now flow freely between the cultural, commercial and all areas of its broad ecosystem.

However today the Council finds itself in the midst of a paradox.

The cultural and creative sectors are valued now more than ever, but are finding it harder to derive benefit from that value. Recent research evidences both community engagement with arts and culture and the challenges faced by its creative workers.

Dr. McClean will explore some of Creative Australia’s strategies to address these issues.

Mr. LOW Eng Teong

Chief Executive Officer, National Arts Council, Singapore

Mr. Low Eng Teong is the Chief Executive of Singapore’s National Arts Council (NAC), where he oversees the policies, planning and implementation of *Our SG Arts Plan (2023-2027)* – the strategic roadmap guiding the country’s arts and culture policies – to champion Singapore’s arts sector.

He also stewards the development of policies and programmes to bring quality arts education to schools, as well as the establishment of training and career pathways for arts practitioners, supporting the development of arts and culture leaders.

A policy strategist and effective implementer, Mr. Low previously served in Singapore’s education service where he held senior leadership positions in schools as well as in curriculum

planning and development. This included setting up the Ministry's Arts Education Branch that is responsible for the overall arts curriculum and co-curriculum in Singapore schools.

[Singapore National Arts Council](#)

The National Arts Council (NAC) is a statutory board under the Ministry of Culture, Community, and Youth that champions the arts in Singapore. In partnership with the people, private and public sectors, NAC nurtures a vibrant, inclusive, and sustainable arts ecosystem that sparks creativity, enriches lives, and connects Singapore with the world. It seeks to cultivate a creative and distinctive city that fosters artistic excellence and inspires society.

Harnessing opportunities for the Arts in the Creative Economy

This presentation will highlight how Singapore's arts sector keeps pace with the changing world post-pandemic and stays at the forefront of the rapidly evolving creative economy. It will delve into the National Arts Council's drive to nurture opportunities that champion growth and long-term sustainability of the arts sector. These efforts include growing artistic excellence and building a larger audience base by creating multiple capability pathways for arts practitioners, forging new partnerships, and expanding internationalisation efforts.

Dr. Louis NG

[Museum Director, West Kowloon Cultural District, Hong Kong Palace Museum](#)

Dr. Louis Ng has been the inaugural Director of the Hong Kong Palace Museum since August 2019, overseeing the planning and construction of the museum which opened to the public in July 2022 and has welcomed over 2.5 million visitors in its first two year. Dr. Ng is a distinguished historian and museum professional with extensive experience in museum management and heritage conservation. He was the founding Director of the Hong Kong Museum of Coastal Defence, which opened in 2000. He headed the Antiquities and Monuments Office from 2002 to 2006 leading the archaeological and built heritage conservation in Hong Kong. Before joining the Hong Kong Palace Museum, he was Deputy Director of Leisure and Cultural Services Department, where he oversaw the department's culture-related institutions such as museums, performing arts centres and public libraries.

[Hong Kong Palace Museum](#)

The Hong Kong Palace Museum aspires to become a leading institution on the study and appreciation of Chinese art and culture while advancing dialogue between world civilisations. The Hong Kong Palace Museum is a collaborative project between the West Kowloon Cultural District Authority and the Palace Museum.

Embracing new curatorial approaches, the Museum combines a Hong Kong perspective with a global vision to present precious artefacts from the Palace Museum and other important cultural institutions around the world. Through research, exhibitions, and educational and professional exchange programmes, the Museum aims to build international partnerships and position Hong Kong as a global hub for art and culture. At heart a resource that belongs to the local community, the Museum strives to inspire community engagement, foster dialogue, and promote creativity and interdisciplinary collaboration.

Museum craze in China

The Covid-19 pandemic introduced unprecedented challenges for museums worldwide, forcing them to expand digital offerings and introducing new formats and online mediation to maintain a public presence and engage with audiences. The trend evolves further in recent years. Museums are embracing technology to create more interactive experiences for visitors. Artificial intelligence and augmented and virtual reality are breaking down barriers between exhibitions and visitors. China's museums recorded 1.29 billion visits in 2023, setting a new record. The "museum boom" is not only a highlight of the vibrant cultural consumption market but also an example of the synergy between culture and tourism. The number of young attendees to museums is also growing. Many museums utilize digital collectibles to appeal to more young people. As we step up efforts in the integration of culture, technology and tourism, museums and other cultural venues are becoming important places to support social progress and economic development.

Moderator: **Dr. Wilfred WONG, GBM, GBS, JP**

Chairman, Hong Kong Arts Development Fund Advisory Committee

Dr. Wilfred Wong is currently the Chairman of Hong Kong Arts Development Fund Advisory Committee and the Chairman of Hong Kong Film Development Council.

Apart from being the Chairman of Hong Kong Arts Development Council from 2011 to 2022, Dr. Wong also served as the 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 appointed Justice of the Peace in 2003. He was awarded Grand Bauhinia Medal, Gold Bauhinia Star and the Silver Bauhinia Star by the Hong Kong Government in 2022, 2015 and 2007 respectively.

Plenary 2: New Ways of Doing Things or Doing New Things?

Speakers

Dr. CHOUNG Byoung Gug

Chairman, Arts Council Korea

Dr. Choung Byoung Gug has served as the Chairman of Arts Council Korea (ARKO) since 2023. He was formerly the 45th Minister of Culture, Sports and Tourism from January 2011 to September 2011 and a member of the National Assembly from 2000 to 2020.

During his term of office as Minister in 2011, Pyeongchang won its bid for the 2018 Winter Olympics and 2018 Winter Paralympics. Additionally, he was the Chairperson of the Standing Committee on Culture, Sports and Tourism of the National Assembly on 2010.

Dr. Choung holds a doctoral degree in Political Science from Sungkyunkwan University and a master's degree in Public Administration from Yonsei University. He was also a Senior Researcher of the Institute for Peace and Unification Studies at Seoul National University from 2021 to 2023.

Arts Council Korea

Arts Council Korea (ARKO) is a national organization for the arts and culture established in 1973. It shifted into a consensus decision-making structure consisting of council members in 2005.

ARKO aims to stand as a strong foundation to support diverse disciplines. Our main scope of activities comprises of contributing to various funding opportunities for artists and arts institutions; advocating for the arts in society; and, fostering arts professionals. ARKO strives to ensure everyone's access to arts and culture through cultural vouchers and community projects. We continue to expand partnerships worldwide with individuals, private and public sectors.

ARKO continues to expand partnerships worldwide with individuals, private and public sectors. It currently runs outstanding arts platforms in Korea and abroad such as ARKO-Daehakro Arts Theater, ARKO Art Center, ARKO Arts Archive, ARKO HRD Center, and the Korean Pavilion at the Venice Biennale.

ARKO is hosting the 10th World Summit on Arts and Culture with the IFACCA from 27th to 30th, May, 2025 under the theme of "Charting the future of arts and culture".

Expanding the role of public arts agency: lowering the threshold of art creation and enjoyment in the era of technology

As technologies such as AI affect the art world, awareness of their importance is increasing, and the horizon of art creation is expanding thanks to the use of technology. However, due to the gap between technology and information, and physical constraints between regions and countries, there are still limitations in the accessibility of art creation and enjoyment. In this turbulent trend of the times, the role of ARKO, an art support organisation in the public sector, has become more important to lower the threshold for art creation and enjoyment. In this presentation, Dr. Choung would like to examine the cases and significance of ARKO's representative support project to expand the contact point between creation and enjoyment and to respond to the future, including the APE Camp, an international project for fostering creative talent in art and technology convergence to improve the technological literacy of art creators and enhance collaboration between the arts and technology fields.

Ms. Julie DIPHOFA

[Chief Executive Officer, National Arts Council of South Africa](#)

Having served the National Arts Council of South Africa (NAC) for over 20 years, Ms. Julie Diphofa became the Interim Chief Executive Officer at the NAC in 2023. With a profound understanding of the South African arts and culture landscape and legislative framework, along with knowledge of various art forms and artists, Ms. Diphofa oversees policy development, grant management, and the disbursement of funds at the NAC.

She drives the NAC to achieve its strategic objectives and foster collaborations with artists, cultural organisations, and other cultural institutions. Notably, some of these achievements include the successful negotiation for the continuation of MMINO, a South African-Norwegian Music Programme designed to advance music development in the country, and winning the bid for co-hosting the International Federation of Arts Councils and Culture Agencies (IFACCA) World Summit on Arts and Culture 2009 in South Africa. She is currently a Board Member of IFACCA, representing the African continent.

[National Arts Council of South Africa](#)

Established in 1997 through an act of Parliament, the National Arts Council of South Africa (NAC) is an agency of the National Department of Sport, Arts and Culture. It is the largest Arts & Culture funding agency in South Africa, which strives to deliver public value by leveraging partnerships to foster the development, promotion and sustainability of the arts sector.

It aims to be a catalyst in the arts, cultural and creative community that supports the free and diverse artistic expressions. It serves most of the arts disciplines in the country, namely dance, music, theatre, craft, literature, visual arts, and multidiscipline.

The NAC endeavours to provide opportunities for everyone in the country to practise and access the arts, promote arts appreciation in the community, encourage artistic excellence, foster the expression of a national identity by means of the arts, and facilitate national and international collaborations in the arts.

New ways of doing things or doing new things in the arts and culture fraternity

New ways of doing things mean reimagining and reinventing existing forms and techniques. Embracing technology, for instance, has transformed traditional arts. Digital platforms enable artists to reach global audiences, while tools like augmented reality (AR) and virtual reality (VR) offer immersive experiences, revolutionising how we engage with art. Artificial intelligence's (AI) role in music composition and visual arts fosters unique collaborations between human creativity and machine intelligence.

Conversely, doing new things involves bold experimentation and venturing into uncharted territories. Interactive installations, like those by Yayoi Kusama, and the rise of digital arts demonstrate this spirit. These innovations challenge our perceptions and create entirely new modes of artistic expression, reshaping our cultural landscape.

The intersection of these approaches often yields the most exciting outcomes. Traditional crafts gain new life through contemporary design and digital marketing, blending heritage with modernity. This fusion honours the past while ensuring relevance for future generations.

The National Arts Council supports and nurtures both these pathways. By fostering an environment where artists can innovate within traditional frameworks or explore novel territories, it ensures the continual evolution of the rich cultural tapestry of its nation.

Ms. Jane ROWLANDS

Acting Head of Museums and Collections, Glasgow Life

Mrs. Jane Rowlands has worked at Glasgow Life Museums, the largest civic museum service in the UK, since 2000 and has contributed to significant capital projects including Kelvingrove Art Gallery and Museum, Glasgow Museums Resource Centre, Kelvin Hall, and the Riverside Museum.

Alongside these capital projects, she has led research and conservation projects that have resulted in public programmes in the city's museums. Jane contributed to the recent major capital redevelopment of The Burrell Collection which was awarded the prestigious 2023 Art Fund Museum of the Year and is the museum lead for the redevelopment of the People's Palace and Winter Gardens, the city's social history museum. Jane has helped increase business approaches across all the service's activities and had oversight of the exhibition programmed in the city and international touring exhibitions featuring the city's collections.

Glasgow Life Museums

Glasgow Life is a charity established for the benefit of the citizens and visitors. It is responsible for managing and delivering cultural, sporting, and leisure services throughout the city.

The organisation manages the city's award-winning museums: The Burrell Collection, Riverside Museum, Kelvingrove Art Gallery and Museum, St. Mungo Museum of Religious Life and Art, Gallery of Modern Art, People's Palace, Provand's Lordship, and the Resource Centre. These are world-class assets of national and international significance that play a crucial role in bringing tourism to Glasgow and Scotland while offering regular activities for local people.

Glasgow Life looks after the city's collection and archives of more than five million items. The museums have been described as one of the finest civic collections in Europe.

In 2023/24, Glasgow Life welcomed nearly four million visitors, with 55% coming from outside the UK. According to statistics, one in every three visits to a museum in Scotland is to a museum in Glasgow.

Making connections : people, objects and place

As a large civic museum service, Glasgow Life aims to connect with and engage as many people as possible with the museum collections it cares for.

Visiting museum buildings and seeing collections are physical experiences. Using digital technology, Glasgow Life has explored new ways for people to have meaningful interactions with museum objects, in the places where they come together.

Whether through traditional gallery interpretation, international exchange or the creation of a learning resource, physical experiences are supplemented and supported, not replaced, by digital technology.

In this presentation, three projects initiated by Glasgow Life will be introduced: 1) the immersive and site-specific gallery interpretation at the Burrell Collection; 2) a youth-led programme exploring the shared histories of the UK and South Asia, with Lahore, a twin city involved in the programme; and 3) the mobile, interactive experience at Kelvingrove Art Gallery and Museum

that encourages skills development for young people.

	<p>What do these projects tell us about how people want to experience cultural heritage now? By taking these approaches, have we engaged in more meaningful ways?</p> <p>By doing the same things differently, we are doing new things – where does this take us, and what comes next?</p> <p>Moderator: Dr. Tisa HO International Advisory Panel Member, Hong Kong Performing Arts Expo</p> <p>A member of the International Advisory Panel in the Hong Kong Performing Arts Expo, Dr. Tisa Ho was the former Executive Director of the Hong Kong Arts Festival from 2006 to 2022. Prior to that, she worked in Singapore where her portfolios covered policy and infrastructure development, including early planning for the Esplanade, marketing and curatorial responsibilities for the 1988 and 1990 Singapore International Arts Festivals, and managing the Singapore Symphony Orchestra and Victoria Concert Hall from 1991 to 1999. During her tenure at the Hong Kong Arts Festival, the Festival presented large scale international productions, site specific and interactive work; and commissioned, produced and presented new local works alongside top artists, ensembles and companies from outside Hong Kong, often premiering co-productions that went on to extensive touring.</p> <p>Hong Kong Performing Arts Expo</p> <p>The Hong Kong Arts Development Council hosts the Hong Kong Performing Arts Expo (HKPAX) from 14 to 18 October 2024, presenting Expo Programmes, International Showcases, Pitch Sessions, Talks, Exhibition and Networking Activities to encourage interaction and promote exchange among arts professionals from China including Hong Kong and around the globe.</p> <p>HKPAX's manifest goals include bringing arts professionals from China and worldwide together in Hong Kong to experience the city's unique culture and thriving performing arts landscape; conferring and connecting with performing arts practitioners far and wide and building sustainable relationships.</p>
<p><u>Plenary 3: The Rise of Non-artists... or New Artists?</u></p>	
	<p>Mr. Takuya Takei A Member of teamLab</p> <p>Takuya Takei joined teamLab in 2011 and has since managed projects across Singapore, China, and the Middle East.</p>

He started his career at teamLab as a catalyst, bringing together various art disciplines to enhance project outcomes. In 2013, he became the head of teamLab's Taipei studio and then took on the role of head of the Singapore studio in 2016. He returned to teamLab's headquarters in 2020.

Notable projects under his leadership include the permanent exhibition *Future World: Where Art Meets Science* at the ArtScience Museum in Singapore, the large-scale installation *Story of the Forest* at the National Museum of Singapore, and teamLab Phenomena in Abu Dhabi.

[teamLab](#)

Founded in 2001, teamLab is an international art collective that seeks to navigate the confluence of art, science, technology, and the natural world. Through art, the interdisciplinary group of specialists, including artists, programmers, engineers, CG animators, mathematicians, and architects, aims to explore the relationship between the self and the world, and new forms of perception.

teamLab exhibitions have been held in cities worldwide, including New York, London, Paris, Singapore, Beijing, and Melbourne, among others. teamLab museums and large-scale permanent exhibitions include *teamLab Borderless* and *teamLab Planets in Tokyo*, *teamLab Borderless Jeddah* in Jeddah, *teamLab SuperNature Macao*, and *teamLab Massless Beijing*, with more to open in cities including Abu Dhabi, Hamburg, and Utrecht.

teamLab's works are in the permanent collection of the Museum of Contemporary Art, Los Angeles; Art Gallery of New South Wales, Sydney; National Gallery of Australia, Canberra; Asian Art Museum, San Francisco; Asia Society Museum, New York; and National Gallery of Victoria, Melbourne, among others.

Expand people's perception of the world

teamLab aims to explore new perceptions for humanity.

Recently, teamLab opened two museums called teamLab Borderless in Tokyo and Jeddha. Artworks move out of rooms, relate to other works, and at times intermingle, without boundaries. Through this group of works, one continuous world without boundaries is created. teamLab explores the expansion of people's "standards of beauty" through the experience at these museums. Humans are driven by beauty. Corporate organisations seem to be driven by logic and language, but when we look at individuals, they often determine their actions based on their sense of beauty. The way in which "standards of beauty" are applied changes a person. If people feel beauty in a borderless world, it may drive people to a better direction.

teamLab is working on a new museum called teamLab Phenomena in Abu Dhabi. The artworks do not exist independently, but are created by the environment which produces various phenomena. Objects like stones and man-made creations maintain a stable structure on their own. Unlike these, the existence of the artworks in teamLab Phenomena are dependent on their environment. Through the experience at teamLab Phenomena, people's consciousness will expand from existence itself to the environment.

Ms. Tonya NELSON

Executive Director, Enterprise & Innovation, Arts Council England

Ms. Tonya Nelson is the Executive Director of Enterprise & Innovation at Arts Council England. She joined the Arts Council as when she was appointed to be the first Director of Arts Technology and Innovation in 2019. She is also the co-author of the UK Department for Culture, Media and Sport policy report titled Culture is Digital. She sits on the board of Trustees of the National Gallery in London and Royal Collection Trust, which looks after the Royal Collection and the official residences of His Majesty the King.

Ms. Nelson was formerly the Chair of the International Council of Museums (UK), Bomb Factory Art Foundation and a member of Christie's Art World Professional Advisory Group. She worked for University College London for nine years, rising to the level of Director of Museums and Cultural Programmes. Prior to entering the cultural sector, she was a barrister and management consultant in Washington, DC, where she grew up.

[Arts Council England](#)

Arts Council England is the national development agency for creativity and culture. The Arts Council has set out its strategic vision in Let's Create that by 2030 it wants England to be a country in which the creativity of its people is valued and given the chance to flourish and where everyone has access to a remarkable range of high-quality cultural experiences. From 2023 to 2026 the Arts Council will invest over £467 million of public money from Government and an estimated £250 million from The National Lottery each year to help support the sector and to deliver this vision.

Arts council England's 10-year strategy Let's create: cultivating creativity to sustain and grow the UK arts and culture sector

In 2020, Arts Council England launched its new 10-year strategy called *Let's Create*. It marked a major shift in thinking from its previous strategy, Great Art for All. In addition to ensuring high quality arts and culture is available in every part of the country, Let's Create seeks to make England a country in which the creativity of everyone is valued and given the chance to flourish. The presentation will offer reflections on Let's Create as it approaches its halfway

point in the context of Covid recovery, economic turbulence and a rapidly changing technological landscape. It will address how the Arts Council balances its support for cutting-edge, internationally recognised arts and culture, grassroots arts and culture that supports community cohesion and pride in place, and greater opportunities for individual creativity for career development and personal wellbeing. It will also demonstrate how the strategy will lead to an overall more healthy and sustainable arts and culture ecosystem that reflects the diversity and creativity of England.

Dr. Pavla PETROVÁ

[Director, The Arts and Theatre Institute in Prague](#)

Dr. Pavla Petrová is the Director of the Arts and Theatre Institute in Prague and General Director of the Prague Quadrennial of Performance Design and Space. Since 2020, she has been appointed as the Assistant Professor at the Department of Arts Management of the Prague University of Economics and Business.

With a background in economics and management, and years of working experience for large cultural institutions and projects, she is a member of different expert teams and working groups on cultural policy in Czech Republic and abroad. She is the national author of The Czech Profile in the Compendium of Cultural Policies and Trends in Europe. She is also the author of several articles and book chapters on different topics related to culture and cultural policies.

Dr. Petrová is a member of the Board of the Academy of Fine Arts in Prague, a member of the Czech Commission for UNESCO, and Chairwoman of the Czech Sector Skills Council.

[Arts and Theatre Institute in Prague](#)

The Arts and Theatre Institute (ATI) is a state-funded organisation established by the Ministry of Culture of the Czech Republic in 1959. It is committed to providing the Czech and international public with comprehensive services in the field of theatre and individual services relating to the arts, including music, literature, dance, and visual arts. ATI operates as an open centre of information, scholarship, consultation, education, and publishing. It organises and participates in international projects, engages in research, documentation work and collecting activities, and curates exhibitions, including the Prague Quadrennial of Performance Design and Space, the world's largest event in the field of scenography. ATI encourages a strategic approach to culture, and it supports and connects cultural professionals and artists across different disciplines in the national and international art scenes. It also financially supports the export and mobility of actors in the cultural and creative sector through various international partners.

Europe and cultural paradigm shift

In the context of the pandemic, there has been a sharp increase in the content and number of cultural experiences available online. Digital technologies have led to the emergence of powerful global players whose size allows them to make significant investments, and this is now a competitive issue for culture. At the same time, digital technologies have led to a collapse in the value of some markets, which has undermined the fundamental links in the financing of creation. We are experiencing a cultural paradigm shift, where we have a generation among both professionals and audiences that has grown up fully with digital technology.

The presentation will focus on the current transformation in the European and national context and will show selected examples of strategic support, projects and cultural policies. It will also focus on the limits and barriers of the process as well as the ethical dimension of the issue.

Moderator: **Prof. Bernadette TSUI**

[Adjunct Professor, The University of Hong Kong](#)

Professor Bernadette Tsui was previously Associate Vice-President at The University of Hong Kong overseeing Development & Alumni Affairs. Her book, *The City with a Heart -- Stories of Giving from Hong Kong and Hong Kong University*, analysed the tradition and evolving trends in a cosmopolitan city, and captured the essence of philanthropy as a power for social transformation.

For her pioneering leadership, she was granted the "Asia-Pacific Distinguished Service Award" in 2018 by the Council for Advancement and Support for Education. She is now Adjunct Professor at HKU.

An arts and culture critic, and veteran columnist for the Hong Kong Economic Journal, with extensive experience in arts management and the media. She has a BA and an MPhil in drama from University of Hong Kong, and studied theatre in Japan, UK, Germany and the US before starting her career as a theatre director.

She has recently launched new ventures in film and stage production.

[The University of Hong Kong](#)

Founded in 1911, The University of Hong Kong (HKU) is the oldest institution of higher education in Hong Kong, and a leading university in Asia.

HKU's Master of Social Sciences in Nonprofit Management trains leaders in the nonprofit sector in Greater China, Asia-Pacific countries and throughout the world. With vibrant economic and social developments in the east, there is a dynamic movement in the region

	<p>where public, private, and philanthropic forces are converging to create shared value. This programme addresses cutting edge developments in public and social innovations, strategic problem-solving, impact philanthropy, capacity enhancement as well as effective leadership, financial planning, social branding, organizational and social entrepreneurship.</p>
Concluding Remarks	<p>Prof. Bernadette TSUI</p>
Congratulatory Remarks	<p>Mr. Joseph FOWLER Head of Arts and Culture, World Economic Forum</p> <p>With over 20 years as an Artistic Director, Cultural Programmer and Producer, Mr. Joseph Fowler has established himself as a dynamic cultural leader with an innovative professional identity and unique vision. Prior to his current position as Head of Arts and Culture at the World Economic Forum, Mr. Fowler has held multiple leading positions in the arts and cultural sector which include Resident Director at Theatre du Chatelet (Paris), Artistic Director at Dubai Opera, Movement Director at La Comédie-Française (Paris), Associate Director at Regents Park Open Air Theatre (London), General Manager at Dubai Community Theatre and Arts Centre and Director of Opera, Arts and Culture at Expo 2020.</p> <p>Mr. Fowler spent a decade professionally based in the Gulf and has programmed international festivals, and commissioned work in collaboration with some of the world's leading artists and cultural institutions. He has also collaborated with some of the largest international organisations, including UNESCO, UNHCR and the United Nations.</p> <p>World Economic Forum</p> <p>The World Economic Forum is the international organisation for public-private cooperation. It provides a global, impartial and not-for-profit platform for meaningful connections between stakeholders to establish trust, and build initiatives for cooperation and progress.</p> <p>The Forum believes that arts and culture can promote inclusive and sustainable cultural change. Therefore, it provides a diverse range of artists and cultural leaders access to the Forum's convening power, exposure and resources, and integrates culture into major dialogues and Forum activities to reflect the true complexity of issues.</p> <p>The Forum opens its platform to artists, cultural leaders and cultural institutions to co-develop exhibitions, performances, experiences, and panels that have the power to advance inclusive and sustainable cultural change. It also commissions and produces new work. Notable projects and commissioned works include <i>Dataland: Rainforest</i> by Refik Anadol, <i>HOME</i> by Sharmeen Obaid-Chinoy and performances featuring Angelique Kidjo, Ibrahim Maalouf, Yo-Yo Ma and Yaman Yamsonite Okur.</p>