

## OVERSEAS PROJECT EXPERIENCE (Arts Management & Cultural Exchange in Asia)



### Course Identification

*Do note that this is a draft version of the course outline. Please check E-Learn for full & updated version.*

<b>Course Title:</b>	Overseas Project Experience (Arts Management & Cultural Exchange in Asia)
<b>Course Code:</b>	ACM215 (SMU-XO)
<b>Course Topic:</b>	Sustainable theatre management in Asia
<b>School:</b>	Arts and Culture Management Programme School of Social Sciences, Singapore Management University
<b>Teaching Period:</b>	AY2023/24, T1
<b>Course Schedule:</b>	TBC
<b>Class Venue:</b>	TBC
<b>Course Instructor:</b>	Assistant Professor Hoe Su Fern, Email: <a href="mailto:sfhoesmu.edu.sg">sfhoesmu.edu.sg</a>
<b>Course Co-Instructor:</b>	Ms Ma Yanling, Centre 42, Email: <a href="mailto:yanlingma@smu.edu.sg">yanlingma@smu.edu.sg</a>
<b>Industry Partners:</b>	Five Arts Centre (KL) and Centre 42 (Sg)
<b>Destination &amp; Duration</b>	Kuala Lumpur, Malaysia 4 - 16 December 2023 (inclusive of to-and-fro travel)
<b>Advisories:</b>	<ul style="list-style-type: none"> <li>▶ No prior knowledge of, or skills in, theatre required</li> <li>▶ The course is not about art-making, but about the <u>management</u> of the arts - that is, the planning and organisational aspects of the arts</li> <li>▶ Students intending to major in ACM should complete this for timely graduation</li> </ul>
<b>Eligibility, Pre-Requisites and Selection Criteria</b>	<ul style="list-style-type: none"> <li>▶ No pre-requisites - all SMU undergraduates are eligible to apply.</li> <li>▶ Priority will be given to ACM second major students, and students who have taken ACM001 and/or ACM003</li> <li>▶ You will be able to clear 1 CU for ACM Level 2, Cultures of the Modern World Elective, Global Asia Elective, PLE Elective, Sociology Elective and Free Electives</li> <li>▶ The class is limited to a maximum of <u>30</u> students - first come, first served</li> </ul>
<b>Accessibility and Accommodation:</b>	SMU strives to make learning experiences accessible for all. If you anticipate or experience physical or academic barriers due to disability, please let me know immediately. You are also welcome to contact the University's disability support team if you have questions or concerns: <a href="mailto:included@smu.edu.sg">included@smu.edu.sg</a>

## Course Description

In today's interconnected and diverse world, inter-cultural exchanges and cross-border collaborations are increasingly important to strengthening cultural diversity and building ties of mutual understanding. This SMU-XO course will familiarise students to the range of approaches, models and strategies of cultural exchange and mobilities within the arts and cultural industries. Students will also learn about key trends and issues faced by non-profit organisations, especially arts companies, in developing and delivering projects that involve exchanges, interrelations and partnerships. The course will culminate in an experiential study trip to Asia, where students will gain first-hand exposure to the different arts and cultural ecosystems in Asia, as well as develop the sensitivities and skills to communicate and collaborate effectively across cultural differences.

**For the AY2023/2024 T1 edition, we will be focussing on how different forms and approaches to cross-collaborations can enable sustainable management practices for the theatre art worlds in Singapore and Malaysia (namely Kuala Lumpur). Cross collaborations can be cross-cultural, cross-sector, cross-border, cross-disciplinary etc.**

## Course Goals

This course will focus on the following questions:

- ☑ What are the responsibilities and sensitivities involved when facilitating cross-collaborations in the arts, especially within and between theatre art worlds?
- ☑ What are the shared histories, but also cultural, socio-economic and political similarities and differences between the arts and creative ecosystems in Singapore and Kuala Lumpur?
- ☑ How are micro-enterprises and SMEs in the arts in Singapore and Kuala Lumpur developing new creative entrepreneurship models that enable them to innovate and adapt to opportunities and challenges such as the digital economy, post-pandemic cultural tourism recovery and climate change?
- ☑ How do future-ready youths develop a feasible and relevant plan to facilitate real-life cultural exchanges and partnerships between two cities within the region of Asia?

Students who complete this course will develop the following course-specific capabilities:

- ☑ Obtain a reflexive understanding of the different forms, modes of operation, approaches, structures, actors, meanings and implications to cultural exchanges in the arts
- ☑ Be conversant in the knowledge of the nature, conditions and traditions of, as well as understanding of the current and future challenges and opportunities in relation to the different forms and approaches to international collaborations
- ☑ Be equipped with practical knowledge and cultural sensitivities to develop a feasible plan for cultural exchange between two different cities in Asia
- ☑ Acquire conceptual and practical knowledge of the importance of archives as a form of sustaining creative ecosystems, and their practical implications especially in framing ideas, narrative techniques and issues of fairness and objectivity
- ☑ Attain a keen appreciation and comprehension of the roles and responsibilities of the arts managers and intermediaries working behind the scenes to enable cultural exchanges

## Overall Learning Outcomes

On completion of this course, students should acquire the following global citizenship skills, attributes and outcomes:

- ☑ Attitude: develop an attitude of discovery/innovation/creativity, through receptiveness of new ideas, and willingness to explore, experiment and learn from mistakes
- ☑ Attitude: develop strong sense of ethics and responsibility as well as increased capacity for teamwork, flexibility, cooperation and tolerance through exposure to different cultures and contexts
- ☑ Attitude: awareness of, and respect for, the social and cultural diversity in communities and ability to work collaboratively with people from diverse cultural backgrounds
- ☑ Attitude: obtain self-direction and organisational skills, with the ability to set goals and manage time and priorities
- ☑ Ability: develop strong critical analysis, reasoning and creative thinking skills, and the ability to prepare and present their ideas in both verbal and written mode at a competent level
- ☑ Accomplishments: ability to develop relevant solutions to real-life problems or new processes, and ability to function as ethical, imaginative and resourceful arts and cultural managers who will advance the arts and cultural ecosystem

## Course Industry Partners



**Five Arts Centre** is a dynamic collective of Malaysian artists, activists and producers, dedicated to generating alternative art forms and images in the contemporary arts landscape. Since it was formed in 1984, it has been at the forefront of creating experimental, interdisciplinary, intercultural work, providing platforms for the next generation of arts practitioners. Five Arts Centre remains committed to articulating the complexity of Malaysian culture and identity through explorations and fusions of local vocabularies, forms and traditions - in relation to the global, modern and cross-cultural. As such, it has been instrumental in the growth of a Malaysian identity in the arts that draws from multiple influences and hybrid histories.



**Centre 42** is a non-profit arts organisation with IPC status committed to the creation, documentation and promotion of text-based works for the Singapore stage. As a theatre development space and intermediary, Centre 42 incubates original writings for the stage, supports the development of artists and new works, and develops and maintains a functional archive documenting the histories and processes of Singapore theatre.

## Course Programme + Format

For the AY2023/2024 edition, the course will focus on understanding cultural exchanges through a deep-dive into the significance of cross-collaborations within and between the theatre cosystems of Singapore and Kuala Lumpur, Malaysia.

In order to facilitate learning, this course has been organised thematically into Three Blocks, with each weekly topic centred around a thematic focus.

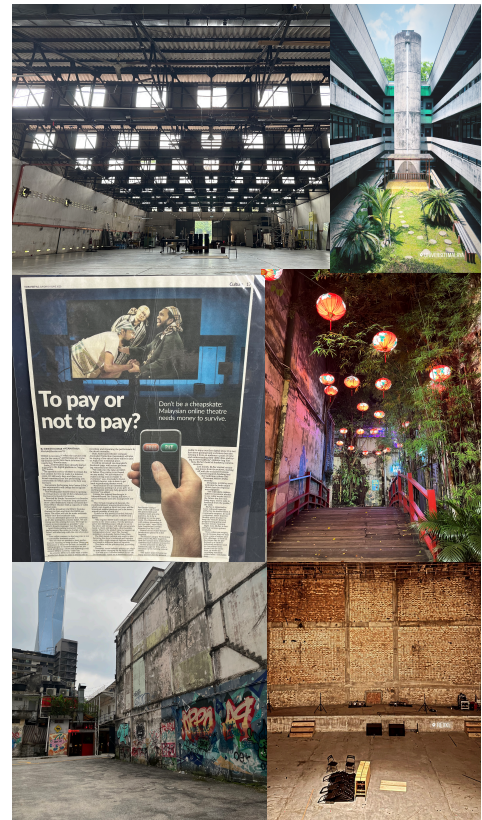
1. **Block One** provides a contextual understanding to collaborations as essential to the sustainability of the arts in Asia. Arts archives and documentation will be introduced as crucial resources.
2. **Block Two** will focus on addressing management issues and techniques specific to planning and organising cross-collaborations. More specifically, students will be equipped with the capacities and sensitivities to identify and analyse factors affecting meaningful cross-collaborations between Singapore and Malaysia.
3. **Block Three** will deepen the knowledges and understandings developed in the first two blocks through an experiential field trip to Malaysia.

There will also be a project workshop to develop skills and knowledge in archival research, as well as equip students with credible methodologies for documentation.

## About the Field Trip

From 4 - 16 December 2023, the class will travel together to Kuala Lumpur, Malaysia. The field trip will provide students with a first-hand experience to expand and deepen understanding of the topics learnt in class. Activities will include:

- ▶ Discussions to understand different business models, partnerships and projects involving cross-collaboration
- ▶ Interactions to explore creative entrepreneurship models
- ▶ Exclusive behind-the-scenes visits to independent arts spaces and key arts venues
- ▶ Active participation in discussions and exchanges with key arts luminaries and cultural practitioners
- ▶ Attending a live theatre production by the industry partner
- ▶ Participation in a live, public dialogue session between Singapore and Kuala Lumpur
- ▶ Presenting an exit sharing to a group of audiences involving the industry partners, and other key practitioners and stakeholders.





## Course Teaching Schedule

### Block One: Understanding Cultural Contexts for Collaborations in Theatre

Session 1a*	Week 3	Learning Journey (TBC)
Session 1b*	Week 4	Introduction to the Performing Arts as Collaborative Art Worlds
Session 2	Week 5	Understanding Different Approaches to Cross-Collaborations in the Arts
Session 3	Week 6	Project Workshop: Analysing Cross-Collaborations through Arts Archives

### Block Two: Facilitating Cross-Collaborations in Theatre

Session 4	Week 7	Factors to Consider when Planning Cross-Collaborations in Theatre
Session 5	Week 9	Factors to Consider when Organising Cross-Collaborations in the Performing Arts
Session 6a	Week 10	Project Consultation Sessions (Mandatory)
Session 6b	Week 11	Project Consultation Sessions (Optional)
Session 7	Week 12	Project Presentations

### Block Three: Learning through Cultural Experiences

Session 8	Week 13	Project Debrief + Trip Briefing
Trip	4 - 16 Dec	Kuala Lumpur, Malaysia (itinerary will be released at a later date)

*\* To note that Session 1 & 6 will be split into 2 sessions of 1.5 hours each.*

*\*\*Sessions may be adjusted based on the schedule of industry partners & the evolving Covid-19 situation. Students are advised to check their emails and E-Learn regularly.*

## Assessment

More detailed instructions and guidance will be provided during class

### Overview of Assessment:

The grading is based on continual learning. This approach enables you to track your progress and learning throughout the semester, as well as present more opportunities for guidance and improvement. The aim of the continual assessments is to enhance your critical thinking skills, as well as to refine your project management capabilities and communication skills.

Do not think that there are no questions verbatim from past year papers or published test banks will be used for the graded continuous assessments and examinations in this course.

There are FOUR components to the assessment for this course. The assessment includes:

Assignment No.		Description	Weighting (%)	Due Date:
1	Individual	Class Attendance and Participation	10	Throughout
2(A)	Group	Sg-Msia Archive Project Infographic Posters	15	Week 12
2(B)		Sg-Msia Archive Project Poster Presentations	15	Week 12
2(C)		SG-Msia Archive Project Analysis	15	Week 14
3	Group	Cultural Experience Exit Presentations	20	During Trip
4	Individual	Critical Documentation	25	20 December 2023

### Academic Integrity

All acts of academic dishonesty (including, but not limited to, plagiarism, cheating, fabrication, facilitation of acts of academic dishonesty by others, unauthorised possession of exam questions, or tampering with the academic work of other students) are serious offences. All work (whether oral or written) submitted for purposes of assessment must be the student's own work. Penalties for violation of the policy range from zero marks for the component assessment to expulsion, depending on the nature of the offence.

If you are unsure if an action might constitute a violation of the Code of Academic Integrity, speak with me. Details on the SMU Code of Academic Integrity may be accessed at <http://www.smuscd.org/resources.html> as well as <http://researchguides.smu.edu.sg/plagiarism>

## Course Assessment

### **Class Attendance and Participation (10%)**

Attendance in class is mandatory. Participation is strongly encouraged as learning happens when minds meet and there is meaningful participation from students. Students should take the initiative to complete the weekly readings beforehand, which will assist in the contribution of insightful comments and relevant questions.

### **SG-M'sia Archive Project (45%)**

Students will work in groups to develop a case study analysis of a meaningful cross-collaboration between Singapore and Malaysia. They will apply the archival research and documentation concepts and skills learnt during the workshop. The project will be assessed through an infographic poster, in-class presentations, and a write-up analysis.

The most relevant projects will be showcased in the form of an exhibition and short presentation, as part of the live public dialogue session that will be held in Kuala Lumpur during the field trip.

### **Cultural Experience Exit Presentations (20%)**

During the trip, students will work in groups to prepare and deliver a 20-minute presentation on their key learnings and applicable takeaways from the trip. Feedback will be provided by the industry partners and invited stakeholders.

### **Critical Documentation (25%)**

Students will create and maintain an individual online documentation platform that critically reflects your learning through the module. Students will have to incorporate the theories, concepts, and issues learnt both in class and during the field trip, as well as draw on the documentation skills taught during the workshop.