



ASEAN University Network

July 16, 2017

A Proposal on the Establishment of the ASEAN University Network on Culture and the Arts

De La Salle University

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A. BACKGROUND INFORMATION

INTRODUCTION

Academic institutions have always prioritized the quality of education they provide to their students. They invest in superior infrastructure and technology, and employ the best academicians to better equip their students to be competitive professionals and responsible citizens after graduation. They always seek new knowledge in the field of education, and probably one of the recent trends found in academic institutions is the concept of the “creative campus”. Some educational institutions in Asia have already begun applying this concept in their respective campuses, and they even have assigned personnel to handle programs pertaining to creativity, culture and the arts.

Sociologist Steven Tepper defines creativity as “those activities that involve the application of intellectual energies to the production of new ways of solving problems (as in science and mathematics) or of expressing ideas (as in art) (Tepper, 2004). There is also the element of “originality” in the way academicians define creativity. Psychologist Wayne Weiten implies that “creativity involves the generation of ideas that are original, novel and useful”. (Tepper, 2004).

The phrase “Creative Campus” has become popular, and is used to refer to a campus which allows students to experience creativity and to sharpen skills needed in today’s knowledge-based economy, where the value of new ideas and new relationships grows daily. Progressive academic thinkers see that the students’ academic life can be greatly influenced and enhanced by an environment that fosters creativity. This kind of environment encourages great personal growth for students, and provides institutions the advantage to recruit the best and the brightest. (Fuentes, Bridges, Clements, 2007). They also believe that if schools are serious in preparing students for the outside world, the educational systems should have direct responsibility for developing their students’ creative skills. (Fuentes, 2007)

In another study based on the 2004 104th American Assembly on “The Creative Campus: The Training, Sustaining and Presenting of the Performing Arts in American Higher Education” in New York, cultural educators from the higher educational institutions in the U.S. recognize that higher education and the arts are the two most powerful, historically rooted, constantly reinvented concepts in American life. They also recognized that without their institutions, artists would have fewer places to perform, fewer opportunities for employment, and fewer means to engage their audiences; and without their home in higher education, the performing arts couldn’t live. Part of their discussion was the realization that arts on campus have sustained, in profound ways, the academe’s mission: to provide research, education and service to society.

In the recent discussions from the ASEAN Creative Cities Forum held in the Philippines in April of this year, design gurus such as Kenneth Cobonpue (Philippines), Anon Pairot (Thailand) and Colin Seah (Singapore) expressed the need for more relevant engagements between the academe and the industry in terms of cultivating creativity among the younger generation as the region pushes for the development of a sustainable creative ecosystem.

Figures on the creative industries illustrate the major role that Southeast Asia now plays in the international market. In ASEAN alone, the exports of creative goods have exponentially increased in less than a decade, from USD7.3 billion in 2002 to USD17.3 billion in 2008 (UNCTAD, UNDP, 2010). Most Southeast Asian governments such as Indonesia, Thailand, Singapore, Philippines and Malaysia

have already declared the creative sector as an investment priority under their respective national development plans (Agbisit, 2014).

Throughout these signs of progress, it should be noted that the ASEAN youth has greatly contributed to this status. Some ASEAN countries have even identified youth involvement as one of the ways to address employment concerns. As a result of formal and non-formal modes of education, the ASEAN youth has learned to channel their creative talents and digital acumen in coming up with highly marketable products and services. Creative entrepreneurship heralded new opportunities to curb unemployment, with start-up companies in animation, game design and mobile app design being led by young businessmen. In the filmmaking industries, the young filmmakers are taking over, as they get to be recognized in prestigious international film festivals in Europe. In the entertainment industries, young ASEAN actors and singers are now being appreciated across their neighboring countries (Agbisit, 2014).

Given these bright prospects in the creative industry, the education sector in several ASEAN countries has already responded to ensure the relevance of their curriculum with industry practice, while aspiring to foster the artistic skills of the youth, and inculcating the mastery of various cultural expressions. In the Philippines, the educational system has shifted to K-12 (DepEd, 2016). This change brought about the enhancement of the culture and arts curricula, and provided more opportunities for young artists to hone their talents, with the Arts and Design track for K-11 to 12. This was coupled by the efforts of the Technical Education Skills Development Authority, with their arts-related course offerings (TESDA, 2016). In 2003, the National Commission on Culture and the Arts came up with the Philippine Cultural Education Program, backed by the Department of Education and the Commission on Higher Education (Cruz, 2009). In Singapore, the sector has integrated arts, design and media in all levels of education. In Thailand, the policy of developing university courses tackling creative economies and intellectual property is already in place. (Agbisit, 2014).

In consideration of these emerging trends, educational institutions, through their arts faculty and cultural officers, are given the pressing task in providing the resources and conducive environment that will incubate their students' creativity, through bridging the concepts of culture and the arts in education, and showing how these can be applied in the various academic and co-academic programs that should be made available in the campus.

METHODOLOGY

This study seeks to reflect the status of culture and arts education and the practice of cultural work in the academe, based on the survey conducted among cultural officers and arts educators in ASEAN member schools. This is only a preliminary study to initially uncover the issues and concerns of the cultural offices in their function as builders of a creative campus environment; and the status of culture and arts awareness of their students. The findings from this study will be beneficial in giving perspectives to cultural officers as to the general practices of cultural work and arts education in other ASEAN countries. The initial findings may also be used by the AUN in formulating policies to empower administrators and teachers of the arts; and to seal the commitment of educational institutions in strengthening culture and arts education in their campuses.

The framework for discussion was taken from the 104th American Assembly on "The Creative Campus: The Training, Sustaining and Presenting of the Performing Arts in American Higher Education". The author formulated a figure to exemplify the factors that bring about a creative campus environment.

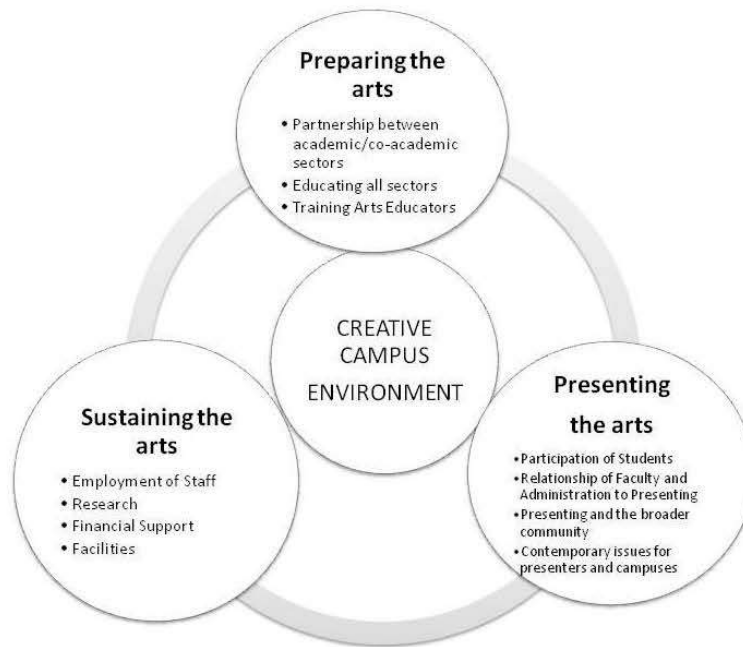


Figure 1. The Creative Campus Environment Framework

At the center is the ultimate goal of an educational institution: to be a creative campus. Around this goal, are the several cyclical processes that would affect in achieving the goal.

The first factor, preparing for the creative campus environment, includes: 1) building partnerships within academic and co-academic sectors – particularly involving cross-disciplinary creation and coursework or arts partnering between the teaching faculty and student artist groups, student involvement and how they respond to arts experience opportunities, training in the arts and current trends, training in the arts and broader educational goals, and professional training and diversity; 2) educating all students, particularly in tackling teaching constraints and education through the experience of arts and artists; 3) training arts educators, which discusses the pre-professional training for teaching arts and how the educational system's priorities affects arts education.

The second factor, sustaining the arts in campus, involves issues on the employment conditions of arts teachers, the need for researches, financial support and facilities.

The last factor, presenting the arts, tackles the participation of students, the relationship of faculty and administration to presenting, presenting and the broader community and contemporary issues for presenter and the campuses.

A survey was conducted from among 11 respondents coming from the cultural offices or arts academic departments of the ASEAN University Network from 10 different colleges and universities in the region. The discussion questions were structured based on the abovementioned framework. Additional questions that touched on their organizational structures and operations were also included for benchmarking and comparison. Since the questionnaires were not piloted, revisions should still be applied and conducted again for further validation. It is also recommended that a

similar study be facilitated to a bigger population, and triangulated among the other sectors of the institutions to have fuller and more conclusive findings.

DISCUSSION OF FINDINGS

About the Cultural Office and their staff

Cultural offices in academic institutions are currently growing in the region, borne from student activities offices that have cradled the fledgling arts organizations in campus. Most of the respondent institutions have “cultural centers” or “arts centers”, which are lodged under the Student Affairs unit or as an independent unit. Likewise, some of the offices assigned for cultural functions are also under an arts-related academic department, or a group of offices in an institution, which includes a cultural center, art gallery, museum, a heritage house, and an academic department. The oldest of the cultural centers from among the respondents is 32 years old, founded in 1985.

The most common personnel assigned to head their cultural units come from the academic faculty and scholars, with backgrounds in Literature, Drama or Music, as they are more versed in the arts (particularly music, theatre or dance). Others employ people coming from the practice – either artists or arts managers who have also developed their skills and learned the tricks of the trade through first-hand experience. There are also a few who have science degrees but have dedicated their careers in learning about the arts and its administration in academic institutions. These cultural officers are commonly engaged in teaching the arts, arts programming, talent management, events management, and networking.

Preparing the Arts

In preparing the institution to become a creative campus environment, the importance of partnerships between academic and co-academic sectors on culture and arts programs and activities are considered, the training of educators in the creative disciplines are valued, and all the other efforts for educating all students in creativity, culture and the arts are accounted for.

When it comes to cross-disciplinary creation or arts partnering between the teaching faculty and student artist groups, majority of the respondents practice collaboration, not only in the artistic creation, but also in research. Other cultural offices even reached out to the science-based faculties, while some tap the participation of the teachers as performers, as a marketing strategy to entice the students to watch. Nevertheless, there are still institutions with low cross-disciplinary involvement, due to the lack of policy and support from the administration in terms of academic and co-academic partnerships in the arts.

From the respondent institutions, eighty percent (80%) expose and orient their students in careers in the arts, and the practical benefits from learning about and producing creative work. Throughout the course of the student artist’s experience with the cultural office, they are exposed to mounting productions and performances while they are introduced to the benefits of developing their soft skills, communication skills and the value of teamwork, aside from broadening their career opportunities in the creative industries. Likewise, they employ various means of career exposure through internships, job panel discussions, engagements with professional artists, and academe-industry networking events. With these encounters, some of their students were inspired to set up their own arts organizations and companies.

Since most of the respondent institutions are not art schools, and their culture and arts programs are extra-curricular in nature, career tracking and programs for alumni are not given much attention. They get to learn about the successes of their alumni through surveys and social media. Three of the respondents have established systems in terms of alumni engagement. They encourage

them to continue their art through providing rehearsal spaces and classes. There are only a few institutions which offer post baccalaureate programs in the arts.

Cultural diversity is presented to the students by the institutions in various forms and methods. Seminars, festivals, competitions and workshops that feature the history, culture and arts of indigenous peoples, various religious affiliations are given to the students. The opportunities for artistic trainings given to the students have a good balance between traditional and contemporary art. The cultural offices also ensure that the presentation of the traditional art is faithful to its roots. However, the artist groups are also given the freedom to present contemporary themes through the foundations of traditional art.

The institutions' cultural departments highlight varying strengths in the area of engaging in partnerships with academic and co-academic sectors; such as the capacity for interdisciplinary thinking and practice, the variety of cultural activities, structural policies and artist organizations, research capabilities in the arts, the high quality of artistic works, well-planned artistic curriculum, student-led partnerships and prioritization of the cultural office to higher administrative level. On the other hand, the institutions recognize their need to improve on the following points: 1) embarking on more collaborative projects between academic and co-academic sectors in the promotion of culture and the arts and fostering creativity; 2) strengthening their management systems; 3) training the younger staff to strategize and operationalize such partnerships; and 4) convincing traditional academics to open up interest in arts-based learning.

Arts presenters, whether professional or student artist groups, play a crucial role in educating the student body. Some of them invite academic fellows to initiate discourse about the festival themes; provide cultural camps and post-show dialogue to clarify ideas and processes; and use unconventional performing spaces out of public spaces around the campus.

In educating students in creativity, culture and the arts, the institutions claim their strength on having a diverse cultural mix of teachers and students; supportive arts presenters who are willing to conduct workshops for the students; administrators who recognize the role of cultural offices in integrating creativity in the student's experience and learning process; the provision of special enrolment, funding, infrastructure and hiring of artistic tutors for the student artists. On the other hand, the institutions need to provide more funding, enhance student engagement in artistic endeavors, as well as assist in changing the mindset of the academic sector in valuing the role of the arts in student development.

In terms of training educators in creativity, culture and the arts, the respondent institutions have expressed that their administrators have been extending its support for the training of its teachers in the arts. However, most of the teachers are occupied with work and research, so that their time for professional development takes a backseat.

Sustaining the Arts

In sustaining a creative campus environment, the following factors were considered: the employment of staff in culture and arts departments, research, financial support, and facilities.

Most of the culture and arts departments have between 1-5 and 11-15 full time staff, and only 4 institutions have 16 or more. However, it is noticeable that there is a good number of respondents who have 1- 5 part-time staff, composed mostly of artistic trainers. The departments generally hire arts practitioners rather than non-arts teaching faculty or professionals. There are mixed reactions about being freelancers, as apparently, some of them would eventually like to be full-time teachers, while a few freelancers do not have objections. Meanwhile, all the full-time employees, still undergo the usual rigors of promotion based on performance and tenure. There is an expressed difficulty in the recruitment and maintenance of arts practitioners as teachers, as there will always be

better opportunities in the professional field, aside from the fact that their schedules are erratic. There's also a challenge in the transition from one teacher to another, because it is not easy to look for new teachers whose practice is consistent with the practice of the old teacher. In some countries, a doctorate degree is needed for one to be recruited as a teaching staff. With regard to the quality of teaching, the institutions are more tolerant of the different teaching styles, given that they still follow the institutional policies; and since most of them are part time, their contracts are renewed every term, based on the appraisal by the students and the staff. It is also important to note that there are no additional benefits available to part-timers.

The respondent institutions' evaluation and promotion mechanism for their artist teachers are equally divided among those who are not required to do research to be promoted, and those who are. Arts practitioners who were specifically hired to teach for the culture and arts activity are not entitled for promotion. Thus, they are not expected to do research. However, the academic faculty who were hired by the cultural office are still required to do research to be promoted. Evaluations by the students and advisors are done annually to monitor their performance.

The strengths of the respondent institutions in terms of staff employment in culture and the arts outweigh the weaknesses. They see their full-time employees as assets, and feel that their institutions practice fair employment regulations. Some institutions even provide continuing education opportunities for their staff. Hiring alumni also proves to be beneficial for some schools because they are already familiar with their systems and processes, and they are very much concerned about the office's welfare. For others who hire on a contractual basis, they also said that it works for them because they are free to make decisions based on performance. On the other hand, there's also an expressed need for most of the staff to be trained on arts management and events management, and improve more on staff welfare and work opportunities for practitioners.

Research is part and parcel of the educational setting; since all AUN member institutions boast of their research capabilities, this seems to be the area that is highly supported in terms of funding. Given that most institutions have a good number of experts in culture, arts and languages, incentives and prizes are given to scholars, and policies on the providing a research spine in creative work are in place. On the other hand, research in artistic exploration and creation and cultural policies remains to be explored. A deeper understanding of arts can also be achieved through learning the artistic processes and production in relation to academic modes. The most common topics being studied among the respondent institutions are: Culture, Arts and the Environment, Cultural Heritage Conservation, Traditional and Contemporary Forms of Artistic Expression, the next is on Artistic Processes/ Productions, Creative Industries, Innovation and New Technologies in the Arts and Local Histories. The areas with the least number of studies are on Transmission Practices and Audience Reception Studies and Concepts and Practices of Aesthetics.

In the area of financial support, funding is mostly allotted for academic programs, research, community engagement and general infrastructure. The arts came close to the least priority. Nevertheless, the institutions show their support for the arts as manifested in the space allocation and infrastructure they provide for performance areas, and the additional budget given for cultural and artistic programs. Institutional support on audience mobilization, scholarships for artists, and additional budgets for production and tours, is mostly wanting. While most institutions admit that they have enough funding for artistic endeavors, they would still appreciate any additional budget that will be given to augment their projects and artist benefits.

Resource allocation in terms of performance and exhibition spaces are also taken into consideration. Only a few of the respondents expressed contentment on the space allocated for them. They have been provided by their institutions performance spaces in theatres and auditoriums, rehearsal halls, art galleries and administrative offices for their student artist groups. Most of them have space issues, as available facilities are not commensurate with the number of users at any given

time, while they also share their rooms with other outside student groups. There were also concerns on payments of venue and equipment rentals, and poorly maintained theatrical facilities.

Presenting the Arts

In the area of presenting the arts, discussions revolved on the following topics: participation of students, relationship of teachers and administrators to presenting the arts, presenting and the broader community, contemporary issues for arts presenters, and academic institutions.

In general, there are major issues on student attendance during artistic performances. Most of the respondent institutions have only reached approximately 1-20% of the student population in terms of attendance. Various means were already employed to encourage audience turnout from among the students, such as offering grade incentives, requiring reaction papers based on the artistic experience, collaborating with other academic sectors, lowering ticket prices, and offering free performances. In some institutions, their cultural offices have their own public relations section that aids in the promotion of the shows to create the necessary hype from among the young people to attend their events.

On the average, a typical cultural office handles about 10 artistic groups. They comprise groups that represent a variety of performing arts, from dance, music and theater. The highest number of artist groups that are being maintained by an institution is 22, while the lowest is 4. Across all institutions, these groups are supported with space allocations for rehearsals and performance, and are provided artistic tutors to hone their craft. They are exposed to the whole campus during their productions, and represent the institution during festivals and competitions.

Most of the respondents believe that all stakeholders – arts presenters, administrators, and teachers – should work together to enrich the artistic experience of their student artists and audiences. However, improvements should be made in terms of communicating their common interests and what each of them can offer one another. It would also help if the organizational structure and systems and space allocation will be reviewed to further support culture and the arts. Likewise, it is imperative that institutions provide for richer learning opportunities to understand art and its workings.

It is innate in academic institutions to extend its services to the greater community, and sharing opportunities for artistic exposure and creative opportunities are also being done by the respondents for this purpose. They have cited examples of such activities where student groups work with marginalized communities in art making, or initiating partnership projects with local groups for the promotion of local tourism. However, it is important to note that only less than half of the respondents have such programs.

Initiating collaborative and exploratory projects is a common practice among the respondent institutions. Some institutions have already discovered the benefits of infusing new technology to enhance the artistic experience of their audiences. They have done livestreaming for orchestral and theatrical performances, produced digital recordings of their works, and maximized what social media has to offer in terms of promoting their cultural activities. Collaborative works have already been undertaken in all possible levels such as engaging with international artists, other student artists in their country, or even from among artists in various disciplines. These were done by way of conferences, performances and festivals.

In summary, the perceived strengths of the institutions in presenting the arts lies in their commitment to mount activities to preserve cultural identity among students and the immediate community. They are grateful for the partnership, the support and the trust that their administrators and local government gives to them, just to make sure that their audiences are enriched in every artistic experience presented to them. Conversely, more work should be done in obtaining project funding, improving audience education in art appreciation (for both traditional and contemporary

forms), and helping our students cope with the rigors of balancing their academics and their artistic involvement, as these factors challenge their level of commitment to their craft and their eagerness to grow holistically.

CONCLUSION AND RECOMMENDATIONS

In conclusion, several suggestions may be considered by cultural workers and arts educators in the ASEAN region to gear up for a vibrant and creative campus environment – one that ensures that the youth of every country gathers contemporary perspectives, yet remains rooted to their local culture and heritage.

Academe-based cultural programs should be planned and implemented vis-à-vis the vision, policies and programs of their respective governments to create greater impact on the cultural and creative landscape, not only in educational institutions, but also eventually for their country.

Students should now be given more opportunities to be exposed to creative processes, products, and art professionals. Orientations and engagements with artists can help familiarize students of career opportunities in the creative industries that are presented to them, in the hope that these gifted individuals will eventually dedicate their talents to contribute to the creative economy. Moreover, arts and non-arts academic institutions should purposively track the careers of their student artists, to add to the cultural statistics that the government needs to assess the current level of support for artists and the creative industry.

To further establish the culture of creativity in institutions, cross-disciplinary works and student artist-faculty partnerships should be encouraged. The perspective of fusing disciplines, such as science and art, are now becoming a norm in academe-based researches, discussions and even artistic productions. Inter-disciplinary concepts have lately elicited interest and discourse from academics, convincing them to be more open for partnerships with co-academic sectors in generating ideas for projects and productions. Fostering camaraderie among academic and co-academic sectors can also be beneficial, especially in creating new markets for productions. However, support is needed from academic administrators to inspire these types of endeavors.

Arts audiences are usually developed in the early stages of childhood. Thus, students should be constantly exposed to more artistic experiences, and regularly given the opportunity to process learnings from these experiences. In this light, cultural officers should ensure that the choice and quality of cultural elements and artistic experience available to students favor the definitions of legitimate art, and honor the integrity and aesthetics of the artforms and genres presented. Nowadays, artistic presentations should both be inventive and informative, to catch the interest of the young people while promoting discourse from among the academic faculty.

Likewise, institutions should continue programs that promote cultural diversity, and ensure the proper grounding of students in their respective cultural identities. Strengthening one's own cultural identity is imperative before one gets introduced to other cultures. Nonetheless, platforms for dialogue should constantly be provided to promote ASEAN awareness among the youth, since it remains a fact that consciousness on ASEAN from among the youth is quite low. Forming a regular network from among the AUN member schools will be a good start in accomplishing this goal.

On the issues of employment for cultural workers and artists in the academe, concerns were raised on the need to review human resource policies that affect their hiring and benefits. Constant dialogue should be conducted from among the teaching artist-practitioners and the institution, to resolve questions on career path, promotion, and issues on contractualization laws. This will also give the institution a good gauge as to the right mix of academics and arts practitioners that they should maintain in their roster, whether full-time or part-time, and what benefits would be appropriate for each classification. Some of the teachers also expressed their desire for continuing education benefits, which the institution should take advantage of, because not a lot of people in the

arts would like to pursue post graduate degrees and take the academic route. The concern on professional development was also raised; due to the bulk of work given to the teachers in their academics, research and cultural work, training has taken a backseat. Since most cultural officers are academics, they expressed their appreciation for seminars on arts management. It is important that learning opportunities through seminars and hands-on training sessions be given, especially to the newcomers, to ensure leadership succession.

A centralized network of cultural administrators will be beneficial for each institution to discuss and exchange ideas based on their practices, for them to assess and benchmark structures and systems that would best suit their organization.

Research “in” the arts and “for” the arts should be encouraged, as more literature is needed in the field, particularly on local traditions and practices and arts management. Studies on arts management may be contextualized per country, to aid in understanding the creative markets in Asia. Other topics that need to be studied are artist explorations and cultural policies. Most countries do not have strong cultural policies on education and industries, and it would greatly help if these were presented to the cultural offices so they can get perspectives on how they can assist their respective countries in developing creative industries and cultural education. AUN can serve this cause if a network will be formed to serve as a platform for policy development on creativity, cultural education and arts programming in higher education. This may also be an instrument for institutions to collaborate on researches and programs on culture, arts and creativity, and ASEAN awareness.

Funding remains to be a universal concern in the arts, because even in terms of government appropriation, the support for the arts is not a high priority in most countries. Therefore, stakeholders in the arts, from the administrators to the students, should understand managing existing resources to cushion the rising costs of venue and equipment maintenance, production costs, and training overhead costs. Student artist groups should be taught basic financial management skills and marketing skills to sustain their group and their art. Faculty moderators/Artistic trainers should find the right balance of supporting them and letting them grow as they handle their own group’s operations, so they can eventually continue their craft after they graduate from college.

Audience development was also elevated as a concern, with a generally low audience turnout reported in the study. Cultural officers nowadays need to be equipped with knowledge and skills on arts management and marketing, and should continue to be abreast with the latest technological means in connecting and communicating with the student body.

Furthermore, the development of students’ artistic talents should be maintained and prioritized, as they are considered as the purveyors of creativity in campus. The provision of artistic tutors, rehearsal and performance spaces are greatly appreciated by the student artists. However, institutions may consider giving additional benefits to student artists, such as scholarships, insurance, and additional funding for tours and productions. Community engagement opportunities using the arts should also be part of the formation program, to deepen their commitment to the craft.

Building a creative campus environment is such a herculean task, as it involves the proper grounding and education of all the stakeholders in culture and the arts. It mandates a paradigm shift in the way we should see creativity work in people’s lives. Given these, the ASEAN academic community should also be open to the opportunities being presented by the concept of a “creative campus environment”. This is a call for all those in the academe – the government partners in education and culture, the administrators, the teaching faculty, cultural officers and students – to believe in the ASEANS’ innate creativity and artistry, and open their minds to these possibilities.

TERMS OF REFERENCE (VISION-MISSION)

1. The vision, mission, and objectives of AUN-CA are as follows:
 - Vision
An innovative and integrated ASEAN academic community that nurtures culture and fosters creativity.
 - Mission
The AUN-CA is a network of cultural offices among AUN members, dedicated to the promotion of creativity, culture and the arts among students in the ASEAN region. It aspires to be a powerful means through which student artists, arts educators and cultural formators cultivate their knowledge and skills towards a united ASEAN.
 - Objectives
 - To serve as a venue for sharing issues and best practices in creativity, cultural education and arts programming in campuses, and the prospects of creative industries in the region
 - To serve as platform for policy development on creativity, cultural education and arts programming in higher education
 - To collaborate on researches and programs on culture, arts and creativity, and ASEAN awareness
 - To facilitate exchanges among AUN members and partners who are engaged in culture and the arts, specifically for students, faculty, and administrators
 - To petition for the inclusion of creativity and cultural awareness as one of the components in the AUN Quality Assessment
 - To pursue joint community engagement activities through creativity workshops for the young people in the region.

B. MEMBERSHIP

The network will be composed of all offices in the AUN members schools that are engaged in teaching creativity and art education, and programming cultural and artistic activities. The member school is tasked to designate an official representative of the institution, coming from their cultural office or any of their departments assigned in the arts or cultural education/promotion.

C. BOARD OF THE THEMATIC NETWORK

1. Composition

The powers of the Thematic Network shall be exercised, its business conducted and property controlled by the members of the Board, composed of five (5) members who shall be elected for a term of three (3) years). No member shall be allowed to hold office for more than two (2) consecutive terms in the same position. Those eligible for election to the Board of Directors should have the following qualifications:

- a. Must be an active member of the network for at least one year at the time of his/her nomination;
- b. Must possess a high degree of integrity;
- c. Must be physically present in the assembly at the time of his/her nomination.

The Board shall elect from among themselves a Chair, Vice-Chair, Secretary, Finance Officer, and Promotions Officer.

2. Meetings

The network shall meet twice every year: one planning meeting and another coordination meeting during the AUN Youth Cultural Forum. The planning meetings shall be held alternately in the institution of the incumbent members of the board, while the coordination meeting will be held in the host institution of the AUN Youth Cultural Forum for the year. The quorum for any meeting of the Board shall consist of a majority of its members. A majority of such quorum may decide in any queries in the meeting, except those matters which require the affirmative vote of a greater proportion.

3. Responsibilities

The AUN-CA Board will be the consultative policy-making and decision-making body tasked to establish, review, and amend existing policies; and initiate and implement the network's projects. It is headed by the Chair and is composed of all the elected officers and board members. The Board meets once every quarter via teleconferencing and during the regular network meetings as mentioned above.

The Board shall have the following duties and responsibilities:

- To plan the calendar of activities and strategic plan for their term of office.
- To make sure that all funds and properties of the network are properly managed and accounted for.
- To prepare the budget and allocate the funds for each activity/ project.
- To exercise such other duties and responsibilities necessary to promote the purposes and objectives of the network.

The scope of the tasks of the Board, as a policy-making body, includes the following:

- Proposal of new policies and/or procedures of the network
- Proposal to amend existing policies of the network

E. THEMATIC NETWORK SECRETARIAT

1. Responsibilities

The AUN-CA Secretariat shall serve as the central office and support system of the network. It will be headed by the host institution's cultural officer. The Secretariat is included in all the regular network meetings and board meetings. It shall have the following duties and responsibilities:

- To coordinate the directions of the Board to the members of the network
- To safekeep the network's records, finances and activities
- To organize the board meetings and network meetings
- To co-organize and oversee the implementation of planned activities of the network.

2. Management

The AUN-CA Secretariat shall be directly accountable to the AUN and the host university. It shall be composed of the staff from within the offices assigned in culture and arts promotion in the university.

3. Duration

The Secretariat will only serve for 3 years (1 term). At the end of the term, there will be another meeting to elect the university which will serve as such.

4. Outputs

The Secretariat shall regularly prepare these documents for the network.

- Project Management
- Status reports
- Minutes of the meetings

- Financial reports
- Project Accomplishment reports (to include photo and video documentation of activities)
- Annual Year-end Report

F. LONG-TERM GOALS AND PLAN OF ACTION

Please see attached file.

G. BUDGETS/ FINANCIAL PLAN

Please see attached file.

H. ORGANIZATION'S PUBLIC PROFILE (HOST OF THE SECRETARIAT)



DE LA SALLE UNIVERSITY

De La Salle University positions itself as a leader in molding human resources who serve the church and the nation. It is a Catholic coeducational institution founded in 1911 by the Brothers of the Christian Schools. The University is a hub for higher education training renowned for its academic excellence, prolific and relevant research, and involved community service.

Nestled in the heart of Manila, De La Salle University is home to local and international students seeking quality education for a brighter future ahead. It is situated in a vibrant city where culture and diversity is well manifested.

THE DLSU CULTURE AND ARTS OFFICE



In the spirit of building a creative campus environment, the De La Salle University Culture and Arts Office (CAO) dedicates itself to promoting a well-balanced non-formal education of culture and the arts to the Lasallian community, through meaningful encounters in artistic innovation and social advocacies. It is also committed to the development of a rich body of literature in arts and culture, with the end goal of strengthening nationalism and fostering peace and understanding.

CAO also cultivates artistically-inclined students involved in the performing arts, film and broadcast arts, and artist management, to be holistically molded in balancing their artistic talents with leadership, management skills, and social concern, as citizens upholding Filipino heritage.

PROGRAMS & SERVICES

- **Artistic Talent Enhancement and Development Program** in the fields of performing arts (music, dance, and theater), film and broadcast arts, and artist management.
- **Cultural Education Programs** through the Art in Action Program, with live demonstrations of the art forms integrated in related academic subjects.
- **Cultural Awareness Programs** through the Breathe Art Creative Dialogues, to advocate the realization of the importance of art in everyday lives, where luminaries in various fields share their insights on the benefits of the arts; the Modified Civic Welfare Training Service (CWTS) and the Summer Immersion Program to enrich the spirit of the less fortunate through exposure in the arts and teaching artistic skills; and the National Arts Month Celebration, featuring the university-wide festivals and the DLSU Arts Congress, in collaboration with the College of Liberal Arts and Museum @ DLSU.
- **Artistic Performances & Creative Services** for different offices and organizations inside and outside the University.
- **Event Direction and Production** by providing artistic inputs and manpower to maximize the student artists' potentials and enhance the production value of community events
- **Information Dissemination** of different culture and arts events to the Lasallian community in print and online.

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Prepared by:



Glorife Samodio
Director, Culture and Arts Office



1st ASEAN University Network on Culture and the Arts (AUN-CA) Annual Meeting

March 8-9, 2018 | De La Salle University

The proposal on the establishment of new ASEAN University Network (AUN) thematic network “**ASEAN University Network on Culture and Arts (AUN-CA)**” by De La Salle University was agreed by the 33rd AUN Board of Trustees (AUN-BOT) Meeting in Nha Trang, Vietnam, in July 2017. The network aims to serve as a collaborative platform of culture and arts administrators in educational institutions to promote culture and arts education, policy development, and partnerships on research and artistic productions.

The kick-off meeting on ASEAN University Network on Culture and Arts (AUN-CA) was held as a side meeting to the 15th ASEAN and 5th ASEAN+3 Youth Cultural Forum on 3 November 2017 at Universitas Gadjah Mada, Indonesia, and the faculty representatives from participating universities were invited to join the meeting. The meeting was intended to orient the body regarding the network objectives, initial findings on the various organizational structures and practices in culture and arts education in the participating institutions, and the work plan for the succeeding years. In this meeting, the body agreed that the formal meetings should commence to plan and implement the network programs. Aside from planning, this will also be an opportune time for the network to share insights from among the institutional representatives on various topics in culture and the arts based on the experiences of the ASEAN+3 member countries.

OBJECTIVES:

The 1st AUN-CA network’s annual meeting aims to:

- 1) provide opportunities for sharing the current status and concerns pertaining to culture and arts programming in campus
- 2) finalize the work plan for 2018-2020 and prioritize immediate projects
- 3) discuss the operational systems of the network
- 4) conduct the election for the network’s board of directors

We would also seek your kind cooperation in having your institutional representatives prepare the following:

INTRODUCTION ABOUT YOUR INSTITUTION’S CULTURE AND ARTS PROGRAMS & INITIATIVES (MAR. 8, 9:30am-12nn):

The participants are requested to present regarding their respective institution’s initiatives, structures and programs for culture and the arts, and for nurturing the students’ creativity (a template will be provided). The overall presentation per institution is 5 minutes, on Mar. 8, 9:30am-12:00nn.

ELECTIONS OF THE BOARD OF DIRECTORS

Please prepare a 100-word bio-note highlighting the educational background, current institutional assignment/functions, and career highlights/ accomplishments related to the promotion of culture and the arts. This will be used for the elections of the board of directors.

CALL FOR PAPERS FOR EXPERTISE SHARING (MAR. 8, 1-3pm): (OPTIONAL)

The participants are also invited to present papers on any of the topics. Published papers may also be presented in this meeting.

- Country situationer on Creative industries
- Country situationer on Culture and Arts Education Policies
- Prospects of industry and academic partnerships in the arts
- Strengthening culture and arts education in higher educational institutions
- Role of the academe in the promotion of heritage and pride of place
- Sustaining socio-cultural advocacy in educational institutions
- Harnessing creative campus environments and cultural diversity
- Programs and initiatives for student artist development

DEADLINE OF ABSTRACTS: Feb. 9, 2018

APPROVAL OF ABSRACTS: Feb. 16, 2018

SUBMISSION OF FULL PAPER: Mar. 7, 2018

Please click this link for the **ABSTRACT SUBMISSION FORM**: <http://bit.ly/AUNCA2018AbstractForm>
(No particular format required.)

All the presentations will be included in the proceedings for future reference of the network.

PROGRAMME:**MARCH 7, 2018: Arrival of participants****MARCH 10, 2018: Departure of participants**

MARCH 8, 2018 (DAY ONE)	
MORNING SESSION	
8:00 am-8:15 am	OPENING CEREMONIES <ul style="list-style-type: none">• Ecumenical Invocation• National Anthem & ASEAN anthem• Opening Number• Welcome Remarks: Br. Raymundo Suplido FSC, DLSU President• Opening Remarks: CHED representative• Introduction of the AUN-CA network: Dr. Choltis Dhirathiti, AUN Executive Director• Annual Meeting Objectives and Introduction of Participants: Ms. Glorife Samodio, Meeting Convenor, AUN-CA Secretariat
8:30 am-9:00am	Keynote Speech: Dr. Virgilio Almario National Artist Chair, National Commission for Culture and the Arts
9:00 – 9:30am	BREAK
9:30am –12:00pm	Icebreaker Introduction of AUN-CA member schools Briefing on election of network officers
12:00 pm -1:00 pm – LUNCH	
AFTERNOON SESSION	
1:00 pm -3:00 pm	Sharing of expertise (Paper Presentations)
3:00 pm-3:30 pm	Snacks / Election of officers
3:30 pm-6:00 pm	Workplan Workshop
6:00 pm -8:00 pm	DINNER with Cultural Presentation Announcement of Elected Officers

MARCH 9, 2018 (DAY TWO)	
MORNING SESSION	
8:00 am-9:30 am	Presentation and finalization of workshop output
9:30 – 10:00 am	BREAK
10:00 am-12:00nn	Planning for Year 1 next steps <ul style="list-style-type: none">• Operations• Priority Programs (Elected Board only)
12:00 pm -1:00 pm – LUNCH	
AFTERNOON SESSION	
1:00 pm – 6:00 pm	CITY TOUR
6:00 pm – 8:00 pm	Dinner and fellowship



**ASEAN
University
Network**



ASEAN University Network
on **CULTURE**
and the **ARTS**
1st ANNUAL MEETING

March 8-9, 2018
De La Salle University
Manila, Philippines

TERMS OF AGREEMENT

TERMS OF AGREEMENT

1. THE NAME OF THE NETWORK

The name of the network shall thereby be the ASEAN University Network on Culture and the Arts (AUN-CA).

2. THE VISION, MISSION & OBJECTIVES OF THE NETWORK

The vision, mission, and objectives of AUN-CA are as follows:

➤ **VISION**

An innovative and integrated ASEAN academic community that nurtures culture and fosters creativity.

➤ **MISSION**

The AUN-CA is a network of cultural offices among AUN members, dedicated to the promotion of creativity, culture and the arts among students in the ASEAN region. It aspires to be a powerful means through which student artists, arts educators and cultural formators cultivate their knowledge and skills towards a united ASEAN.

➤ **OBJECTIVES**

- **Knowledge sharing and capacity building.** To serve as a venue for sharing knowledge, issues and best practices in creativity, cultural education and arts programming in campuses, and the prospects of creative industries in the region.
- **Policy and program development.** To serve as platform for policy development on creativity, cultural education and arts programming in higher education
- **Collaborative research.** To collaborate on researches and programs on culture, arts and creativity, and ASEAN awareness
- **Cultural Exchange.** To facilitate exchanges among AUN members and partners who are engaged in culture and the arts, specifically for students, faculty, and administrators
- **Prioritization of Culture and the Arts in ASEAN+3.** To petition for the inclusion of creativity and cultural awareness as one of the components in the AUN Quality Assessment
- **Community Engagement through the Arts.** To pursue joint community engagement activities through creativity workshops for the young people in the region.

3. MEMBERSHIP

The network will be composed of all offices in the AUN members schools that are engaged in teaching creativity and art education, and programming cultural and artistic activities. The member school is tasked to designate an official representative of the institution, coming from their cultural office or any of their departments assigned in the arts or cultural education/promotion. The responsibilities of the members are:

- To actively participate in the creation and implementation of the networks' strategies and activities and programs;
- To vote on matters related to the strategies and policies of the network;
- To serve in various positions or capacities in the network as duly assigned.

It should also be noted that each member university has one voting right, and one seat allotment in any of the board positions.

The network may also accept affiliates. Affiliates are individuals, universities, businesses and organizations committed to supporting the network in its mission. They may apply or be invited by the network members. The acceptance to the network shall be recommended by the board and decided by the members. The affiliates shall have no voting rights, but may participate in selected activities of the network.

4. THEMATIC NETWORK BOARD

4.1. COMPOSITION

The powers of the Thematic Network shall be exercised, its business conducted and property controlled by the members of the Board, composed of five (5) members who shall be elected for a term of three (3) years). No member shall be allowed to hold office for more than two (2) consecutive terms in the same position. Those eligible for election to the Board of Directors should have the following qualifications. Honorary members of the board shall be composed of the ASEAN +3 Youth Cultural Forum's previous host, current host, and next year's host, and shall not be subject for votation.

- a. Must be an active member of the network for at least one year at the time of his/her nomination;
- b. Must possess a high degree of integrity;
- c. Must be physically present in the assembly at the time of his/her nomination.

The Board shall elect from among themselves a Chair, Vice-Chair, Secretary, Finance Officer, and Promotions Officer. The honorary members of the board shall be

Committee Heads for the following committees: 1) Operations/ Logistics; 2) Marketing and Memberships; 3) Program Development for cultural/artistic heads and student artists as assigned by the Executive Committee. They shall be elected by the Board from among themselves.

In case of temporary or permanent vacancy in the office of the Chair, the Vice-Chair shall succeed the chairmanship in an acting or permanent capacity as the case may be serving as such until after the next election. The officers of the board have the following responsibilities:

4.1.1. CHAIR

The Chair shall be the Chief Executive Officer of the AUN-CA Board. In addition to such duty, s/he shall preside in all meetings of the Board and those of the members of the network, and take the lead in all the association's activities, fostering good relationships amongst the different levels.

S/he shall execute all resolutions and/or decisions of the Board. S/he shall be charged with directing and overseeing the activities of the network. S/he shall appoint and have supervision over all members of the network, review and approve expense vouchers. Together with the Finance Office of the network, s/he shall present to the Board and the members an annual budget and, from time to time as may be necessary, a supplemental budget. S/he shall submit to the Board as soon as possible after the close of each fiscal year, and to the members during its annual meeting, a complete report of the activities and operations of the network for the fiscal year under his/her term.

4.1.2. VICE-CHAIR

The Vice-Chair shall exercise all powers and perform all duties of the Chair during the absence or incapacity of the latter and shall perform the duties that may be assigned by the Board or the Chair. Likewise, they shall assist the Chair in carrying out the policies and programs of the Association.

4.1.3. SECRETARY

The Secretary shall give all the notices required by the Board and keep the minutes of all meetings of the members and of the Board and of all meetings of all committees, in a book kept for the purpose. S/he shall keep the seal of the network and affix such seal to any paper or instrument requiring the same. S/he shall have the custody of the correspondence files and all other papers are to be kept by the Finance Officer. S/he shall prepare drafts of any official communication as agreed during meetings, for approval by the Chair. S/he shall also perform all such other duties and work as the Board may assign to him/her from time to time.

The minutes should be released two weeks after the meeting via email, hard copies should be printed by the respective officers. S/he shall disseminate the minutes of the meeting after it has been duly approved by the Chair. It is also the Secretary's duty to inform members of the Board of schedule of meetings and coordinate with the Secretariat for instructions. S/he shall prepare the directory to be distributed to all the members of the network.

S/he shall also prepare the Board Resolution/Secretary's Certificate for the transfer of authority and signatories to the recently-elected board.

4.1.4. FINANCE OFFICER

The Finance Officer shall take charge of the funds, receipts and disbursements of the Association. S/he shall keep all moneys and other valuables of the network in such bank or banks as the Board may designate. S/he shall keep and have charge of the book of accounts which shall be open to inspection by any member of the Board, whenever required, an account of financial condition of the network and of all transactions made by him/her as treasurer. S/he shall also perform such other duties and functions as may be assigned to him/her from time to time by the Board. No financial report of the Finance Officer shall be submitted unless duly audited.

4.1.5. PROMOTIONS OFFICER

The Promotions Officer shall be responsible for the image building and increasing and maintaining the membership of the network. Likewise, subject to the approval of the Board, s/he shall prepare press releases and newsletters. S/he shall also build up the membership of the network. S/he shall also perform such duties that may be assigned to him/her by the Board or the President.

S/he shall be responsible for promoting harmonious relationship of the Board with the various organizational units of the network and the public in general, ensuring that adequate publicity is given to activities of the organization for the benefit of the members and intended beneficiaries. S/he shall be responsible for collating all the documentation gathered by the Secretary regarding all important events and activities for regular publishing in the newsletter and information circulars.

4.1.6. COMMITTEE HEAD ON OPERATIONS/LOGISTICS

The Committee Head shall act as the logistics person during the activities of the association. S/he shall coordinate all the needs of the Association and help in facilitating the best deals regarding venue/food rates from among the venue owners/ suppliers.

4.1.7. COMMITTEE HEAD ON MARKETING AND MEMBERSHIPS

The Committee Head shall work hand in hand with the Promotions Officer in securing sponsors and developing the membership base of the association. S/he together with the Secretary should work closely regarding repeat memberships and developing a database of all the possible networks and individuals in the region for conference attendance and network membership.

4.1.8. COMMITTEE HEAD ON PROGRAM DEVELOPMENT

The Committee Head shall work on developing programs and modules for the members and ensuring that the benefits that the network gives to the members are aligned with their needs.

It is the obligation of all outgoing board members to attend the first board meeting of the incoming board so that a smooth and transparent turn over may be facilitated, subject to the invitation of the incoming board. Below are the list of documents that should be turned over by the outgoing board to the incoming board:

SECRETARY: minutes of the meeting, board resolutions, circulars released, copy of the newsletter, official logo, photos - in hard and soft copies of all these documents in a USB or CD.

TREASURER: bank accounts and documents, the official books of the Association, official audited financial statements

4.2. ELECTION

All official university representatives are automatically qualified to run for office. On March 8, 2018, at 12:00 p.m. - 2:30 p.m., official university representatives who intend to serve as AUN-CA Board should sign up with the AUN Secretariat. This is to ensure that those who will be voted upon are willing to accept and commit to the duties and responsibilities of being a member of the board.

By 2:30pm, the registration will be closed, and an online ballot will be prepared with the supervision of the AUN Secretariat. From 3:30 p.m. - 6:00 p.m., all the members are requested to cast their votes. There will be two (2) computer terminals for this purpose. The results will be announced by 7:30 p.m. The Secretary is tasked to keep the election tally for future reference in the event that a board member might be replaced.

The proclamation and oath-taking of the elected members of the board shall be done during the closing ceremonies of the general assembly.

4.3. MEETINGS

The network shall meet twice every year: for the annual planning meeting and another coordination meeting during the AUN Youth Cultural Forum. The planning meetings shall be held on rotation basis in the institution of the incumbent members of the board, while the coordination meeting will be held in the host institution of the AUN Youth Cultural Forum for the year. The quorum for any meeting of the Board shall consist of the majority of its members. If a member is unable to be physically present, the member may choose to participate via teleconferencing and shall be considered as part of the quorum. A majority of such quorum may decide in any queries in the meeting, except those matters which require the affirmative vote of a greater proportion.

The annual planning meeting shall involve all members and shall take up matters regarding:

- Strategic and policy issues of the network;
- Status and achievements of the planned activities;
- Financial matters of the network;
- Decisions on affiliate acceptance;
- Inputs for the AYCF and other collaborative activities
- Other concerns and issues

The Chair shall reserve the right to appoint the time and place for the Annual Committee meeting.

The Secretary of the Committee shall prepare the Agenda for each committee meeting together with the relevant supporting documents which shall be circulated to the Committee Members within 14 working days prior to the meeting. S/he shall also record the proceeding of the meetings, including the processes and decisions deliberated, and the resolutions carried based on the Committee's duties and responsibilities.

4.4. GENERAL RESPONSIBILITIES OF THE BOARD

The AUN-CA Board will be the consultative policy-making and decision-making body tasked to establish, review, and amend existing policies; and initiate and implement the network's projects. It is headed by the Chair and is composed of all the elected officers and board members. The Board meets once every quarter via teleconferencing and during the regular network meetings as mentioned above.

The Board shall have the following duties and responsibilities:

- To plan the calendar of activities and strategic plan for their term of office.
- To make sure that all funds and properties of the network are properly managed and accounted for.

- To prepare the budget and allocate the funds for each activity/ project.
- To exercise such other duties and responsibilities necessary to promote the purposes and objectives of the network.

The scope of the tasks of the Board, as a policy-making body, includes the following:

- Proposal of new policies and/or procedures of the network
- Proposal to amend existing policies of the network

5. THEMATIC NETWORK SECRETARIAT

5.1. RESPONSIBILITIES

The AUN-CA Secretariat shall serve as the central office and support system of the network. It will be headed by the host institution's cultural officer. The Secretariat is included in all the regular network meetings and board meetings. It shall have the following duties and responsibilities:

- To coordinate the directions of the Board to the members of the network
- To safekeep the network's records, finances and activities
- To organize the board meetings and network meetings
- To co-organize and oversee the implementation of planned activities of the network.

5.2. MANAGEMENT

The AUN-CA Secretariat shall be directly accountable to the AUN and the host university. It shall be composed of the staff from within the offices assigned in culture and arts promotion in the university.

5.3. DURATION

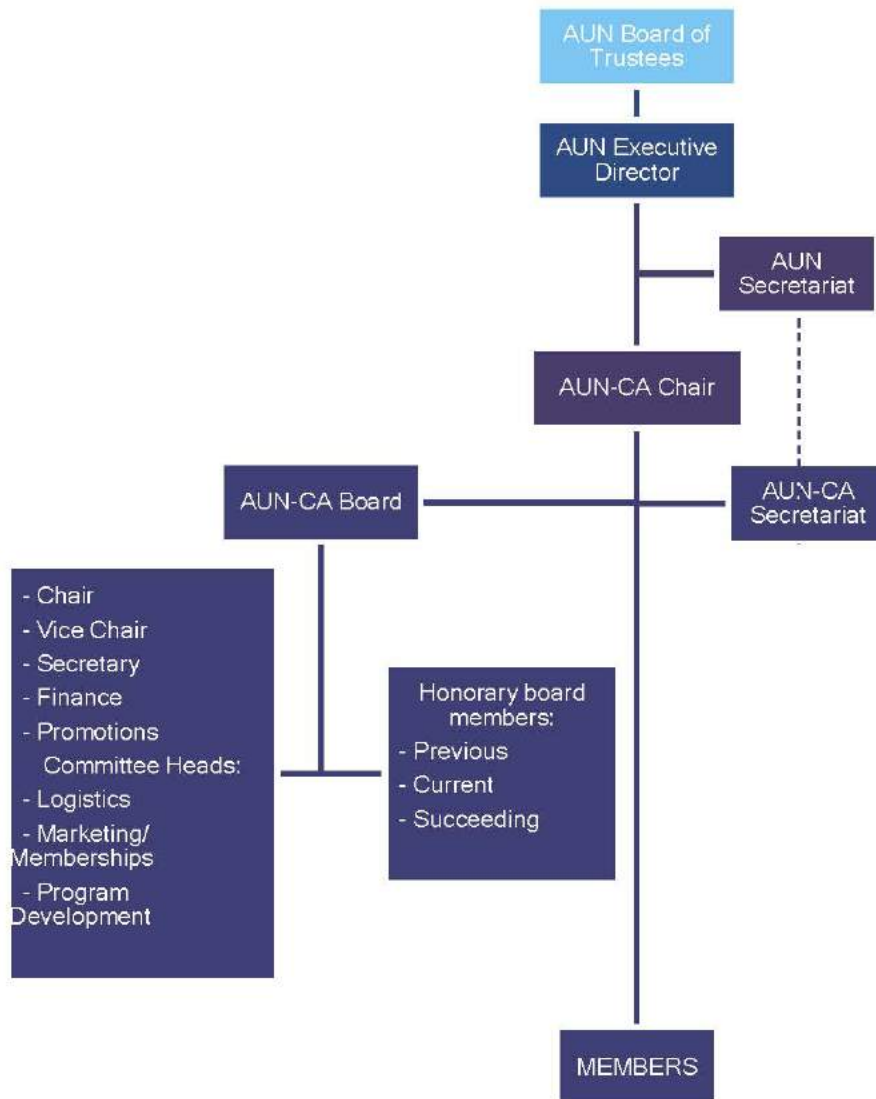
The Secretariat will only serve for 3 years (1 term). At the end of the term, there will be another meeting to elect the university which will serve as such.

5.4. OUTPUTS

The Secretariat shall regularly prepare these documents for the network.

- Project Management
- Status reports
- Minutes of the meetings
- Financial reports
- Project Accomplishment reports (to include photo and video documentation of activities)
- Annual Year-end Report

6. ORGANIZATIONAL STRUCTURE



6. LONG-TERM GOALS & PLAN OF ACTION

Please see attached file.

7. FINANCIAL MATTERS

The financial requirements for the operations of the AUN-CA administration, activities and programs shall be acquired through any of the following means:

- Donation and fees from affiliates, and others;
- Funds raising efforts by the secretariat;
- Generosity of the secretariat host; and
- Generosity of the host of the activities

The AUN member universities are exempted from paying membership fees. The Secretariat shall also provide an audited financial report at the annual general meeting.

Please see attached work plan for the financial plan.

8. SECRETARIAT PROFILE (UNIVERSITY & UNIT)



DE LA SALLE UNIVERSITY

De La Salle University positions itself as a leader in molding human resources who serve the church and the nation. It is a Catholic coeducational institution founded in 1911 by the Brothers of the Christian Schools. The University is a hub for higher education

training renowned for its academic excellence, prolific and relevant research, and involved community service. Nestled in the heart of Manila, De La Salle University is home to local and international students seeking quality education for a brighter future ahead. It is situated in a vibrant city where culture and diversity is well manifested.



THE DLSU CULTURE AND ARTS OFFICE

In the spirit of building a creative campus environment, the De La Salle University Culture and Arts Office (CAO) dedicates itself to promoting a well-balanced non-formal education of culture and the arts to the Lasallian community, through meaningful encounters in artistic innovation and social advocacies. It is also committed to the development of a rich body of literature in arts and culture, with the end goal of strengthening nationalism and fostering peace and understanding.

CAO also cultivates artistically-inclined students involved in the performing arts, film and broadcast arts, and artist management, to be holistically molded in balancing their artistic talents with leadership, management skills, and social concern, as citizens upholding Filipino heritage.

PROGRAMS & SERVICES

- **Artistic Talent Enhancement and Development Program** in the fields of performing arts (music, dance, and theater), film and broadcast arts, and artist management.
- **Cultural Education Programs** through the Art in Action Program, with live demonstrations of the art forms integrated in related academic subjects.
- **Cultural Awareness Programs** through the Breathe Art Creative Dialogues, to advocate the realization of the importance of art in everyday lives, where luminaries in various fields share their insights on the benefits of the arts; the Modified Civic Welfare Training Service (CWTS) and the Summer Immersion Program to enrich

the spirit of the less fortunate through exposure in the arts and teaching artistic skills; and the National Arts Month Celebration, featuring the university-wide festivals and the DLSU Arts Congress, in collaboration with the College of Liberal Arts and Museum @ DLSU.

- Artistic Performances & Creative Services for different offices and organizations inside and outside the University.
- Event Direction and Production by providing artistic inputs and manpower to maximize the student artists' potentials and enhance the production value of community events
- Information Dissemination of different culture and arts events to the Lasallian community in print and online.

ACKNOWLEDGEMENT

We hereby acknowledge that the above terms have been discussed and accepted at the AUN-CA's 1st Annual Meeting on Mar.8-9, 2018, at De La Salle University, and shall serve as the principles and framework for collaboration among members.

SIGNED BY:



Chair, AUN-CA

MS. GLORIFE S.
SAMODIO



AUN Executive Director

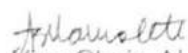
DR. CHO'LTI'S DHIRATHITI



President of the AUN-CA
Host Institution

BR. RAYMUNDO
SUPLIDO FSC
President, De La Salle
University

IN THE PRESENCE OF:



Vice Chair, AUN-CA
DR. AMIHAN BONIFACIO-
RAMOLETE



Promotions Officer
AUN-CA
DR. NUR
SAKTININGRUM



Secretary, AUN-CA
DR. YIWEN OUYANG

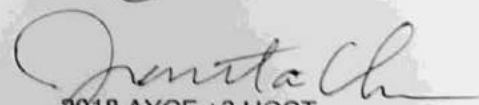


2017 AYCF +3 HOST
REPRESENTATIVE (UGM)

NAME NUR SAKTININGRUM



Finance Officer, AUN-CA
DR. SIMON SOON



2018 AYCF +3 HOST
REPRESENTATIVE (ADMU)

NAME JONATHAN CHUA

2019 AYCF +3 HOST
REPRESENTATIVE (To be
confirmed)

DR. DK NOOR HASHARINA PG HJ HASSAN Universiti Brunei Darussalam	MR. GUN KETWECH Chiang Mai University
MR. BUN Y UNG Royal University of Phnom Penh	DR. PATTARA KOMKAM Chulalongkorn University
PROF. WANG WEIDONG Yunnan University	DR. SHAWHONG SER Chulalongkorn University
PROF. AG SUDIBYO Universitas Indonesia	MR. VATIT DURIYAUNGGUON Mahidol University
MRS. RIZKI ANDINI Universitas Airlangga	DR. NOPPADOL TIPPAYARAT Prince of Songkla University
PROF. SANGYOUL KIM Daejeon University	MR. LE THANH SON Can Tho University
MRS. HAZELINA GHAZALI The National University of Malaysia	DR. TRAN CAO BOI NGOC USSH Vietnam National University - Ho Chi Minh City
DR. SIMON SOON University of Malaya	DR. PHAM HUY CONG Vietnam National University of Social Sciences and Humanities - Hanoi
MS. MARY LOH CHIEU KWUAN National University of Singapore	



**ASEAN
University
Network**



**ASEAN University Network
on CULTURE
and the ARTS
1st ANNUAL MEETING**

**March 8-9, 2018
De La Salle University
Manila, Philippines**

LIST OF UNIVERSITY REPRESENTATIVES

UNIVERSITY REPRESENTATIVES



BRUNEI

1. **DR. DK NOOR HASHARINA PG HJ
HASSAN**

INSTITUTION: Universiti Brunei Darussalam
DESIGNATION: Lecturer / Deputy Director of Asian
Studies / Head of Borneo Studies Secretariat
DEPARTMENT: Faculty of Arts and Social Sciences /
Institute of Asian Studies / Borneo Studies
Network Secretariat Office
ACADEMIC BACKGROUND: PhD
FIELD OF SPECIALIZATION: Human Geography



Dr. Hassan is currently a lecturer with the Geography, Environment and Development Studies Programme at the Faculty of Arts and Social Sciences. Her area of specialization is in economic and cultural geography, mainly looking at urban economy and culture development. Within this sphere she has conducted research on retailing and consumption culture in urban areas, sustainable urban development and landscape development. The administrative positions she is currently holding are: 1) Deputy Director of the Institute of Asian Studies which is a research institute consisting of high caliber researchers from Asia examining areas such as Borneo studies, Asian mobility and diaspora, religion, bioculturalism and history, 2) Head of Borneo Studies Network Secretariat under the Chancellory Office, UBD. This is a network of 12 research institutions and universities in the whole of Borneo consisting of Brunei, Sabah & Sarawak and Kalimantan.



CAMBODIA

2. **MR. BUN Y UNG**

INSTITUTION: Royal University of Phnom Penh
DESIGNATION: Acting Director
DEPARTMENT: Department of Media and
Communication/Cambodia Communication Institute
ACADEMIC BACKGROUND: M.A.
FIELD OF SPECIALIZATION: Media and Journalism



Mr. Ung is the acting director at the Department of Media and Communication of the Royal University of Phnom Penh. Besides leading the department, he has been teaching multimedia and online journalism since 2010. He received an MA degree in International Journalism Studies from Hong Kong and a professional certificate in Multimedia and Online Journalism from Germany.



CHINA

3. **DR. YIWEN OUYANG**

INSTITUTION: Guangxi University

DESIGNATION: Associate Professor, Dean's Assistant

DEPARTMENT: School of Arts

ACADEMIC BACKGROUND: PhD from University of London, UK

FIELD OF SPECIALIZATION: Musicology



Dr. Ouyang has obtained her PhD degree in Musicology from University of London, UK in 2012 and has been teaching in Guangxi University, China since 2013. She undertakes courses in the fields of Music Theories and Criticism, Aesthetics, Intangible Cultural Heritage and so on for both undergraduate and postgraduate students. She is currently in charge of a national level research project, "The Contemporary Semiotics of Zhuang Ethnic Music" and several other research projects. In the meantime, she has instructed students in the arts to attend various of activities including the Youth Cultural Forum organized by AUN successively from 2015 to 2017.



CHINA

4. **PROF. WANG WEIDONG**

INSTITUTION: Yunnan University

DESIGNATION: Professor, Doctoral Supervisor

DEPARTMENT: College Arts and Design

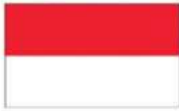
ACADEMIC BACKGROUND: PhD

FIELD OF SPECIALIZATION: Aesthetics / Theory of literature and art



Prof. Wang Weidong of Yunnan University, is a doctoral supervisor of literature and art majors and the associate dean of the Art and Design Institute. He is also the literature and

art doctoral program, Chinese language and literature first-level post-doctoral mobile station director. He has published the "Philosophy of Modern Art", "Aesthetic Tutorial" and other teaching materials in national and provincial academic journals, and over 100 papers.



INDONESIA

5. **PROF. NUR SAKTININGRUM**

INSTITUTION: Universitas Gadjah Mada
DESIGNATION: Vice Dean for Academic and Student Affairs / Lecturer
DEPARTMENT: Faculty of Cultural Sciences
ACADEMIC BACKGROUND: PhD
FIELD OF SPECIALIZATION: English Literature



Dr. Nur Saktiningrum is a lecturer in the Intercultural Studies Department and currently assigned as the Vice Dean of Academic and Student Affairs, Faculty of Cultural Sciences, Universitas Gadjah Mada. She earned her doctoral degree in American Studies, highlighting the religiotainment in the early twentieth century in the US. In her post as a vice dean, she helps develop the faculty curriculum in which cultural practices such as Batik making, playing gamelan, traditional dancing are given credit. She encourages student organizations to be active and involve in cultural activities, and last year she supported Students' art festival Etnika Fest.



INDONESIA

6. **PROF. AG SUDIBYO**

INSTITUTION: Universitas Indonesia
DESIGNATION: Professor/Head of Sub-directorate of Development and Empowerment of Arts and Culture
DEPARTMENT: Directorate of Student Affairs
ACADEMIC BACKGROUND: Master of Science
FIELD OF SPECIALIZATION: Public Relation and Communication



Dr. AG. Sudibyo, M.Si. completed his studies as Bachelor of Communication in 1989 and earned his Master of Science major in Public Relations in 1998. His main task is to empower and develop art and culture at Universitas Indonesia under the Directorate of Student Affairs. He was awarded by the university to honor his 35 years dedication as a

Conductor and devoted for development of arts and culture. He is preparing a national biennial project as a committee secretary and chief judge called PEKSIMINAS (National Art Student Week), held by the Ministry of Higher Education. He is also a founder of Paragita (UI Students Choir) and Vocademia (UI Vocal Group) and an advisor of Liga Tari Krida Budaya (Traditional Dancing of UI Students).



INDONESIA

7. **MRS. RIZKI ANDINI**

INSTITUTION: Universitas Airlangga

DESIGNATION: Vice Dean of Faculty of Humanities
for Publications, Research and Community Services



KOREA

8. **PROF. SANGYOUL KIM**

INSTITUTION: Daejeon University

DEPARTMENT: Department of Broadcast Performance;
Art

ACADEMIC BACKGROUND: PhD

FIELD OF SPECIALIZATION: Korean Language and
Literature



Dr. Sangyoul Kim is an professor at the Department of Creative Writing in Daejeon University, Daejeon, R.O.K. He is also in charge as the Director of Culture and Arts at Daejeon University. He graduated from Sungkyunkwan University, Dept. of Korean Language and Literature in 1985 and earned a doctoral degree from Sunkyunkwan University in 1995. The thesis subject is 'Research on Play of the writer Geunsam, LEE'. Since his debut in 1989, as a director and playwright in Daehakro, Seoul with 'The last Confession', he has won many prized as director of Play literature as follows: New Rookie of the Year award at Play literature (1998), Grand prize and production prize in Daejeon Theatre festival (2016), Grand prize and production prize in Korean theater festival (2016), Production prize in St. Peterburg's Youth Play Festival (2016). He has directed and produced more than 25 of plays and musicals until now.



MALAYSIA

9. **MRS. HAZELINA GHAZALY**

INSTITUTION: The National University of Malaysia
 DESIGNATION: Head
 DEPARTMENT: University Cultural Centre
 ACADEMIC BACKGROUND: Malaysian Certificated Education
 FIELD OF SPECIALIZATION: Art Management & Traditional Malay Dance



Mrs. Ghazaly is the Head of the University Cultural Centre at The National University of Malaysia. Hazelina has been in the culture industry for more than 28 years. She has won several awards including the Excellence Award of the Year, three times in total. Among her notable achievements include being the project director for UKM World Arts Festival twice and UKM ASEAN Arts Festival for the five times. Hazelina also has expertise in arts management and production which varies from state level, national level and multiple overseas programmes. Among countries that Hazelina was involved in doing Cultural Visit Programmes with the university are Thailand, Indonesia, Australia, Vietnam, Turkey, China, Korea & more. Hazelina is an expert when it comes to Malaysian traditional dances, and is involved in organizing two Malaysian Books of Records Achievement which is the Largest Guitar Performance and Longest Non-Stop Dance Performance.



MALAYSIA

10. **DR. SIMON SOON**

INSTITUTION: University of Malaya
 DESIGNATION: Senior Lecturer
 DEPARTMENT: Visual Art Program, Cultural Centre
 ACADEMIC BACKGROUND: PhD, Art History
 FIELD OF SPECIALIZATION: 20th century art in Southeast Asia, postcolonial and de-colonial theories and practices



Simon Soon is senior lecturer in the Visual Art Program, Cultural Centre, University of Malaya. Soon studies comparative modernities in art, urban histories, and art historiography and writes on various topics related to twentieth-century art across Asia. He is a co-organizer of “Constructing De-colonial Southeast Asian Art Histories”, with partners in SOAS, funded by the British Academy Akademi Sains Malaysia. He is the Penang Field Director for the Power Institute, University of Sydney’s ‘Site and Space of Southeast Asia’, funded by Getty Foundation’s Connecting Art Histories Initiative. He is also an editorial member of Southeast of Now: Directions in Contemporary and Modern Art, a peer-review journal published by NUS Press (National University of Singapore) and a team member of Malaysia Design Archive.



PHILIPPINES

11. **DR. JONATHAN CHUA**

INSTITUTION: Ateneo de Manila University
DESIGNATION: Associate Professor/ Dean
DEPARTMENT: School of Humanities/Department of Interdisciplinary Studies
ACADEMIC BACKGROUND: PhD in English Studies
FIELD OF SPECIALIZATION: Literature



Dr. Jonathan Chua teaches Great Books at the Department of Interdisciplinary Studies, Ateneo de Manila University. He is the editor of *The Critical Villa: Essays in Literary Criticism* by Jose Garcia Villa and *The Collected Stories of Jose Garcia Villa*.



PHILIPPINES

12. **MS. GLORIFE SOBERANO-SAMODIO**

INSTITUTION: De La Salle University
DESIGNATION: Associate Professor/ Dean
DEPARTMENT: Culture and Arts Office
ACADEMIC BACKGROUND: M.S. Marketing Management, B.S. Marketing Management (both from De La Salle University), and Diploma in Managing the Arts Program (Asian Institute of Management)
FIELD OF SPECIALIZATION: Arts Management, Arts Marketing, Cultural Education, Creative Industries



Ms. Samodio is an event manager, cultural worker, director, production designer, marketer, graphic designer and scriptwriter, with extensive work experience as an advertising and public relations executive and arts manager. She is currently the Culture and Arts Office Director of De La Salle University, and her work covers overseeing artistic and administrative programs for the student artists, the mass-based arts appreciation programs, and collaborations with the academic faculty in the Art Appreciation courses, and the Senior High School Arts and Design Track.

She is a recipient of an international fellowship program grant for arts managers from the Kennedy Center, Washington DC in 2010. She has shared her knowledge and insights on arts management in various national conferences and international conferences.

She is also the former Secretary of the Committee on Cultural Education at the National Commission on Culture and the Arts, former President, and currently, the Vice-President of the Association of Cultural Offices in Philippine Educational Institutions, Inc., a country governor of the Federation for Asian Cultural Promotion, and the initiator of the Culture and Arts Network for the ASEAN Universities Network.



PHILIPPINES

13. **DR. AMIHAN BONIFACIO-RAMOLETE**

INSTITUTION: University of the Philippines

DESIGNATION: Associate Professor/ Dean

DEPARTMENT: Department of Speech Communication and Theatre Arts, College of Arts and Letters

ACADEMIC BACKGROUND: PhD Psychology (Philippine), MA Theatre Arts & MA Psychology, BA Psychology

FIELD OF SPECIALIZATION: Children's Theatre and Puppetry, Asian and Philippine Theatre



Dr. Amihan Bonifacio-Ramolete at a tender age has been thrust to the world of theatre. She continues to promote the importance of creative expression and learning through theatre and puppetry. She served as Chairperson of the Department of Speech Communication and Theatre Arts and Managing Director of Dulaang Unibersidad ng Pilipinas. She is also company manager and senior puppeteer of Teatrong Mulat ng Pilipinas. She has been the recipient of prestigious awards namely the UPAA Distinguished Alumna in Culture and the Arts (2014), Natatanging Guro Gawad Chanselor (2014), UP Arts Productivity Award (2013), and The Outstanding Women in the Nation's Service (TOWNS) Award for Theatre Arts (2013). She is an Associate Professor who handles undergraduate and graduate speech communication and theatre classes and is currently the Dean of the College of Arts and Letters.



SINGAPORE

14. **MS. MARY LOH CHIEU KWUAN**

INSTITUTION: National University of Singapore

DESIGNATION: Head, Talent Development & Programming

DEPARTMENT: Centre For the Arts National University of Singapore

ACADEMIC BACKGROUND: M.A. Literature



As Head of Talent Development and Programming at NUS Centre For the Arts, Mary Loh oversees 33 arts groups on campus and programming of platforms for arts engagement such as the NUS Arts Festival and ExxonMobil Campus Concerts. Her portfolio also includes working towards the integration of the arts through faculty collaborations, encouraging greater explorations of arts based experiential learning. Her prior experience working with global arts companies such as The Really Useful Group and Cirque du Soleil, running her arts marketing company Empire M+C Consultants, and 15 years in the education sector drives her deep passion for excellence in arts education.



THAILAND

15. **MR. GUN KETWECH**

INSTITUTION: Chiang Mai University

DESIGNATION: Full-time Lecturer

DEPARTMENT: Department of Media Arts and Design, Faculty of Fine Arts

ACADEMIC BACKGROUND: M.A.

FIELD OF SPECIALIZATION: Contemporary Performing Arts



Mr. Ketwech graduated from Chiang Mai University with a Bachelor of Education degree, Major in English in 2005, and M.A. in Media Arts and Design in 2012. He is currently taking up his Doctor of Fine and Applied Arts degree in the same university. At present, Mr. Ketwech is the Executive Director of Chiang Mai Photographic Festival since 2015 and a lecturer at the Department of Media, Arts and Design in Chiang Mai University. He was the Director of C.N.X - M.O.P: Chiang Mai Month of Photography in 2013-14, a guest lecturer and translator at Digital Camera Magazine TH from 2010 to 2012 and a photographer at the Mahanathee Magazine, Thailand from 2008 to 2011.



THAILAND

16. **DR. PATTARA KOMKAM**

INSTITUTION: Chulalongkorn University

DESIGNATION: Assistant Professor

DEPARTMENT: Thai Classical Music

ACADEMIC BACKGROUND: PhD in Fine and Applied Arts

FIELD OF SPECIALIZATION: Thai Classical Music (Thai Wind Instruments, Thai Percussions)



Assistant Professor Pattara Komkam, DFA, is a Thai classical music master who currently teaches as a lecturer and head of Department of Thai Classical Music at Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand. He's an expert in the field of Thai wind instruments and Thai percussions. He has received various invitations to perform national and international venues to represent the university and the country.



THAILAND

17. **DR. SHAWHONG SER**

INSTITUTION: Chulalongkorn University

DESIGNATION: Asst. Professor / Vice-Chairman - Communication Management (International program)

INSTITUTION/ DEPARTMENT: Faculty of Communication Arts

ACADEMIC BACKGROUND: D.B.A. - Design Management -University of Information Technology and Management (Poland), M.A. - Cultural Management from Chulalongkorn University (Thailand), B.F.A. - Communication Design from University of Tasmania (Australia), Diploma in Communication Design from The One Academy (Malaysia).

FIELD OF SPECIALIZATION: Design Management, Cultural Management



Dr. ShawHong SER attained a D.B.A. in Design Management from University of Information Technology and Management (Poland), M.A. in Cultural Management from Chulalongkorn University (Thailand), B.F.A. in Communication Design from University of Tasmania (Australia), and a Diploma in Communication Design from The One Academy (Malaysia). He is highly regarded as a passionate, resourceful and goal-driven 'pracademic' with a creative approach that is proven successful in inspiring and leading students and individuals of different backgrounds. ShawHong has extensive experience in tertiary education administration and teaching within the higher education institutions in Asia, including academic appointment at LASALLE College of the Arts (Singapore), KDU University College (Malaysia), Chulalongkorn University (Thailand), King Mongkut's University of Technology Thonburi (Thailand) and United International College of Beijing Normal University - Hong Kong Baptist University (China). He has also been invited as an adjunct/visiting professor in a number of universities and design institutions, including Chinese University of Hong Kong (Hong Kong), Shih Chien University (Taiwan), Yunnan University (China), Yunnan Fine Arts University (China), National Institute of Development and Administration (Thailand), Silpakorn University (Thailand), Raffles Design College (Thailand), PJ College of Arts and Design (Malaysia) and The One Academy (Malaysia). As a professor, ShawHong strives to be organized, detail-oriented, and accurate while providing his students with the knowledge and skills necessary to be successful. As a researcher, he has published in professional journals, books and on-line media, as well as presenting his research at various culture and creative industries' conferences in Asia. Apart from his academic career, ShawHong is also a multi-award winning graphic designer with extensive experience in cooperate identity and branding design. His clients include public and private sector from all around Asia.



THAILAND

18. **MR. VATIT DURIYAUNGOON**

INSTITUTION: Mahidol University

DESIGNATION: Cultural Officer

INSTITUTION/ DEPARTMENT: Research Institute for Languages and Cultures of Asia

ACADEMIC BACKGROUND: B.A. Dramatic Arts, M.A. Ethnomusicology

FIELD OF SPECIALIZATION: Thai musical instruments Project managements, Music therapy for elders, Cultural camps for kids, Research in Thai Musicology and culture



Mr. Duriyaunggoon was raised in Thai Classical music band and grew up with Thai traditional music. He graduated from Dramatic Art College, the Fine Arts Department in 1993. He continued studying in Ethno-Musicology at Mahidol University and graduated in 2008. He started working for the Fine Arts Department from 1999-2008. He was a cultural representative of Thailand in 1992 and visited Japan, England, Korea and every country in ASEAN. He can play all kinds of Thai musical instruments such as Ranad-ek (Xylophone), Kong Wong , Drums, Khlui etc. He started working for the ASEAN YOUTH CULTURAL FORUM from 2012-2017. He has been working at the Research Institute for Languages and Cultures of Asia, Mahidol University since 2009.



THAILAND

19. **DR. NOPPADOL TIPPAYARAT**

INSTITUTION: Prince of Songkla University
DESIGNATION: Dean
DEPARTMENT: Faculty of Fine and Applied Arts
ACADEMIC BACKGROUND: Ph.D. Musicology, M.A.
Ethnomusicology, B.Ed. 2nd Hon. Music Education,
Certificate in Japanese, Diploma in Music Cultural
Education from Chiba University
FIELD OF SPECIALIZATION: Music, Arts and Culture



Dr. Noppadol Tippayarat is the Dean of Faculty of Fine and Applied Arts in PSU, Pattani, Thailand. He was the Deputy of Galayaniwadhana Institute of Cultural Studies and has many experiences in the arts and culture of Thailand and other countries, specifically in the field of Music, Arts and Cultural Exchange. My researches are focused on Ethnomusicology and Cultural Studies in Thailand and Japan.



VIETNAM

20. **MR. LE THANH SON**

INSTITUTION: Can Tho University
DESIGNATION: Head
DEPARTMENT: The Youth Union ACADEMIC
BACKGROUND: Economics
FIELD OF SPECIALIZATION: Development Economics



Mr. Son is the head of The Youth Union and Student Association Office, CTU. He is also a lecturer in economics. He is responsible for extracurricular activities, educating student awareness of government policies, human morality, organizing performances and contests about music.



VIETNAM

21. **DR. TRAN CAO BOI NGOC**

INSTITUTION: University of Social Sciences and Humanities (USSH) - Vietnam National University Ho Chi Minh City (VNUHCM)

DESIGNATION: Deputy Head

DEPARTMENT: Office of International Cooperation and International Project Development ACADEMIC

BACKGROUND: B.A. English, M.A. Cultural Studies, PhD Cultural Anthropology

FIELD OF SPECIALIZATION: Development Economics



Dr. Ngoc is the Deputy Head, Office of International Cooperation and International Project Development, University of Social Sciences and Humanities (USSH), Vietnam National University Ho Chi Minh City (VNUHCM). She is a lecturer of anthropology culture and society. In addition, she serves as the Chair of USSH Department of Spanish Linguistics and Literature, Vice Director of USSH Centre for Foreign Languages. She acquired some experience having assumed other positions in well-known academic affiliations such as an Executive Committee member, Vietnam-ASEAN Friendship Association under HCMC Union of Friendship Organizations. She got her BA degrees in TESOL and post-graduate certificate in TESOL (Teaching English to Speakers of other Languages); MA degree in Culture Studies; and PhD. degree in Anthropology. She also got certificates for the training courses on service learning in HongKong, organized by the United Board for Christian Higher Education; for core national teacher trainers held by Vietnam Ministry of Education and Training in collaboration with the Southeast Asian Ministers of Education Organization; for higher education and professional secondary accreditors, organized by the Centre for Educational Testing and Quality Assessment, VNU-HCM; on Création et gestion d'un enseignement ouvert et distant, organized by L'Agence Universitaire de la Francophonie (AUF); among many others.

Apart from teaching, doing research and management, she has been in charge of supervising master theses, BA graduation theses, end-of- 3rd year theses; and attended numerous international seminars, symposiums, workshops, conferences, FAM trips, business meetings in Japan, Korea, the Philippines, Austria, Spain, India, Hong Kong, China, Taiwan, Israel, etc.

She holds the authorship and co-authorship of 8 translated, compiled books and monographs, and a lot of papers published in Vietnamese as well as in English. Her most recent book is a monograph entitled Australian Multicultural Policy - Preservation and Development of Aboriginal Culture (HCMC Vietnam National University Publisher, 2016).



VIETNAM

22. **DR. PHAM HUY CONG**

INSTITUTION: Vietnam National University of Social Sciences and Humanities - Hanoi

DESIGNATION: Deputy Head

DEPARTMENT: Office for Student Affairs

ACADEMIC BACKGROUND: Sociology

FIELD OF SPECIALIZATION: Sociology of Labor and Occupation, General Sociology



Dr. Pham Huy Cuong is a staff in VNU University of Social Sciences and Humanity (USSH) and also a researcher of sociology. After graduating in 2004, he became a staff and was elected in many positions in youth and student affairs in VNU. He is a well-known expert in creating and organizing youth activities. From 2004 to 2014 he was the leader of USSH Vietnamese Student Association and VNU Deputy Secretary of VNU Youth Union. He continues to serve as the Vice-director of Office for Student affairs since 2009. He worked and studied at the same time and got a PhD in psychology in 2016.

PARTICIPANTS



1. **DR. CHOLTIS DHIRATHITI**

INSTITUTION: ASEAN University Network

DESIGNATION: Executive Director

ACADEMIC BACKGROUND: Political Science

FIELD OF SPECIALIZATION: Philosophical idealism and political ethics



2. **MS. PASITA MARUKEE**

INSTITUTION: ASEAN University Network

DESIGNATION: Executive Director

ACADEMIC BACKGROUND: Arts and Humanities



CHINA

3. **MS. CHLOE LUO**

INSTITUTION: Yunnan University

DESIGNATION: Assistant





KOREA

4. **MS. NAYEON KIM**

INSTITUTION: Daejeon University

DEPARTMENT: International Relations Office



MALAYSIA

5. **MS. ZAITON HASAN**

INSTITUTION: The National University of Malaysia

DEPARTMENT Cultural Office

INSTITUTION/ DEPARTMENT: University Cultural Center

ACADEMIC BACKGROUND: B.S. Communication

FIELD OF SPECIALIZATION: Communication



Ms. Hasan is the cultural officer of University Cultural Centre at The National University of Malaysia. She has been in the culture industry for more than 20 years and has won an Excellence Award of the Year in 2007. Among her notable achievements include being a project manager for UKM World Arts Festival 2017. She is also an expert in Malaysian rhymes, arts management, and her production expertise varies from state level, national level and overseas programmes.



INDONESIA

6. **MRS. SALIMAH**

INSTITUTION: Universitas Airlangga

DESIGNATION: Secretary of English Department,
Faculty of Humanities





SINGAPORE

6. **DR. WONG YUNN CHII**

INSTITUTION: National University of Singapore

DEPARTMENT: Department of Architecture

ACADEMIC BACKGROUND: Ph.D MIT, M.A. in
Architecture, AB (Architecture),

FIELD OF SPECIALIZATION: Architecture History
(Modern), Architectural Design



Dr. Chii is an associate professor in Architecture at the NUS where he teaches architectural history (modern) and architectural design. For 9 years (2006-17), he served as the Head of the Department of Architecture. He was the lead curator of two of Singapore's National Pavilion at the Venice Biennale in 2004 and 2016, founder editor of the Journal of Southeast Asian Architecture and was the director of the Tun Tan Cheng Lock Centre for Asian Architectural and Urban Heritage on Malacca.