



## GLOBAL SUMMER PROGRAMME 2026

### **COR-INTS2644    ARTS ENTREPRENEURSHIP AND PUBLIC ENGAGEMENT IN SOUTHEAST ASIA**

Instructor Name : Darlene Machell de Leon ESPEÑA  
 Title : Assistant Professor  
 Email : darlenee@smu.edu.sg  
 Office : YPHSL #04-14



#### **COURSE DESCRIPTION**

This course delves into the intersection of arts entrepreneurship and public engagement within the context of Southeast Asia. In this hands-on, creative, and skills-building course, students will work together in small groups to create projects that address a problem or social issue. Through collaboration, students will develop essential skills in arts curation, entrepreneurship, and community engagement. The course will feature workshops and visiting lectures with Southeast Asian artists and arts administrators, culminating in an immersive showcase of the final works.

#### **LEARNING OBJECTIVES**

This course aims to develop among students deep knowledge and understanding of the intersection among arts, entrepreneurship, and public engagement within the cultural and economic landscape of Southeast Asia; cultivate in them a deeper appreciation and critical understanding successful arts entrepreneurship models in the region as well as the challenges that artists and arts administrators confront; equip them with practical skills to develop and design their own creative projects; and challenge students' perceptions about the relationship between arts, entrepreneurship, politics and culture in Southeast Asia. This course will be beneficial for students who have a general interest in Southeast Asian culture, arts, and society as well as those who have specialized interests in arts entrepreneurship, advocacy through the arts, and learning from and networking with key stakeholders in the Southeast Asian arts landscape.

After successfully completing this course, students will be able to:

##### Intellectual and creative skills:

- Gain practical skills in arts entrepreneurship and creative management through task-based assignments and workshops with visiting professional artists and arts curators/administrators.
- Learn creative techniques such as video, performance and sound design.
- Build an understanding and awareness of the intricacies of local and international public engagement work.

##### Interpersonal skills:

- Work in small collaborative groups to create interdisciplinary projects that address a problem or social issue in Southeast Asia creatively.
- Participate in a cultural exchange through ongoing discussions, activities, and critical writing.

Global citizenship:

- Gain a deeper understanding of the economic and cultural landscape of Southeast Asian traditional and contemporary arts.

**PRE-REQUISITES / REQUIREMENTS / MUTUALLY EXCLUSIVE COURSE(S)**

This course does not have any prerequisites.

**ASSESSMENT METHODS**

<b>Class Participation</b>  You are encouraged to actively participate in the discussions and activities that take place in class. Good class participation involves actively listening to your instructor and other students during class, joining class discussions, asking questions which are thoughtful and helpful, and being a good team member during classroom group work, if any. Merely speaking in class will not earn you full marks for class participation. Moreover, failing to watch the pre-recorded lecture, reading the required readings, and sharing your insights about the course materials will negatively affect your class participation.	<b>20%</b>
<b>Individual Written Response</b>  You will submit a post-session written response to the weekly discussions and readings in class. These individual responses (total of 4 weekly responses) should critically engage with the materials, demonstrate your understanding of the topics covered, and include a personal reflection of how your perspective and ideas about arts entrepreneurship and public engagement have changed. Each response should be no more than 300 words in length.	<b>20%</b>
<b>Creative Assignment</b>  You will complete a series of three creative assignments designed to build hands-on skills in sound and video editing. These assignments will encourage you to observe and reflect on the intersections between urban and natural landscapes of Singapore, providing you with practical tools and conceptual insights that can be applied to the final projects. As part of this component, you are required to provide feedback to your peer's assignments.	<b>20%</b>
<b>Final Project Portfolio</b>  In collaborative groups, you will develop a creative project that addresses a social or environmental issue you identify together. The project should result in one of the following outcomes: A creative product A creative business plan A creative placemaking plan Or, a custom project of your own design  The final portfolio should include both text and visual elements, which will be uploaded and presented on a final portfolio website.  Additional details about the final project portfolio will be posted on eLearn.	<b>40%</b>
<b>Total</b>	<b>100%</b>

## INSTRUCTIONAL METHODS AND EXPECTATIONS

1. **This course follows a blended learning format for instruction.** Pre-recorded lectures and online materials will be uploaded for your access at your own pace and will be complemented by in-person discussions that will take place during the regular/official class schedule. The online materials will be available for you to access/review.
2. Please check eLearn for the detailed schedule (*take into account that last minute changes might occur, if so, you will be informed accordingly*).
3. Students are expected to attend all in-person events. Your attendance and active participation at these lectures/discussions will contribute significantly towards your class participation marks.
4. You will refrain from talking over your classmates. You will make use of the different tools and platforms to participate in class (Slack, Kahoot, Slido, Mentimeter, etc.).
5. You should feel free to ask questions at any point of the session.

## CONSULTATIONS

Time: TBC

Venue: YPHSL 04-14

## RECOMMENDED TEXT AND READINGS

See lesson plan below.

## UNIVERSITY POLICIES

### **Academic Integrity**

All acts of academic dishonesty (including, but not limited to, plagiarism, cheating, fabrication, facilitation of acts of academic dishonesty by others, unauthorized possession of exam questions, or tampering with the academic work of other students) are serious offences.

All work (whether oral or written) submitted for purposes of assessment must be the student's own work. Penalties for violation of the policy range from zero marks for the component assessment to expulsion, depending on the nature of the offense.

When in doubt, students should consult the instructors of the course. Details on the SMU Code of Academic Integrity may be accessed at <https://smu.sharepoint.com/sites/oasis/SitePages/DOS-WKLSWC/UCSC.aspx>.

### **Copyright Notice**

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### **Accessibility**

SMU strives to make learning experiences accessible for all. If you anticipate or experience physical or academic barriers due to disability, please let me know immediately. You are also welcome to contact the university's accessibility services team if you have questions or concerns about academic provisions: [accessibility@smu.edu.sg](mailto:accessibility@smu.edu.sg). Please be aware that the accessible tables in our seminar room should remain available for students who require them.

LESSON PLAN		
LESSONS	TOPICS	RECOMMENDED TEXT / READING LIST / CASE STUDIES LIST
LESSON 1	Introduction to Arts Entrepreneurship and Public Engagement in Southeast Asia	<ul style="list-style-type: none"> <li>Thompson, John. Day, John. <i>Place Building: The contribution of art and artistic entrepreneurship.</i></li> <li>Yeoh, Brenda S. A. "The Global Cultural City? Spatial Imagineering and Politics in the (Multi)Cultural Marketplaces of South-East Asia."</li> </ul>
LESSON 2	Sound and the Public Sphere + Audio-visual storytelling (skills class online)	<ul style="list-style-type: none"> <li>Rovisco, Maria. <i>The Expressive Public Sphere: Artists and the Civic Imagination</i></li> <li>Butley, Toby. 2006. A walk of art: the potential of the sound walk as practice in cultural geography</li> <li>Luger, Jason. <i>But I'm Just an Artist!? Intersections, Identity, Meaning, and Context.</i> Antipode, Volume 49, Issue 5. 2017.</li> <li>Schaffer, Marianna. <a href="#">How to apply for grants.</a> Creative Independent, May 4, 2018.</li> </ul>
LESSON 3	Batik Painting Workshop  Venue: Wisma Geylang Serai Engku Aman Turn, 04-06 Singapore 408528	<ul style="list-style-type: none"> <li>No readings</li> </ul>
LESSON 4	The Artist as Entrepreneur in the Mediated World + Video editing techniques (skills class online)	<ul style="list-style-type: none"> <li>Lee, Hye-Kyung. "Rethinking Creativity: Creative Industries, AI and Everyday Creativity."</li> <li><i>Will AI Kill the Future of Creative Arts?, A Debate.</i> Open to Debate, 2024.</li> <li>Filimowicz, Michael, editor. <i>AI and the Future of Creative Work : Algorithms and Society.</i> Routledge, 2023. Tromble, Meredith. "Ask Not What AI Can Do for Art... but What Art Can Do for AI." <i>Artnodes</i>, no. 26, 2020, <a href="https://doi.org/10.7238/a.v0i26.3368">https://doi.org/10.7238/a.v0i26.3368</a>.</li> </ul>
LESSON 5	Commercializing Southeast Asian Contemporary and Traditional Arts: From Tourism to Protests	<ul style="list-style-type: none"> <li>Carpenter, Kathie. "Cambodia's Orphan Dance Shows: From Cultural Salvation to Child Exploitation?"</li> <li>Kauffman, L.A. <i>How to Read a Protest: The Art of Organizing and Resistance.</i> University of California Press 2018</li> </ul>

		<ul style="list-style-type: none"> <li>Panlee, Piyarat. "Visualising the Right to Protest: Graffiti and Eviction under Thailand's Military Regime." <i>City (London, England)</i> 25, no. 3–4 (2021): 497–509.</li> <li>Abdillah, Yusri, et al. "Change and Innovation in the Development of Balinese Dance in the Garb of Special Interest Tourism." <i>Cogent Social Sciences</i>, vol. 8, no. 1, 2022, <a href="https://doi.org/10.1080/23311886.2022.2076962">https://doi.org/10.1080/23311886.2022.2076962</a>.</li> </ul>
LESSON 6	Foundations of Arts and Cultural Marketing and Diplomacy	<ul style="list-style-type: none"> <li>Ocon, David. <i>Cultural Diplomacy and Cooperation in ASEAN: The Role of Arts and Culture Festivals</i>.</li> <li>Chatzichristodoulou, Maria. <i>New Media Art, Participation, Social Engagement, and Public Funding</i>. Visual culture in Britain 2013.</li> <li>Warner, Michael. <i>Publics and Counterpublics</i>. Public Culture 14, no. 1, 49-90. 2002.</li> <li>Chang, T. C. <i>Van Gogh in the Neighborhood: Creative Placemaking and Community Art in Singapore</i>. Annals of the American Association of Geographers, 112:5, 1500-1517, DOI: 10.1080/24694452.2021.1977108</li> </ul>
LESSON 7	National Gallery Visit Venue: 1 St Andrew's Road, Singapore 178957	<ul style="list-style-type: none"> <li>No readings</li> </ul>
LESSON 8	Arts in Environmental Activism in Singapore	<ul style="list-style-type: none"> <li>Jurriens, Edwin. "Art, Image and Environment: Revisualizing Bali in the Plastiliticum."</li> <li>Bloom, Lisa E. <i>Climate Change and the New Polar Aesthetics : Artists Reimagine the Arctic and Antarctic</i>. Duke University Press, 2022, <a href="https://doi.org/10.1515/9781478018643">https://doi.org/10.1515/9781478018643</a></li> </ul>
LESSON 9	Curating Arts in Public: Music Festival in Singapore	<ul style="list-style-type: none"> <li>Kong, L. (2006). Music and moral geographies: Constructions of "nation" and identity in Singapore.</li> <li>Janes, Robert R., and Richard Sandell, editors. <i>Museum Activism</i>. Routledge, 2019.</li> <li>Pedelty, Mark. <i>A Song to Save the Salish Sea : Musical Performance as Environmental Activism</i>. Indiana University Press, 2016.</li> </ul>
LESSON 10	Independent Filmmaking in the Philippines	<ul style="list-style-type: none"> <li>Espeña, Darlene Machell. 2024. "Forbidden Memory: Reflection on Trauma, Memory, and the Question of Justice."</li> </ul>

LESSON 11	The Business of an Art Organization: The Theatre Practice	<ul style="list-style-type: none"><li>• TBC</li></ul>
LESSON 12	Final Project Presentation + Conclusion	<ul style="list-style-type: none"><li>• No readings</li></ul>