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*Arts and Cultural Leadership in Asia* ed. by Josephine Caust  
(review)

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contemporary female practitioner exists in a lineage that “connect[s] her to a long heritage of women in Japan serving as conduits for the divine and charged with sacred rites and performances” (p. 113). Another essay written by Heather Dreyer on three important African women puppet masters—Werewere Liking, Vicky Tsikplonou, and Adama Lucie Baccoby—shows how these significant figures are using their craft to empower and represent women’s issues.

Cariad Astles edits a section in which seven well-chosen contemporary artists share their own thoughts on work: these include, among others, the important New York based artist Theodora Skipitares (who has been affected by her work in India and Southeast Asia), South Africa’s Janni Younge who has worked with Handspring and now runs her own company, and Indonesia’s Maria Tri Sulistyani, whose bunraku-like production on the 1965 killings of Indonesian “communists” is discussed. Parmeres Silanka from Kenya, Ana Alvarado from Argentina, and Chia-yin Cheng from Puppet and Its Double in Taiwan also share their intents. These statements illuminate the authors’ artistic agendas.

The co-editors end the introduction saying: “We hope that this book is a provocation to further critical and historical scholarship; a beginning not an end” (p. 14). Readers will surely be inspired by this text, which places women manipulating objects front and center. Future authors will surely reference this work as they continue conversations on gender and object performance.

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**ARTS AND CULTURAL LEADERSHIP IN ASIA.** Edited by Josephine Caust. New York: Routledge, 2015. 204 pp. \$140.00.

In her book *Arts and Cultural Leadership in Asia*, Josephine Caust explores the diversity and commonality of issues prevalent within cultural, artistic, and leadership positions across different regions of Asia. It is a collection of case studies, explored by practitioners and academic researchers who address different experiential facets of artists and leaders. These contributions examine intricate details such as the relationship between governments and artists, fear of censorship, change in economic policies, entrepreneurialism, and collaborative practices within various artistic milieus on individual and

organizational levels. The book is a timely compilation of works on one of the most diverse regions in the world; Caust's application of an indigenous framework to understand local contexts is an important addition to the field.

The book is divided into three parts, entitled "Politics, Art and Culture," "Integrity, Adaption and Entrepreneurialism," and "Organizations, Collaborations and Individuals." Each essay fits well within the respective thematic categories. The first part starts with an essay by Terence Chong, which addresses the complicated state-theatre relationship in Singapore and highlights local artists' struggle due to censorship, elusive answers from the government on the question of leadership, and continued financial difficulties. The second essay by Luqiang Qiao of China's National Centre for the Performing Arts in Beijing explores the history of China's cultural growth as well as different state/private sector relationships in the arts across two periods: 1949–1978 and 1978 to the present. Qiao argues that while the "restructuring of the performing arts troupes" in the latter period reflected China's softening stance on the cultural sphere, it also illustrated apparent disconnect between the state's policies and their usefulness to artists and the wider society. In the third essay, "Growing into Failure," Oscar Ho Hing-kay writes about the development of the Hong Kong Arts Development Council (HKADC). The author traces the factors leading to the establishment of the HKADC, including discontent among the arts community with regards to the impending return of Hong Kong to China and its potential consequences. Ho also traces the many challenges faced by the HKADC after its establishment, from issues plaguing the election/selection mechanism of its members to the role it adopted in later years as an executor rather than a facilitator. The author further argues that the HKADC in its current state has failed in its original goal of protecting, promoting, and defending the arts. Ho concludes his essay by saying, "the failure of the HKADC echoes the failure of the governance." The final essay in this section, by Taiwan's Liao Hsin-tien, discusses tensions between Taiwanese culture and individual identity which led to the creation of the "Manifesto for Cultural Rights." The core demand of the Manifesto called for the state to understand the importance of culture and regard it as an "integral human right." The works of cultural leadership in Taiwan reflects the importance of transforming collective action into policy. Overall, the first section of the book highlights challenges such as structural failures, financial difficulties, and leadership problems.

The second part of the book, entitled "Integrity, Adaption and Entrepreneurialism," includes case studies that address political, social,

and financial challenges faced by artists and companies from Indonesia, Vietnam, Bangladesh, and India. In the first essay on Indonesia, Sonny Rustiadi and Isti R. Mirzanti discuss how collaborative leadership was instrumental in developing Sudanese art and culture in the province of West Java. The case study discusses how two local companies merged the authenticity of their art with profitability. The groups modeled their business strategy to target young people and instilled ethnocentric values through the arts. As a result of these arrangements, the groups established direct involvement with their community and garnered greater support. Thuy Do's essay on Vietnam revolves around a theatre company which evolved in the wake of losing state funding. Ideas of inventiveness, adaptability, and a refusal to be shackled by outdated beliefs were critical in the transition to self-sufficiency. The ongoing journey of a small arts center in Chittagong, Bangladesh is described in Alam Khorshed's chapter that examines the challenges of organizational structure, artistic vision, and the resolution of these two functions. The fourth case study is set in India, where the theatre company in question dealt with financial sustainability issues, a lack of success with traditional fundraising by the *Bishaud Bangla* and even the murder of an original co-founder. Despite these hindrances, author Sudhanva Deshpande illustrates how the company circumvented these setbacks and pursued alternative fundraising strategies.

The focus of part III is primarily on leadership structures, challenges, and approaches. In chapter 9, Chi Cheung Leung and Ka Yan Tung describe the phenomenon of "dual leadership and management" between the artistic director and the managing director of the Hong Kong New Music Enterprise. They explore how a collaborative leadership approach may be effective in the long run. Anupa Mehta's essay describes how the limited degree of state support for the arts in India created a void that was filled by private "vanity galleries/museums." Focusing on a case study involving the Kiran Nadar Museum of Modern Art in Delhi, Mehta explores how private institutions operate differently from the state and how concerns regarding outreach and self-sustainability are being tackled by the museum leadership. Suyin Chew and Leonie Hallo look at the evolution of arts organizations—specifically, dance companies—from leadership structures revolving around the "charismatic leadership" of the artistic director to a division between the artistic direction and the general management of the company. In their study, they also focus on the perceptions held by leaders regarding each stakeholder's influence within the companies and how greater communication paved the way for improved leadership and direction. Josephine Caust delves into the

world of arts centers, specifically focusing on leaderships and how they affect the societal roles of these institutions. Looking at four arts centers from Singapore, Australia, South Korea, and New Zealand, she explores how the independence of an arts center may influence the leadership style and priorities of its leaders. The book's thirteenth chapter traces the history of the Shanghai Music Publishing House (SMPH). Author John Fangjun Li describes how the role of strategic leadership and management has been re-conceptualized in China's music publishing industry. Li explores how effective leadership was instrumental in SMPH becoming the leading music publishing company in China and how they saw opportunity within industry convergence. Chapter 14 contains a case study on one of Hong Kong's music entrepreneurs, Patrick Chiu. Written by Sun-man Tseng, this chapter explores Chiu's leadership style that effectively guided four groups to new heights in the domestic and international music arenas. Alison Carroll examines some of the differences between Western and non-Western approaches to understanding and presenting art in the final chapter. Carroll explores how the concepts of time, space, communal, and individual creations are perceptually and culturally dependent. Making use of sociological, psychological, and cultural lenses, she analyzes how the lived experience of artists and audiences in these different cultures influences the consumption, creation, and presentation of art.

*Arts and Cultural Leadership in Asia* is a thought-provoking introduction to the unique issues faced by distinct regions within Asia as well as offering a glimpse into the broad generalized issues at play. The well-researched themes probe into the lives of artists to gain a better understanding of their realities. Diverse perspectives and the use of different voices to describe and probe into the notions of and challenges pertaining to leadership allow readers to gain an in-depth understanding and appreciation of the subject matter. However, while Caust has included selections representing several countries across Asia, there appears to be a conspicuous absence of any Central Asian countries. Although she does acknowledge in the introduction to the book that this collection is only the beginning of work of this kind in this region of the world, this absence does diminish the book's academic impact and completeness to a certain degree. Setting that aside, Caust has done an excellent job in curating the contributions to the collection, as they collectively provide a holistic overview while engaging with tangible realities using case studies and examples.

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