

Laporan Pelaksanaan GSSK

SIMPOSIUM SENI PERSEMBAHAN MALAYSIA

马来西亚表演艺术论坛

SAMA BERKENAL

SAMA BERKONGSI ILMU

SAMA BERDIALOG

*Pembentangan kertas
kerja seni persembahan
Malaysia, dari dulu hingga
sekarang dan masa depan.*

14-15 Okt 2023

9am - 6pm

《林连玉基金》活动中心

Pusat LLG, Dewan Aktiviti Tingkat 3
No 89 & 91, Jln Maharajalela, 50150 Kuala Lumpur



Info terkini
QR event page
<https://sites.google.com/view/simposiumsenipersembahan/home>



Penggiat Seni Persembahan Malaysia dijemput hadir,
sila isi borang.
<https://forms.gle/ZMH1juBKrLJY5nSS6>





Laporan Pelaksanaan GSSK

SIMPOSIUM SENI PERSEMBAHAN MALAYSIA

14hb & 15hb Okt 2023

- Anjuran : Persatuan Angkatan Seni Lakon Interaksi Kuala Lumpur dan Selangor
- Anjuran Bersama : Persatuan Teater Malaysia
Persatuan Seni Budaya Chan Deng
Persatuan Seni Boneka Malaysia
- Rujukan : MOTAC (S).700-2/1/32 Jld. 21 (28)
- Tempat : Pusat LLG, Dewan Aktiviti Tingkat 3,
No 89-91, Jln Maharajalela, 50150 Kuala Lumpur
- Permohonan : 14 Ogos 2023
- Kelulusan : 27 Sep 2023
- Perlaksanaan : 14 & 15 Okt 2023
- Website : <https://sites.google.com/view/simposiumsenipersembahan/home>
- Youtube Playlist : @SimposiumSeniPersembahan-sh4gg
<https://www.youtube.com/@SimposiumSeniPersembahan-sh4gg/playlists>
- Facebook Event : https://www.facebook.com/events/702343681316583/?active_tab=about
- Facebook Live : <https://www.facebook.com/myaslipage/videos>
- Atur-cara (4 mukasurat Leaflet)

Simposium ini dijalankan dengan menggunakan berbagai bahasa agar penggiat seni dapat menyampaikan idea dan pendapat mereka dengan lebih mendalam.

Penggiat Seni Persembahan di sini adalah seni teater, seni tarian, seni nyanyian dan seni musik, keutamaan kepada penggiat seni persembahan **bukan komersial**.



14hb Okt 2023

Kehadiran fizikal : 22 orang
Online : 3 orang

Observer : **Cik Hii Ing Fung**
Laporan dia ialah (English pdf)

<https://drive.google.com/drive/folders/18yPXpy9ZFFHTRGOFcK8f2y3C2eZ7js2R>

Tajuk:

PERKEMBANGAN DAN CABARAN PENGGIAT SENI PERSEMBAHAN DARI DULU HINGGA KINI DAN MASA AKAN DATANG, DARI SUDUT PRODUKSI

Moderator:

Sakrani Shamsuddin, Pengerusi Persatuan Teater Malaysia

Pembentang-pembentang:

1. TEATER BERLAINAN BAHASA, DIMANA RUANG UTK BERGABUNG

Goh You Ping, Persatuan ASLI

2. PENDAPATAN, IDENTITI DAN TEKNOLOGI

Goh You Ping, PingStage



Session I

The Development and Challenges
of Performing Arts from the Past to
the Present and the Future:

FROM PERSPECTIVE OF PRODUCTION



Moderator:

Sakrani Shamsuddin,

Chairman of the Malaysian Theatre Association

Presenters:

1. DIFFERENT LANGUAGE THEATRES – CREATING SPACE

Goh You Ping

ASLI

Video Presentation [BM]

2. INCOME, IDENTITY, AND TECHNOLOGY

Goh You Ping

PingStage

Video Presentation [BM]

Host:

Yap Yai Leong

ASLI Vice-Chairman / W Production

Observers:

Sakrani Shamsuddin, Goh You Ping, Five Arts Centre,
Dr. Leng Poh Gee, Hii Ing Fung

The presenter and moderator of this session shared the practical challenges faced by the (full-time and part-time theatre practitioners) in the field of performing arts. These challenges encompass various aspects such as language, space, income, technology, and more. While the overall development and positive achievements in the performing arts were not as well reported, the discussion focused on language differences, advanced technology, physical performance spaces, and several happenings in the production and collaboration processes among the different ethnic groups of performing artists.

Observers Questions

- In contrast to the creative and expressive spaces in performing arts, the physical spaces for performing arts are less affected by Malaysia's cultural diversity. Language plays a crucial role in theatrical expression, as cultural and linguistic differences can limit audience understanding, audience numbers, and cross-cultural exchange to some extent. Should theatre practitioners from various ethnic groups explore the necessity of transcending or integrating languages to reduce language barriers and further promote overall growth in the Malaysian theatre's performances? Or each language groups should continue their creative works with respective diverse language? In what way do you think, as a theatre practitioner, production can build bridges and break down cultural barriers?



- As participants mentioned, the practice of performing arts in the early days was relatively “easy”, with families often attending performances in the neighbourhood. There are improvements in terms of performing arts spaces and facilities over the years, in more professional ways, has this advancement bridged the gap between performing arts and the audience even more, or has it imposed more restriction (e.g., regulated audience behaviours in formal theatre spaces, advanced ticketing systems, or performance venues that distant from the neighbourhood communities)? What recommendations do you have for future improvements in terms of performance spaces for theatre production?

Other discussions and highlights

- The professionalization of production also implies higher production costs, which can further affect the ticket prices and audience choices.
- Must performance venues be limited to theatres? Performance may exist in any space.
- Are there other aspects to discuss besides the technical difficulties in the performing arts production? For example, the content of the creation.
- In any event, the development of Malaysia’s performing arts is influenced by politics.

Session II

The Development and Challenges
of Performing Arts from the Past to
the Present and the Future:

FROM PERSPECTIVE OF EDUCATION



Moderator:

Dr. Loy Chee Luen

Chairman of the Malaysian Puppetry Association

Presenters:

1. DANCE EDUCATION

Dr. Leng Poh Gee

Dance Trainer and Lecturer

Live Presentation [BM]

2. THEATRE EDUCATION IN DIVERSE GROUPS IN PENANG

Jason Ong

Triple I Penang

Audio. Presentation [Mandarin]

3. PUPPETRY EDUCATION

Dr. Loy Chee Luen

Chairman of the Malaysian Puppetry Association and Lecturer

Live Presentation [BM]

Host:

Yap Yai Leong

ASLI Vice-Chairman / W Production

Observers:

ASLI Association, Malaysian Theatre Association, TEAM,
Five Arts Centre, Dr. Leng Poh Gee, Hii Ing Fung

Speakers in this section provided a brief overview of the history of puppetry in Malaysia and its positive impact on the holistic development of children; presented the formal dance education system in Malaysia, particularly at the secondary and tertiary levels, along with the process of advancing into teaching roles; and also introduced case studies of expanding theatre education using multilingual approach in Penang. The differentiated teaching attempts in performing arts education can lead to a more refined and specialized development in various artistic disciplines, however the impact and alignment of performing arts education with the current markets of Malaysian society were not explored. For example, there remain questions regarding whether performing arts education shall focus on the essence of art, on individual performers, or on the societal impact of art. While the core of education is centered around passing down ancestral knowledge and skills, it's important to note that the overall growth of performing arts industry requires techniques from various aspects including production, marketing, audience development, and preservation, in addition to artistic creation. This highlights the need for students to gain additional workplace knowledge within the practical context of performance production. Due to the constraints of time and the number of participants, in-depth topics are left for future discussion. Nevertheless, the formal dance education system and training institutions in Malaysia offer significant opportunities for performing arts students to secure positions in government departments, making the transition from student dancers to dance teachers a viable path.

Observers Questions

- When designing dance curriculum, to what extent have issues regarding multicultural, career opportunity, marketing, sustainability of performing arts and so on been taken into considerations? For instance in the case of cultural dance, where there is a wide range of traditional as well as modern dance styles, how do decision-makers or curriculum designers select or arrange them to ensure that graduates have sufficient competitive skills in the job market? Has the current (dance) arts education system effectively bridged the gap (if any) between performing arts education and the performing arts market?

Other discussions and highlights

- The practicality of a dance certificate.
- There are still challenges faced by the existing formal dance education systems, such as the existence of stereotypes associated with dance in society; offering to teach more dance forms may lead to a reduction in learning hours; curriculum program may not be able to keep up with rapidly changing market demands, among other challenges.
- The purpose of arts education systems is to guide and expand students' thinking, and actual artistic creation and endeavour will depend on respective individual.
- The shortcomings in Malaysia's performing arts education system will undoubtedly require years of continuous effort by educators to rectify.
- Possessing a formal or higher certification or relatively stable job opportunities does not necessarily guarantee high income for artists.
- It's important to note that entering the formal education system is not the only pathway for arts education; arts exchanges, written publications, sharing of works, and attending live performances in theatres can all be part of arts education.
- Practitioners who enter the formal performing arts education system and those who work diligently in arts production and creation on their own are equally important.



Session III

The Development and Challenges
of Performing Arts from the Past to
the Present and the Future:

FROM PERSPECTIVE OF SUSTAINABILITY



Moderator:

Goh You Ping

Representative of ReformARTsi

Presenters:

1. SUSTAINABILITY OF CHINESE OPER

Dr. Wong Oi Min

Live Presentation [BM]

**2. DECONSTRUCTING THE CLOUDJOI OPERATING MODEL –
HOW IT CAN SUPPORT THE SUSTAINABLE OPERATION OF
PERFORMING ARTS GROUPS (TICKETING AND ONLINE)**

拆解CloudJoi运营模式 – 其定位如何协助表演艺术团体永续经营

Soh Chong Hong

Triple I Penang

Live Presentation [English]

**3. 3M1T: BRIDGING THE GAP BETWEEN ARTS AND
MANAGEMENT**

Gan Eng Cheng

Muka Space

Video Presentation [Mandarin]

Host:

Yap Yai Leong

ASLI Vice-Chairman / W Production

Observers:

Goh You Ping, Sakrani Shamsuddin, Five Arts Centre,

Dr. Leng Poh Gee, Hii Ing Fung

The issue of sustainability in the performing arts is challenging to comprehensively address in a brief presentation. Each speaker succinctly outlined their personal or institutional ideals, aiming to put their artistic vision into practice within the appropriate theoretical framework. Whether it's the action framework for revitalizing traditional cultural heritage (Chinese opera), innovative technology-driven cloud theatres that breaks the confines of traditional physical performance spaces, or the 3M1T theory that bridges the gap for significance of creation, arts management and market analysis, all demonstrate the contemporary vigour and potential of Malaysian performing arts practitioners and scholars in pioneering new markets. While the motivation for sustainability can stem from addressing various cultural, economic, social, or artistic needs, in achieving the goal of creating an all-inclusive performing arts ecosystem, it may require further contemplation from individual creator's artistic philosophies in a cross-group, cross-cultural, cross-disciplinary, and cross-generation manner. The framework of Malaysia's performing arts ecosystem, the roots and sources of Malaysian performing arts creation, and the theoretical and ideal foundations of Malaysian performing arts communities may all be waiting for a right time and platform to burst forth.

Observer's question

- Commercialise performing arts productions often necessitates considerations tied to market economics, supply and demand for artworks, and competitiveness. The business perspectives often overshadow discussions of artistic expression, appreciation, and passion. While the Malaysian performing arts market and space require a rational, humane, and safe environment to grow and flourish, the idea of “wearing multiple hats” that is common among practitioners, does not mean that the power of synergy has disappeared. Beyond having the **right channels**, it also requires the **right people** doing the **right things**. Formal theatre performances are just one part of the performing arts ecosystem, and performing arts are just one part of the larger art world. In this grand vision for the Malaysian performing arts scene, shall we ask, “Who am I (am I the right person in the right position saying the right things)” “What do we have and what do we lack (besides money)” and “What can I do “?

Other discussions and highlights

- The future development of Chinese opera.
- How performing arts practitioners will adapt to the impact of technological and technical revolutions. Technology is not to be feared and should evolve with the times.
- The influence of AI technology on the performing arts landscape. AI will not replace actors.
- The constraints and pressures imposed by the National Culture Policy on operating Malaysian performing arts. How to engage with relevant departments objectively and rationally to express concerns.
- The historical development and documentation of Malaysian performing arts, classified by time and region, has received relatively little attention. Examining history to envision the future is necessary. The proposal to establish archives for performing arts practitioners could extend to building or consolidating a database for performing arts groups, requiring further exploration.

Observation Insights

- This concise observation report combines key points from the event, participant perspectives, and the author's humble personal insights and post-event additions. The observer's questions aimed to raise topics not covered in the presentations, fostering a more comprehensive discussion within the thematic framework.
- What do performing arts practitioners need? What is this event aiming to achieve? It is believed that financial support is not the primary concern. The Malaysian performing arts sectors also requires a space for free and safe expression, support for creative resources, equal attention in policy, reasonable employment opportunities, and community recognition.
- The significance of artistic creation can be discussed from three aspects: motive, message, and value. In practical terms, quantification of motive and creative output is often necessary for evaluating its value. Over time, the commercialization of artistic practices may force financial interests to dominate or infiltrate artistic discourse, privatise arts practices may individualise or personalise the definition of arts, and further fragmentise the arts field that is relatively small. Performing arts practitioners need to remain vigilant.
- This is a rare and valuable opportunity for exchange. The themes and structure of the discussions are practical, and the event's preparations, program arrangements, technical support, committee work, catering, and other aspects are well-organized within the given conditions. If there are any shortcomings, it may be attributed to the urgency of the planning and execution time given. The depth of the discussions depends on the number and backgrounds of the participants, making it challenging to achieve a balance



between delivering positive and negative, objective and subjective information, as well as delving deeply into both presentation and discussion purposes. Nonetheless, the event is meaningful hence it is suggested can be continued in the future with various forms, such as using surveys or written contributions, segmenting discussions based on regions, languages, roles, disciplines or topics. It was a casual yet complex event, well-visioned even though lack promoted. Despite this, it remains a rare and valuable opportunity for exchange.

Observer: **Hii Ing Fung**

Independent Dance Practitioner | Founder: Dance Body Project, Lief In Dance Centre

M.A. in Performing Arts (Dance), University of Malaya | Performer. Choreographer. Educator. Researcher.

15hb Okt 2023

Kehadiran fizikal : 25 orang
Online : 6 orang

Tajuk:

SESI PENGENALAN DASAR KEBUDAYAAN NEGARA 2021 (DAKEN 2021)

Moderator:

En Yap Yai Leong

Pembentang:

En Goh You Ping

Setiausaha CDCAS

- 1. KESAN DASAR (DKK 1971) KPD MASYARAKAT CINA DAN CADANGAN YANG DIKEMBALIKAN PADA 1983 DAN 2016.**
- 2. DARI KONGRES BUDAYA 2017, PELIBATAN PIHAK KAMI SEMASA LIBAT-URUS DASAR KEBUDAYAAN NEGARA DARI TAHUN 2018 HINGGA 2019**

Host:

Yap Yai Leong

ASLI Vice-Chairman / W Production



Tajuk:

Sesi Pengenalan Dasar
Kebudayaan Negara 2021
(DAKEN 2021)



Dalam Sesi ini Pembentang telah menceritakan dari kesan Dasar Kebudayaan Kebangsaan — DKK 1971, masyarakat Cina di Malaysia telah mengadakan kongres Kebudayaan di Pulau Pinang pada 27hb Mac 1983. Cadangan dan memorandum telah disampaikan kepada Kementerian Sukan dan Budaya Malaysia.

Disebabkan tiada respon dari Pihak Berkuasa, gabungan 15 kumpulan masyarakat Cina telah tubuhkan satu jawatankuasa melaksanakan cadangan mereka.

1) Festival Kebudayaan Cina Kebangsaan 全国华团文化节 (1984) telah berjaya berlangsung sehingga kini buat kali ke 38 di Sabah (September 2023) .

2) Research Center bernama Centre For Malaysian Chinese Studies 华社资料研究中心 (1985)

3) Civil Rights Committee KLSCAH (1986) dimana jawatankuasa ini berjuang kepada hak asasi kebudayaan dan kemanusiaan.



Pada 3 dan 4 hb Dis 2016, satu lagi mesyuarat meja bulat telah dianjurkan oleh KLSCAH sempena Festival Kebudayaan Cina Kebangsaan Ke 33. Pembaikan memorandum asal telah dibuat dan Buku* (rujukan) diterbitkan. Keputusan mesyuarat ini telah mejemput para penggiat seni muzik, tarian, drama, sound workers dan lain-lain bersidang.

Rujukan:

Memorandum Kebudayaan cadangan oleh persatuan-persatuan Cina Malaysia.

https://drive.google.com/file/d/1mzmm0jtvlawkLJVjroKilTHS1G8ehQVj/view?usp=drive_link

Pelibatan En Goh You Ping dalam Dasar Kebudayaan Negara DKN bermula pada 9hb Okt 2018, apabila satu libat urus telah dilangsungkan di Dewan Memorial Tun Hussein Onn. Kehadiran masa itu didapati pelibatan kaum lain amat kurang dan tiada jemputan yang terus kepada stakeholder kaum yang lain. Maka dengan permintaan En Goh, Dr Tan Awang Besar telah mengadakan satu temubual di Mini Auditorium, MATIC pada 19 Feb 2019. Maka dari situlah satu pelibatan yang merangkumi semua kaum di Malaysia berterus dalam usaha membentuk satu dasar kebudayaan yang inklusif berbagai kaum di Malaysia — DAKEN 2021.

Kongres Budaya yang berlangsung di UKM pada tahun 2017, adalah satu permulaan kesedaran bahawa perbentukan Budaya Malaysia, mestilah pelbagai kebudayaannya.

Sepanjang libat urus yang berlangsung, En Goh telah adakan pertemuan dengan penggiat seni budaya kaum Cina dan India, cadangan pembaikan dikutip dan bentang pada mesyuarat meja bulat DKN. Walaupun bukan semua yang diterbitkan dalam DAKEN itu diterima oleh kita semua, maka kita anggapkan ia merupakan satu permulaan yang bagus dalam pembentukan masyarakat majmuk Malaysia.



Moderator:
Goh You Ping

Pembentang-pembentang:

**1. PEMERKASAAN BUDAYA DAKEN MELALUI PERSPEKTIF
PENGGIAT AKAR UMBI SENI DAN BUDAYA (TERAS 5 -
PEMERKASAAN BUDAYA)**

En Arief Hamizan

Wakil dari RoformArtsi (Kumpulan Dasar)
[BM]

Rujukan:

https://drive.google.com/file/d/1-Rr1dg7-OSicG8lkC5TVgebE8PzR3H/view?usp=drive_link

Host:

Yap Yai Leong

ASLI Vice-Chairman / W Production

9am-6pm

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Pusat LLG, Dewan Aktiviti Tingkat 3

No 89 & 91, Jln Maharajalela, 50150 Kuala Lumpur

SAMA
BERKENAL

Tajuk:

Perkembangan Dasar Kebudayaan Negara 2021 — **DAKEN SEHINGGA KINI**

bersama **En Abdul Mutalib bin Abdul Rahman**
Ketua Penolong Setiausaha Kanan, Bahagian Dasar
Kebudayaan, MOTAC

Goh You



Dalam Sesi ini, pihak penganjur telah menjemput En Abdul Mutalib bin Abdul Rahman, Ketua Penolong Setiausaha Kanan, Bahagian Dasar Kebudayaan, MOTAC untuk taklimat.

1) Perkembangan DASAR KEBUDAYAAN NEGARA - DAKEN semenjak perlancarannya sehingga kini.

2) Apakah yang kita tahu mengenai DAKEN dan Apakah cadangan dari kita kepada DAKEN/MOTAC?


3) Bagaimana dan Apakah yang boleh Penggiat seni persembahan buat bersama DAKEN/MOTAC?

En Mutalib telah menerangkan fungsi-fungsi agensi MOTAC dan program yang dilancarkan. Dimana perhubungan antara pegawai dari agensi-agensi kurang ketara dengan penggiat seni budaya. Kemaskini data penggiat seni budaya perlu dijalankan, dan pertemuan dengan stakeholder perlu diperkasakan. Cadangan-cadangan berkenaan DAKEN boleh disampaikan kepada Bahagian Dasar MOTAC bila-bila masa. En Mutalib alu-alukan kedatangan penggiat seni budaya.

Pembentangan dari En Arief ialah satu survey yang diadakan sempena Sidang Keilmuan Budaya pada 8hb Ogos 2023 anjuran ASWARA dan MOTAC. Kajian ini mendapati ramai penggiat seni budaya tidak tahu mengenai DAKEN 2021. Maka itu pihak ReformArtsi berharap pelibatan dari penggiat seni budaya perlu diperkasakan. Walaupun kajian ini tidak ramai, tapi mereka adalah penggiat akar umbi yang lama berusaha dalam seni persembahan di Kuala Lumpur dan kawasan luar Kuala Lumpur.







RUMUSAN KESELURUHAN dan PELAN TINDAKAN:



1. Dengan pengumuman Perdana Menteri semasa pembentangan Bajet 2024, cukai hiburan bagi artis tempatan telah dikecualikan, maka satu perjumpaan bersama pihak DBKL dan para penggiat seni persembahan perlu diadakan secepat mungkin bagi penyelarasan prosedur permohonan-permohonan yang baru. Wang Deposit yang tinggi sebanyak RM10000 bagi artis tempatan dan RM30000 untuk artis luar negara juga perlu dikemaskinikan supaya ia tidak membebankan penggiat seni.
2. Pengecualian Cukai hiburan bagi artis tempatan patut dilaksanakan di seluruh Malaysia, terutamanya negeri-negeri yang pesat dengan aktiviti-aktiviti seni persembahan seperti Selangor, Pulau Pinang, Johor dan lain-lain

- 3.** Cadangan Pesta Teater berbagai bahasa dianjurkan semula oleh pihak yang berkaitan. Penganjuran Festival Teater Tahun 2004 telah menjemput kumpulan teater bahasa berbagai di Kuala Lumpur buat persembahan bersama di Dewan TAR, MATIC. Eksploitasi ini telah membawa impak besar kepada penggiat seni bahawa betapa kurang ketahuan antara kita yang sama-sama usahakan teater di masyarakat masing-masing. Interaksi yang sangat kurang atau pun langsung tiada, tidak akan membawa industri teater pesat berkembang. Maka itu dialog harus diadakan sentiasa supaya penukaran idea, produksi dan pentadbiran dapat berkongsi.
- 4.** Perjumpaan dengan Bahagian Dasar MOTAC juga perlu diadakan secepat mungkin sebab pelan 5 tahun pertama 2021-2025 DAKEN telah sampai pertengahan (2023) Pada pendapat penggiat seni budaya, tiada banyak program berkenaan DAKEN telah diketahui dan pelibatan amatlah kurang.
- 5.** Memperkasakan JKKN negeri, supaya data dan pelibatan kumpulan seni budaya tempatan lebih erat dan membantu. Satu pertemuan dengan JKKNWKL perlu diatitkan di Kuala Lumpur.
- 6.** Perbincangan dengan Kementerian Pendidikan Malaysia, Bahagian Sukan, Kokurikulum dan Kesenian harus diadakan. Pendidikan awal seni amatlah penting dalam cabaran era AI

7. Sijil Kemahiran Malaysia (SKM), pembaikan sijil-sijil kesenian perlu bincang bersama penggiat seni budaya. Sebab kemahiran mereka bukan secara akademi. SKM perlu memperluaskan sijil untuk setiap bidang seni dan kemahiran budaya.
8. Perbincangan bersama penggiat-penggiat seni budaya berbagai bangsa perlu. Anjuran dari MOTAC amat diharapkan supaya Kita sama mencari ilmu dan kongsi pengetahuan demi membina masyarakat yang berseni dan berbudaya di Malaysia

Simposium Seni Persembahan Malaysia ini disokong oleh

- **Geran Sokongan Sektor Kebudayaan (GSSK)**
- **Kementerian Pelancongan, Seni Dan Budaya (MOTAC)**

Anjuran : Persatuan Angkatan Seni Lakon Interaksi, Kuala Lumpur dan Selangor (ASLI)

Email : asli060209@gmail.com

Tel : 0122033599 (Goh)

Anjuran bersama : Persatuan Teater Malaysia
Persatuan Seni Budaya Chan Deng
Persatuan Seni Boneka Malaysia

Pentadbir : Ping Stage Consult and Service



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Poster



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PROGRAM

SIMPOSIUM SENI PERSEMBAHAN MALAYSIA

马来西亚表演艺术论坛

14-15.10.2023
9am-6pm
Dewan Aktiviti Tingkat 3
Pusat LLG
林连玉基金会 活动中心
No 89-91, Jln Maharajalela,
50150 Kuala Lumpur.

14

Okt 2023
{ Program }

P A G I

8.30 Pendaftaran Kehadiran

9.00 **KEYNOTE**
Sama Kita Berkenalan, Sama Kita Berkongsi Ilmu Seni Persembahan Di Malaysia Yang Berbilang
En Goh You Ping
Pangajur SSPM2023 / Pengerusi Persatuan ASLU

9.30 Perkembangan Dan Cabaran Pengerusi Seni Persembahan Dari Dulu Hingga Kini Dan Masa Akan Datang
• Sudut Produksi
Moderator: **En Sakrani Shamsuddin**
Pengerusi Persatuan Teater Malaysia

Pembentang-pembentang:

1. Teater Berlainan Bahasa, Dimana Ruang Untuk Bergabung.
En Goh You Ping, Persatuan ASLU
2. Pendapatan, Identiti Dan Teknologi.
En Goh You Ping
Ping Stage
3. dan lain-lain

Sesi Q&A

11.00 Rehat

11.15 **RUANG BERBINCANG (ROUND TABLE)** Bersama Observer
Pangacara: **En Yap Yai Leong**
Naib Pengerusi ASLU / W Production

P E T A N G

12.00 Rumusan Untuk Sesi Produksi

12.30 Makan Tengahari

SAMA BERKENAL • SAMA BERKONGSI ILMU • SAMA BERDIALOG

Pembentangan kertas kerja seni persembahan Malaysia, dari dulu hingga sekarang dan masa depan

SIMPOSIUM SENI PERSEMBAHAN MALAYSIA

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Sesi Q&A

11.00 Rehat

11.15 **RUANG BERBINCANG (ROUND TABLE)** Bersama Observer
Pangacara: **En Yap Yai Leong**
Naib Pengerusi ASLU / W Production

P E T A N G

1.30 Perkembangan Dan Cabaran Pengerusi Seni Persembahan Dari Dulu Hingga Kini Dan Masa Akan Datang
• Sudut Pendidikan
[Pendidikan (A) di sekolah dan kepada (B) masyarakat]
Moderator: **Dr Loy Chee Luen**, Pengerusi Persatuan Seni Boneka Malaysia

Pembentang-Pembentang:

1. Seni Tarian Dalam Pendidikan (BM)
Dr Leng Poh Gee, Jurualih Tarian Dan Penyarah
2. Pendidikan Seni Teater Di Kumpulan Pelbagai Di Pulau Pinang
En Jason Ong, Triple I, P Pinang
3. Seni Boneka dalam Pendidikan (BM)
Dr Loy Chee Luen, Pengerusi Persatuan Seni Boneka Malaysia Dan Penyarah

Sesi Q&A

3.00 **RUANG BERBINCANG (ROUND TABLE)** Bersama Observer
Pangacara: **En Yap Yai Leong**, Naib Pengerusi ASLU / W Production

4.00 Rehat

4.15 Perkembangan Dan Cabaran Pengerusi Seni Persembahan Dari Dulu Hingga Kini Dan Masa Akan Datang Dari Sudut Kelestarian (Sustainability)
Moderator: **En Goh You Ping**

Pembentang-pembentang:

1. Kelestarian Chinese Opera Oleh **Dr Wong Oi Min**
2. 拆解 CloudJoi 运营模式 — 其定位如何协助表演艺术团体永续经营
CloudJoi (Ticketing And Online) — Sustainable in Theatre
En Soh Chong Hong
3. 3M1T: Bridging The Gap Between Arts and Management (Mandarin)
En Easee Gan, Muka Space

Sesi Q&A

5.30 **RUANG BERBINCANG (ROUND TABLE)** Bersama Observer
Pangacara: **En Yap Yai Leong**, Naib Pengerusi ASLU / W Production

6.00 Tamat

SAMA BERKENAL • SAMA BERKONGSI ILMU • SAMA BERDIALOG

Pembentangan kertas kerja seni persembahan Malaysia, dari dulu hingga sekarang dan masa depan

SIMPOSIUM SENI PERSEMBAHAN MALAYSIA

马来西亚表演艺术论坛

14-15.10.2023
9am-6pm
Dewan Aktiviti Tingkat 3
Pusat LLG
林连玉基金会 活动中心
No 89-91, Jln Maharajalela,
50150 Kuala Lumpur.

15

Okt 2023
{ Program }

P A G I

10.00 Sesi Pengenalan Dasar Kebudayaan Negara 2021 (DAKEN 2021)
Moderator: **En Yap Yai Leong**
Pembentang: **En Goh You Ping**, Setiausaha CDCAS

1. Tajuk — Kesan Dasar (DKK 1971) Kepada Masyarakat Cina Dan Cadangan Yang Dikembalikan Pada 1983 Dan 2016
2. Tajuk — Dari Kongres Budaya 2017, Pelibatan Pihak Kami Semasa Libat-Unsur Dasar Kebudayaan Negara Dari Tahun 2018 Hingga 2019

Sesi Q&A

11.00 Rehat

11.15 **RUANG BERBINCANG (ROUND TABLE)** bersama Observer
Pangacara: **En Yap Yai Leong**
Naib Pengerusi ASLU / W Production

P E T A N G

12.00 Makan Tengahari

SAMA BERKENAL • SAMA BERKONGSI ILMU • SAMA BERDIALOG

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Sesi Q&A

11.00 Rehat

11.15 **RUANG BERBINCANG (ROUND TABLE)** bersama Observer
Pangacara: **En Yap Yai Leong**
Naib Pengerusi ASLU / W Production

P E T A N G

1.30 Perkembangan Dasar Kebudayaan Negara 2021 (DAKEN) Sehingga Kini
En Abdul Mutalib bin Abdul Rahman
Ketua Penolong Setiausaha Kanan, Bahagian Dasar Kebudayaan, MOTAC

2.00 Sesi Kolaborasi Dengan DAKEN, Bagaimana Kita Boleh Bekerjasama?
Moderator: **En Goh You Ping**

Pembentang-pembentang :

1. Tajuk — Pemerkasaan Budaya Daken Melalui Perspektif Pengerusi Akar Umbi Seni Dan Budaya (Teras 5 - Pemerkasaan Budaya)
En Arief Hamizan
Wakil Dari RolformArtsi (kumpulan Dasar)

Sesi Q&A

4.00 Rehat

4.15 **RUANG BERBINCANG (ROUND TABLE)** bersama Observer
Pangacara: **En Yap Yai Leong**
Naib Pengerusi ASLU / W Production

5.00 Simpulan Dan Rumusan Simposium Seni Persembahan Malaysia 2023
Moderator: **En Goh You Ping / En Yap Yai Leong**
ASLU

6.00 Tamat

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UM

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kertas kerja seni
persembahan
Malaysia, dari
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SIMP SENI PERSI MALAY

马来西亚表演

14-15 Okt 20

9am-6pm

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Sakrani Sha

