

05 March 2020

Artisans and techies converge in Cebu

Cebu City – The British Council in the Philippines and the Plymouth College of Art (PCA) are bringing the global Making Futures conference to Cebu City this 6–8 March at Quest Hotel to explore the role of craft communities towards a sustainable future.

‘This gathering will be a relevant forum to ping pong ideas for a global culture in search of meaning and balance,’ Kidlat Tahimik, Philippine National Artist for Film, said.

Kidlat Tahimik is headlining the conference together with Amneh Shaikh-Farooqui of Pakistan’s *polly & other stories*; Tomas Diez Ladera of Fab Lab Barcelona; Hamza Cherif D’ouezzan and Kenza Oulaghada of The Anou from Morocco; and sustainable design expert Cameron Tonkinwise of the University of Technology Sydney.

The conference seeks to dispel the notion that craft is a dying sector. Some of the issues to be discussed are dwindling natural resources, the struggles of craft enterprises and the importance of leadership in sustaining the craft sector.

While challenges continue to threaten artisans and practices such as weaving, a paradigm shift seems to be taking place, acknowledging the role of culture in holistic, sustainable development.

In fact, a study commissioned by the British Council revealed that interventions from government and private stakeholders, as well as a renewed interest from consumers have helped propel the craft sector – particularly handwoven textiles – back into the limelight.

‘This conference provides a unique opportunity to initiate collaboration between artisans, designers, researchers and techies. It will explore how craft and maker movements can develop a strong international crafts community that is in touch with cultural heritage and open to innovation and development,’ Pilar Aramayo-Prudencio, British Council in the Philippines Country Director said. ‘We see leaders and makers of the craft sector as change agents that redefine the role of craft towards a more sustainable future.’

The international conference is pioneered by Plymouth College of Art and runs every two years. It is the first time the conference is being held in Southeast Asia. This year’s event is supported by the Crafting Futures programme of the British Council.

Given the relevance of the issues in the Philippines, the event has also attracted the support of DTI-Design Center of the Philippines and DOST-Philippine Textile Research Institute. Both government agencies are spearheading innovations across craft, design, enterprise and the sciences.

Cebu City, where the conference is being held, was hailed UNESCO Creative City for Design last December 2019.

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For the Crafting Futures programme, please contact:

Malaya.DelRosasrio@britishcouncil.org.ph

Notes to Editors:

The British Council is the UK's international organisation for cultural relations and educational opportunities. We work with over 100 countries in the fields of arts and culture, English language, education and civil society. Last year we reached over 65 million people directly and 731 million people overall including online, broadcasts and publications. We make a positive contribution to the countries we work with – changing lives by creating opportunities, building connections and engendering trust. Founded in 1934 we are a UK charity governed by Royal Charter and a UK public body. We receive 15 per cent core funding grant from the UK government. www.britishcouncil.org

About Crafting Futures

The Crafting Futures is a global programme of the British Council that aims to foster economic and social empowerment through the development of creative social enterprise and design-led skills for artisans and designers, with a specific focus on promoting social innovation, fair and ethical collaborations, and an appreciation for cultural heritage. The programme is envisioned to foster new collaborations and mutual learning between the UK and South and East Asia. It will be launched in the Philippines this 2020.

Making Futures Philippines

Conference programme

06–08 March 2020

Quest Hotel, Cebu City, Philippines



Making Futures: Rethinking Craft Communities, Taking on Global Challenges

Exhibitions – 5-8 March

Crafting Futures Thailand, Ground Floor Lobby

Cebu - A UNESCO Creative City of Design, 6F Floor Lobby

Programme for Day 1: 6 March

08:00 - 17:30	Room: Henson, 7F Registration & Information		
Plenary 9:30 - 10:00	Room: Henson, 7F Opening Remarks Pilar Aramayo-Prudencio , Country Director, British Council Philippines Usec Abdulgani Macatoman , Undersecretary, Trade Promotions Group (TPG), Department of Trade and Industry Hon Edgardo Labella , Mayor of the City of Cebu Malcolm Ferris , Curator, Making Futures, Plymouth College of Arts		
10:00 – 11:00	Performative Convocation, Kidlat Tahimik , National Artist of the Philippines for Film (PH)		
11:00 – 12:00	Keynote 1: <i>Making Leaders: Crafting Leadership Cultures</i> , Amneh Shaikh-Farooqui , Senior Programme Adviser, Entrepreneurship and Community Development Institute (PK)		
12:00 – 13:00	Lunch at Puso Bistro & Bar, Ground Floor		
Breakout	Room: Henson, 7F	Room: Hillary 1, 6F	Room: Hillary 2, 6F
	Making Leaders: Crafting Leadership Cultures	Digital-Analogue Crafting	Crafting in Industry
13:00 – 13:30	<i>Guildcrafting for the maintenance of wisdom ecologies</i> , Yegwa Ukpo , Founder, Newtype (NG)	<i>DTI-Design Center Digital Artisans Project</i> , Tobias Guggenheimer , Principal, Tobias Guggenheimer Architects (PH)	<i>Should Craft Become Industry?, Some Indonesian Cases</i> , Adhi Nugraha , Bandung Institute of Technology (ID)
13:30 – 14:00	<i>Making Change: Weaving community resilience with sustainable fashion</i> ,	<i>From Backstrap to Digital Loom: Digitising Traditional Textiles in the Cordillera</i> , North Luzon	<i>Crafting Ginhawa: A critical exploration of social inequality and ginhawa (well-being)</i>

	Kamonnart Ongwande , Country Coordinator, Fashion Revolution Thailand (TH)	<i>Philippines</i> , Analyn Salvador-Amores, CordiTex Project, University of the Philippines Baguio (PH)	<i>in the context of Filipino craft</i> , Karina Abola , Graduate Student, University of the Philippines Diliman (PH)
14:00 - 14:30	<i>Transformational leadership in design and crafts</i> , Sudebi Thakurata , Co-Founder Depicentre and Faculty, Srishti Institute of Art, Design and Technology (IN)	<i>Transitioning analogue traditional bell making to the digital 3D Additive Manufacturing processes for new acoustic experience</i> , Anton Hasell , Adjunct Professor, RMIT University (AU)	<i>How can Craft be an integral part of the Creative Industry in Malaysia?</i> , Suryani Senja Alias , Chairwoman, Kraftangan (MY)
14:30 - 15:00	Discussion	Discussion	Discussion
15:00 - 15:30	Afternoon snacks and drinks at Henson, 7F		
Plenary	Room: Henson, 7F		
15:30 – 16:30	Keynote 2: <i>Digital-Analogue Crafting</i> , Tomas Diez , Director, Fab Lab Barcelona (SPN)		
16:30 - 17:30	Wrap up Day 1 / Formal launch of exhibitions at Ground Floor and 6F Patcharawee Tunprawat , Head of Arts and Creative Industries, British Council in Thailand		
17:30 – 19:30	Networking reception at Henson Room, 7F		

Programme for Day 2: 7 March

08:00 - 17:30	Room: Henson, 7F Registration & Information
Plenary 9:30 - 10:00	Opening Remarks and Recap Katelijan Verstraete , Arts Regional Director, British Council in East Asia Rhea Matute , Executive Director, Design Center of the Philippines Kenneth Cobonpue , Designer
10:00 - 11:00	Keynote 3: Lifecycles of Material Worlds (Sustainability in Action) , Cameron Tonkinwise , Director, Design Innovation Research Centre, University of Technology Sydney (AUS)

11:00 - 11:30	<i>LESSTICS- Putting Value in single use plastics</i> , Kenno Uy , CEO & Co-founder, Lesstics (PH)
11:30 – 12:30	Lunch at Puso Bistro & Bar, Ground Floor
Plenary	Lifecycles of Material Worlds (Sustainability in Action)
12:30 – 13:00	<i>The Wiki-Waste-Workshop / Waste it's Mine it's Yours</i> , Stefano Santilli , Senior Lecturer, University of Brighton (UK)
13:30 – 14:00	<i>Sustainability in Conflict: Crafting the Future of Junco Basketry</i> , Santiago Alfaro , Consultant, British Council Peru (PE)
14:00 – 14:30	Discussion
14:00 - 14:30	Afternoon snacks and drinks at Henson, 7F
Breakout 14:30 – 16:45	Workshops: Materials and Processes in Transformation
Henson Room, 7F	<i>Bamboo 101: An Introduction to the Benefits of Bamboo</i> , Joy Onozawa , Architect and Board Member, MATIC Hub (PH)
Hillary 1, 6F	<i>Workshop on Philippine textile surface design using natural dyes</i> , Evangeline Manalang , Head, Technology Transfer, Information and Promotion Staff, Philippine Textile Research Institute (PH)
Hillary 2, 6F	<i>Piñatex: A New Material for a New World</i> , Carmen Hijosa , Founder & Chief Creative and Innovation Officer, Ananas Anam (UK)
Plenary 17:00 - 17:30	Meet back at Henson Room, 7F. Wrap up Day 2. Malcolm Ferris , Curator, Making Futures, Plymouth College of Arts

Programme for Day 3: 8 March

08:00 - 14:00	Registration & Information	
Plenary 9:30 - 10:00	Opening Remarks and Recap Caroline Meaby , Director Arts Network, British Council Celia Elumba , Executive Director, Philippine Textile Research Institute Rosy Greenlees , CEO, Crafts Council (UK) and President, World Craft Council	
10:00 - 11:00	Keynote 4: <i>Craft As Social Enterprise</i> , Kenza Oulaghada , Weaver and Artisan Leader, Anou	

Breakout Sessions	Room: Henson, 7F Building Craft Networks & Partnerships in Action	Room: Hillary, 6F Craft as Social Enterprise
11:00 – 11:30	<i>Cebu's Creative City Designation</i> , Butch Carungay , MATIC Hub Board Member; UN DESA National Consultant for Cebu UNESCO City of Design initiatives	<i>From Object to Gesture: Crafting Language</i> , Tabatha Andrews , Artist (UK)
11:30 – 12:00	<i>Spreading the Impact of Do-It-Yourself (DIY) x Design</i> , Rebekah Cheng , Project Manager, Ishinomaki Laboratory (JP)	<i>Creating Bamboo Based Economy in Nepal</i> , Nripal Adhikary , Founder, ABARI (NP)
12:00 – 12:30	<i>Craft for Empowerment in Pakistan – A Systems Approach into Manifested Structures, Processes, Values and Mind-sets</i> , Gwendolyn Kulick , Associate Professor for Design Theory, Wuppertal University & German University Cairo (DE/EG)	Folkcharm's Impact Story: A Social Enterprise that attempts to make relevant Traditional Crafts through Design and Branding of a Traceable Supply Chain and Sustainable Production, Passawee Kodaka , Founder, Folkcharm Co (TH)
12:30 - 13:00	Discussion. Moderator: Katia Stewart , Global Programme Manager, Crafting Futures, British Council	Discussion. Moderator: Angelica Misa , Co-Founder, WVN Home; Consultant, MUNI
Plenary	Room: Henson, 7F	
13:00 – 13:30	Closing Programme and Next Steps Pilar Aramayo-Prudencio , Country Director, British Council in the Philippines Malcolm Ferris , Curator, Making Futures, Plymouth College of Art	
13:30 – 14:30	Lunch at Puso Bistro & Bar, Ground Floor	
14:30 – 17:30	Cultural Tours	

Themed Sessions

Making Leaders: Crafting Leadership Cultures

This session will explore the underexploited potential of makers as leaders. High-quality leadership is vital if the crafts are to address the global challenges facing the sector, as explored in this conference. However, many (perhaps especially Western) craft practitioners might be sceptical of the very idea of leadership, associating it with an ideology of “managerialism” that emphasises the hierarchies and control systems that have characteristically governed labour in mass production industry - precisely those aspects of work

many makers wish to escape in pursuing craft, (even when they might unwittingly replace these with the self-exploitative practices that are a feature of much independent work under late capitalism). This session will examine the issue of good leadership in craft, particularly the value of creative maker practices in developing qualities that contribute to good leadership, such as empathy, dialogue and collaboration through teams and communities of practice - qualities capable of championing progressive social development through the sorts of intelligent problem-solving and innovation that makers are already exhibiting through their work.

Lifecycles of Material Worlds (Sustainability in Action)

This session will explore the ways in which craft practitioners are proactively exploring sustainably engaged practices and projects. These initiatives might involve digital design and production methods, new materials innovation and/or the pursuit of localised sourcing. They might also incorporate cradle-to-cradle design-and-make strategies, and associated approaches – such as re-cycling, up-cycling, sharing, make and mend, and maintenance – to confront the throw-away culture and planned obsolescence resonant of many contemporary consumer production systems. They might also embrace the longer-term systems level approaches associated with Transition Design, which, through the lens of a “cosmopolitan localism” typically seeks to analyse the interconnectedness of social, economic and natural systems as starting points for appropriate design-led strategies. As such, this session will not simply look to locate the issue in terms of individual material practices, but also at the broader level of how cultures of production and consumption need to adjust to new understandings of value and meaning-making in the context of the climate crisis and sustainability agendas.

Crafting in Industry

This session will explore the current condition of craft in industry, and the idea that modern political-economy needs to embrace small-scale producers as an urgent and progressive project in its own right. In the West and other developed countries, ideas of modern craft developed in opposition to industrial mass production but are once again being publicly celebrated as a way of responding to global challenges. The context in Southeast Asia and other developing countries, is quite different, wherein craft is either seen as part of everyday living or a welcome addition to a community’s economic livelihood. Either way, technological innovations and consumer expectations appear to be driving change towards more design-led bespoke offerings, trends that are also impacting on large-scale production platforms, (as witnessed in the move from mass-production, to mass-production with options, to mass-customisation). As such this session explores the idea that forms of crafting are emerging as critical components of, and within, modern industry - an idea which calls into question many prevailing notions of industry on the one hand, and perhaps craft on the other, obliging us to recognise that we are looking at a spectrum of scales and behaviours in which regimes of small-scale neo-artisanal making and micro-manufacturing are attempting to innovate around technology, form, function, aesthetic meaning and social relevance, as part of the more nuanced regimes of production and consumption that are emerging today.

Digital-Analogue Crafting

This session will explore the use of digital platforms in maker practices, particularly the integration of digital fabrication processes into analogue working methods and systems of making. Many contemporary craft advocates understand craft to be an intelligent and directly engaged way to manipulate materials and processes, instead of a restricted range of manual techniques sanctified by tradition that dominated craft theory in the recent past. This more inclusive perspective acknowledges the validity of integrated manual practices and digital technologies that have become commonplace across the creative industries today. Of particular interest to this session is the act of translation between digital and analogue tools and procedures, including the ‘gaps’ – intended or unintended, productive or otherwise – that might emerge through such translations. As well as looking at the mixing of digital techniques and materials with analogue processes, the session is also interested in how makers might be experimenting with web-based digital platforms to coordinate forms of consumer customisation, and/or to build communities around collaborative and distributed design and micro-manufacturing practices.

Craft as Social Enterprise

This session will explore how artists-craftspeople and makers, both individuals and collectives, are developing craft as forms of social enterprise. These socially engaged initiatives represent a diverse range of activities that expand our ideas of what craft can be: from community regeneration and place-making activities, to craft-supported street activism, to process-orientated public art performances, to craft collaborations in pursuit of environmental research, to projects helping to sustain mental health in diverse communities. While such projects often address ‘local’ issues, they simultaneously point to a global cross-cultural awareness of the common issues we face, and the influence of global technological knowledge dissemination. They also index the ways in which disciplinary boundaries are becoming increasingly blurred, fluid and receptive to diverse influences, trends that are perhaps reflected (at least in the West) in the way’s commentators will often vacillate between the term’s ‘artist’, ‘maker’, ‘contemporary crafts’, ‘design-to-make’, ‘neo-artisanal’, etc.

Building Craft Networks & Partnerships in Action

The fundamental purpose of this session is to bring together individuals and institutions interested in fostering cross-cultural networks and partnerships capable of addressing the global challenges facing craft, as explored in this edition of *Making Futures*. These initiatives might be academically research orientated, or more developmental and knowledge-transfer focussed, or combinations of both. Either way, they will be interested in taking up the Making Futures agenda of examining and promoting contemporary craft and maker movements as ‘*change agents*’ through the progressive possibilities presented by the revival, development and promotion of the crafts sector globally, as discussed here in Cebu. The session will also explore the added value of working with partners and the challenges and success stories coming out of collaborations in different parts of the world; in short, the many ways in which makers are presenting, or narrating, new ideas of how we might understand and think about craft’s position in society. It is intended that the session will pave the way to the establishment of future partnerships amongst appropriately interested participants.

Workshops: Materials and Processes in Transformation

These workshops will exemplify, through practical demonstration and example, a selection of approaches to the ideas and issues, materials and making processes, explored and discussed in the sessions outlined above. Analogue and digital, handmade or part machine-made, the workshops will show a number of makers and artisans communicating, by practical example, how they are adapting to new ideas or experimenting with traditional and contemporary emerging processes and materials to create new roles, forms and applications for craft.

About the British Council

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The British Council has been running the programme, **Crafting Futures**, for several years now. Crafting Futures aims to foster economic and social empowerment through the development of creative social enterprise and design-led skills for artisans and designers, with a specific focus on promoting social innovation, fair and ethical collaborations, and an appreciation of cultural heritage. Crafting Futures' projects support practices and people, through research, collaboration and education. Crafting Futures advocates the future of craft around the globe, offered in over 20 countries in Asia, Africa, Americas, and Wider Europe. In Southeast Asia, the programme is currently active in Malaysia, Thailand and Myanmar. It will be launched in the Philippines and Indonesia in 2020. By building on the UK's expertise in social enterprise, cultural skills and design innovation, the programme fosters new collaborations and mutual learning among communities all over the world.

About Plymouth College of Arts

Founded in 1856, Plymouth College of Art is a specialist, independent art school offering a range of study across Art, Craft, Design and Digital – from BA (Hons) Degrees and MA to Extended Diplomas, Foundations and more. It is an art school run by artists and designers for artists and designers – a home to a dynamic, cross-disciplinary community of makers and thinkers for whom making is as important as reading and writing, and where the purpose of learning is inseparable from that of living one's life. A close-knit community where artists, designers and makers combine to explore and experiment with processes and materials, both contemporary and traditional. The College continues to invest heavily in new studios and workshops that redefine the relationship between media, fine art, digital technology and handcrafted traditions, offering the most diverse ecosystem of materials, technologies, processes, practices, and exchange of ideas of any art school in the UK, with 13,000 square meters of studios and workshops across four buildings equipped with professional workspaces and state of the art facilities. A place for making things, and making things happen.



Making Futures is a research platform that has successfully operated for over a decade, supporting a range of related art, craft and design activities, including the **Making Futures** international biennial conference, an on-line journal, and a number of funded research projects exploring its themes. These research initiatives include, for example, the development of prototype low cost, fuel efficient glass furnaces; the EU funded project, 'Made@EU' exploring the interrelation of analogue and digital fabrication procedures; British Council funded research exploring women's empowerment through craft in Afghanistan, Bangladesh and Pakistan, as well as research with weaving communities in Myanmar, and another with craft communities in the Caucasus. The **Making Futures** conference serves as a dissemination vehicle for these and like-minded activities across the sector globally. Since the first edition in 2009, the Plymouth-based international conference has become internationally acknowledged as one of the leading events in its field, regularly attracting creative makers and delegate-speakers from all parts of the world. In recognition of this international profile, invited conference editions have taken place in China, South Korea, and (forthcoming in 2020), the United States.

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The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities.

Making Futures Philippines

Keynote speakers and presenters

06–08 March 2020

Quest Hotel, Cebu City, Philippines



Quest Hotel
CONFERENCE CENTER - CEBU

Keynote speakers



Tomas Diez

Co-founder and director

[Fab Lab Barcelona, Institute for Advanced Architecture of Catalonia](#)

Tomas Diez is a Venezuelan Urbanist specialized in digital fabrication and its implications on the future cities and society. He is the co-founder and director of Fab Lab Barcelona at the Institute for Advanced Architecture of Catalonia (IAAC), and is a founding partner of the Fab City Global Initiative. He is also the director of the recently launched Master in Design for Emergent Futures at IAAC.



Kenza Oulaghada

Weaver and Artisan Leader

[Anou](#)

Kenza Oulaghda is a traditional weaver from Ait Hamza, a small village in Middle Atlas Mountains, and is the founder of Association Tithrite. In 2008, she founded it with women from her village in order to protect their product from middle men. Thanks to the cooperative, the artisans are able to sell their products and improve their knowledge. Kenza hopes Association Tithrite continues to be a bright star in her village.

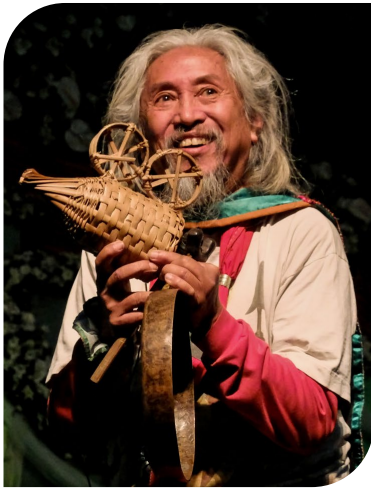


Amneh Shaikh-Farooqui

Senior Programme Adviser/Consultant

[Entrepreneurship and Community Development Institute](#)

Amneh Shaikh-Farooqui is a development practitioner and value-chain and gender specialist/trainer. She has deep interest in market-based solutions to poverty and disenfranchisement, as well as the power of cultural heritage for inclusive growth and making-by-hand as a tool for social and sectoral change.



Kidlat Tahimik

[National Artist of the Philippines for Film](#)

The name Kidlat Tahimik (Quiet Lightning) quickly connotes contradiction. Kidlat has been exploring his inner cultural contradictions by making personal films since 1975. This process is his way of digging out the inner sariling dwende: his creative Filipino genius buried in the colonial “education” process. His work, commonly associated with the Third Cinema, presents an alternative to mainstream cinema while questioning the status quo and inspiring activism among viewers and other artists.

Kidlat first earned international acclaim with his debut film, *Perfumed Nightmare*, which won the International Critics Prize at the Berlin Film Festival in 1977. His latest work, which took 36 years to complete, *Balikbayan#1 Memories of Overdevelopment Redux III* won the Calgary Prize in Berlin in 2015. Besides film, Kidlat has been invited to hold art and video installations around the world including Germany, Japan and the Middle East. The *Perfumed Nightmare* was even featured in an installation in the Venice Biennale in 2005. For his inter-generational culture-awakening spirit, he was honoured as a Laureate of the Fukuoka-Prize 2012, considered as a mini-Nobel prize in Japan for Asians. He actively advocates to revive rich indigenous wisdom and tribal harmony with nature which are buried under layers of colonial values.




Cameron Tonkinwise

Director

[Design Innovation Research Centre, University of Technology Sydney](#)

Cameron Tonkinwise is the Professor of Design Studies at the University of Technology Sydney. He is Director of UTS's Design Innovation Research Centre, which focuses on the design of social systems that support participatory governance, especially in relation to fostering safe and diverse communities and services. He returned to Australia after being the Director of Doctoral Studies at Carnegie Mellon University's School of Design, and co-Chair of the Tishman Environment and Design Center at the New School in NYC.

Cameron has a background in continental philosophy and continues to research what design practice can learn from material cultural studies and sociologies of technology. His primary area of research and teaching is Sustainable Design. Cameron is widely published on the ways in which Service Design can advance Social Sustainability by decoupling use and ownership – what these days is referred to as the ‘Sharing Economy.’ He has also been a strong advocate for the importance of critical practice-based design research. Cameron's current focus, in



collaboration with colleagues at CMU and an international network of scholar-practitioners, is Transition Design – design-enabled multi-level, multi-stage structural change toward more sustainable futures.

Presenters and other speakers



Nripal Adhikary

[ABARI](#)

Nripal Adhikary is a graduate of City College of New York currently working in Nepal for ABARI. He has worked with bamboo and earth as construction material in more than twenty-five countries for over ten years. When the earthquake of 25 April 2015 hit Nepal, all of his structures survived unscathed including two buildings that were built right near the epicentre. In the last three years since the earthquake, he has built and designed many government schools, homes, libraries and luxury hotels using local materials. He has worked extensively to create a sustainable supply chain of bamboo

where he has mobilized hundreds of farmers and artisans to plant bamboo along the riverbanks of Chitwan and use them to make bamboo-based crafts.



Suryani Senja Alias

Chairwoman

[Kraftangan Malaysia](#)

Suryani advocates for the re-shaping of the national craft landscape in Malaysia as Chairwoman of National Handicraft Development Corporation (Kraftangan Malaysia). She is also an active part of the creative community in Malaysia through her artisanal brand Senijari and her contemporary art gallery, Cult Gallery. Suryani is pushing the boundaries in the area of community-based urban rejuvenation and creative cities as board director and co-founder of Think City, an organisation that works with communities and local councils to

make cities people friendly, liveable and resilient.



Santiago Alfaro

Sociologist

[Pontificia Universidad Católica del Perú](#)

Santiago Alfaro is a sociologist and professor at the Pontificia Universidad Católica del Perú (PUCP). He is the author of many articles and book chapters, including 'Peruwood: la industria del video digital en el Perú' (Latin American Studies Research, 2013), 'Diversidade restrita: o regime. do patrimônio imaterial e as culturas populares no Peru' (Itaú Cultural, 2016), 'Crecimiento con desigualdad: brechas y retos de la economía de las industrias culturales y creativas del Perú' (Universidad Miguel Hernández, 2018, co-authored) and 'Piracy ad Media Practice: The Informal Market of Music and Videos in Peru' (Routledge, 2020). His research areas include cultural policies, contemporary craft, ethnicity and the economics of cultural and creative industries. He has also been the deputy manager of performing arts and cultural industries at the Metropolitan Municipality of Lima and general director of cultural industries and arts at the Ministry of Culture. He is currently researching the Peruvian craft sector for the British Council Peru.



Tabatha Andrews

[Artist](#)

Tabatha Andrews studied at Glasgow School of Art, Skowhegan School of Art and the Slade School of Art. Working with sculpture, performance, film and sound, she explores the relationships between memory, objects, materials and the observer. Her work engages with a wide variety of communities and contexts, making art that questions how we communicate. Creating experiences that heighten sensory perception, her work can be immersive and sometimes disorientating. Andrews also works with arts in health and the sciences, exploring connections between craft, play, memory loss and language acquisition. 'The Dispensary', a haptic cabinet of curiosities containing many 'small acts of craft,' was created with dementia patients at Chelsea and Westminster Hospital and the woodturners of Devon and Cornwall (2016). In 2019, she collaborated with composer Charlotte Harding on 'Antiphon', a vocal work exploring call and response, the inner ear and architecture for Science Gallery London. With neurobiologist Andrea Streit and choreographer Katrina Brown, Andrews is making 'Stillpoint', a non-visual performance for one person at a time that explores listening. She is also creating a sensory library for artists with special needs at Exeter Phoenix. Andrews teaches Fine Art at Falmouth School of Art and Plymouth University.



Pilar Aramayo-Prudencio

Country Director

[British Council Philippines](#)

Pilar holds a Bachelor of Arts in Pedagogy, a Master of Education in English Language Teaching, and various teaching qualifications. Before the British Council, she worked for the private sector as a teacher, teacher trainer, materials writer and education consultant, and for the Mexican Ministry of Education in curriculum development and teacher education.

Pilar joined the British Council Mexico in 2012 as Director for English for Education Systems. She was responsible for developing partnerships with government agencies to deliver the English portfolio. In 2017, she became Director for Education Services, leading on all English, Education and Society programmes in Mexico. In September 2018, Pilar took on the post of Country Director for the British Council in the Philippines.



Gil Zaire Carungay

Board Member

[MATIC Hub](#);

UNDESA National Consultant

Cebu UNESCO City of Design initiatives

Gil Zaire “Butch” Carungay is Managing Director of ZAI Design Hive and Chief Reinvention Officer of district 32 at mactan|cebu. He also serves as Chair of the Cebu Business Council of the European Chamber of Commerce of the Philippines, was Creative Director of the first Cebu Design Week and the lead product development specialist of the DTI’s Travel Retail Immersion Program (TRIP). A graduate of the Wharton School of the University of Pennsylvania with a degree in Marketing and Finance, Butch worked as an analyst at the Strategic Planning Division of American Express in New York before returning to the Philippines. He led the UNESCO Creative City working group initiative for Cebu, which led to the city’s designation as a city of design in 2019.



Rebekah Cheng

Project Manager

[Ishinomaki Laboratory](#)

Rebekah Cheng has been the Project Manager at Japanese furniture brand Ishinomaki Laboratory since 2018. Born from the needs of the post-disaster context of the Great East Japan Earthquake and Tsunami in March 2011, Ishinomaki Laboratory has grown from its origins as a simple, public workshop to a full-fledged furniture brand with retailers in seven countries and counting. She manages international sales, communications, collaborations with designers, and the brand's 'Made in Local' initiative. She also

assists with Do-It-Yourself (DIY) workshops, which the brand hosts in Japan and abroad. Prior to joining the company, Rebekah taught Japanese high school students through a project-based civic learning curriculum (Y-PLAN) with the Center for Cities+Schools at the University of California, Berkeley, as well as engaging in intensive volunteer work in Athens, Greece with Project Elea, a non-profit promoting the empowerment and social integration of refugees at Eleonas Refugee Camp.



Kenneth Cobonpue

[Designer](#)

Kenneth Cobonpue is a multi-awarded furniture designer and manufacturer from Cebu, Philippines. His passage to design began in 1987, studying Industrial Design at the Pratt Institute in New York. While completing his studies, he apprenticed for a leather and wood workshop near Florence, Italy. He went on to study Furniture Marketing and Production at the Export-Akademie Baden-Württemberg in Reutlingen, Germany, under a private and state scholarship program, and subsequently worked in Bielefeld and Munich.



Malcolm Ferris

Curator

[Making Futures, Plymouth College of Art](#)

Malcolm is the Curator and Editor of Making Futures at Plymouth College of Art. He has developed Making Futures as an international research platform exploring the future of contemporary art, craft, design-to-make and neo artisanal maker practices as 'change agents' in society. The idea is of reclaiming a craft future within a contemporary moment that still takes place within the 'arc of Modernity', supporting makers and creative micro-manufacturers to innovate around technology, form, function, aesthetic meaning, and social relevance - engaging in a responsible place-based market economics capable of contributing to community cohesion, resilience, and regeneration. It includes an Open Access journal and bi-annual UK conference that enjoys an excellent international reputation.

Malcolm also curated the flagship digital gallery for the UK's National Media Museum (which won two national design awards and pioneered digital art in mainstream UK museum sites). As a Director of the Plymouth Visual Arts Consortium, he worked with the Hayward Gallery to help bring the British Art Show to Plymouth across five city sites. He has explored the dynamics of contemporary Chinese art with shows at DadaPost (Berlin), Asia Pacific Weeks Festival (Berlin), and Yerba Buena Centre, (San Francisco). He also regularly presents and publishes for journals and international fora.



Rosy Greenlees

Executive Director

[Crafts Council](#)

Rosy Greenlees, OBE, is Executive Director of the Crafts Council, a national charity promoting the value of craft and making to society. The Crafts Council has supported thousands of makers through its talent development programmes; brings high quality craft exhibitions and events to the public across the country; and promotes craft education in schools. Rosy spent her early career as a visual arts curator before taking on senior roles including Cultural Strategy Manager responsible for the Mayor of London's first culture strategy; and founder Director of the London Centre for Arts and Cultural Enterprise. Rosy is President of the World Crafts Council International, a member of the Creative Industries Council and a Trustee of Creative and Cultural Skills. She is a Fellow of the RSA and Honorary Fellow of Arts University Bournemouth and the City and Guilds of London College of Art.



Tobias Guggenheimer

Architect

[TGA, PC](#)

Tobias Guggenheimer is a Swiss-American architect, educator and author with degrees in literature and architecture. He established his general practice of architecture, TGA,PC, in New York, in 1991 where he also taught at Pratt Institute, Parsons School of Design and Fordham University. His book, 'A Taliesin Legacy: The Architecture of Frank Lloyd Wright's Apprentices' was a selection of the month in the Architects Book Club. In 2010, he relocated to Manila where he was dean of SoFA Design Institute as well as a consultant to the Design Center of the Philippines. He is currently designing projects in the US, Micronesia and the Marshall Islands.



Carmen Hijosa

Founder

[Ananas Anam Ltd](#)

Dr Carmen Hijosa is the Founder and Chief Creative and Innovation Officer of Ananas Anam Ltd, manufacturers of Piñatex®, a natural, plant-based material made from waste pineapple leaf fibre. Carmen is an ethical entrepreneur with a vision for a more sustainable future that connects people, environment and economy.



Passawee Kodaka

Founder

[Folkcharm](#)

Passawee Kodaka is the founder of Folkcharm, a 'farm to fashion' brand, a founding member of Volkskraft Ethical Crafts Hub and a coordinator of Fashion Revolution Thailand. Before founding Folkcharm, she worked in international and national-level social development organisations for over 6 years. She holds a Master of Science in Rural and Regional Development Planning with the thesis topic on 'social and economic empowerment of home-based women workers in rural Thailand-Case Study OTOP (Silk weaving community)'. This research has refined her passion in the field which led her to eventually found the company. Folkcharm is an apparel and accessories social enterprise utilising locally

sourced handloom organic cotton, aimed to ensure sustainable income for rural artisans, and to create awareness in rural craftsmanship and slow fashion.



Gwendolyn Kulick

Adjunct Professor

[German University in Cairo](#)

Gwendolyn Kulick is a designer and design researcher with a focus on design in contexts of marginalisation and cultural ruptures. She studied design at the University of the Arts in Berlin in the tradition of the Ulm School of Design. Later, from 2004 until 2015, she taught design in Lahore, Pakistan where she taught at the School of Visual Arts and Design at Beaconhouse National University, and headed of the Department of Visual Communication Design. Her PhD research consists of an extensive empirical research into projects that aim to embed craft making into grassroots empowerment activities in Pakistan, an action research project and continuing conversations with a wide range of stakeholders of the development aid system. Key interests include systemic design approaches and the exploration of possibilities and limitations of participatory activities towards self-reliance and autonomy. She enjoys engaging with design narratives of different cultural contexts, so far with a focus on South Asia. Since fall 2018 she teaches design theory at the German University in Cairo.



Abdulgani Macatoman

Undersecretary

[Department of Trade and Industry, Trade Promotions Group](#)

Undersecretary Abdulgani Macatoman is a recipient of multiple awards from different organisations for his work both as an entrepreneur and a public servant, including the Asian Humanitarian Businessman of the Year, the Warrior Communicator Award and Management Man of 2017. The Department of Trade and Industry's Trade Promotions Group, also known as DTI-TPG, supports the development of local products and services, as well as the country's micro, small and medium enterprise networks.



Evangeline Manalang

Chemist

[Philippine Textile Research Institute](#)

Evangeline Manalang is a chemist, and a Supervising Science Research Specialist for the Philippine Textile Research Institute-Department of Science and Technology (DOST-PTRI), where she has been since 2012. She leads the Technology Transfer, Information and Promotion Staff of DOST-PTRI. She received a B.S. in Chemistry degree from the University of the Philippines Los Baños in 2006, and is pursuing her Master of Science in Chemistry at De La Salle University, Manila.

Her research interests centre on the development of innovative and sustainable technologies in support to growth of textile and allied industries. She has been involved in research on natural dyes for textiles and other applications, and functional textiles like water-repellent, mosquito-repellent, antimicrobial and scent-releasing textiles. She has written technical papers published in Samay Bulletin, DOST-PTRI's own publication, and co-invented some PTRI-developed technologies. In 2015, she was awarded as Model Researcher by the DOST-PTRI. In 2018, she went to London, United Kingdom along with other Filipino researchers to build entrepreneurial capacity and commercialization skills under the Leaders in Innovation Fellowship program of UK and Philippine Government.



Rhea Matute

Executive Director

[Design Center of the Philippines](#)

Rhea Matute is the Executive Director of the Design Center of the Philippines, an institute promoting the use and appreciation of good design by strengthening the Filipino design industry, and improving the range, quality and competitiveness of the country's services and products. Rhea also leads the ASEAN Creative Cities Forum and Exhibition, a Design Center initiative with the Department of Trade and Industry that explores the potential of developing creative communities in the Philippines.



Caroline Meaby

Director, Arts Network

[British Council](#)

Caroline Meaby is Director, Arts Network at the British Council, the United Kingdom's international organisation for cultural relations and educational opportunities. As a member of the senior Arts leadership team, she coordinates a global network of over 300 specialist arts staff working across 110 countries.

Caroline started her career as a television news journalist, including spending ten years as a factual producer at the BBC. In 2009 she joined the BBC's inhouse training division, including producing a multimedia news production course for BAME broadcast journalists.

In 2011 she took up the role of Talent Schemes Director at the Edinburgh International TV Festival, where she was responsible for the Festival's charitable activities, fundraising and delivering the year-round calendar of industry programmes. In 2013, Caroline joined the British Council as Senior Programme Manager, Creative Economy, and subsequently Regional Arts Director, Wider Europe, before taking up her current position in summer 2018.



Angelica Bella Misa

Researcher and entrepreneur

[WVN Home Textiles](#)

Angelica is a sustainability advocate interested in artisanal crafts, ethical sourcing through grassroots community engagement and circular design. She wakes up every day because of her work with WVN Home Textiles, with a mission to sustain traditional handloom weaving in the Philippines.



Adhi Nugraha

Teacher, designer and maker

[Department of Design, Bandung Institute of Technology](#)

Adhi Nugraha is a teacher, designer and maker. He was trained as a product designer in Indonesia, and after his graduation he became a member of the teaching staff at the Department of Design at the Bandung Institute of Technology (ITB). He worked for several years at a design firm in Germany, and earned his master's in Craft Design from the University of Art and Design in Helsinki, Finland in 1995. Later, he completed his doctoral studies in 2012 at the same university (now known as Aalto University). He returned to

Indonesia in 2013, where in addition to teaching at ITB, he has been actively involved in development projects for crafts and creative industries in Indonesia. Nugraha also works independently as a designer with his design studio and workshop in Bandung. His interests are craft and design, community development, sustainability and sociocultural aspects in design.



Maria Lourdes Martinez Onozawa

Architect

A Green Lifestyle Architect and Environment Planner, Maria Lourdes Martinez Onozawa has 35 years of Integrative Architectural experience where the resources and skills for the design development of hospitality projects are sourced from the local environment. She graduated cum laude in Architecture from the University of San Carlos, followed by an MA in Urban and Regional Planning from UP Diliman, a diploma on Integrated Conservation from the UNESCO Asian Academy for Heritage Management and completed a course on History of Structures,

Architecture and Sustainability, the Integration of the Natural and Built Environment, from the Harvard Graduate School of Design. Her community empowerment activities merited her a US Senatorial Award, for the perpetuation and preservation of Chamorro culture in the Marianas Islands. She received the Environment Responsible Entrepreneur Award from the Cebu Chamber of Commerce, the Most Outstanding Individual for Community Service during the Cebu City Charter Day Awards for a conservation framework, revitalizing the old downtown of Cebu. She is currently the Philippine voting member to the ICOMOS Committee on Vernacular Architecture, and was one of the Ten Outstanding Cebuanos for Sustainable Green Development. She is a passionate Bamboo architect and carries on the advocacy through her Bamboo Teach-in workshops with several institutions around the country.



Kamonnart Ongwandee

Designer

Kamonnart Ongwandee is a designer and consultant advocating for circular design at the intersection of fashion and crafts practices. After winning the CIMB Asean Scholarship, which helps to promote craft culture in Southeast Asia, Kamonnart earned a master's degree in Textiles at the Royal College of Art in London. She began her career as a printed textiles designer before expanding to fashion design, and now dedicates her energy to the Fashion Revolution movement in Thailand, which activates a community of conscious consumers and circular designers. Kamonnart is also an

honouree for the Generation T Asia List 2019, member of Circular Design Lab Bangkok and Ellen MacArthur Foundation's Circular Economy Pioneers community in South East Asia. She is now also a keynote speaker and a visiting lecturer at Chulalongkorn University in Creative Textiles.



Analyn Salvador-Amores

Curator

Museo Kordilyera

Analyn Salvador-Amores, PhD is associate professor of anthropology and curator of the Museo Kordilyera at the University of the Philippines Baguio. She is also the project leader of CordiTex, an interdisciplinary team that conducts interdisciplinary research on the Cordillera textiles in Northern Luzon, Philippines. She earned her doctorate in Social Anthropology from Oxford University in the United Kingdom. Her research interests include

non-Western aesthetics, endangered languages, material culture, ethnographic museums and visual anthropology. She is the author of the award-winning book 'Tapping Ink, Tattooing Identities: Tradition and Modernity in Contemporary Society' (2013). She has published extensively on the indigenous cultures of the Cordillera region.



Stefano Santilli

Senior Lecturer

[School of Art at the University of Brighton](#)

Stefano Santilli is Senior Lecturer in the School of Art at the University of Brighton and a visiting lecturer in the Architecture School at Lund University. He has taught, run workshops and exhibited his own practiced based research work internationally.



Yegwa Ukpo

Founder

[Newtype](#)

After co-founding and running a branding and content creation studio for several years, Yegwa Ukpo co-founded the concept store, café and maker-library Stranger in 2013. Yegwa is now the founder of Newtype, a maintenance practice focused on wisdom ecologies of food, shelter, clothing and being. He is interested in the intersection between indigenous practice, planet-centric approaches to design and alternative forms of culture production.



Kenno Uy

Founder

[Lesstics](#)

Kenno Uy is the founder and CEO of Lesstics, a plastic repurposing company, that addresses the environmental impact of single use plastics in a business perspective while providing employment in the community. Before focusing on his current work, Kenno used to be a nurse, having both a Philippine and California license. His experiences in Silicon Valley inspired him to start a company of his own in his own country, opening a software development company that creates tailor made software for his clients. He has now extended his reach to organizing training events for SMEs nationwide through his company called Hacks4growth Training and Development. Kenno is a member of the Geneva Forum consultative Committee for Sustainable Developmental Goals for the United Nations and has

been invited to speak during the 10th Geneva Forum last December 2019. He is also active in 'Makers Without Borders' with the international Fab Lab association.



Katelijn Verstraete

Regional Director Arts & Creative Industries East Asia
[British Council](#)

Katelijn Verstraete has been Director Arts & Creative Industries East Asia since October 2012. Her passion for supporting the development of the arts started with the set-up in 1999 of the first independent art space BizArt in Shanghai. Her belief in the important role of arts in society has grown over years of work in developing multi-stakeholder platforms between Asia and Europe in the areas of cultural policy, artistic exchange, training and digital exchange for www.ietm.org, www.on-the-move.org and

www.asef.org. Katelijn is the co-author of the Europe-China Cultural Compass, a EUNIC cluster publication.