Panel proposal for EuroSEAS 2024 conference, Amsterdam, Netherlands, 22 July-26 July 2024

1. **Title ‘Youth and the Performing Arts in Southeast Asia: Negotiating place, belonging, and society’**
2. **Panel Convenors**

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1. **Format:** Panel session.The main purpose of the panel is to bring together a mix of scholars working on and with young people and the performing arts in Southeast Asia. Presenters will be selected based on an open call for papers, and presenters will be asked to share draft papers with the panel discussant ahead of the session. Since research on young people and the performing arts in Southeast Asia is scattered, we consider a conventional paper-based panel session most appropriate because, 1) it provides a platform for bringing together scholars working on similar topics in the Southeast Asian region but who have probably not worked together previously to exchange ideas with one another, 2) the panel session format creates a moment in the conference programme dedicated to the topic of young people and the performing arts, which we imagine will be of interest to a share of the conference participants, 3) the conventional paper-based panel session format constitutes a useful first step to work towards a possible publication.
2. **Panel Description**

This panel seeks to bring together current and on-going research that takes a youth studies approach to the performing arts across Southeast Asia. Adopting a youth studies approach, implies foregrounding the diverse roles and experiences of specific groups of young people in various forms of performing arts, including (but not limited to) dance, music, theatre and forms of street-based arts (e.g. Damrhung, 2022; Geertman, Labbé, Bourdreau, & Jacques, 2016; Huijsmans, 2022; Kurfürst, 2021). It further implies a shift in focus; away from the established, towards more marginal (and at times marginalized) and emerging actors, sites and ephemeral forms of expression of the performing arts in Southeast Asia. Thereby, a youth studies approach illuminates intra- and intergenerational contestation as well as continuities in the development of performing arts and artists, and includes reflection on the role of significant adult others, ranging from parents and teachers, to (inter)national agents of cultural development such as national ministries and international actors like, for example, the Goethe Institute. A youth studies approach may also focus on young people’s engagement with the performing arts in relation to other dimensions of being young and growing up (such as youth culture, life-course dynamics as well as the government of youth) – including paying attention to gendered and classed dimensions. Finally, a focus on youth and the performing arts can also work as a window on larger processes of social change. For example, through the performing arts young people may prefigure or explore desired futures or, in contrast, draw attention to current or looming crises in a youthful style (Hill, 2022; Mitchell, 2018). The emplaced characteristics of many forms of performing arts also make for fertile ground for spatial analyses, exploring how, through the arts, young people engage in the politics of place, inscribing places with new social meaning, appropriating public spaces, or creating new spaces altogether. In addition, a focus on the spatiality of the performing arts would also include the role of intra-Asia and the international movement of artists and styles in the process of artistic development (Chen and Chua, 2015), including the role of the diaspora in this.

*Sources*

Chen, K. H., & Chua, B. H. (2015). *The inter-Asia cultural studies reader*. Routledge.

Damrhung, P. (2022). Young People's Theatre in Thailand: A performance ecology approach. In S. Busby, K. Freebody, & C. Rajendran (Eds.), *The Routledge Companion to Theatre and Young People*. Abingdon: Routledge.

Geertman, S., Labbé, D., Bourdreau, J.-A., & Jacques, O. (2016). Youth-driven Tactics of Public Space Appropriation in Hanoi: The case of skateboarding and parkour. *Pacific Affairs, 89*(3), 591-611.

Hill, C. (2022). Karen Women (re)constructing the Self Through Rap: Crossing boundaries and navigating lived spaces. *Music & Arts in Action, 8*(1).

Huijsmans, R. (2022). "Pieces that Form a More Complete Whole". Potencies of meaning in Lao contemporary dance. *Music & Arts in Action, 8*(1), 50-68.

Kurfürst, S. (2021). *Dancing Youth: Hip hop and gender in late socialist Vietnam*. Bielefeld: transcript Verlag.

Mitchell, J. (2018, 2 November 2018). Thailand's Rap Against Dictatorship. *New Mandala: New perspectives on Southeast Asia* Retrieved from <https://www.newmandala.org/thailands-rap-against-dictatorship/>

1. **Session:** a single session (1\*90 minutes) has space for 3-4 presenters, a double session (2\*90 minutes) has space for 6 presenters. Assuming we will both present we might want to opt for a double session to have space for 4 additional presenters. Also, this way we have a broader base to work towards a possible publication.
2. **Discussant:** We plan inviting a discussant, ideally someone from Southeast Asia with substantial scholarly and/or artistic experience in the field. We have drawn up a list of possible candidates. Will check in on their availability and interest sooner to the date.