

COLLABORATION PROPOSAL

**ART COORDINATION ANNUAL
MEETING (ACAM) 2025**

ACAM


Hanoi
Grapevine
arts. culture. media.
Artist
in
Residence
Vietnam
Network

TABLE OF CONTENT

1



About
Hanoi Grapevine
& AiRViNe

2



About
ACAM

3



Objectives

4



Program
Overview

5



Sponsorship
& Benefits

6



Contacts

**ABOUT
HANOI GRAPEVINE
& AIRVINE**

-01

Hanoi Grapevine

Hanoi Grapevine is a not-for-profit art organisation known as the pioneering independent platform promoting arts and culture in Vietnam since 2007. In addition to connecting local artists, art spaces and high-quality event organisers with their audience, Hanoi Grapevine organises educational, knowledge-sharing events and programmes which aim to form an effective support ecosystem for art and cultural activities.

Mission

Hanoi Grapevine's ongoing mission since its inception has always been to promote arts and culture in Vietnam and support independent artists and artistic movements. With this core value, Hanoi Grapevine also introduces new art forms, as well as formats that develop support systems for art practitioners to various audiences, thereby encouraging critical and creative thinking.

Vision

Hanoi Grapevine aims to become an open space for connecting artists, creative practitioners, and anyone interested in the aspects of art and culture, and who seeks to learn more about the artistic, cultural, and creative context in Vietnam.

**“Seek Art - Culture - Vietnam?
See Grapevine!”**



About AiRViNe

Artist-in-Residence Vietnam Network - AiRViNe – an initiative of Hanoi Grapevine – aims to support the growth of Vietnam’s contemporary art scene through artist residencies that foster cultural exchange, professional development, community engagement, and sustainable art infrastructure. By creating opportunities for cross-border collaboration, skill-building, and dialogue, AiRViNe seeks to connect Vietnamese artists with international networks while also promoting the value of local cultural heritage.

Artist
in
Residence
Vietnam
Network



ABOUT ACAM

-02

ACAM (Art Coordination Annual Meeting) is the first annual gathering in Vietnam dedicated to the crucial yet often overlooked work of art coordinators. These individuals bridge the gap between artists, curators, institutions, and communities — managing timelines, handling permissions, translating cultural sensitivities, and ensuring creative visions are realized.

ACAM recognizes this labor and aims to cultivate a collective space for knowledge sharing, skill-building, and solidarity. Over the course of three days, ACAM will host a series of panels, workshops, case studies, and informal discussions that reflect on the challenges and future of art coordination in Vietnam and the Southeast Asian region.

All selected articles and projects will be considered to be included in the bilingual journal ACAM (print or digital), distributed within the regional arts network. ACAM is expected to become an annual rotating event, held in a different city each year to expand access.

ACAM

Time: 26 - 28/09/2025

Partners: COMPLEX 01, Vincom Center for Contemporary Art (VCCA), Long Bien Art Fair, Châu & Co Gallery, Koganecho Management Center (Japan), Aomori Contemporary Art Center (Japan)

OBJECTIVES

-03

After years of working alongside artists, curators, and creative spaces, Hanoi Grapevine has recognized a growing need for connection and sharing among art practitioners.

Based on this, the first annual meeting was initiated with the aim of **building capacity, sharing tools, and connecting networks** among art practitioners nationwide and regionally. It also seeks to create a space for **intergenerational and interdisciplinary dialogue** around issues of **ethics, accessibility, inclusivity, and sustainable development**, as well as to foster innovation and propose new art organizational models suitable for the Southeast Asian context, informed by local practices.

PROGRAM

-04

DAY 1: HOLDING SPACE

Session 1 – Understanding the Coordination in Arts: Between the Visible and Invisible

The opening session sets the stage by unpacking the role of the **art coordinator** — the person who ensures that artistic ideas transform into reality.

This session will outline key definitions, historical contexts, and working realities of coordination in the arts within Vietnam and the region.

Session 2 – Community Programs: Participation with Purpose

Community-based projects are central to many artistic initiatives — but how do we ensure that **participation is meaningful** rather than performative?

This session reflects on the politics and ethics of participation, exploring long-term relationship building, co-creation, and the challenges of maintaining trust.

DAY 2: EXPANDING ACCESS AND INCLUSION

Session 3 – Inclusion in Practice: Disability, Elders, and Marginalized Audiences

How can art coordination create experiences that are truly **inclusive** — not just in intention but in design and execution?

This session brings together practitioners working with **disability communities, elders, and other often-overlooked groups** to share real-world strategies for inclusion.

Session 4 – Bridging Distances: Coordination Across Regions and Borders

As art and culture increasingly operate across geographies, coordinators find themselves at the heart of exchange — from organizing regional artist tours to hosting international residencies.

This session explores **coordination** as both a logistical and relational practice in contexts where travel can be limited, networks uneven, and cultural misunderstandings frequent. Speakers from regional **cultural centers, international mobility platforms, and cross-border artist residencies** will share experiences of navigating these challenges.

DAY 3: BUILDING FUTURES

Session 5 – Building a Festival or Biennale from Scratch

What does it really take to build a large-scale cultural event like a **festival or biennale** — especially in a context where institutional support may be limited, and infrastructures are still emerging? This session offers a deep dive into the process of **designing, coordinating, and sustaining** such ambitious projects like Photo Hanoi, Vietnam Festival of Creativity & Design (VFCD),....

Session 6 – Artistic Innovation in Public Spaces and Collaboration with State Agencies

This session will delve into the unique challenges and opportunities of realizing **unconventional artistic events** (non-traditional performances, spontaneous public interventions, digital experiments) within **public spaces** and through collaboration with **state agencies**. This session will provide a comprehensive overview of the complex role of art coordinators in navigating innovation, public spaces, and regulatory bodies.

Session 7 – Open Floor: Paper Presentations and Collective Reflection

A curated selection of papers, essays, or documentation from an open call, followed by an **open-floor sharing session for all attendees.**

SPEAKERS

-05

Nguy Hải An holds Bachelor's and Master's degrees in International Politics from the Diplomatic Academy of Vietnam. Starting her career as a reporter in international news, she transitioned to the arts field in 2018, accumulating diverse experience as an education curator, communicator, coordinator, producer, and project manager.

An is currently the Head of Education and Communication at APD – Center for Art Patronage and Development, where she leads the implementation of diverse art education platforms, including courses, workshops, and practice-based projects, alongside managing public programs such as talks, film screenings, and performances.

From 2018 to 2020, An was the education curator at the Vincom Center for Contemporary Art (VCCA), where she conceptualized and executed public programs and coordinated over 100 events for diverse audiences while also building strong relationships with media and cultural organizations.

Beyond her core roles, An has also engaged in several projects and activities independently, including: manager for the classical music project *"Schubert in a Mug"* (since 2020); education curator for the sound workshop series *"Improvisation Station"* and *"Deep Listening"* at the Hanoi Festival of Creative Design (2024); public program coordinator for the *"A Tide of Emotion"* exhibition by Chiharu Shiota (VCCA, 2023–2024); producer for *"A wo|man"* – a contemporary dance play within Goethe-Institut Vietnam's Antigone Saison Project (2021–2022).



Nguy Hải An

*Session 1 - Understanding the
Coordination in Arts: Between the
Visible and Invisible*

Nguyễn Thị Thu Hà has been working as a researcher at the Vietnam Institute for Culture, Arts, Sports and Tourism (VICAST) since 2004. She obtained her Master's Degree in Public Policy from Korea in 2007 and her Ph.D. in Cultural Management from Vietnam in 2016.

Since 2012, she has been actively involved as a core member in various projects that have had significant impacts on the development of cultural and creative industries in Vietnam. Some notable projects include the *National Strategy for the Development of Cultural Industries in Vietnam to 2020, Vision to 2030* (2014-2016), *Cultural and Creative Hubs Vietnam*, *Strengthening Intellectual Property Enforcement in Vietnam Project*, *Cultural City Profile: East Asia, A mapping research for Mobilizing cultural dynamics and youth participation* for Hanoi Creative Capital, and the *National Strategy for the Development of Cultural Industries in Vietnam to 2030, Vision to 2045* (2024).

Additionally, she is also a co-founder of *Vietnam's Creative Hub Initiative (ViCHI)*, which was established in 2019 and serves as a network of creative hubs in Vietnam and a member of Advisory Boards of *Vietnam Design Week*, *Vietnam Festival of Creativity and Design*, and *Vietnam Music Week*.

Currently, Dr. Nguyen holds the position of Director at the *Centre for Cultural Industries and Contemporary Art*, Vietnam Institute of Culture, Arts, Sports and Tourism. In this role, she contributes to the arts and cultural scene in Vietnam by offering diverse cultural and art programs and consultancy for artists, communities and organizations.

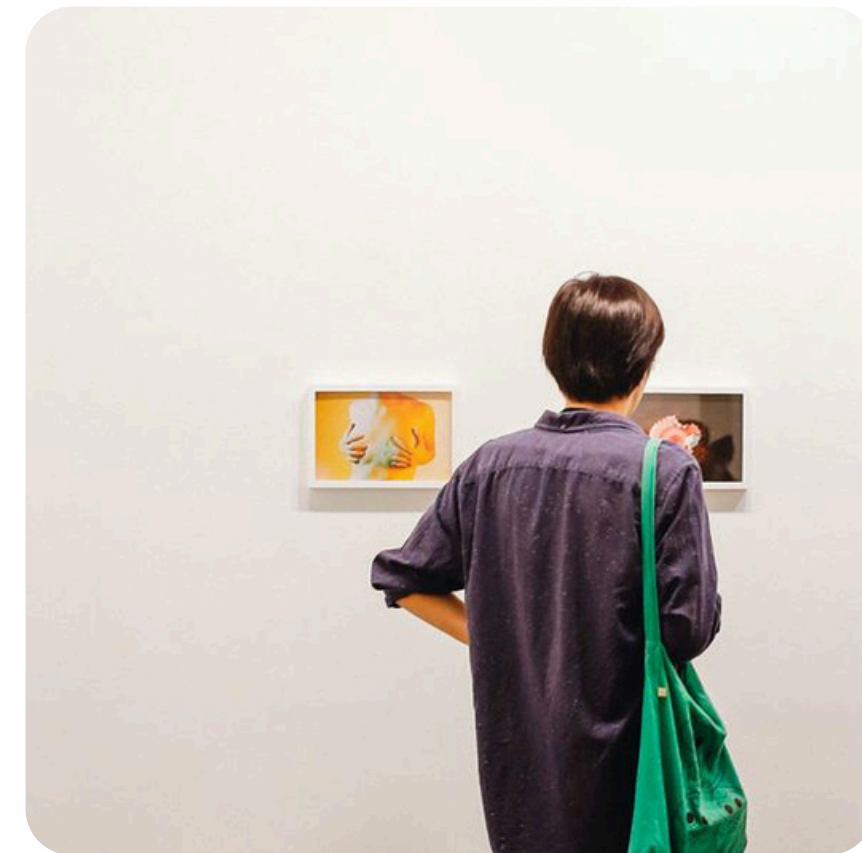


Nguyễn Thị Thu Hà

*Session 1 - Understanding the
Coordination in Arts: Between the
Visible and Invisible
Session 6 – Artistic Innovation in Public
Spaces and Collaboration with State
Agencies*

Trần Duy Hưng is a Hanoi-based arts producer, musician and writer. He is a co-founder and co-curator of *The Onion Cellar* (most active between 2011–2020 – an initiative that conceives and realises left-field music and cinema projects across scales and thematics) and *Như Trăng Trong Đêm [Like the Moon in a Night Sky]* (a multiple-edition film festival exploring the heritage of Vietnamese cinema). Hưng has also undertaken extensive work (planning, programming, writing, managing, moral-supporting, etc.) for Galerie Quynh, TPD Film Centre, Rắn Cạp Đuôi Collective, British Council Vietnam’s Film-Archive-Music Lab programme, Out Of Frame Festival of Moving Image, Đàn Đố Group, Dogma Prize, and most recently the European Film Festival in Vietnam, amongst others.

He also worked as archive producer in Esther Johnson’s found-footage project *‘Dust & Metal’*, for which he undertook research in documentary, newsreels and drama prints at the Vietnam Film Institute. Other curatorial projects in recent years include *‘Red Balloons: Music for 20th Century Vietnamese Animation’* (2020) which commissioned contemporary musicians across genres to reinterpret/rescore classic Vietnamese animation works; as well as *‘Where Is There–There Is Here’* (2020) an exhibition of inter-disciplinary work from the local group Đàn Đố embodying their experimentation with indigenous sonic/visual materials. As a drummer, Hưng is currently a member of the bands CAR PUNK (art-rock) and Chú Cá Lơ (alternative rock).



Trần Duy Hưng

*Session 1 - Understanding the
Coordination in Arts: Between the
Visible and Invisible*

Cai Xun was born in 1991 in Hangzhou, China. Cai completed a Master's degree in Media and Cultural Studies at the School of Creative Media, City University of Hong Kong in 2014. She spent eight years working in Hong Kong at galleries, auction houses, and art management companies, gaining diverse experience across various sectors of the art world. Cai was relocated to Yokohama in 2022 and is currently involved in exhibitions, events, and international exchange programs at the Koganecho Area Management Center, where artists from around the world gather.

Cai also engaged in launching the *"Bubba Bubble Collective,"* which organizes projects in public bathhouses (sento), and *"Moromoro-za,"* an initiative focused on alternative film screenings. Through collaboration with peers from various backgrounds, aims to question the boundaries between art and everyday life, and to foster new relationships through cross-disciplinary and transnational practices.



Cai Xun

*Session 1 - Understanding the
Coordination in Arts: Between the
Visible and Invisible*
*Session 2 - Community Programs:
Participation with Purpose*

Nhat Q. Vo (b. 1991, Vietnam) is a cultural worker and multidisciplinary designer based in Ho Chi Minh City, Vietnam. He graduated with a Bachelor in Architecture from California College of the Arts, San Francisco (2015). With an interest in creating education playgrounds and pushing for cultural, artistic developments in Vietnam, his works range from event and space organization to coordination, production, and curation. He often collaborates with individuals and organizations in Vietnam and across Southeast Asia. In 2018, Nhat participated in Bangkok Biennale with Art Labor as a collaborating architect for the project Radicle Room. With the support from Goethe-Institut Ho Chi Minh City and Sàn Art, he released the publication *Masked Force* with writer Nguyen Hoang Quyen in tandem with a retrospective of Vo An Khanh's photographic practice (2020). Recently, he curated the exhibition *Rhyming Gestures* with Thái Hà and initiated *PORTFOLIO+* – a series of portfolio review sessions to help local creatives effectively present and develop their portfolios. Nhat is the former manager of Sàn Art and current manager of the Nguyen Art Foundation.



Nhat Q. Vo

*Session 2 - Community Programs:
Participation with Purpose*

Nguyễn Hoàng Điệp is a Vietnamese filmmaker and entrepreneur. She is widely recognized as the director of *Flapping in the Middle of Nowhere* (2014), a film that competed at numerous international film festivals, including the Venice International Film Festival, AFI Fest, and the Three Continents Festival. The work also earned her the Best Director Award at the Bratislava International Film Festival. In addition to her directorial career, she has supported the production of independent feature films by emerging Vietnamese filmmakers, such as *Bi, Don't Be Afraid!* (2010) and *Rom* (2019).

Nguyễn Hoàng Điệp was awarded the Ordre des Arts et des Lettres by the Government of France. She is also the founder of *Ơ Kia Hà Nội*, a creative space dedicated to bridging art and everyday life, as well as fostering connections between artists and the public. From 2021 to 2023, she served as a member of the Central Council for Film Appraisal and Classification under the Vietnam Cinema Department.

Nguyễn Hoàng Điệp is set to release her new film *1982* in 2025.



Nguyễn Hoàng Điệp

*Session 2 - Community Programs:
Participation with Purpose*

Vũ Thị Thanh Bình has 10 years of experience in managing creative cultural spaces and organizing and communicating community cultural events. She founded and managed three spaces: Bluebirds' Nest and The Reading Room in Hanoi, and Cua Bien Creative Cultural Space in Hai Phong. She has also provided operational and communication consulting for various cultural and artistic spaces and projects, including the *Kafka Festival* (2018–2019), *Balade en France* (2018–2020), and the *Taiwan Film Salon* (2020, 2022, 2024).

Her community-focused cultural and artistic practices primarily center on literature, promoting reading culture, cinema, and traditional crafts. In 2024, she participated in *the Queer (w)eaves* project initiated by the Goethe-Institut in Hanoi and Queer Forever, where she contributed as a fiber artist and had her work featured in a group exhibition in early 2025. Currently, she is organizing the *Film Curation Practice Program* with Bluebirds' Nest, which aims to connect individuals and organizations involved in independent film research and production with audiences and cultural spaces in Hanoi.



Vũ Thị Thanh Bình

*Session 2 - Community Programs:
Participation with Purpose*

Nguyễn Thị Mộng Thu is currently the Social Impact Manager at the Social Enterprise Tòhe, where she coordinates educational and art programs for children with special needs. Since 2016, she has been directly involved in establishing and implementing intervention centers, social protection centers, and educational facilities in Hanoi, Ho Chi Minh City, Da Nang, Hoa Binh, and Cao Bang.

She is also responsible for a series of art exhibitions and workshops aimed at raising community awareness of the autism spectrum, including prominent events like *Parallel World* (2021), *More than a look* (2023), and *Chèo Méo* (2024). Additionally, Thu and her team at Tòhe developed *Link đình*, a UNESCO-sponsored event for the 2024 Hanoi Creative Design Festival, which focused on creating a creative, play-friendly space for people with disabilities.

With 8 years of experience in program development for diverse groups, her practice centers on combining art, education, and social development to foster connection and promote community inclusion.



Nguyễn Thị Mộng Thu

*Session 3 - Inclusion in Practice:
Disability, Elders, and Marginalized
Audiences*

Hoàng Văn Lý is the Chairperson of the Hoàn Kiếm District Blind Association in Hanoi, where he provides consultation, training, media support, and advocacy for the social inclusion of persons with disabilities. He is also a contributor to Pháp Luật Xã Hội newspaper and Hòa Nhập online magazine.

From 2006 to 2016, he worked as a reporter and editor for radio programs dedicated to the visually impaired and for cancer patients at the Voice of Vietnam (VOV). In 2016, he founded *Đom Đóm Studio*, the first social media-based communications project in Vietnam focusing on persons with disabilities and disability-related issues.

Between 2017 and 2018, he served as a mentor for the vocational guidance project for visually impaired students, organized by Samaritan's Purse. During the same period, he collaborated as a lecturer in Effective Communication, providing career orientation and personal development guidance at the Vocational Education Center of the Hanoi Blind Association.

From 2018 to 2019, he was a member of the advisory board for VTV4's documentary *Do You See What I See*. Between 2020 and 2022, he served as a member of the coordinating committee for *The EYES Project*, a social initiative connecting visually impaired and sighted youth with the aim of breaking down barriers and social prejudice.

From 2020 to 2023, he acted as a media consultant and supporter for the sports dance competition for the visually impaired *Dancing Beyond Barriers*.

He is a key member of the core team that developed the poetry month - *Se Sẽ Chứ* 2024.



Hoàng Văn Lý

*Session 3 - Inclusion in Practice:
Disability, Elders, and Marginalized
Audiences*

Despite having a decade-long career in journalism, **Nguyễn Tiêu Quốc Đạt**, a co-founder of Think Playgrounds, made a new choice and is now a professional playground designer who is continuously learning and improving his skills. He found that the skills in writing and design are not so different and has applied his keen social observation to his new profession. He began his volunteer work early, organizing a music festival to raise funds for victims of the Cần Thơ bridge collapse (2007), a nationwide painting event with children (2009), and the Silent Party for the deaf community (2013). He was also one of the founders of the "K0 Còi" (No Horn) movement by Ford Vietnam (2013).

As the lead designer at the social enterprise Think Playgrounds, he has had the opportunity to work with playground design experts from Germany, France, the US, and Japan. He also provides design consulting for progressive preschools and elementary schools in Vietnam, helping to promote the value of play in social environments. In community projects, he has advised residential areas and villages, particularly in Đông Anh district, on creating safe spaces for girls in partnership with the organization Plan International. He also designed the inclusive playgrounds at Friendship Village and Tân Mai ward, as well as the Nỏ Thần art playground with artist Ưu Đàm.



Nguyễn Tiêu Quốc Đạt

*Session 3 - Inclusion in Practice:
Disability, Elders, and Marginalized
Audiences*

*Session 6 – Artistic Innovation in Public
Spaces and Collaboration with State
Agencies*

Xuân-Hạ is an art worker whose practice spans roles as an artist, producer, and organizer, with a strong commitment to community-oriented engagement. Her recent research explores post-war ecological transformation and the social implications of plant migration. Working across moving-images, installation, and conceptual forms, she reconfigures personal imaginations into visual narratives that reflect on identity, sense of belonging, and cultural fragility.

Besides working as an artist, Xuân-Hạ also plays an active role in building and expanding the local art community in Vietnam. She is the co-founder of Chaosdowntown Cháo (HCMC, 2015-2019) and more recently, the founder and artistic director of A Sông (Da Nang, 2019- present). She has been awarded for the International Future Leaders Program 2022-23 by The Australia Council for the Arts, and recently received the Fellows Award: Cultural & Artistic Responses to the Environmental Crisis 2024 (CAREC) by the Prince Claus Fund. Her work has been shown at the M+ Museum (Hong Kong), Schwules Museum (Berlin), National Gallery Singapore, Museum of National Awakening (Indonesia), and across various institutions and art spaces in Germany, Japan, and Vietnam.



Xuân-Hạ

*Session 4 – Bridging Distances:
Coordination Across Regions and
Borders*

Teiko Hinuma is a prominent figure in the Japanese contemporary art scene, serving as the Secretary General of AIR Network Japan and a Professor at Joshibi University of Art and Design. Her career began in gallery management before she joined the Aomori Contemporary Art Centre (ACAC) as a curator in 1999. At ACAC, she planned and managed numerous projects, exhibitions, and artist-in-residence (AIR) programs until 2011. Following the 2011 Great East Japan Earthquake, she founded the Rikuzentakata Artist in Residence Program in one of the most heavily damaged areas, where she has served as Program Director since 2013. Her extensive experience also includes distinguished positions such as Project Director for the Saitama Triennale 2016 and an advisor for the UBE Biennale, one of Japan's oldest open-air sculpture competitions.



Teiko Hinuma

*Session 4 – Bridging Distances:
Coordination Across Regions and
Borders*

Tomo Setou was born in Kyoto, raised in Sapporo and completed the Arts and Media Studies program at the Graduate School of Letters, Osaka University. She has conducted research on performance art practices in India, with a particular interest in the performances held in public spaces. She undertook field research in Delhi and Kolkata, interviewing artists and covering performance art festivals. After working as a Project Assistant at precog Inc. and as an Art Coordinator at Kyoto Art Center, she started to work for ACAC in 2024. Her work involves producing and directing performing arts works, as well as organization and coordination of Artist-in-Residence (AIR) programs. Her major past projects include: The 156th Meirin Tea Ceremony “E~Nodate” (Kyoto Art Center, 2024), KAC Performing Arts Program Daichi Yamamoto “watch your step” (Kyoto Art Center, 2024), the AIR exchange program with Taipei Performing Arts Center (Kyoto Art Center, 2022–2023), and Creative Commons vol.10 SHIKICHI Osamux Irina Grigore “until the body becomes transparent” (Aomori Contemporary Art Centre, 2025). At ACAC, she is responsible for managing open-call AIR programs, relating with AIR organizations overseas, and overseeing educational and outreach activities.



Tomo Setou

*Session 4 – Bridging Distances:
Coordination Across Regions and
Borders*

Kao Yi-Kai Taiwanese, based in Taipei, the Director of the independent organization “Thinkers' Studio”, Chairperson of the “Performing Arts Network Development Association,” and one of director of "Taiwan Arts Space Alliance", meanwhile he is also an independent performing arts producer, maker.

"Thinkers' Studio" is an organization composed of arts administrators and managers, connecting creators from various fields through performing arts productions and management. Its production types include theater, dance, circus, and interdisciplinary fields. Previously, he served as a core coordinator and curator for the Dadaocheng International Arts Festival (2015–2019). He has collaborated with various projects, organizations, institutions, and venues to develop the international relationship in the arts scene, especially focus on the Asia-Pacific region. Notable projects include the National Culture and Arts Foundation's platform, ARTWAVE – Taiwan International Arts Network (2017–2020); and some international collaboration productions in Taipei Arts Festival (2017–2020).

In recent years, he focuses on the relationship between art activities and local communities, cultural policy development, and international network connections, also continuing to support the emerging artists, arts makers through various projects.



Kao Yi-Kai

*Session 4 – Bridging Distances:
Coordination Across Regions and
Borders*

Yoshioka Norihiko

Director, The Japan Foundation Center for Cultural Exchange in Vietnam

Yoshioka Norihiko is a seasoned cultural leader with extensive experience in fostering international exchange through the arts. He has held key positions within The Japan Foundation, including Deputy Director of the Arts, Culture and Exchange Section at the Asia Center in Tokyo, and Director of The Japan Foundation in Bangkok.

In his current role as Director of The Japan Foundation Center for Cultural Exchange in Vietnam, he has spearheaded numerous high-profile cultural initiatives, ranging from large-scale exhibitions to performing arts festivals. His work has connected artists and audiences across Asia, highlighting both traditional and contemporary expressions of Japanese culture. He has been instrumental in conceiving and delivering major cultural projects such as Yayoi Kusama: Obsessions (2013, Vietnam), Go! Go! Japan! Rock Festival (2013, Vietnam), DANCE DANCE ASIA – a cross-Asian street dance exchange program since 2014, and Ensembles Asia with Otomo Yoshihide (since 2014).



Norihiko Yoshioka

*Session 4 – Bridging Distances:
Coordination Across Regions and
Borders*

Lê Châu Phương Liên is the Events & Exhibition Manager at the School of Communication & Design, RMIT Vietnam, where she brings creative ideas to life through practical execution. A graduate in Professional Communication from RMIT Vietnam, Lien has built a strong foundation in event planning, from small-scale showcases to large public festivals like the Vietnam Festival of Creativity & Design. Her core strengths include securing partnerships for exhibitions and cultural events, managing budgets from millions to billions of VND, and coordinating with diverse stakeholders to ensure smooth delivery. With hands-on experience in every stage of event production, Lien focuses on building festivals from the ground up, balancing creativity with logistics to create impactful, well-run experiences.



Lê Châu Phương Liên

*Session 5 – Building a Festival or
Biennale from Scratch*

Tâm Huỳnh, an independent consultant and art manager, is currently working at GateGate Gallery, a contemporary art space in Ho Chi Minh City and Hanoi. With a strong knowledge base and experience gained from observing international art fairs and projects, he has built close relationships with artists, collectors, and experts both in Vietnam and abroad.

In his role, Tâm strives to create art experiences that are conceptually profound yet accessible to the public, while also promoting the long-term development of Vietnamese contemporary art in a global context.



Tâm Huỳnh

Session 5 – Building a Festival or Biennale from Scratch

Mzung Nguyen is a Vietnamese interdisciplinary artist with roots in filmmaking and a multifaceted creative journey. Her background in journalism (Hue University, 2006) and her specialized training in filmmaking, supported by the Ford Foundation (Hanoi, 2007-2008), the University of Southern California (USA, 2009), and the Asia Film Academy (South Korea, 2009), laid the foundation for her storytelling prowess. For over a decade, Mzung focused on crafting and producing documentaries, drawing inspiration from her experiences living abroad. Her experimental films *Sleeping in the City* (2016) and *The Light after Life* (2017) reflect her nuanced observations of cultural intersections and transitions.

In recent years, Mzung has expanded her creative practice into the visual arts, working across painting, collage, sculpture, and installation. Her 2022 debut art exhibition in Vietnam, *Movement*, showcased a compelling series of mixed-media works exploring themes of transformation. She has since participated in several group exhibitions, presenting her thought-provoking multimedia creations.

In 2024, her site-specific project *White Coral* earned the prestigious Visual Arts Award from the World Youth Orchestra Foundation and VICAS Hanoi, cementing her reputation as a boundary-pushing artist.



Mzung Nguyen

*Session 5 – Building a Festival or
Biennale from Scratch*

Bùi Việt Bằng is a former national karate athlete turned cultural entrepreneur and the founding curator of Long Biên Art Fair—the first community arts project in the Long Biên area of Hanoi. He grew up deeply influenced by art, having married into a sculptor family, and channels his passion through writing and organizing exhibitions that bring art into public life.

Under his leadership, Long Biên Art Fair has brought together over 20 artists working in painting and sculpture, presenting around 100 works in a nearly 1,000 m² open exhibition space at Mipec Long Biên Mall. This initiative transforms a pedestrian commercial venue into an accessible art platform for local residents unfamiliar with formal galleries



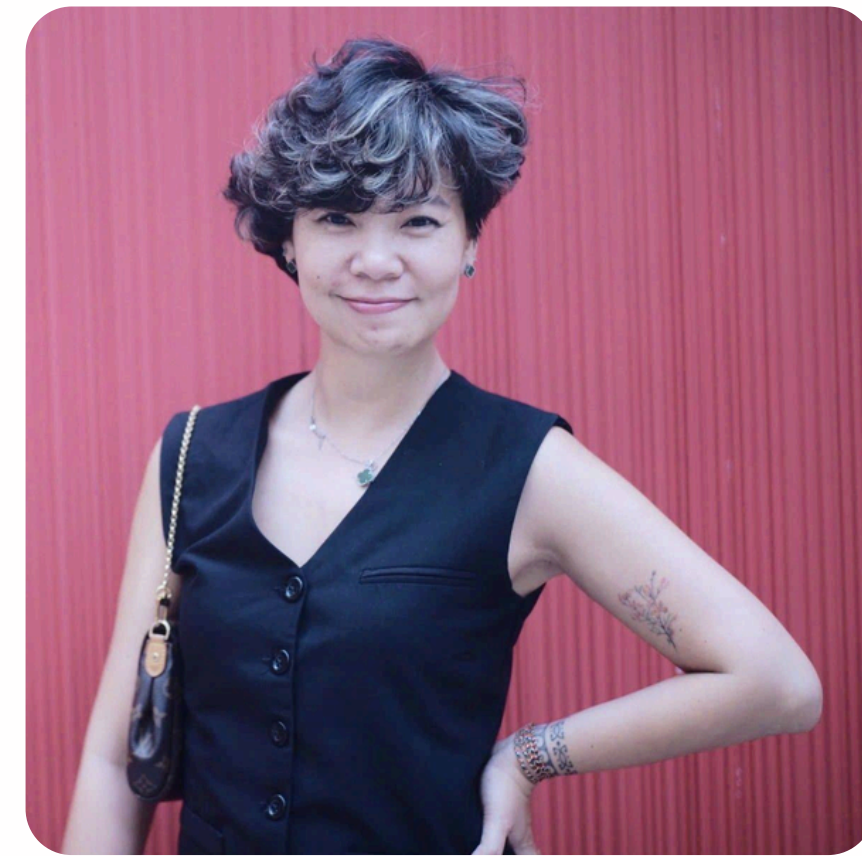
Bùi Việt Bằng

Session 5 – Building a Festival or Biennale from Scratch

Bùi Thanh Hương

Deputy Editor-in-Chief of Architecture Magazine, Vietnam Association of Architects.

Together with the Hanoi Department of Culture and Sports, Architecture Magazine is one of the key organizers of the *Hanoi Creative Design Festival*, implemented under the direction of the Hanoi People's Committee and the Vietnam Association of Architects. Serving as a steadfast partner throughout the event, Architecture Magazine not only undertakes communications activities but also participates in professional management and directly implements various festival programs. In addition, the magazine organized the closing ceremony and issued letters of appreciation, acknowledging the contributions of agencies, organizations, units, and the community to the overall success of the festival.



Bùi Thanh Hương

*Session 5 – Building a Festival or
Biennale from Scratch*

*Session 6 – Artistic Innovation in Public
Spaces and Collaboration with State
Agencies*

Chu Kim Đức graduated with a degree in Urban Planning from Hanoi University of Architecture in 2003 and a Master's in Art History specializing in garden and landscape heritage from the Versailles School of Architecture, France, in 2007. She co-founded the volunteer group Think Playgrounds in 2014 and became the Executive Director of the social enterprise Think Playgrounds - Thinking about playgrounds in the city, in 2017. Think Playgrounds (TPG) is dedicated to creating sustainable and child-friendly public spaces, having renovated and built over 270 playgrounds and parks across the country as of the end of 2024. TPG collaborates with a wide range of artists, organizations, individuals, local authorities, and communities to experiment with new, highly participatory and inclusive solutions for public spaces, such as forest parks, adventure playgrounds, inclusive playgrounds for children with disabilities, community gardens, small parks, and public art installations. TPG's business arm has also contributed 50% of its profits to public projects, having built over 150 playgrounds and provided design consulting for private facilities by 2024. In 2020, she was recognized by the BBC as one of the 100 inspiring women in the world.



Chu Kim Đức

Session 6 – Artistic Innovation in Public Spaces and Collaboration with State Agencies

Bùi Thị Hương Thủy serves as the Head of the Division of Cultural Heritage Management, Hanoi Department of Culture and Sports. In this capacity, she co-led the secretariat of the city-level council for awarding the titles of "People's Artisan" and "Meritorious Artisan" in the field of intangible cultural heritage.

She has also been an active speaker at heritage forums, such as the seminar on the preservation and promotion of Châu Văn singing—a recognized UNESCO Intangible Cultural Heritage of Humanity—providing expert insights that inform policy formulation for safeguarding this tradition.

In ongoing efforts to revitalize intangible cultural practices, Ms. Thủy played a key role in implementing Hanoi's Resolution No. 23/2022/NQ-HĐND, which defines support mechanisms for artisans, heritage clubs, and transmission activities. Under her leadership, 43 club applications were validated, enabling new clubs to receive funding of VND 50 million at establishment and VND 20 million annually thereafter.



Bùi Thị Hương Thủy

Session 6 – Artistic Innovation in Public Spaces and Collaboration with State Agencies

SPONSORSHIP & BENEFITS

— 06

Budget Allocation

No	Item	Unit	Quantity	Unit price (VND)	Total
1	Session Speakers	Person	24	2,000,000	48,000,000 đ
2	Session Coordinator	Person	6	1,000,000	6,000,000 đ
3	Accommodation	Person/day	10	800,000	8,000,000 đ
4	Flight tickets	Person	10	15,000,000	150,000,000 đ
5	Lunch	Person/day	300	100,000	30,000,000
6	Honorarium fee for papers	Paper	20	1,000,000	20,000,000 đ
7	Event Design & Printing	Package	1	10,000,000	10,000,000 đ
8	Publication	Package	1	40,000,000	40,000,000 đ
9	Photo & Media	Package	1	15,000,000	15,000,000 đ
10	Project Management	Package	1	10% total expenses	33,700,000 đ
GRAND TOTAL					370,700,000 đ

Sponsorship package

50.000.000 VNĐ

CONSTRUCTIVE SPONSOR

30.000.000 VNĐ

CREATIVE SPONSOR

15.000.000 VNĐ

CONNECTIVE SPONSOR

5.000.000 VNĐ

INITIATIVE SPONSOR

Sponsorship format



- **Cash sponsorship:** Financial support for program organization, including speaker honorariums, logistics, and management.
- **Print sponsorship for the program:** POSM (Point of Sale Materials) such as standees, banners, and handout kits containing reference materials, articles, and research papers for each participant.
- **Sponsorship for ACAM Bilingual Journal Production:** Editing, design, printing, and distribution.
- **Food and Beverage Sponsorship for the Program:** Lunch and tea breaks during the three-day program.

Sponsorship Benefits

SPONSOR TYPE	INITIATIVE	CONNECTIVE	CREATIVE	CONSTRUCTIVE
Amount of sponsorship	5,000,000	15,000,000	30,000,000	50,000,000
Logo appears on Facebook cover photo	■	■	■	■
Logo appears on Facebook event cover photo	■	■	■	■
Logo appears on event newsletter	■	■	■	■
Logo in invitation	■	■	■	■
Introductory posts on Facebook, Instagram	■	■	■	■
Logo appears on event materials (standee, presentation slides)	■	■	■	■
Mentioned in the opening and closing speeches of the program	■	■	■	■
Speaking at the opening ceremony			■	■
Get 2 invitations to the program			■	■
Get 20% off tickets to the program			■	■
Logo on event recap video	■	■	■	■
Partner logo on Hanoi Grapevine website			■	■
Logo in ACAM Journal			■	■
Logo in other articles, research from the program			■	■
Open pop up store/showcase during event			■	■
Media support for events throughout the year	None	3 times/year	10 times/year	Year round

CONTACT

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—07