

Performing Arts Presenters' Network Conference Record

March 3rd [Tue] and 4th [Wed], 2009
Maison Franco-Japonaise [Tokyo, Japan]

Performing Arts Presenters' Network Conference

An international conference for building of Asian presenters' network that is responsive to the world and efficiency and activation of situation analysis and information exchange that are indispensable for contemporary performing arts producing.

Following the context of IETM@TPAM in 2008 (associated project of Tokyo Performing Arts Market 2008), with participation of presenters who have been active in Asian countries and regions, this conference discussed such topics as how the meaning of the existence of matured Western networks should be understood, how the notion of "presenter" has been acknowledged in Asia, and how the meaning of "contemporariness" differ according to regions and societies, aiming at building of network that should contribute to enhancement of possibility and improvement in quality of performing arts exchange and cooperative work.

Outline

Dates: March 3 (Tue) and 4 (Wed), 2009

Venue: Maison Franco-Japonaise (3-9-25 Ebisu, Shibuya-ku, Tokyo, Japan)

Admission: free

Associated Project: Tokyo Performing Arts Market 2009 (March 4th [Wed] - 7 [Sat], 2009)

Supported by: Agency for Cultural Affairs, Japan



THE SAISON FOUNDATION

Cooperated by: The Japan Foundation



JAPAN FOUNDATION

Organized by: Japan Center, Pacific Basin Arts Communication



Website: Japanese <http://www.tpam.or.jp/japanese/butai.html>

English <http://www.tpam.or.jp/english/e-butai.html>

Programs

◎ **March 3rd [Tue] 13:30-19:00 < Session 1 – 3 >** (three 90-minute sections with intermissions)

Divided into three 90-minute sections in accordance with panelists' geographical backgrounds and main fields of work, the following topics were discussed.

- Confirmation of the basic concept of "network"
- Analysis and reports on the situations of performing arts environments of each Asian country and region viewed by presenters
- Discussion on the meaning of performing arts presenters' network building in Asia based on the analysis and reports
- Q&A

◎ **March 4th [Wed] 13:00-15:00 < Session 4 >**

Based on the outcome of previous discussions, a plan for the network's organizational form, method of management, principles of activities was discussed by all the panelists and participants.

Number of Participants

		Capacity	Participants
March 3rd [Tue]	Session 1 – 3	140	130
March 4th [Wed]	Session 4	140	70
			Total 200

Panelists

• Kusworo Bayu AJI



[Executive Director, Teater Garasi, Indonesia]

Born in Sleman, Yogyakarta. He is one of Teater Garasi's founders and has become its Executive Director. He has been handling most of the Teater Garasi's productions. As arts manager, he is involved in several dance and music performance productions in Indonesia. He has become a participant and speaker in some art management discussions in Indonesia as well. In March 2008, he became one of the participants in The International Arts Management Fellows Mentoring Program at John F. Kennedy Center, Washington.

• CHOI Seok-Kyu



[Producer, AsiaNow / Deputy Artistic Director, Chuncheon International Mime Festival, Korea]

Kyu Choi is deputy artistic director of the Chuncheon International Mime Festival, an annual performing arts festival for contemporary mime, physical and visual theatre, street theatre, and site-specific performance. He works as a facilitator as well as project director of the Moving Space Project which is an artist residency program in Korea for hybrid performance arts. In addition, Kyu directs AsiaNow, a production company whose mission is to support and produce new Asian work in contemporary physical, visual and site-specific theatre, as well as contemporary dance. He is also a lecturer at the Korea National University of the Arts, teaching courses on domestic and international theatre producing, as well as festival management.

• Tang FU KUEN



[Curator / Producer, Singapore]

Tang Fu Kuen developed heritage and arts programs for Southeast Asia at the Bangkok-based inter-governmental agency, SEAMEO-SPAFA. One of his projects was co-organizing the first IETM meeting in Singapore in 2004. He has worked as a dramaturg, critic, and festival organizer, promoting contemporary dance and performance between Asia and Europe. He read media and cultural theory at University of London, literature and theatre at National University of Singapore. He is recently appointed to a curator of the Singapore Pavilion for the Venice Biennale 2009.

• Amna KUSUMO



[Director, Kelola, Indonesia]

Amna Kusumo has a long career in the performing arts as independent arts manager and producer of cultural programs. She has produced and toured traditional and contemporary Indonesian performances in Indonesia as well as Asia, Australia, the US, Europe and South America. As the first generation of arts administrator in Indonesia, she has served as consultant and speaker on numerous cultural projects and international conferences. In 1999, together with three cultural activists, she founded Kelola, a national non-profit organization which promotes

Indonesian art, through providing learning opportunities, access to funding and information. Kelola works in collaboration with organizations in and out of the country to enhance the capacity and facilitate cultural exchange in Indonesia.

• LEE Gyu-Seog



[Committee member, Organizing committee of the BESETO Festival, Korea]

He majored in mass communication at the Korea University and has worked as general director of the Seoul Fringe Festival (1998-2005), program director of the performing arts for the Gwangju Biennale (2004), committee member of the multidisciplinary arts at the Arts Council Korea (2006), and president of the Korea Arts Management Service (2006-2008). Among his researches are "Cultural Partnership Initiative" (2005) and "Social Security for the Artists in Korea" (2007).

• MATSUI Kentaro



[Producer, Japan]

Producer of Black Tent Theatre from 1980 to 1996 managing the company's tours across Japan. Theatre critic since 1988. Took part in the planning of Setagaya Public Theatre since 1989, and has led the theatre's academic projects since its opening in 1997. He has also planned theatrical creations, workshops, lectures, publications and many collaborative projects with Asian and European directors and choreographers.

• Chris MILLADO



[Playwright / Director, Associate Artistic Director (Performing Arts), Cultural Center of the Philippines, Philippines]

He is the head of the performing arts department of the Cultural Center of the Philippines. He oversees the programming of the dance, music and theatre seasons of the Center and its resident companies. He has also curated a number of national and international festivals. An accomplished stage director and playwright, his works have been seen in major houses in Manila, San Francisco, Chicago and New York. He holds a master's degree in performance studies from New York University and has taught at universities in and outside Philippines. He served as artistic director of the PETA Kalinangan Ensemble and as associate artistic director of the Tanghalang Pilipino (National Theatre), and spearheaded the founding of Filipino-American theatre companies in the U.S. He has twice been the recipient of the Rockefeller residency in Bellagio, Italy.

• **Helly MINARTI**

[Arts Manager, Indonesia]

After working as the Head of Arts of British Council Indonesia, she has broadly been working in the field of dance such as curation of Asia-Europe Dance Forum and research on contemporary dance granted by Asian Scholarship Foundation (2003-2004). She devised dance programmes for the Jakarta Arts Council (2006-2008), and has convened an international conference, titled Contemporary Dance in Asia: Mapping Out A Discourse in 2008 with the support of Southeast Asian Regional Exchange Programme (SEASREP). She moved to London recently to complete her PhD in dance at Roehampton University, whilst remains working both as freelance arts manager and writer.



• **MIZUNO Ritsuko**

[Artistic Director, NPO Japan Contemporary Dance Network (JCDN), Japan]

She was a dancer and manager of butoh company Byakkosha from 1980 to 1994, and experienced activities of DTW and Movement Research in New York in 1996. Since she took part in the establishment preparation office of JCDN in 1998, she has been planning JCDN's own projects and organizing coordination projects. She started researches on building of dance network in Asia and Japan as a senior fellow of the Nippon Foundation API Fellowships in 2005, and since then she has been actively organizing dance projects toward Asia such as an Asian four-country tour of "We're Gonna Go Dancing!!" in 2007 and a four-city tour in Indonesia in 2008. Her recent production is "DANCE x MUSIC! vol.3" of JCDN Creation Series and its reinterpretation as a video piece.



• **Nikorn SAETANG**

[Director, 8x8 Theatre Group / Bangkok Theatre Network, Thailand]

He studied at Thammasat University and École Internationale de Théâtre Jacques Lecoq, and is the pioneer of independent theatre in Thailand who started running a theater space in a town building: 8x8 Corner is a 30-40 seat theater, and it has also been inspiring other theatre makers to start their own productions. In 2007, he wrote and directed a play about Yasukuni and worked with Japanese actors in Thailand. He is also a core member of Bangkok Theatre Network, artistic director of Bangkok Theatre Festival (BTF) 2006, and a guest lecturer for theatre and drama subjects in various universities in Thailand.



• **June TAN**

[Five Arts Centre, Malaysia]

June is a biologist from Imperial College who was previously involved in toxic waste management and is currently working on renewable energy projects. She has been involved with the performing arts collective, Five Arts Centre since 1997. The collective consists of 14 arts activists and practitioners interested in creating experimental work that examines contemporary issues, as well as nurturing



the next generation of arts practitioners. June has stage-managed theatre and site-specific performances, and in the last two years started to produce. This year, as Five Arts turns 25, June is examining the history and organization of the collective through a series of external projects with non Five Arts members.

• **WEN Hui**

[Choreographer / Dancer, Living Dance Studio, China]

Wen Hui, choreographer/dancer, graduated from the Beijing Dance Academy in 1989. Since that time, she has been working in contemporary dance theater. In 1997 she was awarded a grant from the Asian Cultural Council (ACC) and traveled to New York to research and study dance. In 1994 Wen Hui founded an independent company "Living Dance Studio" together with documentary filmmaker Wu Wenguang and she has choreographed and directed all performances of the group. She also featured herself in them as a performer. In 2005 she became artistic director of the Crossing Festival, Beijing's first festival for contemporary dance and physical theatre.



• **ZHAO Chuan**

[Director / Producer, Grass Stage, China]

Zhao Chuan and his fellow friends founded Grass Stage in Shanghai in 2005. Grass Stage is dedicated to the development of non-governmental theatre in China stimulating the energy of non-professional theatre people. His theatre works have been performed in China, Hong Kong, Taiwan, Korea and Japan. He also writes reviews for the press abroad, and has been awarded with several international literature awards, for example in Taiwan. He published novels, art reviews, and essays and created such theatre works as "Lu Xun 2008", "Squat," "The Madman Story," "38 Parallel Still Play," and "The Face of the Toilet."



• **MARUOKA Hiromi**

[Director, TPAM / a member of the board of directors, PARC, Japan]

Director of TPAM since 2005. She coordinated the first meeting of IETM in Japan and directed International Showcase in 2008. She started "Postmainstream Performing Arts Festival" (PPAF) in 2003, and has been directing international programs of the festival, introducing such companies as PME and Forced Entertainment. As a producer, she has been producing projects such as Compagnie Marie Chouinard's Japan tours in 2005 and 2009. Chief coordinator of this Performing Arts Presenters' Network Conference.



March 3rd [Tue] Session 1

Maruoka: I am Maruoka from Japan Center, Pacific Basin Arts Communication. Nice to meet you. I would like to thank The Japan Foundation, Saison Foundation, and Agency for Cultural Affairs for supporting this conference. The panelists from Asian countries arrived yesterday, and we discussed this network for four hours last night and for two hours this morning. We would like to start the first part of the open sessions, focusing on the situation of performing arts in East Asia. Mr. Matsui, please begin.

Matsui: My name is Matsui, I am moderating this first session. As the title of this conference indicates, we are planning to establish a network of performing arts presenters in Asia, in two years at the latest. This conference is for discussing themes such as how it should be established, what kind of network is going to be established, what functions the network should have. I mean we do not intend to decide the total future vision of this network in this conference.

Let me explain the background of this conference a little. The members gathered here have already met each other somehow in past ten years, at places like this TPAM or the satellite meeting of IETM that was held along with TPAM last year. I myself have organized collaborations, workshops and creations inviting artists from Asia at Setagaya Public Theatre where I was working until May last year. We have already been meeting through these kinds of opportunities, but at the same time, there is huge distance or gap between us, and it has been an obstacle to more significant cooperation and encounter. This obstacle cannot be overcome simply by temporary work of collaboration or meeting coincidentally at conferences or arts markets that are held occasionally, and our cooperation or development of performing arts in our own countries cannot be achieved. That is why we thought that we needed a network that let us build deeper relationship and learn about each other, and an idea that we should organize a conference for establishment of a network this year came up in the IETM satellite meeting held in Tokyo last March.

In this first session of the conference, panelists are those who have been working in the field of performing arts in East Asia. I asked them to briefly talk at first about the reason why they participate in this conference, in other words what kind of network they think is needed, and as the background of the reason, what kind of tasks and obstacles they think are in the performing arts in their countries.

Mizuno: Hello everyone, I am Mizuno from Japan Contemporary Dance Network. I will be mainly in the next

session that is about dance, but let me introduce myself briefly. I have been building a network of people related to dance such as dance artists, organizers, and venues. Information about contemporary dance was not open about ten years ago, and JCDN started to work then to develop environment, to support artists, and to broaden possibility of dance in society. We have been organizing a project called "We're Gonna Go Dancing!!" that tours artists from each region around about twenty cities in Japan, and we started to make it tour in other Asian countries such as Indonesia, Malaysia, Thailand, the Philippines, and China organized by The Japan Foundation as well two years ago. However, I thought that things like communication within Asia including Japan and methods for interactions among Asian bodies were not really developed in Asia, in terms of both production and organizing, and I came to think that possibility of dance should be strongly broadened in Asia. I think this network has a variety of possibilities for that, so I am looking forward to building it together from now on. Please participate in this conference actively because I want to hear your opinions and ideas.

Matsui: The profiles of each panelist are in the document that has been distributed to you. Please refer to it as for detailed information about their backgrounds and activities. I would like Mr. Zhao to start. He is the director/producer of a company called Grass Stage in Shanghai, which is an independent company that does not receive support from Chinese government. Please begin, Mr. Zhao.

Zhao: Thank you. Good afternoon, I am Zhao Chuan from Shanghai. I think I will talk a little bit about the situation in China, how we started, why I am here, and what we really want to share and what we want to get out of the establishment of this network.

In China, as you may know, public expression and performance in public space are still not really possible. There are still problems with the authority. Together with my group, Grass Stage, we try to achieve something different. We try to build up a new kind of involvement. It is very little effort that we can do, but we have been there for four years already. We are not illegal, but we do not have permission. That is the real situation - I think Wen Hui over there, from Beijing, knows very well.

Because we are not really able to have a political gathering or any kind of political movement, theatre became very political to me - some way to get people together to talk about issues. That is how my theatre, in general, works and we involve people who mostly are not with professional theatre training backgrounds. They may be and may not be in the art area. They could be ordinary people. They come to us, we work together, and we make

productions. For last few years, we have mostly been based on collaborative works. Since last year, we have established other kind of practice - we are doing solo works and showing them together.

During this process since the establishment of the group in 2005, we have also been working together with people from East Asian areas or countries. We get great support from them - since the establishment, we have performed in Korea, Hong Kong, Taiwan, and last year in Japan. This support is what network means. What other kind of experience people had, maybe in the past or in the present days, they have similar situations as us, or the methods they have and experience they have, we really learned from them and also shared vision. Through this kind of networking we... sometimes I tell my friend "You are my reflection and I am your reflection" - through this reflection I understand my existence, to be in theatre.

And I think always... as you all know, China is so big with large population, and since 200 or 260 years ago, we have a problem. We have this problem with modernity. We are under pressure of very strong Western power. Today we have this attitude about how we are existing in Asia with our neighbors. All our cultural efforts - if we talk about theatre or visual art or films - we are very much interested in what happened in Europe or in the US, we always want to establish conversation with them, and we see our future there. This is kind of modernity, or whatever we think. We are really connected to the West.

But I think only in the recent years, under the pressure of globalization, some sensitive people have started to think about who we really are and what our culture could be in the future. So, we started to look at what our neighbors do, what is happening in Korea, Japan, or Southeast Asia. But this kind of vision and understanding are shared among only a few people. So, even today, if you have a chance to go to China, you will see mainstream performing arts productions from Europe or Broadway but not productions from very close neighbors. This is really a problem for me. I and my group, because of our network with East Asian countries or areas, we always try to give this focus, try to establish another kind of point of view. Ms. Maruoka visited Shanghai last year and, by chance, came to our three-hour presentation called "East Asia Body Presentation," into which we brought many performers from Korea, Japan, Hong Kong, Taiwan, and other cities of China. This kind of performance is really rare in China, and I think this kind of network is very important for sharing experiences, gathering organizers or helping each other in projects. There are many possibilities.

Matsui: Thank you. I really agree that we people who are engaged in performing arts in Asia are reflections of each

other. However, at the same time, the way each other is reflected among us can be distorted or blurred a little, so I think we will have to make a system that makes it more accurate. Next is Mr. Choi, who were the deputy artistic director of Chuncheon International Mime Festival until last year and has been continuing the work at a different position, producing works at his own production company as well.

Choi: I am wearing two hats, so in this conference, I want to talk about two different points of view. One is as a festival director, who is kind of facilitating artists and audience meeting together and showing different contemporary arts. The other is as a producer/dramaturg - I am working with a contemporary theatre company.

Why mime? When people think about mime, it might be about Marcel Marceau pantomime clown thing. What we are doing started twenty years ago, but these days it is physical theatre, visual and movement performance, where the body movement and visual image create new theatrical experience rather than text-driven theatre. So, that is what we are doing in Korea - experimental contemporary dance and that kind of things.

As presenters or festival directors, why do we need a network in Asia? We did a program of Asian performances, basically working with Japanese artists, but we lacked information about other Asian contemporary art. So, I travelled in Singapore, Macao, Hong Kong and India, to find out Asian contemporary physical theatre works. But it was hard to find because our festival was very specific.

We have programmed a lot of European things - British, French, Spanish, a lot of Dutch things - and these days, after twenty years of the festival, audience needs something different. Asian point of views, things like that. So, five years ago, we started new work development, which is not complete work, and in it artists from Taipei and Macao get together and perform site-specifically, for example.

Through network, we try to find out what Asian contemporary performing arts are. We also started a kind of residency program because in terms of inter-cultural performance art, Asian artists, especially Korean artists, are not much aware of East Asian culture. It is true that there is Chinese diaspora, but actually, for instance, Korean culture is very different from Chinese cultures. So, we started a residency program called Moving Space for individual multi-disciplinary artists. We work together to share ideas based on workshops, and from this year, we are trying to do collaborating works with Macao Cultural Centre in our festival.

So, what I mean is, through this kind of network, we need

two different things. One is about being process-oriented rather than well-made or established companies. We would like to share ideas and work together - this is an important thing. And also, interestingly, major art centers and major festivals, including my festival, people are not very much interested in Asian performing arts. As a festival director, I could not find a well-made performance in terms of artistic quality. But these days, in Japan, Korea, or Singapore, though everyone has a different artistic point of view, contemporary performing arts has developed a lot.

So it is high time that Asian performing arts are programmed. One side can be sharing information for mobility within Asia - this is production-oriented network. But basically I am interested in sharing ideas to find possibility to work together in terms of inter-cultural contemporary performing arts within Asian point of view. That is what I expect from this network as a producer and as a festival director.

Mizuno: Thank you. Let me introduce Ms. Wen Hui, since she belongs to the field of dance. I first met her in New York in 1997 when she was there as a grantee of Asian Cultural Council, but we had not had a chance to meet since then until meeting again at the studio of her company, Caochangdi Workstation of Living Dance Studio, last year when I brought "We're Gonna Go Dancing!!" to Beijing and Guangzhou. I had been thinking that there was almost no contemporary dance in China, so I did not expect it to be interesting, but there was excitement that something was beginning in the studio. Though, honestly speaking, I wish for future development in terms of many of actual productions, but the current situation filled with energy of the beginning of new dance is very interesting. And she has been running the studio of which crews are working hard to support the situation. She herself has been active internationally as a choreographer and dancer.

Wen: Hello everyone. This is my first time in Tokyo. Yesterday I got out of the flight, and I look at people smiling with same faces. When I travel, I always smell around when getting out of the plane. Every country has a different smell, and in Japan I found it very similar: soy sauce. I liked it very much. I thought "This is OK, it's really the same." I took the train, and it was easy and clear. I was a little worried and nervous before I came because I was not going to meet anyone at the airport, and I am a bit stupid person. But the train was really clear and I found the route easily. I thought "Yeah, this is so different from China." In China many people get lost. And then I am here and really curious. When I travel and meet with Asian people, I get a lot of energy.

I am a choreographer of Living Dance Studio. Living

Dance Studio was founded by a documentary filmmaker Wu Wenguang and me in 1994. Like Zhao Chuan said, in China, officially we have big dance groups, very strong teams, but independent performances are very few. Fifteen or twenty years ago, there was no independent performance group. We work independently, of course, focusing on our current situation. What is happening now, what society is. We are interested in reality of life in China. We got a lot of imitations of Europe and the US, but we did not have any chance to perform because there was not any stage. So in 1995, we began to build our festival. But in China, as Zhao Chuan said, you cannot say it is a "festival." You say "showing," "performance,"

Zhao: You cannot use the word "festival." You are not allowed.

Wen: And for four years we have been having two "festivals" every year. One is held in May for young choreographers who want to do independent work. "Young" does not mean age. "Young" could be anyone. If you are forty and want to do your work and you do not have a chance to choreograph, you can participate in this project. We choose eight or ten performances and find funding for them each year. In October, we have another festival called "Crossing." Our company, Living Dance Studio, perform in it, and we invite one or two independent dance company from Europe. Why Europe? Of course, as everyone knows, that is about funding. Our next stop should be to invite Asian companies to share what they are doing with audience.

I have one thing that I want to ask you. I always get energy from Asian people. But I have a problem, and I want to share this with everyone. I have done some collaborations with different artists. I know collaboration is learning and sharing to understand each other, but I really want to know - beyond learning and sharing, what is the most important thing? In my experience, I had a little problem like two artists collaborate and the work gets not really together. The two artists are not really trying enough - you get back or if you are not polite, bang bang. Difficult. That is my question. I really enjoy learning from others. I want to know what everyone thinks about this.

Matsui: Thank you. In the frame of "East Asia," the participants in this session are from Korea, China and Japan. However, in the frame, there is very strong relation as well as distance among these three countries. The distance has been formed through a long history, and although collaborations between artists of Korea and Japan have been happening for quite a long time, that has not really been realized between Korea and China or Japan and China for many reasons. At the same time, listening to these three panelists, it is true that there are

people who have started to do something to work together, and I think this conference is one of the outcomes of these efforts. Next is Mr. Lee, who has recently completed his job as the director of Performing Arts Market in Seoul and is preparing for a new activity. He is one of the leading people of Korea who have been promoting cooperation and exchange in performing arts of Asia.

Lee: I would like to introduce some Korean cultural policies relating to cultural exchange in Asian region. I think since the end of 1990s, Korean government has been interested in cultural policy to facilitate cultural exchange in Asian region. One of the important cultural policies was "cultural partnership initiative" started in 2005. It is to give opportunities to cultural practitioners in Asian countries for fellowships and six-month residencies in Korean cultural organizations. So, every year Korean government invites one-hundred cultural practitioners in Asian countries to Korea.

This policy is organized to facilitate human resource exchanges between Korea and other Asian countries. But there has been some tension between political approaches and social approaches. From the viewpoint of Korean government, they want to get certain cultural status according to the political status in Asian region. The government wants to get some opportunities for Asian cultural practitioners to become formulating Korean culture. But from the viewpoint of civil society, those kind of political approaches are not so good for cultural purpose. At that time I was one of the researchers of the policy. Still only the public cultural organizations in Korea can be involved in this program. I mean the cultural organizations in private sector in Korea cannot have a chance to invite cultural practitioners in Asian countries yet.

The second theme is to build what we call "cultural hub city of Asia." Korean government made this policy in 2005 as well. They decided to have city of Gwangju as the "cultural hub city of Asia." Gwangju is a big city located in the south part of Korea. The main project of this "cultural hub city" is to build an Asian Cultural Complex. It consists of five big buildings- museums, galleries, and performing arts theaters. I was involved in this as the project manager of Asian Performing Arts Theater in the Asian Cultural Complex for last three years. From 2006 to 2008, it was kind of warm-up period or brainstorming period to finalize the master plan of this Gwangju project. At that time, I was strongly interested in organizing and building some kind of information infrastructure in Asian performing arts to make more opportunities to organize workshop programs for Asian artistic companies. But it was also difficult to persuade the government. They wanted more visible outputs. From this year to 2012, the

government's investment will become bigger and bigger because it does not have enough time until the opening of the Asian Cultural Complex. So from this year the Korean Ministry of Culture will start to run some productions and actual programs for the Gwangju project.

Anyway, for the last ten years, the Korean government and Korean civil society have become more interested in collaborating with Asian countries and Asian artists and companies, and we have some meaningful opportunities and turning points for that. But I think what is more important is to accept wide approaches. All of these projects come from the government first, so they have strong willing for political purpose. But in the field of art and culture, we need to make it realize for cultural use. What I am interested in is to make more concrete information infrastructure, which we have discussed this morning, mapping of Asian performing arts. From that, we could make more opportunities to realize Asian exchanges in performing arts. I think that will be the starting point.

The second thing I would like to say is that we need to consider the cultural diversity in Asia. I think to organize an Asian network of performing arts is difficult because of the cultural diversity. Cultural diversity of languages, and differences in political systems and economic systems. But we need to take all this kind of diversities to organize an Asian network. So what I mean is that we need to consider organizing an Asian network based on that unique cultural diversity in Asia. Otherwise we end up in making some random or selected membership networks. From that point of view, I think more opportunities are needed for playwrights of Asian contemporary theatre to exchange. I think playwrights can reflect a lot of aspects of Asian cultures of different regions, but we do not have enough information about playwrights of each country. I am interested in organizing this kind of approach in near future. Thank you.

Matsui: Thank you. He mentioned diversity at the end, and I think it was one of the signs of the diversity that our discussion on the meaning of the word "presenter," which is in the English title of this conference, became complicated in the meeting last night. We tried to define the word or to clarify the role, but what each of us thought the word "presenter" meant in our worlds of performing arts differed very much. This difference can be a good aspect, but when it comes to using the word to define the existence of us, who are from different Asian countries, the situation that we cannot even make one definition in spite of a very long discussion became visible. I would like someone to give a comment about that to trigger discussion together with audience.

Choi: The meaning or concept or interpretation of

"presenter" is very various. Even translating into Korean, it is very different. We didn't define what that is, but we talked about persons that are working in contemporary performing arts as curator, producer, or "creative producer," presenter, "production manager," or artist. Anyway what we are doing is contemporary performing arts, and what we are interested in is contemporary performing arts rather than classical theatre, dance, or traditional performing arts. But the definition is very difficult.

Zhao: That is basically what we talked about last night, and I think too that if it is translated into Chinese, Korean, Japanese or each mother language there will be two or three words that have different meanings. But maybe a process to define the word in English can achieve a definition that has a precise meaning particularly for our own efforts.

Lee: One definition I agree is to make bridges or connections between performing arts and communities or audience. So I think "presenting" or "presenter" has a wider meaning than "producer."

Matsui: Does anyone in the floor have questions or opinions in relation to the definition issue or other things that have been spoken about?

Frumberg: Hi, my name is Fred Frumberg. I am from Amrita Performing Arts, which is a production company in Phnom Penh, Cambodia. I was in a similar conference in Hong Kong just two days ago. In the conference there was a performance by six Asian choreographers from China, Indonesia, Japan, Korea and others - I cannot remember who they were now - and after the performance, there was a discussion among everyone. There was a choreographer from New Zealand who did a piece with six dancers from Hong Kong Academy for Performing Arts. She did a very Western style choreography, which was actually, you know, quite beautiful.

But I decided to ask the young dancers what it was like for them to work with a choreographer from New Zealand and to step out of their boundaries of what they have been training to do this kind of work. And the reason I asked that question was that in Cambodia we are just beginning to evolve contemporary dance having spent many many years in focusing on the revival and preservation of the classical form that was almost destroyed during the Khmer Rouge period. And only in the last two years we have been moving towards contemporary dance.

So, for me, as somebody working with young Cambodian dancers and actors, it was very important to hear the voice of the performers. What that was like for them to

evolve it. Then I had a sense that some of the choreographers were, and certainly the moderator was, angry at me for asking this question. I got myself into a little bit of trouble by doing this. But the question was sincere - I really wanted the young dancers to have this chance to talk about this. Not just having the choreographers speak about their experience but to have the dancers speak about their experience. And I really felt like I created a stir in the room. And that is not my nature. That was not I was trying to do.

And some of the dancers did actually speak and said some quite moving things. And the moderator actually said that it should not be an issue because a good dancer should be able to perform any of the six pieces that we saw that day. Whether being very Indonesian or very Thai or very Korean, a good dancer is a good dancer, and they should be able to do any one of these models, which is a very good point.

I am telling you the story now because I feel like as this whole issue begins to evolve with these next couple of days about forming a network for Asian performing arts. Sometimes I think the question has to go even more basic than "What is a presenter." I think sometimes even that is a much more sophisticated question than I think about a network - something that is about to be born, something that is so crucial.

I am an American having lived in Cambodia for twelve years. I am still dealing with my own cross-cultural issues, and my own evolution as a presenter which I have done many many years before moving to Cambodia working with community that is not near the level of Japan or Korea or China, even with all of your problems. We have a very long way to go, and yet we are there and working on it. That is why I am coming to these meetings so I can be a part of this network so I can help Cambodians enter that.

So I am just saying I just hope that in this process of discussing a network we also discuss the very basic differences of each one of these countries and how each one of them has such profoundly different needs for one to the other and how the network needs to be so much about nurturing and evolving young artists, choreographers, stage directors and actors, whatever the case might be, and yes, the presenter issue must be a very important topic, and yet some of us are much more infant level, so we need to talk about nurturing and exchanging at the very basic level and I believe it has been talked about but I really hope this network is going to be including that as part of its mission.

Matsui: Thank you. Anyone else, or any response to what Fred has just said?

Mizuno: Hello, I think I have exchanged email with Fred. I did not expect to meet you here. I asked for his help because I am planning to do a project in Cambodia next year. I think what he said is an important element about the necessity of the network. For example, if Japanese audience sees a contemporary dance work of another Asian country, I think the majority of them say it is not interesting. They might say that it is out of time seen from the point of view of Japanese contemporary dance, so it is indeed not easy to organize Asian dance performances in Japan. "Asia Contemporary Dance Now" organized by Fukuoka City Foundation for Arts and Cultural Promotion and coordinated by JCDN has been shown at a small theater called "Pomplaza" every year, but I think there are very few other projects of Asian dance in Japan. I myself used to have a kind of thoughtless impression that Asian contemporary dance was out of time and not interesting, but what I realized in 2005, when I went to Asia to research a grantee of API fellowship of The Nippon Foundation, was that the current social, economic, or cultural situation of each country can be understood by a contemporary dance work. In other words contemporary dance works are mirrors that reflect society, and I think it can be said that contemporary dance of each country is what is made by contemporary artists who feel contemporariness of the country. I think it can be said that Japanese people do not really have the awareness that they are Asians. I think they are saturated by information from the United States or Europe in their daily life and are influenced in the level of the subconscious, as a consequence of globalization. So, as one of the purposes of this network, I want to re-question the value of Asian contemporary dance by feeling physicality of Asians and reviewing Asian traditional cultures and contemporariness, and to create values of dance works or international exchange of dance that can be disseminated toward the world from Asia.

Matsui: This network is supposed to be working based on something that is framed as "Asia," either difference or commonality in it. Ms. Mizuno has just uttered the word "Asia," but I think it is not very easy in reality to put ourselves in one frame, "Asia." I think people have many things to say about that.

Zhao: This term of "Asia" is quite different from the term of "Europe" because it is so big. I do not know how many people that would be if India or Middle East is included. We call ourselves "Asian network." I have been having some experience with East Asian theatre people for past few years, but so far it is hard even to imagine what Southeast Asia is because I do not have much knowledge about performance there. I do not see the body. I do not mean I do not see people, but I just cannot imagine. I do not know how the real physical feeling is. Sometimes I

think it is important, through this kind of network, to get involved - I think to see is part of the process and eventually we should get involved. Then we can really physically feel what this "Asia" means or what "Southeast Asia" means. What exactly the place and the people the culture are. I think this could be a good starting point.

Choi: I would like to discuss what he mentioned. When I was twenty - I am now forty - I really wanted to find out Korean identity in movement. So I worked with some artists who tried to find out how to transform shaman ritual ceremony into contemporary art. Because I am Korean, I wanted something to find an Asian identity in performing arts. I do not know whether what I understood was correct or not, but I thought it was important as an Asian to try to find an identity. Then I went to London and presented two different shows. One was "A Midsummer Night's Dream" that was based on Korean and Chinese cultural folklore way. The other one was "Woyzeck" that you have seen. A lot of Western people said "Why do you perform Woyzeck? You are Korean. You have to find your own way. Where is your Asian identity?" And I said "That's bullshit." What I was doing was contemporary. So in a way until 1995 Korean artists were very struggling to find their own identity. I push artists who are trying to be free from finding identity just to think about where they are and what they want. I think preserving Asian tradition or identity is important, but if we too much think about that kind of things, we forget where we are and what contemporary is - definition of "contemporary" is very various though. So I want to think about who I am and what I am doing rather than our tradition. So my conclusion is that whatever I do it is Korean contemporary theatre or dance.

Wen: I had the same experience when performed outside Asia, like in Europe. They really look at you as the Asian body. We have been having this problem for a long time. But we found out that daily life is our tradition. Everyday life. For example, your mother always says one word when you are young but you did not listen. And when you are forty this word always comes to you. Tradition always follows your life.

Matsui: I myself have worked with Asian performing arts practitioners through various collaborations and exchange activities, and what I think is one of the things that are common in Asian performing arts is, though this has already been known, the fact that traditional forms and modern or contemporary forms dually exist in each country. This commonality was formed because of the fact that these countries were colonized or culturally influenced mainly by Europe since around the 17th century, which established modern performing arts forms in each country. Then modern forms in each country individually developed, so there are differences among

them now. However, especially in the field of theatre, what I experienced when, for example, working with Malaysian artists to create a theatre work, was that our working methods were based on Western dramaturgy. Though it is not really dramaturgy, Brecht's directing method was intermediating between us when we worked together, while we were seeking how to keep a certain distance from it. Current situation is at the same time developed and complicated, maybe by globalization, and while it has become easier to do something together, new problems have been arising. I wonder what we should construct in this situation with a performing arts network in Asia.

There are panelists who will be in other sessions in the floor. Do you have any comment or question related to what have been spoken about or opening up other topics?

Maruoka: As Mr. Choi and Ms. Wen talked about what contemporary work could be in Asia, I want to hear how it is received by audience and what kind of necessity they think there is. Especially Mr. Zhao has been working in a severe situation - without permission as he said - in Shanghai, and I think that is because he has an idea of necessity.

Zhao: Wow, is this a question for me? Well, since 1949, when the communist established its government, most of the public areas, places like theaters, parks, or museums became under the government's propaganda agenda, and that is what we took over. And since the middle of the eighties, we started to have this market economy and the business grabbed some of these spaces. And now what exists is mostly spaces for the government's policy and promotion of their ideologies. They still exist for propaganda purpose. But other big portion has been taken over by the market. Everything goes so commercial. Making theatre is to put their hands into your pocket to get your money. This is my view on the situation in Shanghai.

I and some of my friends think that there are other possibilities for theatre and think about what the original meaning of theatre is. And also like I said before, people need to get together to talk about issues. For sure we have no funding or money, and our performances are for free. We take "donations" but performances are for free. This is also our idea of a possibility of what theatre could be. So it is a kind of non-profit making and very small capital is involved.

Today we can see that we will never die because we only need very little resources to survive. No space - no problem, no money - no problem. It's all OK. Eventually we survive. But with our performances in Shanghai, actually we have quite big audience. We are on a margin

because we are in the situation that pushes us into the margin. We have no capital involved, so we have no advertisement in the newspaper. We cannot give what they call "red pocket" to media people to let them publicize us, but now we have the internet and text messages and mobile phones, and basically through these infrastructures we get audience. And we turn those warehouses and garages into art spaces. We have basic kinds of technical support. In Shanghai, we have people who say we can use their spaces for free - this is quite helpful for our kind of theatre. And normally we get a full house. We have got no problem with audience.

Sometime we thought we would have three performances, but we had to have six with 150 people for each - the maximum number of audience that the space allowed. Basically this is my relationship with audience because I do not take money from them. So it is OK if they do not like a performance - they can walk away and there is no problem. We have no contract with them. We are not in the business. That is also my idea of seeking possibilities of theatre that is not pushed by the capitalist vehicles, and the Grass Stage is one try.

Choi: Without audience we cannot survive not only because of financial reasons but also support. When we started the festival - I am talking just in terms of festivals - we thought we did not care about audience because artists who wanted to present new ideas of development did not care about how many audiences were coming. But my responsibility is how to make it happen between artists and audience. When we started it was a two-day festival so there was nothing to worry.

We programmed audience development program and artist development program - the latter became to be called "creative development program" because "developing artists" sounded strange. We have been analyzing types of audience in the festival - until late nineties, single male graduated from university rather than couples and females, and between twenty-five to forties. We did not have any audience over forties because they think physical theatre, contemporary mime, site-specific theatre are difficult. [Lee] Gyu-Seog also organizes a fringe festival, and audience is mostly in twenties and half of them are artists.

Basically, when we started, what we focused on was artists who were working with the area, so we tried to meet them together and to encourage each other to develop contemporary art. So half of audience is artists and the rest is young people. We have segmentation of programs like in the morning for families, seven o'clock for major programs, nine-thirty for experimental ones, ten-thirty for new works-in-progress so that audience can choose what they want. Theater sizes are very different,

so we do not have to worry about how many tickets are selling.

Also, what we found difficult is dramaturgical narrative structure in visual theatre and movement theatre. So we support artists like every month we have a let's-make-together. We select five artists and they present their ten-minute works-in-progress and get feedback from audience and discuss about that. And then after three month, they can perform maybe twenty minute or thirty minute shows. That developed audience so that they can be interested and talk together, and they can come to the theatre show.

Also we started an award system. We select five different works-in-progress by young artists who are under forty years old and hybrid or multidisciplinary. It is a competition. We select one show and next year we fully support time and place and money. That is a kind of "artist development" things.

And we are also working with different festivals making street outdoor events that audience likes a lot. So we started to commission street theatre works. We commission like 2,000 dollars for a street theatre work and it will be presented in our festival and other street theatre festivals.

It is difficult to have audience who likes contemporary art, so you have to make many different layers. One side is a critic development who will support artists working in contemporary theatre. This is also a kind of audience development. Also we are programming an all-night kind of performance art gala concert from eleven o'clock in the night and five o'clock in the morning. That became popular and young audiences are sitting, drinking, enjoying all night long. What she mentioned is important: how we develop contemporary art audience. And these are what we did for that in our festival.

Zhao: Maybe I need to add some explanation. I am not saying I do not care about audience. I think it is an interesting issue, and what I meant is we are trying to develop different kind of relationship with audience. With this type of theatre, actually some audiences join us after a performance quite often. They come to the backstage and say "Is there any possibility we can join you?"

My problem with audience is, I think, because we are using the internet, text messages and mobile phones, most people are quite young. I think high percentage of audience is students in twenties. I think the situation is the same in the mainstream theatre in China. People do not go to see drama anymore after they get married. We are trying to find a way to get out of this because people over forties are not used to the internet or text messages

as a source of information. We just go out of a theater, outside, to perform. We found some other venues. We go to some places where people normally do not go to theatre. We went to villages and had performances there in the evening. It was very strange to me and my members. We are not really that kind of "grassroots" group. But we did last year ten performances going to different areas and that was really a great experience and also an ironical experience. People came by motorbikes - three of them by a motorbike - and came onto the stage and then said "Oh, what is this?" and "Not interesting." and they go. All the kids are talking around.

Matsui: It is almost time, so I would like ask Mr. Lee or Ms. Wen if they want to add something to the topic.

Wen: I have a little bit to say about our situation with audience. With Communist Party's assistance, for all the performances we did not have to pay. When we were young, it was like everyone has a ticket and go. From 1994 to 2002, we did not sell tickets either. All our performances were free. We used telephones, called friends, and we had full house. We had a lot of audience. And then we thought we liked to have more different people, and we decided that we were going to sell tickets. Then we came to have audience not like before. We see many different faces. Some people have never seen a performance, they just buy tickets and come and "Oh, what's this? Is this dance?" Some people like it very much. We started to try to sell tickets. Really cheap. Still now, if you sell tickets, you do not get a lot of audience and you have to invite your friends. In our festival, we decided not to give tickets to friends. This is very hard for us to do for our tradition and feeling, but we did this for three years and it is OK. A little start of education.

Matsui: Thank you, and it is the end of this session. By the way, it is said that the ethnicity of Japan or Korea is singular, but that is not really true. There are minorities, Korea is divided into two, and China consists of a large number of ethnic groups. We were not really able to mention this kind of cultural diversity in one country in this session, but since the next session is likely to be about performing arts in countries with multiple ethnicity such as Indonesia, I think this topic can be continued. The second session starts in twenty minutes. Thank you very much.

< INTERMISSION >

March 3rd [Tue] Session 2

Mizuno: I would like to start the second session in the category of dance. I think everyone started to get tired, so please relax and enjoy with a certain concentration. I am Mizuno from JCDN, moderating this session. I would like to begin by delivering five to ten minute speech from each of us, starting from me, and the each topic will be different from others because we agreed that we would pick up a topic to be spoken about in this session from all what we have been discussing. So it might seem incoherent at first, but these speeches will be taken over by discussing together with you in the latter half of this session.

So let me start. I think network is an ambiguous thing. When our Japan Contemporary Dance Network was going to be established, in 2000, I was against this name. I thought I did not understand what "network" was for, and I felt it was insubstantial. I wondered what we actually were going to do with that name. But we have been finding out the meaning, clarifying its mission, thinking what is needed for the mission in terms of the whole dance environment, and planning programs. My motivation for forming an Asian network comes from the fact that Japanese choreographers and artists are not interested in Asia very much. We are Asians, but there is surprisingly little interest in what is happening in Asia and what Asian body is. I think this is the current situation of Japanese contemporary dance. Of course there should be some exceptions, but the majority of works are based on the influence by Western dance. So I wish that we be able to create Japanese original movements or works by paying more attention to what is happening now in Asia. To do that, I think there should be more opportunities for mutual dance communication such as residencies, collaborations, exchange programs in Asia, and I want to disseminate to the world from there. This is what I expect most from a network personally. However, I myself do not have an answer yet to the question what kind of network is suitable for that, so I participated in this conference to explore that.

OK, I would like Mr. Fu Kuen to start talking about various networks that he has been watching and his proposals about what kind of network ours should be.

Fu Kuen: Thank you. Actually this topic is not really prepared. We had to convene early this morning then we were looking at what we should be talking about contemporary dance and in relation to network. Because I have been circulating in the region quite a bit and I am non-institutional, meaning I am a free agent and have no accountability for a long time to anyone, so the views I

give are purely personal and not bound to any institutional logic. I am going to give a kind of review of the kinds of networks that have come and gone although some of them are still existing. Basically dance networks. I will just take Asia, for now, from a geographical point of view. Meaning East Asia and Southeast Asia.

Between the two clusters, I think on the national level, Japan is most established in terms of national dance network. Of course that is due to the work of Ritsuko and the Japan Contemporary Dance Network. They have managed to map out the operators, companies, and dancers: basically everyone who is kind of into dance production in Japan. Not only that, they have also begun to tour abroad. So it is not just a national mapping dance development agency. It has also now gone to be a branding. If you pick up the directory of who is who in Japan from her, that is I think a benchmark exercise that we should all be aspiring to. Why? Because simply the geography of Asia is so huge. It is not like Europe. If you look at Europe, it sounds large, but physically, if you are poor, you can in fact take a train from Prague to London in two days. But in Asia, to go from Indonesia to, let's say, China, forget it. You have to go by sea, by air, by land... So 1) the physical fragmentation of Asia simply does not allow us to know one another. So the kind of achievement by JCDN on that kind of level is I think very mobile and something that this kind of network we are trying to form should be aspiring to.

Next is Korea. Korea has been very strong in the last decade, as Mr. Lee explained, in certain foreign policies related to culture. And his agency has also created a directory of mapping of Asian operators. I think this is available online. He claims that it is not comprehensive, but I wonder if we can ever be comprehensive. Right now, like a compendium of who is who in Asia, at least institutional players, physical venues, and all the festival structures are mapped out quite well by Mr. Lee.

I am just going down the list now in terms of who is doing quite good work. In Indonesia, there is Kelola represented by Amna. I think it is best to have her explain what Kelola does herself. I think Indonesia is arguably the most difficult country to map out in all the Asian countries because of the huge number of ethnic groups and language groups and the extreme difficulty of physical terrain. Kelola is not exhausted, if I understand, in their attempt - if ever exhausted - and I think they and Helly too have been working on mapping of Indonesian theatre and dance players. So maybe they can speak about their findings.

In Cambodia, there are kindred spirits like Fred from Amrita, who I think is in association with several Cambodian operators have also presented a paper

mapping out what is in the scene in Cambodia now. In Thailand, In Thailand, Nikorn and other members have been running the Bangkok Theatre Network, and I think it also is quite valuable exercise, knowing the way Thai people do not really like to effectively communicate. I mean the piece of handout he gave us is very valuable and should be again correlated under this network.

Basically, as seen in their names, these networks are national networks. We can now begin the process of correlating and making visible of this information. Then on the front of Singapore, Taiwan, Malaysia, China, and Philippines, I think it does not sound like we have a very cohesive national network yet. I think there have been attempts to do so, but I think that needs to be more... so that we can effectively speak of one, two, three... ten countries on paper now. That could provide a kind of information that we need regarding the current state of contemporary dance in Asia.

Now, notice that there are some countries very much missing in the picture, out of our radar. One is, of course, Brunei. And Laos, Myanmar, Vietnam. Vietnam has been mapped quite OK by the Rockefeller Foundation on their website, but I do not think it is very current. India is totally missing, and there are many reasons, of course. But I do know some nice people who are beginning to make structures to promote contemporary dance in Bangalore and Chennai. But I think on the national level it is just difficult. There are a lot of hangovers - no, not hangovers, hang-ups.

I would like to name some networks that have existed before. Some of them are still existing now. First, Little Asia Dance Exchange Network. The acronym is LADEN. I think Rosemary could speak a little bit about it later - history and closure of LADEN. It was basically a co-touring body made up of people from Australia, Hong Kong, Taiwan, and Korea. Mr. Lee was also part of it, right? So, maybe you can comment on some of the best practices in the time it existed. This is not just Asian, but kind of Asian-Pacific network. At that time it suddenly attained to the fact that the economy of dance that is sustainable within Asia is really limited to solo works, and this is for me a very historical body because it looked really carefully at the resources and the kind of sustainability patterns, and got together to make commitment to this kind of economy.

Next is World Dance Alliance. It is a trans-continental agency that is particularly strong in Asia-Pacific region. It still exists and has got chapters in quite a number of Asian countries. I cannot recall who the members are, but they meet very regularly. They have annual regional satellite meeting. I think the last one was in Brisbane last year. There are different schemes and concerns in WDA, but

because it is made up of people who belong to the dance education sector of dance institutions, focus is very much on education. And constitution of the members - the main committee running WDA - are also figures from these dance institutions. Since I am free to speak my mind, I would say that WDA has been enduring but not very effective because I think, one: their scope is "world dance" that includes salsa, belly dancing, if you wish acrobatics and maybe, you know, all kinds of pole dancing - well, that is "world dance" to them. I think the category is open to them whereas what we are trying to form here is specifically connected to contemporary performing arts. Two: I think because of their agenda by the members towards pedagogy and educational exchange, they are not interested in artistic judgment. In fact, often, if you go to their performances, they are terrible. They are like high school graduation shows. They are just happy doing that, to see the students performing. So, again, I am sure it is not out focus in this network. Educational issues - yes, but education for its own sake - I am not so sure.

So I could name only two transnational dance networks. If I may name some subsidiary members, they would be The Japan Foundation, the Korea Foundation, and Arts Network Asia. These groups, I would say, are semi-governmental - I do not know how to really brand them. ANA is not totally dedicated to contemporary dance, but includes dance within their scope. The Japan Foundation, of course, has been focusing on Asia for more than ten years now, and they have even moved to Central Asia recently, in certain co-production efforts. And I think the Korea Foundation, through kinds of policies that Mr. Lee was speaking about, has been instructive towards certain festivals, to carry out inter-Asian productions. I shall not comment on the success of these projects because I am not very aware of the processes of them. So the ANA, the last, is the only agency that could provide some form of mobility funds to enable dance makers to travel and to encounter artists from different disciplines to carry out the first stage of encounter leading to possible production. OK, that's it.

Mizuno: Thank you. There are various networks, and each country has been building them slowly. I think what should be done next will be discussed later. Next is Ms. Minarti from Indonesia. Her topic is the concept of "contemporary dance," especially its difference from "modern dance" in the situation of Indonesia, and education issues.

Minarti: Thank you, Mizuno-san. I am also just by myself - I mean I do not have attachment to any institution right now either. I just decided to continue my study. I think contemporary dance in Indonesia is facing many problems, and I would like to particularly highlight educational issues that Fu Kuen mentioned. When I say

"educational issue," I refer to arts institutes in Indonesia which have dance departments. Most of the present generation, young choreographers active in the 1990s and 2000s, graduated from these arts institutes. This was not the case with the previous generations. I think modern and contemporary dance in Indonesia is not more than fifty years old. It started, maybe, not before the 1950s and we are still in the process of writing our own history of that part, which may be also the case with China and other places in Asia.

Why education? Because I think these arts institutes try to educate the students to be an artist, and I think contemporary arts practice is related to attitudes of questioning the present. When it comes to questioning, I think for today's generation of Indonesia there still are a lot of problems because we just came out from these thirty-two years of dictatorship, like ten years ago, and even I myself am a product of the education under this dictatorship. We keep saying "We have to kill Suharto in ourselves" to be able to be critical about our own history and even more about other things. I think the attitude of questioning the present through arts making is what these arts institutes have to deliver. I think older generation of the 1970s, about whom I am still researching, is a better benchmark of the quality of modern and contemporary dance and should be discussed more in Indonesia. This generation comes something else - it is not a product of the era.

One of the solutions that we try to exercise is to provide access to alternative education through workshops and discussions. This is what I did in collaboration with Jakarta Arts Council for the last two or three years, and Kelola has been doing this for many years. In relation to the presenters' network, my finding was quite reversal because when I took up the role of presenting there were so many problems in the work itself. I think the role of presenting in Indonesia right now cannot escape the issue of facilitating artists in the process of creativity. In addition to workshops and discussions, we try to commission works to artists by putting them in a situation. For example, one of the projects of Jakarta Arts Council in the last few years was to commission a group of young artists to make a work that had to respond to certain themes, giving them some backup in terms of creating process itself. It is one of the things I have got involved, but I think there is still a long way to go, and it is one of the issues that I would like to highlight here. I think the other side of Indonesian dance can be reported by Amna Kusumo from Kelola.

Mizuno: Thank you. I would like to hear about concrete activities of Jakarta Arts Council and changes that it has made later. I have seen the situations of contemporary dance of some Asian countries, and I think Indonesia

certainly has diverse layers. Strength of traditional dance might be one thing, but there are many young people who wish to be contemporary dance artists. That may be because Sardono Kusumo, who created new dance values in the sixties, opened up possibilities. I strongly feel that young people are emerging there, although very few have been introduced to Japan. However, though Indonesian artists and dance practitioners think they need networking, I think the situation does not really allow them to do that. I would like to hear about that from Ms. Amna Kusumo.

Kusumo: Thank you very much, Ritsuko. Hello everybody, I am Amna Kusumo from Indonesia, and I am a bit nervous today - usually I am not - because as Fu Kuen said this is not prepared, and I have to talk about three things: what I do, which is Kelola, Indonesia - context of what I am doing, and the Asian network. All that in ten minutes. Tough job, but I will try my best. First let me talk about Kelola, and in between I might give you the context of Indonesia because I am not sure if everybody sitting in this room knows what Indonesia is and the vast problems besetting Indonesia just because of how it is.

Kelola was founded ten years ago, in 1999, so in November this year it will be ten years old, and we founded that with a couple of friends and one of them was a lawyer who was interested in arts, because there was absolutely no support system in Indonesia for the arts. So everybody in Indonesia who survived working in the arts survived because of their wits and somehow they managed to do it. In the long journey that I went through being a producer of the arts working with many artists, you see a lot of talents, very amazing talents sometimes, that just died along the way because they did not have a support system of any kind and they did not know how to use their wits to the best of their interests.

That was what it was when we started to think about how we could do something so that there would be the next generation of artists who could develop. It was 1999, and we saw at that time the big names of Indonesian arts, and nobody beneath them. Very young artists, and then the big names: not really anybody in between. I think that was due to the lack of support in all kinds of level, not just financial support.

So Kelola was founded in 1999, and what we did was that we gave small grants for productions because we thought that was very much in need. Another thing that we did was to try to bridge the gap of knowledge among the art sectors. There were many things that were not taught in art schools, and things that were taught were taught in a way that was relevant to the contemporary world. So we did a lot of workshops to bridge those things, like a writing

workshops because there is no school of writing and designing in Indonesia - everybody is doing writing, but just doing it out of their own skills or teaching themselves how to do it as they go by. We did workshops on management because I felt that if you have more people who are aware of management or more complex structure of making a production or bridging the gap between audience and artists and all that, you would give artists more possibilities to work. So that is another thing, and part of those learning things is also about doing residencies inside the country and outside the country.

We knew immediately that what we were doing were on the right track because when we first did what we called a national internship we only had, at that time we started, like four residencies a year. Four, because all these residencies were like fellowships that were given in a competitive way. We had almost three-hundred applications, which were really pleasing but terrifying - you have so many people interested, and you can only give four fellowships a year. We have increased that now to fourteen.

Another thing that we did also in collaboration with institutions outside the country - one is with Asialink of Australia, and another is with Asian Cultural Council of the US - is to do residencies for arts managers. That is for arts managers that have reached certain level - mid-career, one might say - who would have the opportunity not just to observe and learn of how other institutions work but also to build their networks because that was needed. People do not have access - part of that is language, of course, and part of that is lack of support because the government has never really given any allocation to allow Indonesian artists or arts managers to travel. So that was something that was very much in need.

I believe that working in Indonesia is one of the most difficult things to do, and I think if you can work in Indonesia you can work anywhere else in the world. Why? Because if I try to fly from where I am, Jakarta, to Papua, that is seven hours by plane - it is like going to Tokyo and very expensive. I have never been to Papua. I will, in a short while, but we have all those issues and problems. Distance is one, and we have more than four-hundred different ethnic groups and more than seven-hundred languages, and even in the "major" languages in Java - people of West Java speak Sudanese, people of Central Java speak Javanese, and they do not understand each other. I also think it is exciting because I learn to live with differences, I learn to tolerate things that I do not understand, and experience is often that you go to see a performance with a friend from abroad and they say "What were they saying?" and you say "I don't have a clue," and they say "You don't? What's the matter?" and you say "They were speaking in Achanese. I don't know

what they were saying." You learn to appreciate things without the language factor.

So I think Indonesia is a miniature of what the network is trying to put together - I mean there are so many differences among us that we have to work hard trying to find similarity and focusing on things that we can do together because there are so many things that we cannot do together for sure. We had long discussions on all these things, and when I said a joke "The only thing that is similar in all of us is that we eat rice," somebody said "Yeah, but we eat noodles too." So even finding one factor that could be the same was not an easy job.

But I also believe that the network is needed just because there are so many things that we need to understand to live closer to each other and yet we live so far away from each other. It is much easier for Indonesian artists or many artists from Asia to get a fellowship to go to the United States or Europe to do something than to try to get a fellowship to go to Bangkok, for example. I think only a couple of institutions have started that, and I think one of them is Nippon Foundation giving fellowships to other Asian artists and intellectuals - I think the intellectual part is more developed because it is more like scholarship between Asian intellectuals, and if you are not an academia it is almost impossible to go there.

One of the issues I feel that would be a major hurdle is, of course, language. As we were doing Asialink and ACC residencies, at one point, I argued for a residency within Asia of arts managers, and I started a small journey to some countries within Southeast Asia. And then I realized that it was a major problem because if you go to Thailand, for example, most people do not speak English, all the documents are written in this wonderful thing that you cannot read, and it is the same for Japan, China, and everywhere. And in the end we did not do that because it was easier to go to Australia and the United States.

So, that is just an indicator how amazing these issues are, but I think it is because of that that we need to work harder to find ways and to find common grounds, maybe, of appreciating each other, leaning about differences, trying to find ways that we can do things better. For sure I can tell you that most Asian artists who have been to the United States or to another Asian country, if you ask them how they felt, always say that they just felt comfortable in Asia. Although they had no clue of what was going on and did not understand a word of what was being said, somehow there was a feeling that they were comfortable. So I think that is a good point, and maybe we should start from that and try to look for ways and means where we can work together and engage in more meaningful and deeper dialogue for better understanding. Thank you.

Mizuno: Thank you for telling us about Kelola's work and the necessity of network in the limited time. It seems that there are still many things to be discussed about Indonesia, so I think questions will be posed later. Ms. Wen Hui, who was in the previous session too, is giving her speech next.

Wen: I would like to share with everyone a little bit the dance situation in China. For our history, every dancer, when they are young, go to dance school. Thirty years ago, you did not have to pay. You have a really good body, and they measure your body - how long your legs are, your neck, you have a beautiful body - and then if your families let you, you can go to dance school. It was like that in the late seventies, and after graduating the school all the dancers must be working in the official dance company - you do not have any other dance company. Everyone has to have really really good technique and trained body.

Until now, this Beijing Dance Academy has been like the boss of all education. Physical training is important there, but what contemporary dance in China is is really confused. Even CCTV, China Central Television, has a dance competition every year - classical Chinese dance, ballet, modern dance and "contemporary dance." They think "contemporary dance" is earlier than modern dance. They mix traditional movements with a bit of modern dance movements, and this means "contemporary." Some dance companies are called "China Contemporary Dance Company" and they make this kind of mixed movements. So we have no education for contemporary dance. Really confusing just like Fred has just experienced in Hong Kong two days ago. Teachers are not really open.

Then, later, some - few - very small independent dance companies started. Now it is like there are two worlds: official groups and independent groups. Really separated. I came here because I feel very lonely in my country. Here we have same language and we can exchange. But in Beijing, even dance people - dancers, students, teachers of Beijing Dance Academy - do not know what contemporary dance is and did not know who Pina Bausch is until she came to Beijing last year. People were like "Oh, what's this?" So that is why I came here. To find friends.

Mizuno: Thank you. I see Rosie from Little Asia Network that Fu Kuen mentioned, and Kop, a researcher from Thailand as a grantee of The Nippon Foundation's Asian Public Intellectual fellowship that Amna mentioned - the fellowship let me visit Asian countries to research too, although I am not academic at all - and other diverse faces in the floor. There is Mr. Shimada of The Japan Foundation, who worked in Malaysia for five years, and people from theaters in Japan.

Hinde: I am Rosemary Hinde, at that time I worked for Little Asia. I was an independent producer running an independent production company. I am now a presenter and artistic counsel for Asian theatre in the Arts Centre in Melbourne, and I also run a residency program for performing artists and arts management for the Asialink Centre. Little Asia Dance Exchange Network ran for a total life of about six years. It probably took two years to set up the partnerships between the different presenters and partners. And at its most simple form, what it did was an annual tour with initially one artist from Japan, one artist from Australia, one artist from Hong Kong, and one from Taiwan. And we put four solo performances together into a single performance toured it around to the home countries of each of the choreographers and performers.

So it was quite a small enterprise. In addition to the performances, the artists taught amongst themselves so they exchange movement vocabulary, and they also toured workshops to the countries that they visited and gave forums through the artist whose home country was there to link between the other artists to the local dance community. That is a kind of structure we have worked on. One of the other things that it did was that during the tour they built together a collaborative work. That was not showing for public presentation. It was showing in a studio-showing context, so it was just a guideline of collaborating and working together.

It was not a formal network. We were all passionate about dance, and there were needs from different countries for independent dance to tour. There were many large festivals and opportunities for companies to tour, but not the potential for dialogue between independent dancers, so that was the initial reason for starting that.

Initially it was four presenters, but we gradually added presenters all the time, and I think this is probably something that made the network untamable really... It was actually a network that was set up amongst a small group of friends, who had common aesthetics, and it was built on common need of artists. And it was quite simple - the economics of it were like we all pay the same fees to the artists, same per diems, and we share the cost equally. We started to add partners, because it was successful, people were interested in it, and we wanted to provide more opportunities to tour more places too.

As it expanded, two things happened. One was the economics of organizing it: unlike normal commercial tours, it became more expensive actually the more toured because each year one of those partners had to provide the crew and tour managements that toured around each of those countries, and there was no return for that. We simply raised the money. Every time we added a new

country, that increased the cost. The other thing that happened was, of course, the funding systems in Asia were very different, and timelines were quite different. To coordinate, our funding arrangements between ourselves became increasingly difficult. The more partners there were, because there was bigger variety of funding deadlines and it became harder to confirm things.

I guess the third thing that happened as it grew was that curatorial aesthetics became very complicated. They became driven by practicalities like funding and very concrete sort of things rather than what it really started as, which was people with a reasonably, not same, but common band of aesthetics who could quite easily select, propose, and discuss artists. That became more diffused. I actually think that it kind of lost its aesthetics and curatorial structure as it expanded.

Why did it finish? Well, partly because we all just were often doing different things, I suppose. Louis Yu of Hong Kong Arts Centre is now running Hong Kong Arts Development Council. So there were practical things - people just went in different directions. But I think it might be also because of the amount of time that it took to run it that increased as the partners increased. We did not want it increase in that way, but at that point it was hard to cut back.

I think that two things were very successful - one was a common aesthetic band, so we sort of understood what we meant by "contemporary" in a very loose sort of way, and the other one was the exact equality with which everyone shared costs, so there was no negotiating internally to be done or anything like that. It provided a lot of opportunities for independent dancers, and one of the outcomes of that was that on the final year the artists who participated in us decided to set up a company called Homeless Dance Company where they would just - rather than being ambitious like trying to tour every year - simply try to stay in touch over ten years, and out of that, in three years, I think they produced a show that toured three cities, and probably there are ongoing outcomes from the partnership they made.

Mizuno: Thank you. From when to when was the six years of the network?

Hinde: We started setting up and talking about it in, I think, 1997. The first tour was in 1999, and the final tour must have been in 2005. I should also say that the dance network grew out of a preexisting Little Asia Theatre Network which had been going, I think, a year before that. And that was a different structure again - that was a number of presenters who basically had a commitment to sharing work. So it was not a collaboration between the artists who have never met each other, but there was a

commitment to small scale contemporary presenters to share work. So out of that the need was realized for the artists themselves to collaborate. Little Asia Dance Network was set up like much more as a structure that facilitated artists' collaboration.

Mizuno: Thank you. It was very informative for us to think about coming issues and outcomes of our network. By the way, Fu Kuen said that JCDN achieved some things in networking in Asia, but it could not be done by JCDN alone, and nothing could have been done without supports, local organizations like Kelola and people of each branch of The Japan Foundation. However, realization of actual programs has been possible because of funds that we raise in Japan. As Rosemary said there is no profit from touring in Asia, so we have to cover the 100% of the expense. This is in reality a big problem and is related to economic difference. For example, if I ask a theater if we can use it to present a performance, they say it costs ¥10,000. But if Kelola tells them that it is not commercial, they say ¥1,000 or for free. And the difference of deadlines for fixing programs is a very big problem, though this is not only about Asia. Difference in deadlines for grant applications makes decisions such as choosing artists and negotiations very difficult. When it comes to concrete activities of network, I think these obstacles will be in front of us. However, at the same time, I think it is really an outcome of network that broadening fields of independent artists' activities and concrete dance exchange through touring each country's dance around other countries produce significant meaning.

Fu Kuen: I would like to hear from Wen Hui how in China - equally big compared to Indonesia and India - information network is set up.

Wen: Actually we do not have much information. It is really difficult for us. Technology one thing, and also people - we are basically a dance company, so we do not have people to do this. For our performance we send emails and we have a website, but we are not really good at information. We are very bad.

Kusumo: I would like to add something because China is also so big. I think in such big countries like Indonesia, people do not even try to do that. I mean reaching out is not an easy thing, so most people just work within their own regions. So if you are in Jogjakarta, that is what you think, you know, you work around the region with the artists in the region or a bit further. It is just too complicated and expensive. Now with the internet, I think more opportunities are slowly growing. People respond to emails, a lot of artists do that, but most of them do not have their own personal computers. We have a system in the office, but they go to an internet cafe to check out their emails and look at websites. So what we do is to

send emails if there is something we want to communicate, and then we send text messages that ask them to check the emails that we sent. And they do not do that because they only check emails once or twice a week depending on how much money they have.

Fu Kuen: I was in Sumatra in November, and speed of the internet was so slow. I could not even download PDFs.

Kusumo: It is snail pace. Very frustrating, and I think there are many gaps of understanding because even if people would say "Oh, just go to the internet," it's not that easy. I stopped bringing my laptop when I travel to other parts of the country because just trying to connect it into the internet, going back to my hotel - it is not a bad hotel - after working the whole day, I get "intermittent stops" in thirty minutes. I totally give up. I do not do that anymore.

Minarti: But what struck me when I did my research in China was that China is quite a paradox. When I was there, three "Swan Lake"s were performed in Beijing. Three "Swan Lake"s by three big companies. One was national ballet, one was Canadian, and the other one was Cuban. It was like in one month. You have a certain market and a certain type of performances, while in Indonesia we do not even have a certain market. Economically Jakarta is twelve million - not everybody is rich, of course, and maybe one million is middle class or something. They buy lots of tickets to see Jazz festival, but they do not necessarily go to this type of performances. These dance graduates have got used to an idea that if they graduate they can go to the official government-funded companies or certain types of modern dance companies, where they can get monthly payroll. So the idea of working as an artist trying to make your own work is kind of absurd. I encountered with young generation who desired to do so following what Living Dance Studio has done. They were like twenty-two people, but now I track them down two or maybe one, who dared to work as a so-called artist. The rest of them chose the easiest, I mean the safest, way. They surprised me by going back to their regions becoming teachers.

Kusumo: You are talking about China, right?

Minarti: Yes, I am talking about China. I watched Pina Bausch in Beijing. The company performed for four days, and the most expensive ticket was like 100 euro, which I could not even afford. And it was full for four days. If you do this in Jakarta, no matter how big the promotion is - if not big stars from India or Taiwan - you cannot sell tickets for Pina Bausch in Jakarta. I do not mean people cannot afford this, but they would not be there. To me, this is a paradox in China.

Mizuno: The discussion is becoming very negative, but we are going to have a free discussion tomorrow about questions such as what direction this network should take, what kind of network we need, and what goals we have. This session's topic is dance and we cannot reach any positive concrete conclusion yet, but at least we want to share examples in the past or ideas, and since this is a rare chance to hear that kind of things, I would like to hear from people in the floor. In the early stage of JCDN, we had conferences for network building in 1999 or 2000. We were given "Creative Environment Improvement Program" grant from Saison Foundation, so we were able to have these opportunities to hear what was needed for Japanese contemporary dance and what was lacking in it. We ourselves visited many regions across Japan to hear about that and called for meetings. Then, to my surprise, more than 100 dance practitioners gathered from across Japan for two days even though JCDN had achieved nothing yet. I truly felt the necessity of network at that time and began to think about what should be done to create things that were necessary and lacking, and ten years have passed very quickly since then. So I think this Asian network needs strong motivations of each of us too. Clarifying how to break through the current situation, what we want to achieve, where we want to move, I want to create a network to solve these things one by one. We still have time a little, so I would like to hear about your ideas and situations.

Fu Kuen: Can I enlist the help of two persons who have been forming networks? There is Nevenka from Slovenia, who was involved in setting up the Balkan Express. If you can speak about that, giving the term "Balkanization" which means terrible fragmentation, how did you bring people together? The other is Nayse from Brazil, who was part of the South American Dance Network. South America - hmm, big continent. How did you build solidarity there? What are some of the best practices you can tell us about?

Koprivšek: Hi everybody, I am really grateful to be here. First of all, I am still a little bit spaced out because I have just arrived today, so I missed - sorry - most of your session. IETM is probably the base for me, and inside IETM I started many other networks. Do most of you know what IETM is? Yes?

And the idea of Balkan Express Network, for example, was to give another meaning to the word "Balkan" other than the meaning that Fu Kuen mentioned. This part of the world have been torn apart for the last fifteen to twenty years, and it was to reconnect and to rediscover the region, though the new generation coming might be less burdened by this.

Things are very different - there are some parts which are

really developed and others very much isolated right now, even more after the war finished. There was quite a lot of interest in the region, but now all the international foundations went out. It is more desperate than it used to be, and sometimes it is like time has stopped somehow. So it is not so easy to do something, but at the same time there is huge wish - maybe nostalgia at the same time - to do something together.

In the frame of IETM and some other occasions which had a focus on the Southeast Europe, we started to create a network, but it is still difficult to say it is really a network because the form is very loose. Sometimes we get together, but sometimes we cannot.

But one of very positive effects of the network is Nomad Dance Academy, which was established thanks to Balkan Express Network. There is going to be the second effect, which means the academy trains dancers traveling around, and in each country everybody is trying to fundraise a little bit of money in order to be housed and also to send at least one young dancer or choreographer. The idea is not to go all the time to the same school, and it is also to use the knowledge which has been built around the Balkan area. So around twelve to fifteen dancers are chosen and for four months they travel from Sofia to Ljubljana, to Zagreb, to Skopje, and each time they meet another, and also the teachers are traveling. And by the end, all meeting in Ljubljana where they present short shows, and we organize at the same time a kind of technical workshop. It is happy to rediscover the region through this, and this is one of very few but very concrete things which turned out of Balkan Express.

Fu Kuen: How many countries are in the Southeast Europe you are talking about?

Koprivšek: I would say approximately ten because some want to be in Balkan and some do not. I mean we are part of Central Europe, Mediterranean, and Balkan. I think the mixture of all that is what it is. There are already six ex-Yugoslavia countries, plus Greece, plus Turkey, plus Bulgaria, Slovenia, Romania, so eleven countries.

Fu Kuen: Are you a part of Mediterranean Dance Network?

Koprivšek: I am actually one of the founders of it. I was very much involved in the DBM (Mediterranean Dance Network) for four years, and it was also a very beautiful initiative. I think networks start their life and networks also die. Network is based on the energy of people who are investing in it, so sometimes it is larger platform and sometimes it is with a small focus. I think now DBM is again really taking off. In the beginning it was really a huge punch. We share the same difficulties more or less,

besides other things...

Mizuno: When did the network start?

Koprivšek: I think it was in 1998 in Valencia. The idea was that in Europe all the mobility is only going North-South and a little bit of East-West, but never South-South. And there is the same lack of education, infrastructure, dissemination, reflection, I mean everything you need to develop. So the idea was to join forces to try to do something together. Education was one of the first things because a lot of dancers and choreographers actually sacrifice themselves to go back just to teach next generation because they know that they will not be able to live alone or they always have to live in the diaspora, in immigration.

Mizuno: Thank you. Now Nayse, please.

López: Thank you so much, it has been very useful to hear all this. I have been involved in network for many years now, and some of the issues and some of the discussions are exactly like discussions we had eight years ago when we tried to establish our own networks, which is a comfort I can give because it is really everywhere, same problems, but it is possible to make a network with all these problems because we are able to somehow do something in our region and I am sure you are going to find a way too.

But talking about big countries - I was trying to relate to what Amna was talking about Indonesia, but we have something that you do not have, which is a facilitator because in the case of South America we share same language. I mean Brazilians speak Portuguese, so 50% of the continent speaks Portuguese, and you have the rest of the continent that speaks Spanish. And Spanish and Portuguese are kind of intercommunicative. Not the same language, but it is not like we do not understand anything. That was a facilitator for our network to start with.

But hearing you talking about this possibility of performing arts presenters' network, some things that you should be aware of and you should be trying to kind of address came to my mind. One is how open and how wide the interest of the network is, in terms of what kind of people will be involved in this network, coming from what kind of practice and with which kind of interests. I think this is very important. I relate a lot to what Fred talked about: dancers not having a voice in some projects, and this idea of... I think it is very complicated.

I was not the founder of the South American Network of Dance, but I have been involved in this network for a long time, and I think one of the biggest difficulties of the network in the beginning became its biggest asset. In the

beginning the network worked exclusively for independent creators and dancers. There was no institution involved in this network in the beginning. There were already networks in the same region that were like presenters' networks, venues' networks or cultural institutions' networks, and the South American Network of Dance was a reaction to all these networks that are all about their own profit and interest, and we wanted to have a network that talks about artists, creators, interpreters.

It was a network with a specifically driven idea to give voice and space for education and information. That was very difficult in the beginning because, of course, it was formed by less powerful members, but at the end, looking back eight years, it was the strength of the network because it did not have to do with politics of having big institutions together with independent artists in the same network.

So I think this is something you have to address - how to balance different members with different interests in a network that is not about dance but performing arts, which in itself the whole world, and within this very wide scope you have to cope with the differences you have in between structural members, and then regions, and then languages, and then levels of education in terms of contemporary performing arts. I think it is too much to cope with. So you have to kind of find a way to address more what you want to do.

This is one thing I can see, and another thing that is important when you do this kind of work is to make a difference between a consortium or circuit and a network. For instance, in Brazil we have a circuit of four big dance festivals, and we collaborate and share with them exactly as the practices Rosemary talked about - to make opportunities for dancers to show their work in the circuit of festivals and everything. But it was not a network, and it was not open. It was just a group of venues and presenters sharing costs and interest. In that sense there is a lot of curatorial common ground, but in a network, if the aesthetics goes into it, you will have a very dangerous terrain to work. This has to be very clear: are you talking about aesthetics that is common, or are you talking about geographical network, or are you talking about a kind of inter-practice network?

How you structure and how you make your methodology of work make a lot of difference, which brings me to my final thing: methodology. Looking back to IETM, for instance, of which I have been a member for many years too, and especially the South American Network, in that case we had a lot to do with lack of education, lack of management, lack of information and internet access, a lot of things. But at the end I think if you do not have a

methodology to work as a network - because a network is not a bunch of people together, as you know already, and it is not just that we love each other - in a long term, if you do not have a methodology to share how work is going to be done and to evaluate how the network is working, then it is very difficult to get people to be continuously connected to this network and to get funding for the network, which I think is very important thing in a long run. If a network wants to have a long life, it has to have some funding for the network activities. That means you have liberty to do something that is not specifically driven by political issues like the government wants to expend some finance for some project, and you can be sure that the members decide what to do in the network. If you get funding, you have more freedom to do that, and to get funding, you have to have a very clear proposal and clear evaluation of the work. For that you need a methodology. This is something we learned from our experience.

Mizuno: Thank you. It seems that hurdles to be cleared are lined all the way up to the other side of the mountain, but I think some important keys have been brought up. For what it is needed, how it can be done, and then what we should do about funding - there are many tasks, but I would like to confirm the necessities that each of us have and the mission of the network by tomorrow. We are running out of time, so if you need to say something, please do it.

Minarti: I just want to say one thing that I forgot to mention. Of course presenting work is part of interest that we share, and I have been concerned for past few years about the fact that presenting a work is also providing a context that leads to discourse. Understanding about what modern is and what contemporary is - I think we have not been able to discuss that in the most effective way when it comes to an Asian context. Maybe that is one of the agendas that I would like to attach.

Mizuno: Thank you. And thanks for the informative opinions from the other side of the earth. I would like to share all these thoughts to consider our Asian network. You must be tired, so please inhale fresh air for thirty minutes and come back for the next session. Thank you very much.

< INTERMISSION >

March 3rd [Tue] Session 3

Matsui: Let us start the third session. The panelists of this session are geographically from Europe, and in terms of genre, those who are working in the field of theatre.

Some comments about the concept of "presenter" and for what kind of people this network is were brought up in the previous two sessions. I would like to explain a little about that at first. The four speakers sitting here are Mr. Chris Millado who is the director of performing arts at Cultural Center of the Philippines and a playwright/director, Mr. Kusworo Bayu Aji and Ms. June Tan who are producers, and Mr. Nikorn Saetang who is a playwright/director. Not only these people sitting on stage here but also many Asian performing arts practitioners work across fields of work.

We are using the word "presenter" after all, temporarily, but when Ms. Maruoka conceived the idea of holding this conference along with TPAM, I also talked with her as a cooperator of Japan side. And when it came to for whom this network should be for and by whom it should be formed, our stating point was that it would neither be a closed network with a specific purpose nor a network to which only large organizations participate in, but a network by and for people with wide variety of professions who are engaged in the processes of performing arts' creation including actors, dancers, playwrights, directors, or maybe producers/presenters like me.

At the same time, thinking about the characteristics or conditions of Asian performing arts practitioners that I mentioned, it can be said that often one person has many roles. In a sense this is an immature situation compared to professionalism and division of work that can be seen in European theatre for instance, but at the same time, that is a good aspect of Asian performing arts world that one person can smoothly cover many aspects of work that cannot be covered by other people.

I thought this was an aspect of Asian performing arts, so I meant to include quite wide range of meanings into the word "presenter" when we started this as the Japan-side organizer of this conference. And rather we deliberately chose people to invite with awareness of the fact that we Asian - let me say temporarily - "presenters" bear vary diverse roles.

This is what I wanted to explain at first, and I would like the speakers to start. They had a brief preparation meeting before this session to decide what topics they would talk about, so Chris explains about that at first and

starts his own report.

Millado: We agreed before this panel to focus on at least four topics to launch the discussion. We wanted to look at theatre network in the 21st century and the challenges of this century. We have picked out four specific topics. One is how we keep our head up in this global crisis. Second, how we deal with specific issues of censorship in different contexts. Third, we wanted to look at our work in the context of continually finding relevance or resonance in our own community in terms of theatre work, and fourth, the problem of seeking or looking for an audience - where are audiences, where are works. These will be four platforms for launching our discussion.

So let me begin with sharing - when I was listening to the talks this afternoon, I realized that I was a product of this wonderful creature called networking. Many years ago, I started with Philippine Educational Theater Association as a director and playwright. Besides just doing theatre, PETA is known for doing a lot of organizing and networking in different sectors of theatre and society - for example, doing work with youth or doing networking with workers' theatre companies and with community theatre company and so forth. And I was immediately taken and impressed by the work, and they sent me to be exposed to another network in the southern part of the Philippines called Mindanao Community Theatre Network.

While I was exposed in PETA and was impressed by the way they used the artistic expression and possibilities of theatre with what they called "orientation" or "meaning" or "intent," I was impressed by an additional dimension, which was the theatre network in the south. Apparently, the theatre network in Mindanao had found the best way for them to have theatre resonate with the everyday life of people. It was to locate and embed themselves in everyday structure, like the church, youth organizations, farmers' organizations, and so forth. To me this fusion revolutionalized and pushed my own personal work into another dimension. The fusion of orientation, the fusion of artistic expression, and its potential in terms of actually making changes in lives of people, which was a dimension of organizing.

And this impact, I think, was felt not only by individual artists but actually revolutionalized theatre practices in most parts of the Philippines as well. So what I am trying to illustrate is how network makes this possible, how these two networks actually made a fusion of the best practices happening in different parts of the country, coming up with a pedagogy that became useful for everyone and actually spelled out itself in terms of influencing lives, sectors, and concerns of the nation.

Now, how in fact this all were mounted to large

participation of these large theatre networks in the People Power Revolution in 1986? Through these networks, they played a big role in creating a lot of cultural symbols in the whole revolution that replaced the dictatorship of Philippines. One of the biggest symbols was the Cultural Center of the Philippines. Recognizing the work and contribution of the people's artists, a lot of these organizers and cultural activists were called on to reorient the work of CCP. That was how I found myself in the Center.

One of the first things that were done was a move called decentralization. That meant that although its name was "Center," its actual intent was to decentralize work and to empower the regions and existing networks that were created during the whole period. And the next work after the decentralization was the reorientation of the work. That is to say that up to the present the Cultural Center means a curious hybrid of both these kinds of history and some sort of government institution at the same time. I think that is one of the discrete characteristics of the Cultural Center of the Philippines and its programs. I am not saying that there are no tensions at this point, but that tensions continue in terms of how far one could push the agenda, for example, of community-based, peoples-based or politically-oriented theatre productions or performing arts vis-a-vis what would be official government line because, as you know, our leaderships change.

What I am learning from this is that networks do have the ability to do this - networks can provide a venue for coalescing different work that different organizations have and coming up with a body of knowledge that can be used for everyone. What are we doing in the present? PETA is continuing to do its networking by moving out of the region and actually extending work with, for example, Mekong River Project. And CCP is continuing the work with organizing an arts council, and moved on to do work with different theatre networks, for example, of university students or community theatre and so forth.

But what we have realized is that our issues and concerns have changed. In the present, for example, we find urgent need to address issues like corruption which, as you know, in most developing countries, is one of the situations that most drain the national moral, if not the national coffers. And then, we tried to address issues like environment which now is a global concern. Now, this kind of recognition of problems and performing arts' role in this education of the broader public in terms of these issues have found us networking with groups that are traditionally not known as arts networks. So we find dance networks, for example, and folkloric dance networks aligning themselves with networks that are involved in environment. We find ourselves performing

arts networks and dance networks and theatre networks aligning themselves with course-oriented groups to do street festivals that have to do about celebrating truth through dance, music, films, and performing arts.

Again, the ability of networks comes from their nature: their resources in terms of people and logistics, and their reach to be able to link up with other non-artistic or course-oriented networks so that you can come up with an activity that becomes a practice of citizenship and nation building. In short, networks make possible the enactment of a larger cultural action.

Third, networks have the ability to offer opportunities in terms of broadening audiences and publics. That has always been a problem: we realize that we produce so many plays in a year, but sometimes we do find that actors on stage are more than who are sitting in the audiences. And we continually ask ourselves, "Where are audiences?" "How do we develop them?" "How do we continue to survive with our productions if we don't expand our audiences?"

One of the strategies that were employed is to, again, tap into networks to broaden this. One of our experiments was to gather networks of different performing arts groups, to come up with a one-day festival where they would be presenting to the public fifteen-minute pieces of what they were going to present in the whole year or the season. We call this "Open House Festival" and we called on the participation of like one thousand artists performing about one hundred fifteen-minute pieces, and this was made available to the public in a pay-what-you-can basis. And the amazing thing with this was how we were able to gather at least twenty-five thousand viewers from nine in the morning till five in the afternoon, which showed us that there was interest for works. We just had to make it available. We had to make it accessible. We had to make it less threatening. And because our audiences started to cross over and to see other works as well, we were able to expand our audiences per discipline.

From this whole experience, we learned that the whole impulse and act of networking actually broaden our publics. I guess these are the three main points that I wanted to make and three main learnings in terms of how networking has helped our work in the Philippines, specifically in theatre and performing arts.

To summarize, first: networking offers us a venue for consolidating and sympathizing our works so that we come up with pedagogy and methodologies that are actually adapted from the best practices of each other, and it offers us new ways - we can even reinvent ways of working because of networking. Second: it offers us ways

of broadening our publics by cross-marketing and by inviting audiences of other disciplines to watch other forms of performing arts - in that way we make it more available, accessible and even engender possible interactions and collaborations between the art forms. Third: by networking we are able also to deal and negotiate with a groups that are traditionally not aligned with the arts, and therefore through this collaboration we actually expand the work beyond the artistic borders and we move on into the exercise of citizenship and nation building. That would be all. Thank you.

Matsui: Thank you. Mr. Aji from Indonesia speaks next. Some Indonesian theatre people and groups are known very well in Japan, thanks to The Japan Foundation's work for example, such as Teater Koma of which activities are informed even to me, and when I began to frequently visit Indonesia in the 2000s, many people told me that there was a very active young group Teater Garasi. I knew Mr. Aji, who has been supporting the group as producer, when I met him in Jogjakarta and he took me around various places, though I have not seen its work yet.

Aji: Thank you very much. If I talk about the situation and problems of performing arts or theatre in Indonesia, that would be similar to what Amna and Helly talked about. So I want to talk about the other side.

We perform "Rain Repertoire" which is about Javanese value. We reinterpret Javanese value. And we perform "Time Stone" in which we look at our identity in Indonesia as a postcolonial country. We performed last year "Je.ja.l.an" with which we talked about tension between moral and violence in Indonesia. We perform "Sum" and we talk about immigrant female worker, which is an issue in Indonesia. Another piece we perform is about anti-corruption campaign.

Besides making performances, we do some other activities like publishing journal, actors' workshops for young artists, and we translate many literatures from other languages to Indonesian language because in Indonesia we have limited literature in Bahasa Indonesia. We publish a newsletter, books, plays in Indonesian language to provide them to theatre activists in Indonesia. We do research too. We research about history of Indonesian modern theatre from the 50s to 90s. We research how theatre grows up interest in Jogjakarta, Sumatera, or Lampung.

I talk about these things because I want to see opportunity, not problems. I believe that beside problems we have opportunities. Teater Garasi is fifteen years old. We performed one time in an island other than Java, and five times in other countries. We have twenty artists - actors, writers, critics, musicians, visual artists. We

believe that through theatre we learn about our society. We put theatre or performing arts as a reading tool about our society. That is why I am interested in being involved in this network because by this networking we can meet people from other countries to learn about situations and what are happening in their countries. So I can learn how to deal with our problems, how to develop our theatre and performing arts.

By this networking, I believe I will find ways to solve many problems in my country or each country other cultural activists come from. That is why I push our organization to see opportunity to develop our performing arts in my country, in my city. One time in another island in all the fifteen years is poor. Like Amna said, Indonesia is very big and it is very difficult to make network. So I hope that through this forum we can do something together and face similar problems that I think we have. Thank you.

Matsui: Thank you. Next is June, who is a producer of a company called Five Arts Centre in Malaysia. Five Arts Centre is closely related to the generation of such companies as PETA that Chris was in and Black Tent Theater that I was in, and Mr. Krishen Jit, a director/critic who represented it passed away about three years ago. People who are a little older than June are leading the company now.

Tan: Thank you very much. Hello everybody. I come from a collective known as Five Arts Centre. It was actually born from a postcolonial consciousness to articulate multiple Malaysian identities. So networking is very interesting for us because we want to see the relevant of our work in this region. It is interesting to see where we stand and what is the relevant of our productions regionally in addition to the possible interesting cross-cultural images that we can produce.

What I would do today is to talk about some of the general themes in our work, and from that, speak specifically about the challenges that come about by the choice of those themes. Looking at the history of our center, we find two things that interest our members a lot, which are history and identity. When we talk about history, we can divide that into two: cultural history and political history.

For example, one of our members, Fahmi Fadzil, is very much interested in reviewing wayang kulit, which is shadow puppetry, because we come from a sort of Islamic country, the Hindu elements of shadow puppetry is not college. So something like that interests our members like Fahmi, who wants to see why the official policy neglects something that is important for some communities.

And then there is political history. Our younger members are unfortunately interested in political history. I say "unfortunately" because it is not very sexy - especially if you are under thirty and you talk about political history, you will get five audience members. So actually Mark's strategies are to get youth more interested in history in a way that is not patronizing, condescending or boring.

So we have what is called Emergency Festival. "Emergency" is a very interesting word in our history - from the year 1948 to 1960 the government declared "emergency" in our country because of what they viewed as the uprising of socialist movement. Why they did not declare it as "war" was because you could not claim insurance if it was called "war." And it was actually, maybe, Malaysia's first civil war, but I did not find that out until we did this production. Essentially it was a conflict between the leftist movement and the right-wing movement, and this came prior to independence - that was an interesting moment in our history. So you can see why it can be potentially boring for young generation, and so they turned into a festival and they had discourse and talks which were interesting, not boring. They invited people from the area to come and speak. So we have people in our collective who are interested in political history.

Another dimension of history is racial history, which is linked to identity. You cannot talk about theatre in the region without really touching on ethnicity. This is actually a historical remnant of colonialism. Under the British rule, it was widely linked to a very divide-and-rule policy. This was for them, the effected government, but what happened after fifty years of independence is this ethnic divisions that are still very strong in our society, which has led to very clear division of theatre - there is Malay theatre, Chinese theatre, and Indian theatre, and we hardly see audiences crossing over. For example, if you have a Malay production, audience will be predominantly Malay.

These are the themes that all our members are interested in, and the challenges that are posed really relate back to what I said earlier about the emergency period because what was involved in that period was the emergency ordinance act which basically gave the government the right to imprison anybody who they thought were a threat to national security, and that gave rise to the internal security act, which is still very relevant to today's Malaysia. So if you stage a production that is touching on ethnicity or political activism, that may bother some community sensibility, you could actually be censored and shut down.

So the reaction to practitioners is a sense of self-censorship. I am not sure if we Asians are

non-confrontational, but what we do is actually working around this issue. For example, we submitted a script for an one-hour play called "In 1969" - 1969 is also an explosive year for Malaysia because there was a riot between Malay and Chinese ethnic groups and there was violent clashes, so 1969 has become a symbol of "OK, we cannot be too insensitive at discussions on race because they may be potential violence." So whenever someone talks about or wants to discuss this issue, the spanner thrown into works is "OK, let's not talk about it, because we remember 1969." I remember when we submitted the script for this production, we changed the title. If we called it "In 1969," we would have immediately got phone calls. So in the summarization of the script we called it "Unrequited Love Story." Another example of getting around sensitive issues was when we did a production about homosexual love affair, we summarized it as a "Complicated Love Story."

There are ways that we go circling the idea of censorship, which I think is very prevalent in practitioners. You self-censor first, you try to avoid it, and it is very clear in your mind when you produce a piece of work: what the implications are. We actually have rehearsed the scenarios, and "OK, what if we get a phone call? What if we are called out for interview? Who will go and what will we say?"

During the Emergency Festival, even the idea or word of "emergency" made special branch officers come to our performances, which we did not mind because they bought tickets, but this is something that you live with in Malaysia. That is a key challenge, but sometimes it may not feel so much of a challenge because we are living with it. The other thing is that we do not have a clear culture/arts policy. We have Ministry of Unity, Culture, Arts and Heritage which used to be Ministry of Youth, Sports and Culture, so we do not really have a definitive arts council. But you know, we have had it for fifty years, so I guess we are living with that.

Just to close up, I think we are very interested in this conference. We feel the idea of networking is not new, attempts at forging alliances is not new, but we are keen because there is interest in deepening this kind of relationship and methodologies, and we really hope to support any mechanism that are to do so.

Matsui: Thank you. What the three speakers said directly informed us of the fact that theatre activities have been continuing facing political situation in each country. A work called "Break-ing" that was created by three Malaysian companies, each of which has been making works in English, Chinese and Malay language - Five Arts Centre was not in them though - was presented at Setagaya Public Theatre last year. The theme was

language, and the concept was to realize a collective creation by three companies that were usually working in different languages. Usually audiences are also divided into the three languages, so people who see Malay theatre do not see English theatre, but they saw this piece together for the first time with people who belonged to other categories. It was brought to Japan, and Japanese audience deepened understanding about Malaysian situation and history or had sympathy for it. I think it was an example that proved theatre's function to strongly reflect society in various ways. As for Indonesia, not about Teater Garasi though, when The Japan Foundation intended to invite Teater Koma, Indonesian government did not let them go out of the country for some reasons, which resulted in serious loss for the Foundation and Teater Koma themselves. PETA and Black Tent Theater co-organized an event called Asian People's Theatre Conference in Japan in 1983 inviting theatre practitioners and cultural activists mainly from Southeast Asia, and after the conference and workshops, when they returned to their countries, some of them were detained in Singapore and Malaysia because they did something with PETA. What the three speakers said reminded me again of these things and the fact that theatre practices have been continuing facing this kind of difficult social problems. Now I would like Nikorn to begin.

Saetang: I am Nikorn from Bangkok Theatre Network. We founded this network in 2002, so it has been seven years already. By that time, we did not exist in the eyes of the government or audience because they knew only big productions and commercial companies. So Pradit Prasartthong called us and said, "Do you want to do this festival, Bangkok Theatre Festival, to announce that we exist?" This was the first thing that led us to join the network.

We do the festival without any budget. We share and put our money into the festival by ourselves. We made the first festival with the help of the community. We found a park in an old community that used to be artists' area a hundred years ago, next to the river, and we got cooperation and help of the community to contact with the park and building and restaurant around the park. So we had venues to perform in the park and in the restaurant, with thirty seats in the second floor where they could sell food and drink.

The festival is divided into two categories. One is for groups that, for example, are making three productions each year and selling tickets. The other category is for new groups that have never worked before, students who study in theatre, or people who have already been in theatre or graduated but have not worked for theatre for a long time and were doing television script writer or anything because they could not survive. The festival

gives them opportunities to show their work. "If you want to work in theatre, we give you this space and promotion." They have to apply for the festival and pay something, little money, and they can sell tickets and earn from that. Maybe they continue to work in theatre...

Bangkok Theatre Festival is one thing, from the beginning of the network, and we try to do something more than just to organize one festival a year, so we arrange some workshops: directing workshops for directors. I think that is what we, in Thailand, try to make happen, it is not solid yet though. Helping others is very important for us because there is no support of the government and no sponsorship, and that is because we have no stars, no famous actors from the television.

Since we came to work in the network and the festival, our work and productions have changed because we see performances of other groups and learn techniques to tell a story, to make a production. These things transfer between groups. And then, in the recent few festivals, obviously most of the productions were similar. So how can you maintain your identity when you come to stay together? That is also an important thing. You can learn all the techniques, and then you are lost. This is important especially for young generation.

Now this network has become a kind of center of information for the outside like Japan or Philippines. PETA actually came to work in this event. So we ask foreigners who come to us "Do you know this kind of artists? We have projects like this." So network spreads news and maybe can introduce you to someone. Last week, a producer from Korea went to Bangkok and talked with one of our members. We have close friends in Japan. We have five actors now doing a production in dance. This year we were asked to make a production in Thailand by Tokyo Metropolitan Art Space and to show it here. This is what happens from a network.

We do not have professional presenters or agencies in Thailand - there are just theatre groups and some people speak English, so they just correspond with the outside, send and receive emails, something like that. So when I come back to Thailand I have to report to the committee of the network that we should have professional presenters or theatre producers now. The ladies from Brazil and Slovenia worked for this organization like for five years and then for another one - that means they are professional. But in my country presenters or producers cannot live by the work. This is what I have to say now.

Matsui: The reports from four countries were informative about creating connections between various activities or bridging things that are divided within each country - in other words, to simply put, domestic networks in some

forms. However, we are gathering here to discuss meaning and possible forms of a network that is connected also to the outside of each country. I think it can be called transnational networking. Then, when it comes to broadening one's current domestic networking activities to the outside, what kind of problems and benefits do you think will be there?

Millado: In our experience of network, I think it is important for a network to clarify its basis of unity. It is one thing to cross the street alone, individually - it is quite different from crossing the street with a network representing like thousands of artists. I think that is one of the very first things that need to be clarified: what the basis of unity of this network is. I think this has been being discussed in a few sessions today.

Tan: I think if we are talking about networking for the purposes of sharing and collaboration, initial things that we can do are exchanging information about productions, showing works to each other, just to get ideas about whether these groups are to be collaborated with. Those are agreed points. The second challenge is then, I guess funding, to answer your question specifically.

Saetang: For me the question is who the horse of the organization who runs the network will be. Volunteer? Or permanent job? And if I have to be the horse between Japan and Thailand, for example, then who will be the members and what is the policy of the network?

Aji: For me the first important thing is what we will do with our organization or with our works. And yes, it is important to clarify what kind of network it is and definition of how to be involved in and how to leave from the network, but what I am worried about is that we might be thinking only about network and forgetting for what it is, because I think the important thing is that we use the network for something.

Millado: I would like to point out those are some opportunities too in terms of international networking where once during the innocent days before the internet it was almost like very difficult to do networking after a first meeting. It was very expensive to bring people together. But with the advent of the internet communication, it has been possible to exchange information with a very least expense or no expense at all. But I guess the challenge is about how we manage out information, how we make the information accessible, and how we use the information. I guess at some point there is a downside of this: sometimes the internet gives us a false sense of community - once we have "clicked" on the link, people already see this as a certain "action." What we might be lacking in actual finances or moneys... We actually have cultural content, past productions. There are videotapes,

cassettes, whatever formats in archives and libraries. I think this cultural content need to be shared, and once we take stock of this, there is great possibility in terms of information sharing and cultural knowledge development.

Matsui: I would like to respond by referring to my own experience. As I mentioned before, I encountered with PETA when I was in Black Tent Theater, and though it was more like a collaboration or exchange between two theatre companies than a network, but this fundamentally changed myself and the creative attitude of Black Tent, of which members continued serious discussions to reconsider their own activities influenced by PETA's style and philosophy. I also had wonderful experiences that renewed my own theatre activities through collaborative creations with Asian or European people at Setagaya Public Theatre. I personally expect a lot from a network that will enable constant cooperative creations on the same ground rather than collaborations that are temporarily limited. Indeed, even taking myself as an example, I was shocked every time I met a new person, but now I have become used to that and I am not shocked being in this conference, which means there has been big progress during these twenty or thirty years. So I am very much looking forward to successful progression of this network's activities. Now that each of the speakers have talked about expectations and worries regarding the network, I would like to hear what people in the floor expect of or what you think can be a problem about the network we are trying to make.

Kop: My name is Kop, a theatre practitioner from Chiangmai, Thailand. I just want to share with you a few things. When we are talking about network, I think what we are happy in doing is that many groups try to create lots of network, and sometimes network emerge automatically by itself. For example, in many collaboration projects that people have been doing, networks have already started without noticing. For example, The Japan Foundation's project "Akaoni" brought thirteen Thai artists from different theatre groups, and after they worked with Noda Hideki, they felt that they were strongly connected and they started a network among theatre groups since then, and it became the Bangkok Theatre Network afterwards. If you want to establish some kind of strong network, I think you need a real organization like Nikorn said because it could be a problem if you do not have a real organization and coordinator who really connect everyone in terms of network. The Setagaya project was like three years ago, and they have also been doing workshops, and because there are lots of directors, like sixteen directors, they have been able to experiment many different things. This kind of influences we have to each other through collaborations are also important. There are another kind of network. For example, JCDN does a performance in

Vietnam, Cambodia, and different countries, and they start to know people there, and these people introduce this or that artist to them: this is not really strong, but sustainable kind of networking too. Once we know each other, we kind of start to build network slowly. I do not know if this conference is going to make a strong kind of network or another kind of network, so I think that is something we need to think about.

Matsui: Thank you. Ms. Maruoka, do you have something?

Maruoka: Ms. Yokoyama from Fukuoka and Mr. Saito of Bird Theatre Company from Tottori are in the audience. When I went to Shanghai to meet Mr. Zhao, I also met Ms. Yokoyama a day before and Mr. Saito at Zhangjiagang City, four hours from Shanghai, the next day. I met these three people in two and a half days, and each of them was doing a transnational event in each way. They did not know each other then, and they met for the first time today, but I suppose they have not been introduced to each other directly yet. I am strongly interested in how these potential connections can be actualized, so I would like them to tell us what they have been feeling through these sessions.

Saito: My name is Saito, from Bird Theatre Company. I came from Tottori Prefecture, located in the western part of the island of Honshu. Tottori is maybe geographically closer to Korea than to Tokyo, so in a sense it is a place that is close to Asia. Though I have not been in Asia so many times, every time I visit an Asian country, I feel at first overwhelming energy and smell of food. Especially at markets, it is as if there is a gigantic stomach. Then, when I come back to Japan, I often realize the fact that Japan is also Asia.

I have been listening to today's sessions, and since it is about a network, there should be something that connects people who are engaged in performing arts. That is language, and it is of course English. I have been feeling very strange listening to this English. Saying this might be inappropriate because there is an Australian participant, but English is not the language of anyone from Asia. However, we have no choice but to use English. Speakers told us about their situation and performing arts, but by speaking in English, some things might have been missed.

Another thing I thought is about the definition of the word "presenter." Presenters "present" something to someone, so there are always people who receive it. The Japanese word "seisakusha" is close to "producer," and this is big difference. I think in the first session, Mr. Lee, who was the director of Seoul Fringe Festival, said that the destination of presenting is community. I strongly agree

on this, and I think any performing art presentation has specific audience. We have been working in Tottori since July 2006, based in a very small town called Shikano-cho with a population of 4,000. We first concentrated on creating our own works there, but by now we have realized that a continuous activity creates relationship with audience. This is a great asset, and was an important discovery for us because we were not aware of that. I think audience was one of the issues that have been brought up, and what I think about audience is that creating relationship with audience is not to serve them but to build a kind of trust between us. During our stay in the town, something other than our works came for the first time: it was "We're Gonna Go Dancing!!" organized by Ms. Mizuno, with dancers from Taiwan. A dancer from Thailand came the next year. We make works like Chekhov's "The Seagull" or Ibsen's "A Doll's House," and funnily, some people who were saying Bird Theatre Company's works are too difficult told us "That dance was kind of interesting." I mean, when there is trust between presenters and presentees, something that is not popular and is not necessarily praised by a majority of people can be accepted, regardless of one's taste.

Cultural diversity was another topic, I think. We performed in Zhangjiagang as Ms. Maruoka mentioned. It was "Forging the Sword" by Lu Xun. There were people before opening the door. Once opening the door, people enter from the backstage door and go to audience seats through the stage. Cellphones continuously ring during performance. Everyone is speaking, and many people go home. However, many other people come. I thought that happened because the performance was basically free of charge as Mr. Zhao said, but it cannot be said that they paid no attention to the performance. That was a surprise, but at the same time very interesting experience. I suppose this kind of things often happen. Even if artists and producers shake hands at the end, working staff might say they would never come to such a country. Then, how can we create works together overcoming this kind of cultural difference? I would like to hear what people from other countries think about this.

Yokoyama: My name is Yokoyama, from Fukuoka City Foundation for Arts and Cultural Foundation. Its geographical location lets Fukuoka City consider itself as a gateway for Asia, and the city has been talking "Asia" as a very important keyword not only regarding arts and culture. Our foundation's activity related to Asia is focusing on the genre contemporary dance, since it helps us in crossing the borders of languages. We invite four or five groups or artists from Asia to perform and have workshops with a title "Asia Contemporary Dance Now!" every year. The venue is very small as Ms. Mizuno introduced in the previous session, and even with the sixty-seat venue, we have been trying hard to make two

shows fullhouse. Maybe it is too simple to say the event stands for "diversity," but we are proud of it because it actually makes us find many things in spite of its scale.

We wish to continue it, and want to work also on residency and exchange, but we lack information, though that is partly because we are not studying hard enough, about what kind of artists are where and what they want to do. In the situation that we do not know what kind of festivals exist in other countries, what kind of cooperation is possible, and about support systems, we are dependent on JCDN's cooperation. So we really want an information sharing system. Even if we can obtain some information from internet, I think it is important to meet and talk face to face like this, wondering if this person is really nice or if I can work together with that person, so I am very glad to be here today and excited because I feel that maybe something interesting can be done in Fukuoka.

Mizuno: May I comment? Sorry, I would like to add something about the Asian dance event Fukuoka. In contrast to what Mr. Saito pointed out, we do not talk in English. That is one of the wonderful things about the event. Actually I am not a fluent English speaker, so working in English is kind of stressful. When we organize the Asian dance event, with people from Indonesia, Thailand, China and Philippines, for example, translators between Japanese and each of these languages come. So I say something, and multiple translations begin at once. This enables us to invite artists who do not speak English, thanks to Fukuoka's environment where many students, volunteers and professionals can translate Asian languages. This working style is very good for people who are not good at utilizing English.

And I want to say something to Ms. Maruoka. You always say there is no network, like Tottori and Fukuoka do not know each other, but I think people of Tokyo are most immobile. Although some of them have recently been visiting other parts of the country, Tokyo is a market and not a good place to do something creative now. There are mass media, viewers and buyers, but no facility for creation. Studios are expensive, there are no studios, everything is expensive - the environment for creation is very bad. We are gathering in Tokyo right now, but how many of us are from Tokyo and how many are from other places do you think? People of Tokyo think like they do not have to move and people of other areas have to come to Tokyo, and I think this is one of the reasons why networking does not proceed. I think Japanese domestic networks should think about this more.

Matsui: I would like to make a supplementary comment about audience in Japan. Actually, organizations of audience have been existing. One is a continuation of theatre movement called "shingeki (new theatre)" that is

about what we call "modern" theatre. When they tried to reconstruct their activities after the end of World War Two, they organized audiences of across Japan, and formed that into national organizations such as Workers' Theatre Association or Citizen's Theatre Appreciation Association. These organizations still exist. Another is a large national organization for viewing theatre works for children, sometimes called "theatre for kids and parents." These two movements of audience are in the line of cultural movements that have been supported by a political party, which is "progressive" in Japanese standard.

So, there have been domestic networks regarding theatre in Japan in forms that are relevant to what the speakers introduced as their own activities, in this case created after the World War Two by theatre people who tried to develop their own cultural or artistic movement so that it could be connected to audience and society. These networks have already been existing, and each of them has been pursuing its goal individually without relation to each other. I think this is one of the problems about audience and networking in Japanese performing arts, and I think what Ms. Maruoka, I and Ms. Mizuno are doing is to add another new network into this situation.

Maruoka: In relation to that, I would like to hear from Mr. Hata, who has been working hard as the director of a public hall located in a very small town in Hokkaido and visited Performing Arts Market in Seoul in September last year.

Hata: Thank you. I am Hata, the director of a small public hall with 300 seats in Hokkaido called Asahi Sunrise Hall. Visiting PAMS was an interesting experience for me. In terms of a title, I am a local government employee. I mean a clerical employee of a city hall. I have been listening to the sessions this afternoon, and though I am not good at English, I feel there is a gap between "presenter" and "seisakusha (producer)." I cannot be included in "seisakusha," but I think I have been showing performing arts to audience of the region as a "presenter." That is not because I am a local government employee, but because I am a director of a hall. So I thought perhaps I could be in this network, though I was not sure.

With the big frame "Asia," I thought situations are too different. Even among the countries where the speakers are from, economy, history and situation are totally different even with a focus on a specific genre such as contemporary dance or theatre. Listening to the sessions, I thought it would be difficult to manage everything on the same table.

Hokkaido is 1,000 kilometer away from here, and there is almost no market for performing arts because it is only in

Tokyo. So, if we intend to present a professional theatre performance in Hokkaido, costs for traveling and accommodation can be more expensive than stage fees. Theatre companies working in Tokyo do not know that, so they say they want to perform in Hokkaido even if they will not be paid, but that is ridiculous. If fifty people including performers and crews come, it costs 4,000,000 yen only for that. Professional theatre companies and managements regard local places simply as sources of money. They make a good-looking pamphlet no matter if it tell the truth or not and send it to an ignorant person in charge, sell the performance for a high price, quickly perform there and never come again. Yakuza business, in a sense. Not all of them though. However, recently things are changing, and some groups have been trying hard to create routes and networks because they wanted to deliver their productions also to local places. They are still doing that sincerely. If a group starts to do that to earn money, that fails in most cases.

In the inconvenient region Hokkaido, a loose network has been formed by public halls, NPOs, executive committees, in other words those who intend to be an organizer of a performance, and they work in cooperation to negotiate, provide producing crews, move a theatre company of Tokyo to Hokkaido and circulate it around the island, and bring it back to Tokyo. This makes the cost smaller, although there are a lot of works to do. In this way, we are managing to present about seventy productions in Hokkaido every year. This network has been existing for eleven years. We try to connect it to other regions, but it is hard to do that. Some public halls are interested in it temporarily, but it is hard to make it continuous.

Even domestic networking is like this, so I kind of doubted if this conference would make any progress tomorrow when even one definition of a word could not be decided. However, I suppose the fact that this conference was held speaks for the existence of people in various places in Japan and various places in Asia who are in trouble and wanting this kind of network. So the thing is who is going to lead it and how it is going to be organized, and I think a network can be formed and used when needed and it can be broken up when it becomes unneeded. Then another needed network can be formed. I mean I think you do not have to work too hard for maintenance itself of the network, and you do not have to care whether it will undergo changes or will be broken up, as long as the establishment and development of the network is based on your necessity. And I thought it would be interesting if I could be in some corner of the network.

Matsui: Thank you. Anyone? Running out of time? Just five more minutes.

Kusumo: I just have a very short thing to say, and I am

saying this on an optimistic note. I think it is good to talk about problems because there are many problems - Mr. Hata has talked about his problems also - and when there problems there are solutions. Not all problems have solutions, but we can identify a problem that we share, and we can find a solution so that the problem becomes an opportunity. I want to show an example of our work, how we do that in Indonesia, because I know the country and how the arts work so well. I have identified several things that nobody has ever done before, that had no funding before, and people funded it. It was the Ford Foundation, but even after the Ford Foundation left, other people funded it because they thought the problem was a valuable one and they were offering a solution. Aji has just said that his company has had one tour in fifteen years of Teater Garasi. Well, we know that and we identify that as a problem, and we are the first organization in the country to propose touring as a solution to what is the problem in the arts field. And we have been funding for that for almost ten years now. Not always easy, but that never stops. And we now have funded fifty tours around the country. So I want to say that problems are not bad - we have to be optimistic - and if we identify the right problems we can continue. So the challenge for this network is to identify the problems because our problems are so different. But how do we find the same problems so that we can solve them and find something together?

Matsui: Thank you Amna. This is the end of this session, and Ms. Maruoka, please explain about tomorrow.

Maruoka: Thank you everyone. We plan to have the last open session for two hours from one o'clock in the afternoon, with a circling form of the seats so that everyone can participate in discussion. It might be difficult to draw a conclusion, but I hope that we can clarify some things like what this network needs and definitions. The panelists will participate also in TPAM, so they will stay until March 8. I wish conversations continue here and there. Thank you very much.

Matsui: Thank you for being with us for this long. Thank you.

March 4th [Wed] Session 4

Matsui: I would like to start the fourth open session, the last meeting in this conference. We have been discussing various topics in closed and open sessions since March 2, and including opinions and questions from the floor that were given in open sessions, we had a closed session this morning discussing the future of this network or what kind of future it should be again. I would like to start this session by asking Ms. Maruoka to summarize what we discussed this morning, after introducing one more time the participants of this conference. Everybody please stand up in turn and introduce yourself, well, cheerfully. I am Matsui, a participant from Japan, and I am moderating this session with Ms. Mizuno.

Mizuno: I am Mizuno from an NPO, Japan Contemporary Dance Network, of which office is in Kyoto.

Aji: My name is Aji. I come from Indonesia, from Teater Garasi Laboratory of Theatre Creation. I am interested in this network because I feel I need to develop performing arts in Indonesia and to cooperate with other participants of Asia.

Wen: My name is Wen Hui. I am from Beijing. I am a choreographer of Living Dance Studio, which is an independent company started in 1994. In 2005 we had a festival in May and another festival in October. We like to have some collaboration with Asian artists.

Minarti: My name is Helly. I am from Jakarta, and have moved to London to study. I am a researcher doing research on dance, and I also organize some dance events, conferences, and workshops basically in Indonesia. I am happy to be here to share some views.

Kusumo: Hello. Do I look cheerful? I hope I do. I am Amna Kusumo from Indonesia, and I am very happy to be here.

Choi: Very nice to meet you. My name is Kyu from Korea. I am a producer of AsiaNow as well as executive producer of Chuncheon International Mime Festival which is dedicated to physical theatre where bodily movements create theatrical experience. Thank you very much.

Fu Kuen: Hi everybody, my name is Fu Kuen from Singapore. I work as a dramaturge, critic, and curator. I have been part of the team at formulating this network, and I hope today to hear from you as well your needs so that we can accommodate them into forming a network for everyone.

Saetang: Good afternoon, I am Nikorn from Bangkok. I am a director, actor, writer. I came to this conference in the name of Bangkok Theatre Network, and I am very happy to be part of this network.

Millado: Good day, everyone. My name is Chris Millado from the Cultural Center of the Philippines. It is a government center for the arts, but also one of the biggest presenters of independent works in music, dance, and theatre. I also work as stage director.

Maruoka: I am Maruoka from Japan Center, Pacific Basin Arts Communication which is a Japanese organizer of this network conference. I am also directing Tokyo Performing Arts Market.

Lee: Good afternoon, this is Gyu-Seog Lee. I came from Korea. I have been working as organizer of Seoul Fringe Festival and Performing Arts Market in Seoul for the last years. It is my pleasure to attend this conference. I hope we will get some good discussion this afternoon.

Zhao: Hi, good afternoon. My name is Zhao Chuan from Shanghai. My theatre group called Grass Stage is kind of grassroots establishment. We try to use theatre as a form for people to discuss many issues in China. It is nice to be here.

Tan: Hello everybody, my name is June Tan. I am from Malaysia. I come from a performing arts collective called Five Arts Centre. There are fourteen of us, and we kind of cross four generations - I am glad to say I am not the first generation. I am very happy to be here and I hope we can have very interesting exchanges.

Mizuno: Thank you everyone. After Ms. Maruoka summarizes what we have talked about up to now, we would like to have everyone and their ideas, ways of thinking and experiences in a discussion on some keywords and some themes such as our missions and concrete activities. These fourteen people happen to be the panelists, but we would like to make this an open discussion in which everyone can speak equally. Ms. Maruoka, please begin.

Maruoka: I think you have been given a draft entitled "Performing Arts Presenters' Network Conference." This draft is not final but just a springboard for discussion, and ideas in it have gone through changes in the course of sessions. It is distributed to you to share some preconditions and to let you know how this conference began. We have been discussing since two days ago, but we also had been exchanging thoughts a little, based on this draft, mainly via email before physically gathering here.

As written in the part of "Background of Establishment," satellite meetings of IETM, a network of European performing arts practitioners, had been held in Singapore, Shanghai, and Seoul before it was held along with Tokyo Performing Arts Market. Through the sequence of these meetings, an idea of establishing a transnational open network of performing arts practitioners' of Asia was brought up.

We did not reach a conclusion in this short period, but some topics have been discussed. First, some mission statements were posed. Though not all of them have been given consent, one is that this network shall work for "contemporary performing arts." The question is whether the word "contemporary" is appropriate for naming the performing arts we are facing now. And we shall put importance on "emerging artists," develop "new kind of work" which might be concrete productions, workshops, or any other forms of work, and our work shall not be not only about productions but "process-oriented." Lastly, one of our missions shall be "intercultural" exchange, though there were discussions on the meaning of "inter."

As for what needs and expectations about this network, one is that key contacts shall be made possible through this network. Other things are management, knowledge about resources for mobility, and cultural policies that enable mutual learning about cultural differences and aims of each one. Lastly, the infrastructure for supporting it shall be information exchange and mapping, mutual learning, sharing of expectations and contributions.

Though this is called "Network Conference," it is not that a concrete open network is established here now. Establishment might take a year, two years, or three years. What we have confirmed this morning is that we would continue discussions forming a working group, hearing your opinions now or later either via emails or actually meeting, to share certain aims and necessities and to form an open network that does not require qualifications in Asia. I would appreciate if anyone can add supplementary comments.

Kusumo: I think it has not been easy for us to reach many agreements, because of the time factor for sure, but I think we have been able to agree on the most important things that I think are that we need to understand each other better because there is almost no knowledge between us about what is happening in each country. So amongst the Asian participants there is a quite big gap of understanding. And we hope that through this network and its programs those gaps of understanding can be addressed and that we learn more about each other. I think that is one important thing that we have all agreed.

We also hope that everybody sitting in this room will have ideas how to do that because I am sure you come from many different backgrounds and many different organizations or groups, or even as individuals. So you are input on how you think this can be done in your country.

We also agree - I think this is a big step forward - that we will rotate the meeting. So the meetings will not be in one country but will be done every year in a different country. This is a very useful thing because if people come to the country that the meeting is held, they will meet with a lot of artists or people of performing arts sector of the country. This will give people involved chances to know them personally to talk with them and hopefully to see some of their works. Now we have decided that we will have the next meeting in Indonesia, and Kelola, my organization, will be the host for the second meeting, which will hopefully happen in May next year. We do not have the dates yet at this point, and I hope to get dates as soon as possible, and we hope that people from Japan are interested in coming - it will be after the Japan's "Golden Week," so please try to come.

Another important thing that I found - I think Maruoka-san has mentioned this also - is about being more process-oriented than product-oriented. I think this is an important first step because we do not want to just rush into productions - this is about knowing each other better, building partnerships, and developing understanding. I think those are some of the points that I would like to highlight. Maybe somebody else wants to add something?

Choi: I think for two days I have been asking myself "Am I representing contemporary performing arts in Korea?" And also "Who will get benefit from this kind of network?" and "Why are we here?" A lot of questions are brought up for two days. First of all, I would like to talk about my personal experience for the two days of discussions. Everybody agreed that this is time we build up kind of certain network, but as you understand, we acknowledge and respect different circumstances in each country because the meaning of "contemporary" is different, languages are various, and also economic situations are different, so it was very hard to decide or conclude one mission statement.

But for me a very effective one was that we understand better as she told about. We share what we are doing and what we have to develop in a network in Asia within Asian point of view. So this is a very good opportunity for me to be here. And "process-oriented" as she mentioned is very important. What I suggest is kind of research in development. There are established artists, but situations of a lot of contemporary performing artists in Korea are

not very developed. They are researching, and they eager to learn, work, and collaborate with different artists. A lot of festivals and arts markets are very much product-oriented, but in order to develop Asian contemporary performing arts, I suggest research in development: any kind of workshops, collaborations, improvisations, cultural dialogs, sharing ideas.

Fu Kuen: If I may add, we decided that for any kind of dialog to begin we must first know one another, and because Asia is such a diverse and fragmented physical entity, first it will be about information building, and in this regard, we know that we have to compile a directory as the first exercise, so we would definitely require your assistance, when we identify key contacts for each national representative: they will come to ask you for information and I hope in this respect you will do your best to cooperate so that we can build together a common directory for the first understanding of who we are.

Millado: I would be very interested in finding out what participants : you are directors, producers or presenters yourselves. With this idea of Asian performing arts network, how do you think this is important for you, and what are your expectation with regard to this whole network? I think this is important to be surfaced and brought up especially at this early stage of the organization so that this informs the organization's objectives and strategies. So if you have anything, we really love to hear from you.

Choi: Maybe this is my stereotype on this, but a lot of Asian networks are driven by governments. So a lot of things are oriented toward outcomes. But the great things that I know is that in a network we have different roles but we do not have hierarchy. So it is quite open to discuss about what we need. We are almost in non-profit or independent organizations, so how can we collaborate with each other? Not only working in a group, but also your opinions are much more important. That is a great thing about an open discussion - we can fairly discuss with no hierarchy.

Minarti: I would like to highlight the informality of this network in a way. I think some of us have already collaborated or worked together somehow, and we like to expand this to the level of certain collective, not only inter-individual. I think awareness that it is not enough if we just know each other on individual levels is important. That might be interesting, but also experiences of working together in different contexts and knowledge about what the difficulties in other countries are beyond stereotypes are important.

Lee: As far as I remember, there had been a lot of discussions for the necessity of network of performing

arts in Asian region, but nothing could be started yet, so I think it is very brave for TPAM and Ms. Maruoka to organize this meaningful starting point. So many of us closely approach to make this kind of open network in Asian performing arts. Many of us value the openness and diversity of this network. So I believe we can keep going forward.

Fu Kuen: Any reflection, statement, or objection from the floor? We love objections.

(Jobina) Tan: Hello, my name is Jobina. I come from Esplanade, Singapore. Just an introduction: Esplanade is an art center and is not a national art center in the sense that it is run by the government. It is appointed by the government, but it is an independent organization in terms of its management. Esplanade has started, as part of its mission, to present a lot of different artists from Asia, and we have many different festivals like Indian festival, Chinese festivals, Malaysian festivals, and through that experience, we have also managed to learn a lot about all the different presenting context and artists in different countries. Through that experience we also ask ourselves whether we can help or contribute to better understanding. We have also started something called Asian Arts Mart in 2001, which is a biannual festival, and we have had a network with TPAM and PAMS to also see whether we could do exchanges.

But I think we have also realized that in some ways the more so-called well-developed performing arts in Asian countries tend to kind of get on its own, and about the less developed ones, which we are actually interested in, we feel so much lack of information. And I think language is a great barrier because especially when we talk about artists in Asia, you want to see that in their own voice, and sometimes the authenticity is lost when it is translated into English. But yet we feel that in a way there still is a need for it to be presented in English to some extent and we face that because quite a lot of theatre pieces have been translated into and presented in English to Singapore audience.

But this is our side anyway - what I would like to say is that I guess a start of discussion like this where different countries are represented is wonderful, although not to the full extent of what we would deem as Asia, and it seems to be a responsibility for different representatives from their countries to take on the role to say that you do want to be the central point where other countries can use as an access point for your artists, and in that responsibility to also help with developing both your artists and your intermediaries to transit or rather to gain understandings from other types of layers in other countries because I think especially in the less developed countries the multiplicity of our roles is not so distinct and

that is not quite delineated.

So I think it is good that it is an open network, but yet also there is a need to at least help with labeling - it is not a nice word though, "labeling." I mean such an open format that no real platform for exchange can result. We all want to see something happens out of it. Even if it is just a wonderful night with a cup of tea or drink or watching a show together, having a real artistic exchange or understanding of ideas and commonality - I think commonality must still be - in some way labeling and responsibility of different representatives of organizations of different countries - if you can give that, then it helps with just the basic level of mapping in individuals' minds, so that they know how to even say hello or introduce themselves and conversation can start. Otherwise I would feel it is kind of too open and may not be as productive as we would like it to move towards because ultimately we have to reach a level where it is about talking about ideas and ideals and even changes. It would be very hard to get there if we do not know even how to say where I am from and where you are from and how to connect. This is just accumulation of thoughts, and it is very preliminary because I just heard your discussions from yesterday, and I am sure you have already touched upon these points through your discussions. Thank you.

Mizuno: Thank you. Some people are participating from yesterday and others from today, so some people might think what we are talking about, like information sharing or mutual learning, sound too ordinary. But I would like them to understand that it takes time even to reach these agreements because we are coming from very different backgrounds. And I think the discussion we are going to do now can include ideas of each participant. With this many people, topics might jump one thing to another, but I would like you to feel free to speak up.

Therefore, let me make a proposal to start the discussion. I think one of the meanings of this network is to make its existence as an active Asian network visible to society. Something is going to happen, new values are emerging, moves are beginning - I think these should be visible as a first step. This requires labor and money, but nothing starts if we are too much caring about it, so I would like to propose that a website or publication that opens information about what kind of artists are where and what kind of people are in this network so that people will take a look on it, some artists will be interested in some concrete projects, and the faces of organizers who are here now become visible.

Matsui: I think Ms. Mizuno was also saying that not only information about excellent productions in Asia but also situations of each country and problems that Asian contemporary performing arts have in the situations

should be made visible. Including this, mapping with a larger point of view should be delivered to people who currently are not interested in Asian performing arts or who are lacking information. I think that is what she meant.

Maruoka: Making a website or profiles is one thing, but what I think is most important is to create opportunities for people to physically meet. Some information from various sources might reach you in the time of the internet. However, as seen in the fact that there are people from venues and artists in this room, people are beginning to want direct acquirement of information through actually moving and feeling, not through intermediacy. When this is becoming an international movement, I think it is good if opportunities for physical meeting are made in Asian region, where maybe some elements of culture are already shared and distances might not be big in that sense, more frequently and practically. This cannot be realized on the desk, and it is true that this requires money and time. So I would like to hear what you need according to each standpoint. For example, there is Ms. Kondo from 21st Century Museum of Contemporary Art, Kanazawa, who moderated a session in the IETM meeting last year. She has been disseminating Japanese contemporary performing arts from a place other than Tokyo, and I think she has something to say.

Kondo: Hello, I am Kondo from 21st Century Museum of Contemporary Art, Kanazawa. I have been participating as a member of audience since yesterday, so I would like to briefly talk about what I thought and about examples of our own activities. As Ms. Maruoka mentioned, we have performing arts programs in a building and organization of a museum. It has a small hall, but we also use the whole building and organize various events through a year to access the community. The organization of the museum is in a foundation of Kanazawa City, so-called a quasi-public corporation, and people who are engaged in our work, of course including curators, are mainly from outside of the city. The place is four hours by car or one hour by plane away from Tokyo. North. The population is 450,000, but the city has been supported very much by its tradition, so it used to be a flourish city and in a sense is similar to Kyoto. That is our background.

The museum was established five years ago, and I have been working there since then. I had been working for performing arts, especially music, in Tokyo, and as discussed a lot in the sessions, I have been troubled with language differences between Tokyo and a local place, between a local place and another local place, and especially between private and public because I deal with local government officials every day, even within Japanese language.

Ms. Kusumo made a very good point yesterday. This kind of things are happening in various places in Asia. Backgrounds are different and there are many kinds of differences, but an interesting network can emerge if common aspects are found. I think that can be in smaller forms like dozens of people here, not necessarily like gathering countries, and not only one but plural networks can be formed.

I felt we could not really find a position in this network yesterday. I mean we are not really able to have a point of view about coming to this conference if there is categorical divisions because we do films, music, and art because it is a museum, though we have not done theatre so much.

I have participated in TPAM and IETM several times, and I think it is important to directly meet and talk. These small meetings become deeper at the second and third time, and two people who have met can involve people in their backgrounds next time - connections are created like this. Along with the proposal about making website, I propose creating as many chances for direct meeting as possible in easy and financially undemanding ways such as having section meetings maybe with specific themes at events in each country like TPAM in Tokyo or PAMS in Seoul with participants of the host country.

Ms. Kusumo said there will be the next meeting in Indonesia in May next year, but we have fourteen months until then. So it is good to have many small meetings organized by each host with less costs to increase opportunities for people to meet and deepen their relationship. I think common aspects among us will become visible through that, and once one or two aspects are found, activities can start from that.

I would like to talk about an example of how an activity can start like that. We often get acquainted with other Japanese directors and presenters at foreign events and can have a talk there. I met with Mr. Fujita of The Museum of Art, Kochi and Ms. Hayashi of Theatre 1010 in Tokyo at CINARS in Montréal last November, and we saw a theatre work for young people called "Goodies, Beasties, and Sweethearts" together. We all were impressed and discussed how to bring it to Japan. Then we divided roles among the three venues of us utilizing specialty of each one. For instance, we did contracts and negotiations because we happened to have English-speaking staff, Kochi coordinated shipping and tour, and Tokyo cared about immigration things because the office for that was closest to them. We did this through two or three meetings and email exchanges, and that was very successful. I felt it was so effective that I even wanted to teach how to do it.

Maruoka: It is an example of an outcome of physically meeting.

Kondo: Yes, it is. It is important to physically meet and repeat meeting again and again.

Mizuno: Thank you. I see Mr. Shimada who has come back after working in Malaysia for five years. What do you think of the situation in Malaysia with a Japanese's point of view?

Shimada: My name is Shimada. I have been working at the central office of The Japan Foundation since February 16, and I had been working at The Japan Foundation Kuala Lumpur for five years and nine months. My work was sometimes related to Singapore as well. I watched especially dance in Malaysia, and I wondered why there were very few exchanges between Malaysia and Indonesia in spite of the fact that there are a large number of dancers and choreographers in Indonesia. Because of the geographical condition and the fact that most businesses can be done in English, Malaysia exchanges with Singapore, Thailand, and Indonesia more than Japan does, but I thought far more things could have happened there.

Fu Kuen mentioned Arts Network Asia yesterday, which is a grant for Asian young artists who want to move and exchange by, I think, Ford foundation. I think that kind of programs are effective in terms of exchange within Asian region. I heard that not many application are sent to it from Japan, to my regret. I expected that there would be more exchanges in Southeast Asia than Japan does, but I gradually came to think it was regrettable that there was little exchange with Indonesia, with which Malaysia shares a lot about culture and languages.

Mizuno: What do you think are the reasons?

Shimada: I do not think it is that information is not open. For example, in the context of Malaysian dance, there is a school called National Arts Culture and Heritage Academy, and I know at least three graduates who studied in Indonesia for about one year, at universities or other places, provided with grants from Malaysian government. However, these are just connections between a point and another, and no one utilizes face-to-face meeting to, for instance, invite an Indonesian company they encountered there to Malaysia. I always told a presenter whom I knew very much to bring Indonesian contemporary dance. I thought it was regrettable not to do that in spite of the fact that there were excellent people in the neighboring country. I think the situation is not in the course that makes something actually happen in spite of the potential of regional exchanges, so it would be interesting if this

network, which fortunately has June from Malaysia and three from Indonesia, enables various projects.

Matsui: I would like to talk about theatre in relation to what Mr. Shimada talked about, and since there are people from Indonesia and Malaysia, please correct me if I am wrong. Indonesian theatre has been very active, especially in the 1960s with excellent playwrights and directors such as Rendra or Putu Wijaya, and there are companies such as Teater Garasi or Teater Koma. I knew that. When young theatre people from Malaysia came to perform "Break-ing" that I mentioned yesterday, there happened to be an Indonesian theatre performance being shown. Malay people in the group saw the performance, and I asked how they thought about it. Then, however, they said it was very old in their eyes. I thought they were not interested very much in exchanging. And then, when I asked other Malaysian theatre practitioners about this, they told me Indonesian theatre used to influence Malaysian theatre in positive ways, but that ceased for various reasons, so if young generations coming after that see contemporary Indonesian theatre, what they see is the influence that the older Malaysian generations were given, and they think they do not really want to be influenced the same way. Is this possible?

Kusumo: Are you asking me? I think sometimes when you are very close to each other you lose interest because there are so many similarities. Another thing is that there were many political things happening between Indonesia and Malaysia, and that certainly was a major factor that entrapped our relationships. I do not remember exactly when that was, but in the 60s I think there was a major breaking-up between Indonesia and Malaysia. Even up to now, this agreement about which island belongs to which country and all that politically did not help.

The other side of the story from Indonesia is that there is no funding to promote links between Indonesia and Malaysia, and I am sure whoever can get access to funding in Indonesia overlook Malaysia because it seems so close by.

Dance, though you were talking about theatre, happening in Malaysia, I think for us, is still very old style. I am sorry to be so direct, that is my personal opinion and might not be true. Everything in Malaysia comes out now of three ethnic groups: Chinese, Malay, and Indian. And Indian dance is an imitation of the real Indian dances. It seems like that. Many things are like that. I do not think I have seen an Indian dance in Malaysia that has found its... found itself to be something unique to Malaysia and not a part of India. So there is not much exchange in that sense.

Also I think theatre is mostly language based, rather than

physical theatre which came much later into the picture, and it is either Indian language based or Chinese language based or English language based, and English language based theatre, I think, is the one that is more outgoing or interested in making contacts with the outside world. In Indonesia, if you say "contemporary theatre," they all use the Indonesian language, and all the other regional theatre groups usually use their ethnical language and have an ethnic group as their audience. And Indonesian theatre is still in the process of searching its identity because it all started with the decoration of Indonesian language not too long ago. So everything is still in the process and it is evolving, if you talk about Javanese theatre, and that has a long history.

Tan: Hi, I am from Malaysia, so I kind of have to say something. I am actually not too sure why there is no linkages in Southeast Asia, and I am not sure if it is funding because, for example, we still find very little exchange even between Malaysia and Singapore though it is not so expensive to straddle the causeway. Perhaps it could be - I cannot speak for all the Malaysian performers - that we are not at the level of looking out at this point, or that there is no definitive policy or clear mission to actually start looking out. A lot of works are still looking into Malaysian identity.

And I am surprised by what Amna said about dance - I think to some extent I can understand what you meant about the ethnic divisions, but we do have some interesting contemporary work. If I could just give you an example, two years ago, we had this performance called "Bunga Manggar Bunga Raya," essentially choreographed by Marion D'Cruz, who is also a member of Five Arts, and she took eighteen non-dancers. And she made us a workshop to talk about what we felt was Malaysian identity, and even all of us were put on stage. We have an annual arts award called Cameronian Arts Awards, and they just did not know how define it. It was not nominated for any category, and a few people were quite upset because they thought it was a cutting-edge work. Something like that - actually it is happening in Malaysia, and admittedly it is not disseminated.

Kusumo: Maybe I should correct myself. I think when I said "dance in Malaysia" I was referring to those related to the academy Kebangsaan because I have seen a lot of what they have presented, and for us that was really, you know, like something that happened forty or fifty years ago.

Tan: Yeah.

Minarti: I think people do migrate and we tend to overlook that. I owe it to my ignorance as well, though now I have a few really close friends in Malaysia and we

exchange a lot. I think it is also a question of identity. Some parts of Indonesia share a lot of cultural heritage with Malaysia. For example, Minangkabau people of West Sumatra migrate to Malaysia and become part of Negeri Sembilan, and they identify themselves as Minang people as well. Some Javanese people migrate to Malaysia too. There is this fluidity of people's identities - they bring all the culture and bring back everything again as a diaspora, and they evolve into something hybrid and make it their own.

Of course there is political tension. For example, the latest one is about whose heritage batik is, but batik could have come from Malaysia, India or China, and that is not really traceable like that because of the fluidity, which can also be a learning curve, but we tend to forget that.

Choi: I think I want just to mention that we need to respect differences between those countries, while compared to Indonesia, Malaysia and Singapore I think Korea and Japan are very homogenous. We do not have that kind of differences. Anyway let's go to the topic - I think Australia has worked a lot trying to build up relationship in Asia. Especially Asialink contributed a lot. Maybe Rosie from Asialink - if you can contribute anything to what our network is or our mission statement that would be great.

Hinde: A couple of things. Yesterday I spoke about Little Asia Network, which is a small network, and the other involvement in networks in Asia that I have had was with a network that started in 1980s and still endures. It was Federation for Asian Cultural Promotion. It was not started by government but by commercial presenters because at that time there were not non-profit companies in Asia. The reason I want to mention that network is that I think while it did many useful things it failed to address some things.

One was failure to allow generational change and therefore to meet new forms, new kinds of people and new genres of performance. And I think the question of the notion of openness needs to be addressed. I think openness of network needs to be actively worked out to be achieved. Otherwise, by default, it is quite easy for networks to become closed. And I think to keep the network open takes not just energy but also resources constantly seeking out new people and inviting them.

The other characteristic of FAC was that it was not exclusively venues, not exclusively producers, not exclusively festivals - it spanned many sectors of the performing arts. And I think this network, in a different way, is aiming to do that.

I think maybe for the next meeting, Amna, it will be good

if a structure is devised not for a whole meeting with everybody but it is broken into smaller groups of people who have really concrete specific interests and ideas about processes: I think we are not talking about projects in a way, for the network's primary functions are information dissemination, building of partnerships and relationships. It is from that structure that the projects derive.

In relation to Asialink, it sends forty Australian residences every year to different host organizations in Asia to learn - not to do projects - about cultural environment of Asia and to bring that information back to developers of relationships with artists or with these organizations or institutions. Every year forty artists to about nineteen countries in Asia for the last twenty years. A lot of information about many Asian countries comes back to us in the form of reports every year. I was just thinking that - I am not sure how yet - may be useful for you because it is information that comes from the whole range of people. There are many people in Australia who would be interested in this kind of network and participation in it in some ways: as a way of doing collaborative projects, or simply as a way of learning. You know, we want to participate really, because we can say that there is enormous amount to learn just from each other. So thanks Maruoka and all of you, for providing this opportunity to talk about this network.

Mizuno: Thank you. I think that proposal is very good too. Of course to have everyone to decide a total direction of the network like we are doing now is the basic, but I think what we actually want to do in this network is not only to circulate productions but also to pursue new values and to seek possibility of Asian bodies. It is an important approach also to make feedbacks of that to artists and productions, as well as to bring our relationship to the next stage. So, I think having section meeting with specific themes is important. In that sense, there is Dance Asia organized by Mr. Muto and Fu Kuen who has been organizing studies and performances with a focus on Asian bodies. Would you talk about it? I think I saw Mr. Muto...

Maruoka: Before that, may I add a comment that I think I forgot to mention when I summarized about the aims of the network? It is because it takes time to agree on what we regard as a new value that we cannot easily define concepts such as "contemporariness." Another similar thing is that there are company managers and artists who eager to realize concrete projects here while we defined our network as "process-oriented." I just wanted to add a comment to remind it is not that we do not put importance on physically meeting in order to realization of concrete projects.

Mizuno: We have already been doing that, so it is that we should work on what we have not really been focusing on. It is not that we do not put importance on that. Now could you introduce Dance Asia, Mr. Muto?

Muto: My name is Muto, a dance critic and a professor teaching dance history and theories at Gunma Prefectural Women's University. Asian Dance Conference was first held in Tokyo in February 2007 organized by International Theatre Institute, and I worked as a facilitator in it. Tang Fu Kuen and Helly Minarti were there. I had not been interested in Asia very much until then, and I studied for the first time. Since then, I have been getting interested more and more, and now I am working as if I am a specialist about Asia.

There was a topic that invisible political barrier between Malaysia and Indonesia exists, which might be blocking mutual understanding on the unconscious level. Indeed, what I strongly felt at that time was that representations and images of other cultures limit one's own desires, tastes or interests. In my experience, I had not really asked why I thought Korean dance was out of time or something like Japanese dance was doing ten years ago as many people were saying until I went to Korea for the first time last year. I actually visited Korea and saw many dance productions which I had been thinking I already knew. Although I cannot say I encountered with something totally new, but I became able to think about why those kinds of dance were done there, and I was able to be convinced somehow. I do not mean I became to like it, but I could be convinced. I think it can be said that a fixed idea can be overcome leading us to understanding of the fact that there are different values than ours, through encountering with many concrete things personally instead of having images.

What I found out in Asian Dance Conference is that large frames that we are taken in can be overcome quite easily by gathering on the personal level instead of national level. Each of the large frames can be seen from another personal perspective, and through understanding and sharing like this, a large frame that each person has can be mutually understood, in addition to possible communications between individuals. Helly said informality was important, and I think the benefit of informality is in that we can put representation aside and deal with it from personal points of view, while when things are formal individuals have to represent countries or regions. Asia is not really a total or united entity, so including large political or social frames into personal perspectives might be effective.

Kusumo: I want to pick up from what Daisuke (Muto) said about individuals. I think we are not here as representatives of our countries although people might

see it that way. I do not think anybody sitting in our meetings thinks of ourselves as representative of Indonesia, Japan, and all that. That is why I think it will be good if the network can expand and it can be individuals, can be organizations, we are not against anything. We are not saying organizations cannot join this network. It is open, and I think that will be interesting in that it will be a cross of things because we all make up the art sector, and it is not just one point of view. It is not an institutional view, but it is not only individual point of view. In reality, when you are working, you interact in one way or another. In Asia, so far, I believe - correct me if I am wrong - most organizations or networks have been government-driven, which is all right, but it does not involve people from outside the government, so that becomes a gap somewhere, because people who are in government are dealing with certain issues and looking at them in certain ways. There are gaps of information and gaps about reality of what is happening on the ground. I hope, by trying to make this open like this, we can get input from some different kinds of sectors, and I am hoping that some government organizations would join.

Matsui: I said in yesterday's session that I have been influenced in a positive sense by collaborations with Asian theatre practitioners either at Black Tent Theatre or Setagaya Public Theatre, and indeed, when I was actually working in these collaborations, everything was starting from face-to-face relationships such as my encounter with Chris who were in PETA then. Personal relationships can create chains of changes like an encounter makes me change, and the change results in another change in Japan, something like that.

Listening to Mr. Muto, I realized that I was somehow sticking to a fixed idea that we have to realize something gigantic, as we tend to imagine something gigantic when hearing the word "network," when organizing this conference. I realized that I should be careful about this because larger changes can also be created by new visions generating from person-to-person encounters. A basic function of a network is to be a device for that.

Aside from that, I think it is also necessary that that kind of personal changes are related to society. I have been working more than thirty years in Japanese theatre world, and I have always been feeling that although there are various potentials of changes they are not really connected to the society. I think a network can be a device to make this possible as well. I mean there might be two layers.

Hitsujiya: I am at a loss listening to various speeches. My name is Hitsujiya, a Japanese. I own a company called Yubiwa Hotel, and I am a director/playwright/performer of the company. An event called Asian Women's Drama

Festival was held in Manila in 2003. Someone recommended us to them, and we went there without serious consideration. I suppose it was organized by PETA, and focusing on female Asian theatre makers, it gathered people and companies maybe from all the Asian countries except North Korea having them symposia in the morning, workshops in the afternoon, and performances in the evening because it was hot in March, for one week at theaters and parks in Manila. I attended a symposium of directors, and it was recorded maybe for the festival's documentation purpose. A Vietnamese director said she would not honestly speak if it was recorded. I think she meant she was given money from the government for making handouts or everything else so she was not able to criticize the government. Some people from some countries understood that, but I did not understand at all then, because in Japan the more you behave radically the more you are praised. We performed there and came back, and I kind of regret. Listening to what has been spoken about here and wishing to be related somehow to this meeting, I regret that I went there recommended just because I was a female theatre maker and did not understand anything. I did not understand why things were like that, why that kind of festival existed, and how it is going to be.

As this presenters' network conference is about to be established, and there must have been a moment where the festival was about to be established. I thought I wanted to be there, the moment it stood up straight including various people's opinions. It has been five years since participating in the festival in Manila, and since I am here at the moment something is about to be established, including the ideas about section meetings, I think it would be good if I can contribute somehow although I still do not know what I can do. I do not know how much this conference can afford failures, but if it can afford some, since nothing starts unless trying to do something, failure can be a step to the next thing, and I even think I can be in charge of the failure. I do not know anything about histories of other countries, but nothing moves if talking only about differences, although it is also important to persistently do that, and this is what I hope remembering what I thought five years ago.

Fu Kuen: I would like to respond to that. Actually I think of the things with this network is that there will be working groups, and we raised advocacy as a possible working group we have to decide. I mean members who join this network would have to decide to what extent advocacy should be pushed: lobbying for cultural policies or a certain cultural development changes may be an important aspect of this group in a long run. Until then, you will be, I hope, a part of the group to work in such an area. I think what the network would achieve at the end really depends on the members themselves. How they

cluster together and define projects and partnerships and to realize to the fullest what they want to achieve. Then we can say that the network has a credibility and an aim. And finally when we do establish a kind of history of achievement. We can begin to use our platform as a means to open up deeper kinds of difficult cultural issues concerned with politics and nationalism. So I think we just have to work towards that.

Mizuno: Thank you. Ms. Hitsujija said she wishes to participate in an establishment, and we welcome artists' participation because we have not really decided anything and we have not decided who will be the core members.

Maruoka: We might be able to understand political or historical differences by studying, but I think our basic is that one of the roles of performing arts is to enable us to understand each other. I think it is the most common understanding among us that there is something we can learn through performing arts. In terms of kind of informal ways to actualize this, for example, I would name Mr. Zhao Chuan and Ms. Wen Hui sitting there because I suppose they would not name themselves as examples. They are working on an independent basis in China, and when that is actualized beyond national borders, that must be connected to truths that we wish to share or something that we wish to know through performing arts. I think participation of artists and management people on the artists' sides is of significant importance in this sense.

Matsui: Do Mr. Zhao and Mr. Lee have something to say in the context?

Zhao: I actually would like to talk about Chinese situation. I think, as I had experienced in the past few years, people in East Asia and Southeast Asia have been connecting with each other by networking for some years. Maybe since even earlier than the 80s, there have already been some kind of circling around and networking. But for many reasons, I think mainly political reasons, China has not been within the links. And in many cases the ways Chinese people in the art field connected with the outside were always somehow official. This channel was mostly under control, and mostly people from large groups were sent out as representatives of the government or the state.

But there were also independent kind of productions and arts activities especially in the 90s - kind of semi-underground without permission - and they had a kind of connection to international art world, but their works were hardly seen by public in China. Things gradually changed, and we started to have opportunities like this to come out to see the people to connect with the rest of the world. And artists like Wen Hui have been

performing and networking with international art world since the 90s. Efforts that we made within our society have gradually been seen by the outside. I think it is a good beginning and many things are happening to change, and I also see our works and efforts in the society are in a kind of turning point.

We try to make something really different not just in terms of forms but in many ways because we have this issue and history of modernity. I think it is a problem not only about China but also other Asian countries that we have to deal with. To do with the turn, actually, we have quite a lot of discussions about this contemporariness. It is true that we all speak in English here and this is very much conceptual - a concept like modernity or contemporariness has its own root and its own continuity. But what this has to do with us and how we develop our own definition are what we can do at the moment, and I am glad we are working on that. I should really thank Maruoka-san for giving a really good opportunity for us.

Lee: I think, for the last ten years, Korean performing arts has become very connective to work internationally, especially in the area of Asian performing arts. The turning point was the change of the cultural policy of Korea. The policy began to support that kind of activities in performing arts. What I mentioned, the Gwangju Project to build Asian Cultural Complex will be a facilitator this kind of networking activities in Asian performing arts, I hope.

Fu Kuen: I would like to add to that. In the Asian region, there has been a strange phenomenon of national development plans towards "creative" or "cultural" cities. There have been Hong Kong, Taiwan, Yokohama, Singapore, and Gwangju. They have been independently working towards building really big plans with big cultural ideologies and rhetoric about turning these cities into "creative" cities. I think within this master plan there is also determination to try to connect within Asian more. So I think what we are doing, setting up this kind of network, is a way of either challenging them or enabling them to move in a better direction so that there is connection between governmental rhetoric and what is really going on at the grassroots level in practice.

(Jobina) Tan: I have a question about membership, whether the people who had been meeting in closed sessions see that there will be a drive to create a membership base, because I think it is quite apparent that people see the need to join something, but there is also discussion on a network without a mention of a base of members.

Choi: I think so far we have not decided yet. As we told, we are a working group. Everybody agrees and

everybody understands each other, why we need this kind of network, this is early stage for the implementation of this network. What we have to do and what we have to research going back to our countries, that is what we decide. Right now we do not decide how we are going to have membership or what project exactly is going to be done, that kind of things. Maybe at the next meeting we will decide how we open membership.

Kondo: It is almost three o'clock, so going back to the very beginning, I would like to hear what the formal name of this network is going to be. Now it is "Performing Arts Presenters' Network" in English and "Butai Geijutsu Seisakusha Network (performing arts producers' network)" which are very different, and I think someone also said "Asian Performing Arts Network."

Maruoka: Honestly speaking, we have not reached a conclusion about the definitions of "presenter," "seisakusha," and what the extent of the area "Asia" is. This title is a working title of this conference, and it should be discussed...

Mizuno: The word "presenter" is widely used in North America, but I think the term is not really popular in Japan. And the concept of "producer" is another different thing. Realization of productions is one of important objectives of this meeting, but there are other elements such as sharing processes or working on programs that may seem to be roundabout at a glance to create something new, so one of the first problems was the word "presenter." And we also wonder if we should use the word "contemporary" in the name. These two things are being reserved.

The word "producer" is not really appropriate for the situation of Japanese public halls and city cultural foundations where everything has to be started from the fiscal budget. The role as curator is more important here. Fundraising is not the only role of a producer, but it is a big element. We have not reached a conclusion yet.

Maruoka: It is me who temporarily used the word "presenter," based on the definition of the concept by TPAM. It is that presenters are everyone works between audience and a production to connect them. This is the definition I presupposed, and it is that it was not given everyone's consent. Also as for the word "contemporary," we did not agree on one definition of it since the situations of contemporary performing arts are different in each place.

Matsui: Another idea in the beginning was a large one that everyone engaged in creation of performing arts can participate in it. There are actors, producers, or directors in terms of profession, but aside from divisions according to professions, the frame we had in the beginning was

that everyone who thinks contemporary performing arts in each region or across Asia need to develop more and who wish to contribute to that or to obtain something from that can be included. So, it might be true that the current name makes someone think they are not allowed to participate in it. But we did not start with intention to close the door to, for example, "presenters" working at local cultural institutions.

Mizuno: Many things are to be decided, but we all have agreed that we want it to be open. So artists can be in, and I myself do not think I am a presenter. This name is not fixed.

Iwata: I hesitate to raise the definition issue again, but let me introduce myself at first. I am Iwata from a publisher called Atelier Third. I have been making books that introduce artists, for example, a quarterly magazine called "Talking Heads Series." When Ms. Mizuno established JCDN, I participated in the conference with much interest, and I participated in every conference. However, I continuously asked a question: in what category am I allowed to participate in JCDN?

I am neither an artist nor producer, but I want to introduce artists. In other words, I want to connect artists and society. I asked myself if I was a supporting member or active member. One day I delivered books that I made to a venue of an artist's performance, and I became involved as a production crew. Since then, I have been working for actual productions for a couple of years.

However, I do not see myself as a producer. I make books, and I started to be involved in productions because I felt making and distributing books were not enough the mission to introduce artists and I had to actually meet the artists. This does not make me think that I am a producer. When it comes to defining that, the question whether I can be a part of this network becomes difficult. But Ms. Maruoka's definition made me think that I could be a presenter. So I think a new concept can be launched in Japan to enable everyone sit in the same room. It can be like "Let's create this word because this concept has never existed before."

That is my standpoint to work. Then, of course, I contact artists because I want to introduce them. Artists give me materials and information to have me introduce them in certain ways. I want to distribute that. But paper medium is physically limited, so I cannot include everyone. So I have to choose, but I need information to be able to choose. I do not intend to store information that comes to me through book making process within my work, and I want to disseminate it. However, currently I do not have an idea to make a website personally to disseminate information that I collected. However, I want to

disseminate it somehow. Then, maybe I should cooperate with website makers, and I think this kind of role division and professionalism are also needed in a network. I am a professional of making a bundle of paper, so maybe my technique is useful when a bundle of paper need to be made in a process of a production. If the final mission is about introducing artists, I wish to offer my technique to make a bundle of paper. Maybe you say anyone can make a bundle of paper and there is no room for me, but that is and will be my basis of work. So I will need information, and if possible, please provide me with information. Thank you.

Mizuno: Thank you. I would like to close this session now, and are you all right about that? This is a start, and I wish we will actually move not only having meetings, and I wish that this will become, even if gradually, an active network. I would like Ms. Maruoka to give the final word.

Maruoka: I would like to thank you very much for participating in the conference for a long time, and to thank the panelists for the really long discussions. I also thank the persons and parties concerned that concretely supported this conference. This is an end of it, but if you have questions or opinions about this meeting, please send emails to the address of Tokyo Performing Arts Market as the temporary pilot address of ours, for the time being, and we share the email among us. It is tpam@tpam.or.jp, but it is written here and there, so please check it out later. Thank you very much.

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Performing Arts Presenters' Network Conference

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