Visiting a cultural organization or event debriefing report
TPAM Performing Arts Meeting in Yokohama (Japan)

A. Brief history / Project description (outline/profile)

A.1. Brief history

TPAM (Performing Arts Meeting in Yokohama, www.tpam.or.jp) is an international platform based in Japan where performing arts professionals meet with **two main objectives**: explore **modalities of exchange** and international cultural cooperation through performance and meeting programs; and gain information, inspiration and develop international networks focused on the **creation, dissemination and vitalization** of performing arts works.

The event was established in 1995 as the Tokyo Performing Arts Market (TPAM). As the name "Market" indicates, its initial objective was to **promote trading of performing arts** works. However, in 2005, its focus evolved to emphasize further on **networking of professionals** engaging in contemporary performing arts. In 2011, the event place was moved to Yokohama, the so-called *creative city*, changing its name from "Market" to "Meeting" and becoming "Performing Arts Meeting in Yokohama".

More than 20 years after its foundation, TPAM reinforce its **focus on Asia** and has started to be involved and directly promote Asian co-production initiatives. TPAM is nowadays internationally recognized as one of the most influential performing arts platforms in Asia.

The 2017 edition of TPAM hosted 529 professionals from Japan and 423 professionals from 41 other countries/regions. Most of the programs are open also to the public (participation was estimated in more than 20,000 people in 2017).[1]

A.2. Project description

Duration and location

The TPAM event takes place for over **one week**, in **a total of six main venues**, all located near-by the center of Yokohama city (Yokohama belongs to the metropolitan area of Tokyo, Japan's capital).

BankART Studio NYK, at the waterfront, in the center of Yokohama

The main venue, BankART Studio NYK, constitutes the **central meeting point** since it works as the reception desk for the participants and provides the spaces for most of the exchanges, presentations and meetings between professionals.

[1] Data from the 2018 TPAM edition has not still been published.

Other venues, such as the KAAT Kanagawa Arts Theatre, Yokohama Red Brick Warehouse No.1, YCC Yokohama CreativeCity Center, Bayani's Kitchen and Steep Slope Studio, serves mainly as artistic centers where most of the shows and artistic works take place.

Structure – Components of the event

The event is structured in three main components:

1. **TPAM Direction**: as an international platform for performing arts promotion, TPAM seeks to introduce new artists and works. TPAM Direction is the artistic program itself, offered and opened to participants and to the general public during the TPAM event. The line-up is curated in cooperation with directors from diverse backgrounds and origins, aiming at multilaterally exploring the wide range of possibilities of contemporary performing arts.

2. **TPAM Exchange** is specifically addressed to performing art professionals, giving them the space for promoting productions, presenting their projects, proposing hot topic discussions and debates concerning the arts sector, gaining information and learning new practices, getting to meet new international partners and networking for exploring different possibilities of cooperation, etc. Some of the TPAM Exchange events are open to general audience, who can participate and join the different presentations and meetings.

3. **TPAM Fringe** is an all-genre open-call program that invites registrations of performances and projects carried out both in Yokohama and Tokyo during the period of TPAM. The program is for artists / companies / organizers looking for opportunities for international touring and new audience, and for TPAM participants and the public to discover emerging talents and new works.

Brochures and flyers of different shows presented in TPAM Fringe, at the BankART Studio NYK

B. **Mission (goal), vision (future projection), values (guiding the organization and its staff) and coherence between strategic objectives and product delivered**

TPAM's **main goal** nowadays is to serve as an international platform for information exchange, networking, mutual learning and broad discussion on the performing arts sector, with a strong focus on the Asia region.

TPAM's **vision** is focused on the promotion of artists and works, reflecting and expanding the most innovative trends of performing arts in Asia and the world.

The **organization of the event** is the Performing Arts Meeting in Yokohama 2018 Executive Committee, composed of the following institutions:

- The Japan Foundation Asia Center
- Kanagawa Arts Foundation
- Yokohama Arts Foundation
- PARC – Japan Center, Pacific Basin Arts Communication

公益財団法人
神奈川芸術文化財団

The Kanagawa Arts Foundation aims at the cultivation and diffusion of an artistic culture centered on music, theater, dance and contemporary

The **main values** expressed by the TPAM organization are clearly stated:

- **Innovation and renovation**. Search for new approaches and research methodologies in arts
- **Enhancement and fostering of exchanges** between Asian and worldwide art professionals

This strategic proposal of TPAM as a platform for exchange and international cultural cooperation has become clearer within the last 10 years. Nowadays, all **professional participants** seem to know what to find in the event, having a very defined strategy for approaching those potential partners with whom they intend to cooperate. In this sense, there is no specific contradiction between the strategic objectives and the activities offered to the event's professional audience.

On the other hand, concerning the **general public**, at the light of the website and the brochures available at the BankART Studio venue, improvements could be done at the communication level in terms of clarity and differentiation/classification, mainly when describing the different activities, programs, shows and performances. The information about which specific events, presentations, conferences or meetings are accessible to the non-specialized public is not clearly indicated, and a non-familiarized participant can face difficulties to understand how the whole event works and get the maximum profit from it. In that sense, taking into account that the openness is one of the core values for the event, making it more accessible and user-friendly to newcomers and general participants is a potential way for improvement.

TPAM is a relevant symbol and a powerful tool of the strategical cultural cooperation that Japan intends to promote in the region, where Japan intends to explain the country's perspective on the region's relationships and create bridges for dialogue[2]. Japan's cultural diplomacy in the 21st century is highly determined by the growing nationalisms in Asia. Unlike Japan, Korea, somehow China and other Asian countries are still divided nations or struggling with conflicts within their own national borders. On the other hand, Japan's efforts have been concentrated, since the globalization started, in projecting a differentiated image (focused on the ultra-modern aspects of Japanese society) which has been interpreted as a new Japanese assertiveness. These two currents in East Asia have crashed into each other and inspired political frictions, which has been witnessed in the interpretation of historical relevant events. TPAM can be symbolically representative of Japan's intention to play a leadership role in the promotion of arts in the region.

[2] Kazuo Ogoura, Japan's postwar cultural diplomacy, Freie Universität Berlin, CAS – Center for Area Studies working papers series. 2008

C. **Adequacy of the architectural space with the event's objectives** (dimension, characteristics, emplacement, etc.)

As previously indicated, the main venue where most of activities under TPAM Exchange take place is **BankART Studio NYK**. This historic waterfront building is a nationally well-known contemporary art center, active since 2005. It features two floors of exhibition areas, a library, a museum shop, a "live cafe" event area, plus a relaxed cafe-bar with both indoor and outdoor seating. It receives more than 500.000 visitors per year.

Meeting group talking about "Southeast Meet Northeast: the hub connecting East Asia collaborations"

The entire exhibition spaces available in the building have been used for 2018 TPAM event, where **open-space separate compartments** have been created in order to hold the different activities in parallel.

During 4 whole days, from 10 am to 3pm, the BankART Studio has been the central meeting point where all professionals and main attendants have met and exchanged lively in the framework of **four main types of activities**:

1. **Presentations and group meetings**: a range of 80 - 100 presentations and group meetings have taken place during the first TPAM days, covering a very wide set of topics or subjects of discussion. Some illustrative examples of these are the following:
   - *How to maintain sustainable art projects* (by a Cambodian art company)
   - *Beyond words: finding a common language in cross-cultural theatre creation (*by an English-speaking theatre company based in Tokyo)
   - *Wales: current opportunities in performing arts, potential collaborations, co-productions and festivals* (by the British Council office based in Japan)
   - *The importance of research on performing arts production and management of public and art space* (by an independent producer from Indonesia)
   - *What is Tokyo Festival?* (presentation by the Arts Council of Tokyo and Tokyo Festival office)

A total of six different spaces/compartments have been habilitated for these activities (1 big room, a salon and 4 tables) in order to host a variable number of attendants to each presentation or debate topic. The detailed schedule has been attached in Annex 1.

2. **Symposiums and debates** about hot topics in the performing arts sector, such as:
   - Learning about Arts Councils in Asia
   - Learning, talking and thinking about cultural policy in the future
   - The political in arts

- Social change / action in Japanese dramaturgy

3. **Speed networking sessions:** a space has been created for peer-to-peer discussions in a 10-minute time-span, where all professionals interested have had the opportunity to discuss in detail with the potential partners previously identified in the attendance list or during the group meetings.

4. **Speeches and catering** invitations in the central space of the 2nd floor. At the end of each day, a catering was offered to the attendants while a relevant stakeholder of the event made a short speech or toast. This initiative aimed at facilitating the networking in more casual context, such as the invitation to a night club offered to all participants several times in the week.

D. **Adequacy between the product/service, the project mission and expectative from the public**

TPAM has developed an own artistic network which grows year after year and expands its boundaries towards new fields and approaches. Its program is therefore very eclectic, both regarding the **different profiles and origins** of intervening actors (programmers, artists, curators, festival directors, arts councils staff, etc. from all around Asia and from several overseas regions: mainly Europe, Canada and Australia), the **different types of arts** represented (dance, theatre, video and media arts, music) and the **topics** of discussion.

The TPAM mission is clearly reflected in the selection of projects presented, where Asian artists and works take a protagonist place, but also including strategic meetings and presentations on specific ways to collaborate with European or overseas companies. For example, several large international festivals in Europe (such as Fringe in Scotland) and Asia (such as the Tokyo Metropolitan Festival) have been presented in detail.

The TPAM format responds well to its professional audience's expectation, since the space, times and means for networking and exchanging on relevant and emerging issues are widely offered during the event. The TPAM productive process in terms of security, communication, accessibility and logistics is well designed. The peripheral services (such as the café bar and book shop at the first floor of the BankArt Studio) are naturally integrated in the space and fluently used by participants.

Yokohama has been the scenario of a great evolution and revitalization within the last 150 years, becoming Japan's most innovative city in many fields, such as the arts and cultural sector. The "creative city of Yokohama" is therefore the place of living of a dynamic and cultivated population with high expectations in terms of cultural offer. In conclusion TPAM is well conceived regarding its most close audience.

E. **Communication and analysis of diffusion materials**

Regarding the communication and diffusion materials, it is relevant to highlight that the analysis hereby described has been carried out from a non-Japanese speaker's perspective. Obviously, a great volume of information cannot be received by non-Japanese nationals, but at the same time, the amount information available in English is relevant itself, taking into account that TPAM target is the international arts community.

The communication materials have been conceived in a structured manner which allow the familiarized audience to understand and follow the main features of the event. Practically all information is translated into English, so it is possible to easily identify the key elements to get a comprehensive vision of activities carried out.

Nevertheless, as a newcomer/non-professional visitor to TPAM, a recurrent reflection has come to my mind during the sessions and group meetings: there is room for improvement in terms of making information more accessible to non-Japanese speakers. A big effort has been made by several Japanese and other Asiatic presenters who, even with a very basic level of English, have hosted group meetings in this language. However, this is still not enough to make all information completely understandable. Professional simultaneous Japanese-English translation services have been provided during the event in a total of 9 presentations. When this translation service was not possible, bilingual participants have been asked to translate for non-Japanese speakers in an informal way. It seems convenient to tackle this limitation not only with regards to make the event inclusive for occidental attendants, but also for the Asiatic neighbors, whose common language is English as well. It is relevant to note that the official website has no section regarding transparency at the organization level.

F. Human resources

TPAM organization is composed of a small team of professionals, together with a group of voluntary staff helping at different levels during the event (coffee service, distribution of paper materials and schedules, reception and information to participants when arriving for the first time, etc.).

The TPAM branding, logo and image are nowadays very well known in the performing arts sector, both in Asia and at the international level

Varying along the years, some members of the TPAM team are also personally involved in the presentation of topics in the framework of the group meetings, which gives also a feeling of closeness towards the audience. This year, a member hosted a group meeting entitled "Fringe Festivals in Asia".

G. Financing and pricing policy

The event is subsidized by two main entities:

- Yokohama Convention & Visitors Bureau

- Sompo Japan Nipponkoa Insurance Inc. "SOMPO ART FUND" (Association for Corporate Support of the Arts, Japan: 2021 Fund for Creation of Society by the Arts and Culture)

and sponsored by a Japanese commercial label (Shiseido).

The pricing policy of the event seem well design and to be proportional to the different profiles of audience with:

- Accessible professional tariffs (5000 Yen – 38,00 EUR) with full access to the program
- Significant reductions for much of TPAM Fringe and Direction events/shows (from 10 to 30% of the basic price)

H. Analysis of the public and its behavior

The TPAM professional audience has a very wide profile, while keeping clear common factors such as the range of age (from 30 to 50), equally distributed in terms of gender and from cultivated social backgrounds in most of cases.

Participants from overseas countries seem to have a shorter presence history in TPAM, so most of presentations prepared by this profile of attendants were focused on explaining to the Asiatic stakeholders how to get to cooperate with their organizations. European, Canadian and Australian newcomer artists have repeatedly expressed their enthusiasm about having the opportunity to present their work in Japan/Asia, so their level of satisfaction is clearly high. TPAM can still make a big step in order to enhance the presence of international audience. Asiatic attendants seem to be more familiarized with the platform and its potential, so they are probably more exigent in terms of visibility and exchange possibilities.

In general terms, TPAM has a consolidated local and regional public, together with enough inertia movement in order to attract new participants from all over the world.

I. Bibliography

- TPAM official website: https://www.tpam.or.jp/2018/en/
- Interviews with Mariko Tsukaguchi, ON-PAM (Open Network for Performing arts Management, ex-member of TPAM staff), held during the TPAM 2018 edition
- Discussions with Mike Ribalta (Fira Tàrrega) regarding the TPAM event and previous editions
- https://www.japantimes.co.jp/culture/2018/02/08/stage/tpams-magic-happens-front-behind-curtain/#.WpqzebYryu4
- Kazuo Ogoura, Japan's postwar cultural diplomacy, Freie Universität Berlin, CAS – Center for Area Studies working papers series. 2008

Annex 1. Group meeting timetable

Group Meeting Time Table

2.13 Thu 10:00-15:10

J = Japanese E = English

	10:00-10:30	10:40-11:10	11:20-11:50	12:00-12:30	12:40-13:10	13:20-13:50	14:00-14:30	14:40-15:10
ROOM	Tokyo Metropolitan Theatre, Who We Are & Our Future Vision Keizo Maeda Communication Director, Program & Planning, Tokyo Metropolitan Theatre J E	About the Work of Kunio Sugihara Miho Kobayashi Producer / Manager, KUNIO J E	Report on the Recipients of the "French Embassy Prize for Young Choreographer" of Yokohama Dance Collection Aymar Crosnier Deputy director, Centre national de la danse Shinji Ono Director, Yokohama Red Brick Warehouse Number 1 J J		The Role and Opportunities for the Mature Artists within an Aging Population Annette Downs Tasmania Performs Sachiko Ukegawa Saitama Arts Theater J J	Grant and Fellowship Programs of The Japan Foundation Masaki Hirano Asia Center, Japan Foundation Emi Iwanaga Arts and Culture Department, Japan Foundation J E	Quebec Artistic Companies Pitch Session and Reception Alain Paré CEO, CINARS Yuki Kuyama Cultural Attaché, Quebec Government Office in Tokyo J E	
SALON	Ajokai Chronicle Project Shirotama Hitsujiya Founding Member, Asian Women Performing Arts Collective "Ajokai" / Artistic Director, Yukiko Hotel Manami Maeda Chronicle Project Leader, Ajokai / Theatre Review Writer / Freelance theatre company Oyasai Tabai J E	MAMONAHI Improve Immersive Thetre Dance Communication Project (Body+Live Music) Martina Morrocchi MAMONAHI THEATRE DANCE COMPANY E	Introducing "The CAVE," a New Privately-Managed Art Space in Yokohama Natsuki Ishigami The CAVE, Co-director Yuichiro Iwasaki The CAVE, Co-founder Hirotaka Ito The CAVE, Co-founder J E	How to Collaborate with Switzerland Felizitas Ammann Pro Helvetia Swiss Arts Council J	Introducing the Life of Rosa, Whose Fate Was Tossed about by the War, to the World Michiko Godai Actress / Representative Director, Yokohama Yumeza J E	Wales: International Programmes and Collaborative and Co-production Opportunities Rebecca Gould Head of Arts, British Council Wales Manami Yuasa Head of Arts, British Council Japan J E	Making Music in Australia Michaela Coventry Producer, Speak Percussion Peter Knight Artistic Director, Australian Art Orchestra Madelaine Flynn Co-Director, Flynn and Humphrey Art Projects Rosemary Hinde International Development Manager, North Asia, Australia Council for the Arts J E	Beyond Words: Finding a Common Language in Cross-cultural Theatre Creation Andrew Woolner Artistic Director, Yokohama Theatre Group Tania Coke Artistic Director, Grimanimalia Kentaro Suyama Co-Director, Grimanimalia J E
Table 1	On Cooperation with Asian Networks / Platforms Kei Saito Board Member, Blum Network for Performing Arts Management E	The Importance of Research on Performing Arts Production and Management of Public and Art Space Sekar Putri Handayani Independent Producer, Rumah Banjarsari E	Sounds in Presence: shaping new theatre works and experiences Wen Huang Manager of NCAF International project Snow Huang Director, Against Again Trestle Tao Chiang Musician, Sound Design E	Introducing Floating Bottle Project and Opening Up Possibilities for Cooperation Natsuko Tezuka Dancer / Choreographer E	Southeast Meet Northeast: The Hub Connecting East Asia Collaborations Yung-Hung Wang Producer, Guling Street Avant-Garde Theatre (GLT) Wen Huang Manager of NCAF International project E	The Ghost Story in the City: The Midsummer Night's Chat Po-Yuan Chung Director, Shinehouse Theatre E	Taipei, Copenhagen—Introducing an International Co-production of 4D BOX Performance Chou Tung-Yen Director, Very Theatre J E	About the work of Ivo Dimchev Ivo Dimchev Artist Rui Silveira Something Great, Manager E
Table 2	Artistic Challenges of Collaboration between Croatia and Japan Zvonimir Dobrovic Artistic Director, Dimoria Takao Kawaguchi Dancer / Performer Nanako Nakajima Artistic Director E	Leaning about How to Make Use of Cloud Funding Yuuri Natsukawa READYFOR INC J	Bangkok International Performing Arts Meeting 2018 Kuntara Chaicharn Bangkok International Performing Arts Meeting E	Performing Relations: Engaging the audience River Lin Independent Curator Ding-Yun Huang Director, Dancism E	How to Maintain the Sustainable Art Projects Lim Sheng Ming Founder & Lead Developer, Cinema Solutions Khon Sreyneang Company Manager, New Cambodian Artists E	Camping Asia 2019. For the Generation Next Austin Wang Director, Taipei Performing Arts Center Aymar Crosnier Deputy Director, Centre National de la Danse River Lin Co-Curator, Camping Asia E	Introduction to Xixi Arts Center in Hangzhou, China and an Experience of a Tour (a case of ZEITAKU BINBOU) Maotian Xia Production Manager, Xixi Arts Center Yuri Yamada Playwright / Director / Actress, ZEITAKU BINBOU J E	Introducing "Atelier Mekaru Base" in Naha, Okinawa Tomohiko Awa Director, Okinawa Art Culture Theater J
Table 3	The Relationship between Cinema and Theatre Kristina Matvienko Theatre Critic / Researcher Electrotheatre Stanislavsky Pahng Haejin Critic E	The ambition of ENGEKI QUEST Chikara Fujiwara Artist, Bricolaq E	Launching a Support Program for Cultural Leaders in Age under 40. Yoko Nishiyama President, The Yoko Foundation J E		Contemporary Dance in Quebec (Canada) Gilles Doré Director, Art Circulation Marie-Andrée Gougeon Director, OLD Daniel Léveillé Danse E	Contemporary Circus and Multidisciplinary Arts in Quebec (Canada) Alain Paré CEO, CINARS John Lambert President, John Lambert & Assoc. Inc. E	Introduction to the Grant Programs of Arts Council Tokyo Michimoto Satoh Mariko Konno Arts Council Tokyo J	"Tokyo Cultural Program Grant Programs" and "Tokyo Tokyo FESTIVAL Public Call for Project Proposals" Haruhisa Sunami Olympic and Paralympic Cultural Strategy Manager, Arts Council Tokyo J
Table 4	Fringe Festivals in Asia Shunsuke Manabe Chiba Fringe Coordinator, Performing Arts Meeting in Yokohama Coordinator Andrei Nikolai Pamintuan Festival Director and Founder, Fringe Manila Yukio Hirta Co-Festival Manager, Tokyo Fringe Festival E	Northern Ireland: Theatre and Dance in Post-conflict Societies Simon Magill Creative Director, The MAC, Belfast Richard Wakely Artistic Director & Chief Executive, Belfast International Arts Festival E	Launchpad Fringe: A New Performance Platform Andrei Nikolai Pamintuan Founder and Festival Director, Manila Fringe Festival Inc. / Pineapple Lab E	Support Organization in India and Indonesia Yola Yulfianti Dancer / Choreographer / Curator, Contemporary Jakarta Arts Council Santhosh Manohar Programme Coordinator, Prakriti Foundation E	Scotland: The Edinburgh Festival and Beyond Callum Smith Independent Theatre Producer, Showmen Manami Yuasa Head of Arts, British Council Japan E	Performing Arts and Media Generation Lomorpich Rithy Founder & Festival Director, Plow Photo Cao Minh Phuong Multimedia Producer, Lune Production E	Theatrical Translation: Problems in Translating Sasapin Siriwanij Actor / Dancer / Director / Translator / Interpreter, B-Floor Theatre Guelan Luarca Writer, Bee Paperboy E	Wales: Current Opportunities in Performing Arts, Potential Collaborations, Co-productions and Festivals Kully Thiarai Artistic director, National Theatre Wales Paul Kaynes CEO, National Dance Company Wales Hannah Firth Director of Visual Arts and Programme, Chapter E

Group Meeting Time Table

2.14 Wed 10:00-15:10

J = Japanese E = English

	10:00-10:30	10:40-11:10	11:20-11:50	12:00-12:30	12:40-13:10	13:20-13:50	14:00-14:30	14:40-15:10
ROOM	HOTPOT East Asia Dance Platform LEE Jong-Ho Jacky Fung Shinji Ono J E		Case Study "500 METERS" - International Co-production of China, Poland and Germany, Part 1 Tian Gebing Beijing Paper Tiger Theater Studio Chinese + J E	Case Study "500 METERS" - International Co-production of China, Poland and Germany Part 2 Tian Gebing Beijing Paper Tiger Theater Studio Chinese + J E	Theater Commons Tokyo : sharing concepts and programing ideas for 2018-2020 Chiaki Soma Theater Commons Tokyo, Director J E	Meet Contemporary Artists From France, Germany & Portugal Onda – French Office for Performing Arts Circulation (Paris) Dachverband Tanz Deutschland (Berlin) Teatro Municipal do Porto (Porto) Teatro Nacional Dona Maria II (Lisbon) J E		
SALON	About Something Great: A New International Performing Arts Management Office with Headquarters in Berlin (DE) Rui Silveira E	Indigenous Performing Arts from Canada Cynthia Lickers-Sage J E	Gateway to Finnish dance Riitta Aittokallio Harri Kuoretahti E	Artist-in-Residence in an Onsen Hot Spring Town: Kinosaki International Arts Center (KIAC) Yuichiro Yoshida E	Introducing the Life of Rosa, Whose Fate Was Tossed about by the War, to the World Michiko Godai J E	20th Taipei Arts Festival ASSEMBLY Austin Wang Tang Fu Kuen E	ADAM – Asia Discovers Asia Meeting for Contemporary Performance Austin Wang River Lin Tang Fu Kuen E	Introducing Festival/Tokyo Chika Kawai J E
Table 1	How to Make It Possible to Work in the Field of Performing Arts While Raising Children Mariko Tsukaguchi J E	Discussion on Cultural Leadership Training Projects Yusuke Hashimoto J	Interchangeable Cities — Creating a Portal that Digitally Connects the World in Performance Chou Tung-Yen J E	About Shogekijo-Network in Japan Masashi Nomura Producer / Dramaturge J	WHS International Collaborations Anne Jamsa WHS visual theatre E	Meet Contemporary Artists From France, Germany & Portugal Onda – French Office for Performing Arts Circulation (Paris) Dachverband Tanz Deutschland (Berlin) Teatro Municipal do Porto (Porto) Teatro Nacional Dona Maria II (Lisbon) J E		
Table 2	Think about "That War" with Art Riki Takeda E	Report on International Collaboration (India, Singapore) and Future Vision Sugumi Yamamoto, Momo Sakamoto J E	Masks in Contemporary Theatre Hiroyuki Fukuda Yurie Sonobe J	Introducing JEJAK-TABI EXCHANGE: Wandering Asian Contemporary Performance Lim How Ngean Yelly Minarti Akane Nakamura E	Dance Residence in Toyohashi: Toyohashi Arts Theatre PLAT Masayoshi Yahagi J	Introduction of ACT Shanghai International Theatre Festival Ophelia Jiadai Huang E	Creating a Contemporary Circus Network in Japan and its Collaboration with International Circus Network Michiko Tanaka J E	
Table 3	New Turn in Poland's Performing Arts Scene Agnieszka Sosnowska E	Conditions for Arts Managers to Move to a Local City Tomohiko Awa J	Direct Support to Artists: Saison Fellows Junko Okamoto J	Saison Artist in Residence and International Project Support Program Taro Inamura J	New Trend of Dance in Laos and Vietnam Viengnakhone Xayyasone Thipkesone Luangliath Nguyen Thi Phuong Thao E	Masks in contemporary theatre Hiroyuki Fukuda Yurie Sonobe J E	International Collaboration and Report of Activity Honoh HORIKAWA J E	Theatricalization of Artist-in-Residence. Introduction to "Meeting Blue" Natsuki Ishigami Yuichiro Yoshida J
Table 4	To Express Social and Political Context of Contemporary Chinese Issue — The Metaphorical Use of Puppet / Object Theatre Find its Way Lam Teng Teng Teresa E	Edinburgh Festival Fringe Hartley Kemp E	What is Tokyo Festival? Ryuichiro Mori Lune Matsushima E	Platforms & Programme of Korea Arts Management Service Emilia Youn-kyung Lee E		Puzzle Creature Adrienne Hart E	Traditional Eastern Samsara View of History: Creation of Contemporary Fable Po-Yuan, Chung E	ADAM – Asia Discovers Asia Meeting for Contemporary Performance: Artist Lab 2018 Open Call River Lin Huang Ding-Yun E