

丸岡ひろみ：

おはようございます。私は ON-PAM の副理事長を務めます丸岡ひろみと申します。よろしくお願ひします。本日、シンポジウムが二つございまして、第一部は「アジアにおけるダンスハウス・ネットワーク構想」のお話をいたします。第一部は具体的なお話をするようになります。第二部の方では、もっと抽象的な話というふうに大きく分けて内容が二つございまして。

なぜこのセッションを行なうことにしたかと申しますと、ON-PAM はご存知のように、個人にひもづいたネットワーク形成を図るネットワークの組織でございますけれども、年に二回行ないます国際シンポジウムは、国際的視野に立って、世界各地で活躍する同業者やネットワーク組織の紹介もしていく機会にもなっております。

本日第一部でお招きしているのは、ヴァルター・ホインさん。European Dancehouse Network の代表で、また Tanzquartier の芸術監督でもいらっしゃいます。続きまして、ベッティーナ・マーズツフさん。European Dancehouse Network の事務局長で、また tanzhaus nrw の芸術監督・取締役でもいらっしゃいます。アナ・チャンさん。香港の西九文化区 (West Kowloon Cultural District Authority) のダンス部門の統括を務めておられます。本日のセッションのモデレーターは小野晋司さん、横浜市芸術文化振興財団チーフプロデューサーで、横浜ダンスコレクションを含むダンスの公演が非常に盛んな赤レンガ倉庫の館長を務められていらっしゃいます。

では、小野さんにこのマイクをお渡ししたいと思います。よろしくお願ひします。

小野晋司：

紹介ありがとうございます。皆さん、おはようございます。今日はこの2時間をダンスにおける国際的なネットワークということでお話をしていきたいと思っています。前半は European Dancehouse Network の活動をヴァルターさんとベッティーナさんにご紹介をいただき、その後、今現在、アナは香港でダンスプログラムを構築する仕事をされていますが、2021年に West Kowloon に6つの劇場を備えた文化施設を作るという計画をしています。そのアナが、アジアにおけるダンスのネットワークをどのように有機的に作っていったらいいのかっていうところを、今構想されていて、その二つのお話を中心にして今日は進めていきたいと思っています。

それでは、ヴァルターさんとベッティーナさんからヨーロッパにおけるダンスネットワークのお話をさせていただく前に、それぞれのご自身の劇場での活動や、これまでのドイツでのダンスネットワークの活動であるとか、そういったところを踏まえながらご自身の活動をご紹介いただければと思います。よろしくお願ひいたします。

Walter Heun:

Hello, good morning, everybody. Thanks a lot for coming. I am deeply impressed, how many of you are here already at 11 o'clock, and some of your faces I have seen at 2 o'clock in the morning still in the bar, so I am deeply impressed about your condition. The invitation

was to quickly introduce who I am, myself. My name is Walter Heun. I am German. I am from the south of Germany in Munich, and I have built an organisation called Joint Adventures since 1990 where we embarked on structural promotion of contemporary dance and produce dance, produce some festivals. (0:05:00) Since almost eight years, I am the Artistic Director of Tanzquartier in Vienna that is a dancehouse in the centre of Vienna at the MuseumsQuartier, which is one of the largest cultural areas in Europe at least. And it is a dancehouse with a studio theatre of like 60 to 100 seats, a regular stage of 300 seats, and we have access to stages to about 800 seats, so we can work in all dimensions of dance. We are basically a place where theory and artistic research are meeting since the foundation in 2001. Since I am working there we also made it a centre for a social political discourse, not only about the dance matters, but also about political developments in the world, but not questioning daily politics, but more raising questions about how we can live together.

Bettina Masuch:

Good morning from me, too. My name is Bettina Masuch. I am the Director of tanzhaus nrw, in Düsseldorf in North Rhine-Westphalia, Germany. I started off as a dramaturge mainly in theatre and in dance, then became the curator for dance at the Hebbel am Ufer in Berlin. After that, Director of Springdance Festival for contemporary dance in the Netherlands, and since two-and-a-half years I am the director of tanzhaus nrw. We are a house that basically holds three different occupations. We are a stage, an academy and a young dance house. We combine the local scene of North Rhine-Westphalia with the international contemporary dance scene. In eight studios, we train contemporary dancers from 10 o'clock in the morning until 10 o'clock in the evening. We start with professional training. We do a lot of training for kids and teenagers, ballet, contemporary, urban dance. We do a lot in the urban dancing and we train contemporary dance. We have two stages; one for 100 seats and one for 320 seats, where we produce, we co-produce and we present contemporary dance as I said from the region and international. We host three resident artists that we engage with for two years. And, maybe that is it for the moment.

Anna CY Chan:

Ohayo gozaimasu, good morning. My name is Anna. I can't tell you much about our future dancehouse, because it is still in the progress of building. So, for my background, myself was a dancer, so I trained as classical ballet and contemporary dance, so I am very much from the artist side. And my career moved me to the education and research and policy making and also producing work. So, before I joined the West Kowloon Cultural District I

actually was one of the lecturers at the Hong Kong Academy for Performing Arts training professional students. At the same time, I also chaired many different kinds of networks locally and also World Dance Alliance. So, sort of my interest is very much about network and how to position dance strongly in Hong Kong regionally and also globally. And all this sort of my interest lends me a very good opportunity three years ago by joining the West Kowloon. So, our vision is really hoping that West Kowloon can become a connector. I don't want to say we want to be the biggest, because there would be more biggest venue coming on, but we want to use our very good geographic location, political positions and to be a connector for Asia and to link with different parts of the cities in Asia to bring dance, theatre, music, traditional arts form together and have a very meaningful dialogue. And later I will share a little bit more, why I think this is the right timing to start a very meaningful dialogue amongst Asian countries about dance.

小野晋司 :

先ほど、丸岡さんから紹介していただきました横浜ダンスコレクションについてご紹介をさせていただきたいと思うのですが、1996年からこの横浜で開催している、コンペティションを基軸にしたフェスティバルなんですね。今週末までやっており、今日から二つの会場で「BODY / PLAY / POLITICS」というテーマでプログラムした2作品をご覧いただけますので、そちらの方もぜひご覧いただきたいと思います。

横浜とダンスについて簡潔に紹介させていただきます。1989年だったと思うんですが、横浜市政100年の時に初めて大規模なコンテンポラリーダンス・フェスティバルを横浜で行ないました。これが、「ヨコハマ・アート・ウェーブ」というタイトルで、まったくダンスっていう名前がついてないんですけども、プログラムされたのはピナ・バウシュであるとかローザス、ダニエル・ラリューですとか、その当時、世界のコンテンポラリーダンスを牽引していた振付家たちの作品を一挙に紹介した。これが日本にコンテンポラリーダンスを開いたタイミングだったと思います。

その後、1996年に横浜ダンスコレクションがスタートするのですが、横浜で開催するきっかけになったのが、その5年前から東京・青山劇場で行なっていたバニョレ国際振付賞の日本プラットフォームを横浜へ移すというタイミングで、そのフェスティバルを私たちのダンスの先人が企画をして立ち上げたということなんです。1969年にフランスで立ち上がったバニョレ振付賞の影響で、ドイツなど世界各地でプラットフォームが構築されました。日本では、今日話題としているネットワークがないのですが、ネットワークづくりについての示唆があったのは確かだと思います。横浜ダンスコレクションの中に、バニョレ国際振付賞の日本プラットフォームをおいて、そこから日本の振付家たちが国内外で活躍すると、そういうゲートを作ったタイミングです。

先ほどヴァルターさんがおっしゃったご自身の活動歴の中で、私も最も注目していたことは、ドイツ国内、16州の中でダンスプラットフォーム・ネットワーク、NPNっていう名称だったと思うのですが、それを構築されて、その後、どんどんヨーロッパ圏内でのネットワーク構築にドライブがかかっていったということです。そういった文脈に沿って European Dancehouse Network を構築されて、現在非常

に積極的に世界のダンスコミュニティに影響力を及ぼしているという活動をぜひ、ここでご紹介いただきたいと思います。よろしくお願いいたします。

Walter Heun:

Thank you, Shinji. Actually, I want to give you a short introduction about the EDN. We try to cut it short, because we want to make it more of a lively discussion with you rather than a presentation. So, as you could see there is the European Dancehouse Network and even though it is a structure that connects dancehouses in the centre of the dancehouse network, it is people. The gentleman here on the picture is Benjamin Perchet, who used to be our long-term partner for the Maison de la Danse in Lyon, and you see a wonderful work, he was writing on the panel, that is Bassano del Grappa, that is starting point for me to introduce the other members of EDN and it is not just us here on the panel, but Roberto Casarotto is one of the members. Maybe, you should quickly show up, give people a hand in saying who you are and what organisation you are representing. Roberto.

Roberto Casarotto:

Walter Heun:

And the others, Mitja, just go ahead quickly.

Mitja Bravhar :

Mitja Bravhar, Kino Šiška Centre for Urban Culture Ljubljana, Slovenia.

Un-Magritt Nordseth:

I am Un-Magritt Nordseth. I am from Oslo, Norway. It is a dancehouse.

Walter Heun:

And I saw ___ and Eva somewhere.

Eva Martinez:

Hello, I am Eva Martinez from Sadler's Wells in London.

_____ :

Walter Heun:

Wonderful! So, what is EDN? Of course, it is a structure, but it is also mainly a network of trust and collaboration. That is the reason why we want to grow as a network but we want to stay stable. Our idea is more that we are a group of people that can fit around one table, so that we can have also a good discussion with each other. We are formed right now by 36 dancehouses from 22 European countries and we have a common vision concerning the development of dance, so our main issue is to collaborate on the structural promotion of the art form dance or structural development of the art form dance, and we can maybe spend some more time talking about this, what we are having.

What we are mainly doing is meetings on different formats. We have like a general assembly a year, but we also have like EDN Ateliers. We have very different formats of exchange, basically we try to exchange knowledge as much as possible. Our mission is to cooperate for the sustainability and the relevance of dance. We have spent some nice time with almost half of the network in a place called Montemor-o-Novo, in O Espaço do Tempo, where we had like a workshop with two facilitators with maybe 15 dancehouse directors. And this is very interesting, because we, through those facilitators, we found out that when we want to propose our ideas to each other, it is much better to involve the other into the solution. So, by playing games with each other and having no target oriented discussion in the very beginning, we found out that we can create more relevance for dance through the involvement of people and that is one guiding line of our discussion, how we can involve people on different layers to be part of the development.

So, you see there is, for example, totally different format, we call them mostly EDN Ateliers, so each member can do something like a workshop which can be public, which can be internal on a certain topic. There are topics like, I don't know, management skills, there was one Atelier on marketing, there has been Ateliers on audience development or on archiving as a way to maintain dance which is an ephemeral art, and the heritage of dance to pass it on to other people, but also maybe as an artistic strategy, for example.

The history of the dancehouse is rather short. 2004, there were first steps, there were seven directors of dancehouses creating an informal group and they wanted to promote the mobility of dance artists in Europe. Out of this they created so-called EU Project, which was a common application to the European Commission for a project called IDEE. So, this was a

first test for collaboration between those networks. Then in May 2009 we started with the foundation of a legal structure for EDN with 16 members. I think basically the statutes of EDN has been worked out with, mostly with Mercat de les Flors, tanzhaus nrw, Tanzquartier like a smaller working group and then we founded it together with 16 members.

Then between 2010 and 2014, we had a few cooperation (0:20:00) projects and the biggest one was maybe Modul-dance where most of the EDN members were involved. Modul-dance was a system of modular production within Europe, so a system to collaborate with various tools. One was like giving research residencies, the other one was working in production residencies, then giving real co-productions, and one part of the collaboration was also giving something like a Carte Blanche to, I think at that time it was artists, that were travelling to other houses to get more knowledge about what is happening out there. And this collaboration was very strong, and we look for a way to continue after that collaboration, and then the European Commission came up with a new funding system, so we could apply as a network towards the European Commission and, since 2014, we are getting support from the European Commission in the Creative Europe Funding Scheme.

Basically, EDN is like a breeding ground for EU projects. You can see on the left side on the top the logo of Modul-dance. There was also IDEE that you see in the middle which was before EDN, where it all came from. But for example, the European Video Dance Heritage Project was a spin-off of EDN. Communicating Dance or Chin-A-moves, Kore-A-moves and Dance Dialogues Africa, they were also projects where EDN members joined forces in bringing over artists from other continents. Léim, for example, was an EDN project to promote younger arts promoters and, actually, one of them, after finishing with Léim, he became the director of the dancehouse in Cyprus that was a part of the network. This is the way we try to also build possibilities in different regions. There are much more that we are having now. Since Roberto sitting in front of me, there is Dancing Museums with lot of Indian partners and there are other networks too, but unfortunately, we didn't have a logo yet.

So, what we do – what do we do? We travel of course to reflect other ways to operate, also to learn from each other. We promote the dancehouse model as the most sustainable model to support dance artists in the risks they are taking and in the structural development of the art form. We reflect about the relevance of dance together, and we organise this Ateliers and conferences as I said. There is a professional exchange between us. One of our most

successful tools is the so-called Carte Blanche system. Carte Blanche works in a way that one dancehouse can send one of their employees to the other dancehouse, and the other dancehouse has to host them. The cost for that residency are being partly paid by EDN, partly by the sending dancehouse, and it is totally different people who can travel there. So, it can be the marketing managers, it can be the people who are responsible for audience development, it is even the technical director. Actually, when we started that scheme, we thought like, "well let's give it a try, let's see what happens, we did it with artists so far, let's see what is happening when we send our staff". The impact is tremendous, oh no, you may not use that word anymore since Donald Trump exists, the effect is fantastic, because you send your people and they are coming back as a strange person, really. It is amazing what kind of experience they gain when they are working for a while in another organisation, and gain experience from their colleague. They come back like elevated, inspired and with a new energy and new way of thinking.

And we are also trying to map the situation of European dance resources, so we had a thing called the mapping project where it was more in a viral system, where we went out to ask people which are the most important dance organisations in your region and through this viral system we came to a list of possible (0:25:00) 100. Everybody knows that there can be possible other 100, but this was like a starting point to also gain interest for politicians, for bureaucracy, to get to know that there are things out there or people out there that are doing similar things and it is not so strange just what is happening in their own local or regional or national situation, there are also other people working out there on similar questions.

And of course we investigated about the history of the dancehouses; how dancehouses have been built. There are various models how that can happen. They have extremely various models of running dancehouses. We are of course trying to help and stimulate the creation of new dancehouses in other countries, in other places. Maybe we can talk later about that.

This is a picture from our general assembly in Vienna at Tanzquartier, and you see that we are basically still fitting around the one table. We are asking or we have been trying to define a profile of what we expect from an organisation to become a member of the European Dancehouse Network, so we created so-called Dancehouse Profile, which is a part of our statutes. And if you want to become a full member, you should fulfil all these five points at least. So, you should be involved in the presentation, promotion and support of

international contemporary dance through an ongoing or an annual programme as your primary purpose. You should have a public mandate or a mission under an independent artistic direction. That is very important, because we try to differentiate the model of a dancehouse from what they call in France a choreographic centre, which is mostly centred around one artist. There are also dancehouses who are led by artists, but they have an independent programming. So, the interest of the one sole artist that is leading the house is not the centre of its activities. You should have a professional management and you should be promoting diverse artists and artistic diversity. Then you should have an ongoing audience and artistic development programme with learning, engagement and participation, contributing to access of dance for professionals and the general public, you should have a regular engagement with dance and related issues at the local and international level, and you should have facilities for dance research, residency, production and presentation.

Some one-and-a-half years ago or almost two years ago we changed our statute, because we also felt like, we wanted to have people also around the table who work in other organisations, but are also interested in the structural development of contemporary dance. Since almost two years now, we are also able to accept festivals and other production houses, for example. But their main priority should lie with the art form dance. And with festivals, we are looking for those who don't just do their next season or don't just do their next programme and try to be more intriguing than the other ones, but we are looking for the festival that, next to their festival, they are also engaged in the structural promotion of contemporary dance. That could be through a residency programme, through information services, through organizing platforms, through any kind of project that helps the art form grow and not just the curation.

There are few pictures of dancehouses. I don't know everything exactly, but as you see, on the right top, that is the photo of Tanzquartier in Vienna. Then I see left on the top that is tanzhaus nrw, and the third one on the right I see it is Maison de la Danse, and in the middle we have PONEC in Prague, down on the right is Dance Ireland, and I think the one in the middle is Kampnagel, isn't it? (0:30:00) K3, yes. So, basically, as you can see on the picture the variety of the architectural facilities is huge. We are very different in size. There are houses like Maison de la Danse in Lyon, or Sadler's Wells that are really for big audience. How much do you have in Sadler's Wells? 1,600, I think. Maison de la Danse even has bigger houses. But there are also very small structures like Montemor-o-Novo, that is O Espaco do Tempo, that is basically an old cloister on a hill in a little village close to Lisbon,

like one hour away, where most of the European artists I must say are going now to have residences, because it is such a great place. Or, Kino Šiška [ph] that is basically an old cinema, that is transformed into a performance space working in music film and dance.

So, we have very different organisations. The idea what a dancehouse can be can look very differently depending on the country we are in. Maybe the smallest ones are like Faro, or in Cyprus where there is just a studio and a theatre connected, and the theatre is not even there, so they just do a platform there of dance from Cyprus, but they do a lot in order to develop the art form in their country. If you want to know more, then you should go on that wonderful website. One of the reasons why I say wonderful, one of the best examples or one of the best practices I think with this website is, if you go on the member's list, and there is a little line saying like introduction to the architecture, that was the original reason why we did that, just to introduce the architecture of the dancehouses. But what is much more intriguing about this is that, it is the artistic directors explaining their dancehouse, and we gave everybody like three minutes, some of them took five, but it is so interesting to see how the individuals are presenting their dancehouses, by leading you through the architecture. First, the way they are doing it is so totally different, but also the way they are representing their organisations is so different. And that is a very good example to see, how we formed a structure of institutions. But basically it is a living structure, because it is represented by inspiring individuals that are open to share the knowledge. That is what we call it, it is an open source container of information with the result of our activities and initiatives that we are trying to put on that network and that is a way to say. Thank you.

小野晋司 :

今、ご紹介があったように非常に多層的に広範な活動をされているわけなんですけれども、ベッティーナさん、付け加えてご紹介したいことは何かありますか。

Bettina Masuch:

I will maybe give a few adding to what Walter already explained. Walter stressed the idea that the dancehouse is actually a structural development of the art form dance. And since we exist as a network, we have and we had a lot of discussions about the question, whether the dancehouse actually means a building or an idea. And we came together, because we felt that we are operating in a system of contemporary dance that actually is also in Europe a very young art form. We operate in a system of production and co-production that mainly

was established in the 1970s or 1980s of last century, and through this the idea of working together sort of got professionalised over the last years. Houses that we are operating in were built, actually many of us work in reconstructed old factories, industrial sites. What came out or what is presented here now as a very successful European model is actually a rather young form of working in the contemporary dance field. And I stress this (0:35:00) so strongly because I know that there are many initiatives here in Asia now to learn from this process and I can just say, it doesn't take so much, and you can see also what we represent here is not like 100 years of development, it is actually rather young. And if you come back to this question about what is a dancehouse, is it a building or an idea, all of us we work with training, production, presentation, touring and audience development. These are the key elements of our work.

In the very beginning we said, we don't ask from our members to fulfil actually all criteria, but it is also important that we accept members who may stress just one element of this activity. And as a network, we basically present the whole of the artistic activities. In the co-production system, as all of us work in countries where we mainly need to co-produce, so we are not able to support the artists like from our own money but we have to share forces in this, and this is the first step actually of really coming together and join forces to support artists, and it is rather natural that then the next step is to exchange the knowledge and the ideas. This is what we do in our general assemblies. This is where we bring together the knowledge about the artists, about the recent ideas, about structures and also in the Ateliers as Walter just mentioned.

The training of the artists and also the training of our staff is a key element of the whole network. As Walter said, the most successful model is actually the staff exchange. There is the outreach. This is why we are here. There is the management training, which is very important, especially also for the young people working in our networks. If you have ever worked with the European Union, you would know how difficult all these applications are. We feel it is a knowledge in itself, and this is also why we came up with this management training for young managers. And actually the system was that we created a series of in-depth workshops, where houses could bring together the young managers and they were trained by experts and they learned about how do you create a budget, how do you apply at the European Union, how do you organise a touring, how do you get in touch with other people, how do you – very basic things like, how do you come to a fair like this, how do you manoeuvre in this kind of sea of people, how do you find the right ones for you. And then

what we also did was that we implemented these young managers in our houses and they did a case study project where we would help them and assist them in realising their ideas. So, this was a very important thing to do.

What is also very important of course is the mutual support. In the DNA of EDN, there is the interest and the support for the artists, for the art form dance, and this is kind of the core of what we are doing. But important of course is also for us the political lobbying. I mean you all know what is going on in Europe at the moment, we are all facing a time where instead of like in the 1980s when borders were falling, the Euro was invented and all of a sudden like a European touring became so easy and accessible for almost everyone, we are facing of course now a time when borders are built again, when travel and exchange and residences are made very difficult again, and in this moment of crisis staying together, lobbying for each other became an even more important part of our work than when the network was established.

小野晋司 :

今、ご紹介頂いたその活動の内容に対して、おそらくご質問もあつたり、提案等もあつたりすると思うのですが、今日 2 時間の後半の方でご質問をいただきながら、ご提案などについてもディスカッションしていきたいと考えています。

今のお二人の話にありました、EDN のフィロソフィーとストラクチャーをもしアジアの中で、もしくは国内の中で活かしていくとしたらどういう可能性があるのか、もしくは不可能性があるのかというところを、次のアナのお話を聞きながら考えていきたいと思いますが、一つ別な文脈で今年からスタートする私どもの活動があるのですが、東アジアダンスプラットフォームを今年から構築しよう。それは、先ほど紹介した横浜ダンスコレクションと、韓国の SIDance、香港のシティ・ダンス・フェスティバル、そういった若いアーティストたちの背中を押したいという、そういう共通の目標を持っているフェスティバルが、3つのフェスティバルの中に東アジアダンスプラットフォームをプログラムして、それを巡回して、毎年行なっていこう。この目的は明確で、ここ 30 年の中でそれぞれの国で活動を続け、フェスティバルを通じて若い振付家たちを育成してきた、それぞれのフェスティバルが、もっとダイナミックに若いアーティストを世界に紹介したい。と同時に、東アジア地域の中でのアーティスト間の交流、それから制作者の交流、また、さきほどのお話にも出てきましたけども、それぞれの国・地域で文化政策を担当している方々への影響力を強めるというような、そういった目的をもって、今年からスタートいたします。

アナの構想は、このフェスティバル連携とは違う文脈で考えられていて、EDN のメンバーの方々と古くから交流を重ねてきたプロセスを踏まえての現在進行形をお話いただきたいというふうに思います。アナ、よろしく願います。

Anna CY Chan:

Thank you, Ono-san. I think after hearing Walter and Bettina there are three keywords that single out; I think the first one is the content, art and artist, and then is the sustainability and also the development. And these three keywords have been with me since I took over this job and also having this opportunity to realise what are happening around in many different Asian cities. I think for the next six years, maybe 10 years, there will be at least 15 different performing venues opening in Asia. I mean, this is really just a minimal calculation. I mean we have six, Taiwan has at least another, they are opening, they are continuously opening, there will be many, maybe six or seven, and then not to say China and other Asian countries that I have not discovered. So, amongst the colleagues in Asia, we are very, very concerned about two things, contents and audience. Where are the good contents? Do we only just present works from overseas to bring them to Hong Kong or to bring them to your own countries? How about own artists in your own city, where are they going to position, where are the audience? We are talking about huge venues. In Asia, we love huge things. 2,000 seats, everything is over 2,000, we don't have medium size, West Kowloon we built a lot of medium size, because we felt that is important. So, the capacity of audience needs to be addressed now, it is important, and we always felt the artists and the art work should be the centre of any other of this kind of hardware development, because they are the people that spread out all these creative energies, the DNA of artistic work are from them.

So, the conversation goes on and then I think this is the right timing for people that are working in dance. We come to this discussion or sharing what we can make good use of this opportunity to position dance stronger, collectively in Asia, so that we can have a joint force, and then we can link it up with (0:45:00) Europe, Australia, North America with a pool of talents. I am talking about the artwork, talents, and also really meaningful dialogue and cultural exchange.

So, the idea is I think it is time for Asian to talk about it, having EDN as a resource, because you will know so many experience – you can share with us a lot of experience, you have all this know-how, all the history, all this experience that you have gone through, can share with some of the people in Asia that are also interested in positioning dance. But I am not saying that we should bring the EDN model to Asia, because there is no way. We have our own difficulties, challenges, opportunities and we all have different systems. But all this know-how should give us a very good starting point to have a meaningful discussion amongst Asia to see what we can develop. So, I have this conversation with Ono-san and

also several other members in Taiwan and colleagues in different countries, and we also think, yes, maybe we should start the conversation, and then see how venues, not necessarily dancehouses, maybe venues can start to pull all these resources together and to address the content, audience and other things.

By 2021 West Kowloon will have a new venue that is really focusing on dance. We will have X studios, a rehearsal hall and three theatres, primarily focused for dance and theatre. And we are going to have this studio supporting the local flagship companies, but I also want this Resident Company Centre or dancehouses or dance centre to have a meaningful dialogue, opportunity, residency exchange with overseas countries, Asia, Europe, to really support the ideas about making work.

In addition to that, we have gone through a lot of lobbying, research and policy, how to lobby to our government, and I was engaged with the Helsinki dancehouse dialogue and others to build a dancehouse. So, all this I think if we can all share in Japan, Taiwan or Singapore or Malaysia, Indonesia all these Asian countries, maybe we can have a stronger voice to move things forward together. Basically, what I want to propose here is an idea, it is not going to be owned by West Kowloon, because I think one key thing for EDN is about mutual trust and not hierarchy development, it is about we all share the similar vision.

Just to share with you another network that I have been heavily involved, it is called the World Dance Alliance. It was developed 20 years ago, maybe 25 now, by someone called Carl Wolz from U.S.. He was the first dean of dance in the Hong Kong Academy for the Performing Arts. At that time in Asia, the higher education training was not there yet. But then through his vision, about working with Asians and bringing other institutions to Hong Kong, we were able to facilitate more professional training, particularly in Taiwan, Singapore and other countries. And this World Dance Alliance after 20 years has already built up a very strong network, primarily remaining on the institution, treasury training and also research and documentation. What is missing in Asia is the professional level, and the audience development and then co-production. So, I want to bring it to the floor and have a meaningful discussion amongst all of you here.

小野晋司 :

アナ、ありがとうございます。アナのお話にも関連することなんですが、東アジアダンスプラットフォームを立ち上げるにあたって一つ参考にしたのは、北歐5か国で構築しているアイスホット・ノル

ディックダンス・プラットフォームだったんですね。もちろん先行事例としてはおそらく、イスラエルのインターナショナル・エキスポージャーであるとか、リヨン・ダンス・ビエンナーレの中のフォーカス・ダンスであるとか、そういったその地域のアーティストを海外に紹介するプログラムで成功事例はいくつかありますが、私がアイスホット・ノルディックダンス・プラットフォームに行って一番感じたのは、それぞれ5か国とも違う文化背景、またダンスを取り囲む基盤もやはり違う。その中でどのようにして課題を乗り越えて一つのダンスプラットフォームをつくっているのかっていうところに、関心を持ちまして、東アジアでダンスプラットフォームを構築していくうえで、そこに関わっている人たちのやはり経験であるとか知恵であるとか、ノウハウを参考にした方がもっと早くアジアの中でプラットフォームを作れるんじゃないかと思ひ、毎回、ダンス・インフォ・フィンランドの方であるとか、ノルディックダンス・プラットフォームの方にワークショップに入らせていただいて、ディスカッションを重ねていきました。

皆さんからご質問、提案をいただく前に、ひとつ、さきほどのヴァルターのお話の中で EU 圏外にもし、ダンスプラットフォームをつくるとしたら、どのような関わり方をするのかというところをちょっと聞いてみたいと思います。現在、ヘルシンキに新たなダンスハウスを造る計画があり、さらに北米との連携もあるとうかがっています。先ほどのアナのお話にありましたけれども、例えば日本、台湾、香港にダンスハウスを同じモデルで造るということではないのですが、今現在の EDN の活動、先ほど紹介ありました5つの基準、それがどのようにアジアに機能し、いい影響をもたらすかというところを深掘りしてみたいと思います。

ヴァルター、一つの例ですけれども、ヘルシンキに新たに造るダンスハウスを構想する、またその地元の方々との協力を得ながらダンスハウスを造っていく過程の中で EDN はどのように関わっていく形になるのでしょうか。

Walter Heun:

Yes, I have to comment first on what you have been saying previously about this idea of platforms. I have been involved in the organisation of platform since the early 1990s in Germany and Belgium, actually before in Switzerland and in Austria. And what I can say is that one of the most important things we all agree on in EDN is that what we are doing is based on the fact that there are lots of artists out there who are doing their work under very bad working conditions, and we are very much aware of that fact. We are all depending on those artists. So, we have to invent tools, we have to invent strategies in order to create a situation for these artists to continue with their work and maybe also make a living with it at some point.

When you go to different countries and you hear what is actually given directly to artist funding, you will sometimes be really shocked. Also in Germany, we don't have a situation that is sufficient, but it is growing in the last years, because also on the German level we have collaborated and founded an organisation called ____ which is a kind of rooftop

organisation of all dance, all national dance association coming from dance science to dance education, to dance producing, even the ballet companies, they are all part of this and it was a process of 25 years to get everybody together and to speak with one word. And since we are doing that we are increasing funding enormously. (0:55:00)

If I look at my own history being involved in the structural development of contemporary dance, if people ask me how I made that they think like it is a career that has been planned from the scratch, and actually it is a history of troubleshooting. Whenever we found a situation that wasn't sufficient, we looked for a solution, how to solve the problem. Step-by-step, and one principle all these steps have in common is like you have to find allies out there who have a similar problem, but maybe already developed a solution for a part of the problem, and by sharing your knowledge about that partly solutions, you may find a bigger solution. And this is how it went on and maybe at the end of that line there is something, for me personally, an organisation like the European Dancehouse Network.

Among us we are having like an equal, mutual exchange, it is not so much about the opinion of the one who is leading the bigger house, it is stronger than the other ones, near the end there is just one power system that is the power of the best idea, I would say. We are all equal in the system. But of course, we also try to use the common energy we have as a network in order to stimulate the creation of new dancehouses elsewhere. So, for example, when we had the EDN Atelier in Helsinki, our partners in Helsinki who organised the Atelier took care to contact the politician, so I had the pleasure to spend an hour in the office of the Vice Mayoress of Helsinki, having a breakfast with her in her office, getting a very nice introduction to the plans they had for the Guggenheim Museum there, which finally doesn't take place, but at that time it was still a plan.

And then of course after talking to our partners in Helsinki, I could put some ideas forward. For example, right now they are planning to do this dancehouse while, actually they have the money to build it, it is going to be build, they have allocated a budget of 1.5 million to run the building, and there is the point where we are trying to also push a little bit. To stress the fact that there should be an independent programation, for example, there should be something like an artistic director that, maybe, will be appointed for a certain term of a certain amount of years, but there should be also flexibility to change the direction in order to keep it as a flexible structure. In EDN we are also questioning ourselves in a kind of institutional critique that we are having on ourselves all the time. Then I stress the fact that

if they want this dancehouse to be functioning on a local level, this money will be sufficient, but I kind of stimulated the idea that if you want this dancehouse being involved in the general development of the art scene in Finland, you have to double the budget. And still they have this 1.5 million, but now she is trying to look for more money in order to make it a more sufficient tool, not just from the perspective of having a dancehouse function locally, but also of being an international player. Because if you want a dancehouse to be a good instrument for the development of the dance in your country, you should be able to bring in companies from abroad, you should be able to collaborate on a larger international level, because also an event like we have it here is only working because there is a mutual exchange and not a one-way street. Was this an answer to your question? (1:00:00)

Bettina Masuch:

Maybe one thing to add is that I think what we learned from EDN and meeting with all the colleagues is that actually there is no recipe for a dancehouse, it is always the local conditions that inform the possibilities that the artists and the people involved in an initiative for a dancehouse have. But of course once you are in this network of houses there is a huge knowledge about how to go on and what we also learned and I think also encouraged each other from being in that network is that there are actually not – there is never the right moment. If you wait for the money to come you will never have a dancehouse, but what we also learned is that you have to start small and even if it is one studio, if it is three people meeting in a network on a regular basis and financing that by themselves in the first three years, there will be a little amount of money later and later and later. So, this is I think the starting point that you have to start, if you have an idea how to do it, you have to start now and then look for allies. And I guess the huge advantage of a network like EDN is that it amplifies the possibility, it amplifies the lobbying as Walter said, but it amplifies also the possibilities to look for help, to look for people who can explain you how to do an application, how to look for the right politicians, how to use the right words to convince them, et cetera, et cetera. So, I think this is actually also one lesson that we learned together and that we want to give to others.

Walter Heun:

That is actually one of the activities we have developed in the last two years, because when you become the President you always have to write at least a two pages concept, where to lead the organisation, and I made the mistake to write that: "You should also be politically active". And, therefore, we have awful lot of political activities. So, the intention was that

we are also lobbying on a political level in order to strengthen the development of dancehouses abroad. But what happened exactly in the political situation that Bettina described was that the first nine months of my presidency I was busy writing support letters to other dancehouses that were already part of the association in order to keep them alive, and that may be also an address to the younger generation, "don't take it for granted". They are institutions, but they can be gone rather quickly if the wrong political party comes into power. We are all disappearing as quickly as we can't imagine, because, some of us are more traditional in the programme, some are more contemporary, but we are all kind of the progressive part of our societies, and so we are a danger to certain people.

But one of the positive examples I can report is, for example, that we convince the European Commission and this was really something for us, it was a really historical moment, in October last year, to meet with us as a network and to take a workshop from us about the situation of dance and the role that residences, co-production models, touring system play for the development of artist. But as a part of this we were really informing them about the precarious situation that artists are living in, because these bureaucrats they earn good money, they have a warm office, and they ask for a lot of regulations, but to hear that an artist, for example, a dance artist in Belgium exists with an average income of €24,000 a year, so that is €2,000 a month, and if you take away the first 25% it is only €17,000 a year, that is below any other gross income in the European countries. And then to ask all this kind of bureaucratic demands from those artists, that is really like a threat to the liberty of arts.

And in the workshop, we could explain this to them in a way that they were part of the development. So, we integrated them in the construction of the workshop, we agreed (1:05:00) on the topics, we had some fabulous presentations, I must say, from Eddie Nixon from The Place how we are doing audience development and there was a wonderful artist from Greece speaking about the way a European project like Modul-dance plays an important role for her to develop as an artist. But what do you do if this project is over? You are falling down, you had a support system of like 10 people, 10 houses in Europe supporting your work and then the project is over, they concentrate on other artists and most of the artists we were working with are dropping down. So, we stimulated and promoted the idea of creating an easy, accessible European Touring Grant on an EU level so that you don't have to do a lot of writing and calculating, and you have a very simple way of financial reporting, but you can directly apply for touring money. And because, let's face it,

most of the European projects, they have a touring, a residency aspect, they have other aspects as well, but in the end we are all writing this application because we need money for paying the artists, paying the travels and creating what is desperately needed to have a constant exchange and the constant flow of ideas within Europe between artists.

And this was fantastic, we had like maybe 25 people from the Cultural Department of the EU and the agencies that are handing out the money from the people who work on the content to the people who work on the financial reports and control the financial reports, in order to really inform them, who is the other side they are working with, because they mostly don't know it. And from there we developed this idea for European Touring Grant that we are just now working on, or to have something like European Dance Price that has a totally different pricing system than other prices, so that already with the pricing system, you can see that dance is an art form that works totally differently.

小野晋司 :

今、お話ありましたように、信頼とビジョンを共有していれば、小さなネットワークでも、一人であっても、ダンスハウス・ネットワークを構築し、将来の環境をより良くしていけるネットワークを構築することはできるんだと。振り返ってみると、ヴァルターさんの先ほどのお話にありました、ヴァルターさんの周りのアーティストたちの環境と日本のアーティストたちの環境を考え、またアジアの中での現在の活動状況を考えると、現状でいいはずがないということは明らかではないでしょうか。

日本国内のことを少しお話すると、2003年にフランスダンス03を全国で開催して10ヵ所以上のダンスプレゼンターがそこに携わったんですけども、今現在、おそらくその当時2003年よりはコンテンポラリーダンスを上演する、もしくは共同で何かを作りあげる劇場は減っていて、観客数も少し減っている状況だと思うんですね。そういった中で、なかなか国内においてネットワークを構築しにくい。私もずっと理想持ってはいるのですが、日本になぜ、ダンスハウスができないのかというところを、近い将来やっぱり変えていかなければいけないと、そういう思いもあります。

アナが現在構想しているアジアの中でのダンスネットワークというのは、ダンス専用劇場がつながって、その課題解決をしていくっていうところだけではなくさそうですね。ダンスだけではなくて、他のものも地域の文化振興であるとか文化活動をやっている機関が、コンテンポラリーダンスを軸にして繋がって課題解決を行なっていくっていう、そういうネットワークをアジアに作りたいということで、おっしゃっていたと思います。

ここで皆さま、今日のシンポジウムから、構想自体がどんどん更新していく、これから将来育っていくというようなことですので、皆さまからご質問、もしくは提案などいただけたら、より良い形がこのアジアに広がっていくんじゃないかと思います。どなたか、もしいらっしゃいましたら、お願いいたします。

丸岡ひろみ :

今、日本の話が出たので、会場の方にも伺ってみたいと思うんですが、日本には ON-PAM と同じくらいの時期に、ダンスハウスではないんですが、自主事業や人材養成、共同制作、助成制度などについて、情報共有や連携の推進を進めていく日本各地の劇場・音楽堂等の集まりである、劇場、音楽堂等連絡協議会が発足したんですね。日本には 3,000 館ぐらいの公共ホールがあるとされています。その中で企画制作をして創造をするような劇場というのは 50 館ぐらいで、会場の中に、その劇場、音楽堂等連絡協議会の参加者の方がいらっしゃると思うんですけど、例えばさっきヴァルターさんが言ったように、そこでアーティストの環境までを話すようなことがあるのかなっていうのを、ちょっと聞いてみたいなど。もしいらっしゃったらなんですけど。もしくはちらちらと見ると、この中に劇場、音楽堂等協議会に参加している劇場で働いている方はいらっしゃるんですけど、その会議に参加している人っていうのはあまりいないのかな。いないですね。

小野晋司 :

小倉さん、どうですか。

発言者 1 :

ロームシアター京都は参加はしているんですけど、支配人が出席していて、私は会議に行ったことがないんです。

丸岡ひろみ :

赤レンガ倉庫さんは参加されていないんですか。そうですか。ありがとうございます。すみません、すっとんきょうな質問でした。

発言者 2 :

横浜市の芸術文化振興財団の協働推進グループの松井と申します。小野と同じ財団で小屋に属さず横浜市全域を対象とした事業を展開するセクションです。私共の財団の中では、劇音協に加盟している専門施設に、横浜能楽堂と横浜みなとみらいホールというクラシックの専門ホールがあります。劇音協の総会の中でも、ネットワークができたらいいねというようなお話は何度か出ておりますけれども、劇音協の中でつながっていくというよりも、個別の小屋同士で事例ごとに手を組めればいかなというふうな雰囲気だと思います。

Walter Heun:

Maybe I am typical German and I am rude to the way that the Japanese people formulate each other, but I think it is extremely helpful for a dialogue and for improving your situation, if you are starting to freely address your problems. I think it is totally unsexy to talk about problems, but if you really want to change something, you should freely speak about it, and by describing your problems, you may find the right solution for your situation. Because

what we are representing here coming from Europe, working on this European Dancehouse Network, this might be totally wrong for you, when you want to establish a better situation for you artist and for your daily working practice, (1:15:00) but I think the whole discourse has to start from analysing the problem and then trying to commonly find out how you can improve it. I know it is difficult to speak up and to make yourself so important to say like this is my problem, but maybe this would be a starting point.

Anna CY Chan:

Walter, I totally agree with you. I think what we are proposing here is not really about immediately we need to have a dancehouse venue or immediately we need to have a consortium of people that will start the network next year. It is going to be an ongoing discussion. This network loosely may only form after three years of further discussion, but when I have the conversation with colleagues amongst Asia, we actually really talk about the needs, those needs, the urgent matters that happen in that particular cities, sometimes maybe just cities, not even countries. Then we can pull out those sort of shear needs and then start as a very small project together or from that shear needs we can come up with an idea and how it can evolve, and I am sure after this sort of collaboration, things will start to build trust. It is important for the Asian to really build up that trust amongst us, amongst colleagues here, and then we can move things slowly forward, and then grow our developments and then, maybe, it may take 10 years to really start a dancehouse.

But that is why I was proposing an Asia Dance Network. It can stroke houses, it can stroke festivals, but it is to pull people together to continue the discussion. So, maybe something I can also propose it out and lobby to people who have their interest in continuing the conversation. ON-PAM is really helping us to kick start the conversation. So, the next conversation will be in May in Hong Kong, and I have already invited Walter to come to Hong Kong for doing our producer network meetings, and also talked to Ono-san and other key people to come together. It may be just a small group of people five, 10 to continue the conversation, and then see who would like to continue to take it to the next meetings. And hopefully next year we come up with the small projects.

Yes, the needs. I think there is a key thing after some of the conversation here, maybe I can boldly say, maybe it is a training in Japan that needs to have another platform for the younger or emerging choreographers for mentorship, maybe, to look at craft work about making contemporary work. And we share an idea if this is the case maybe then we can pull

in an Asian lab, I don't know, career lab, have a master from somewhere that we all think it can provoke this group of people to, this group of young makers, to take the next level of their choreographic composition work, or maybe it is about small-scale co-production that we urgently need, not just Hong Kong, Japan, maybe Hong Kong, Japan, Taiwan, maybe Hong Kong, Japan, Indonesia. So, there are a lot of urgent matters that I think, yes, as you say, be honest and we can all share, the matters will take to the next level conversation.

Bettina Masuch:

Maybe I just want to add to what Anna just said and that was also already mentioned a couple of times, the question of the audience. Where is our audience? And actually that is also something that we discuss a lot with our artists. I guess we all face also a tremendous change in who our audience is, how they behave, how they want to be addressed. Generation Facebook was mentioned already many times, and of course we are confronted with or we are dealing with an audience now who grew up with Facebook with all these kind of interactive media and who also don't want to be of addressed as just to be contemplated in front of an artwork anymore, so they want to participate, they want to engage in artworks. And a lot of discussions that we have also in our network is about how do we engage this kind of audiences, this younger audience (1:20:00) who deal very differently with art forms, how can we draw them into what we are doing, and especially also how can we deal with artists who tell us "we don't want to use the stage anymore", "we want to go in the museum", "we want to work outside", "we want to work with amateurs", who apply the sort of the system of choreography on very different agents. And I guess this is also a knowledge that can be shared because there are formats where how you can address these other audiences and how you can also professionalise in this.

発言者 3 :

Hi, my name is Kyoko Yoshida, and I am originally from Japan but based in the U.S. for 25 years and working with National Performance Network and Visual Artists Network. Have had a privilege of coming to Japan on a periodic basis and hearing from our Japanese colleagues sort of needs or burning issues faced with the field, including dance artists, but in general performing arts, contemporary performing arts field. And right now, it is the censorship pressure from the government to that point where it affects the creative environment for artists, because the censorship or the pressure to not to create controversial works, for example, could really end up being in the state of self-censorship. So, I think that need is for empowerment like you were saying training, I think that not just administrators and

curators, but also for artists to have those words or awareness to have the safe place to learn those languages as well. I think those are important.

I think that in Japan there are entities and also networks such as Dance Box in Kobe or JCDN who have been working to improve the environment for creation and opportunity for touring. So, I want to make sure those people will be included into your new scheme.

Anna CY Chan:

Thank you, Kyoko. Yes, those are exactly – those people that I also come across. They are small venues and a box that is really supporting a lot of creation in Japan. Similarly, in Taipei, in Taiwan, in Singapore there are small dancehouses, virtual dancehouses, and so what we are proposing now is because we may be having a little bit more resources that we can travel, so we will also want to alliance with them, because it is these artists, these small very meaningful valuable places that make the difference.

Walter Heun:

Since you just mentioned the National Performance Network in America, one of my first and best experiences in my professional life was a visit to New York in the late 1980s to meet David White who was the creator of the NPN, and to take that idea and to adapt it to the needs we have in Germany, because the funding scheme of the NPN in America funds kind of artistic residences, mostly at that time within America. To give a certain fee standard to artist when they come to another region and to pay for the flights and for the housings and so on, so there is a certain fee structure towards an NPN residences. And I really learned from David how you can do that structurally and then implanted that system in Germany and transformed it to the needs we have in order to create a minimum fee level, that in the beginning was freely chosen. So, whoever wants to have a funding for that guest performance has to pay that minimum fee level, and step-by-step in the first year there were only like 40 venues applying, meanwhile we have in Germany 350 different institutions that are applying (1:25:00) for organising dance performances with artists from another region in order to create an exchange system because this will strengthen everybody.

I think our biggest problem in dance is that we are still an emerging art form, and we still feel very isolated. Even though in Europe I think the situation became better, but for us it is for example extremely difficult to really get an understanding, how dance works here in Asia. I mean coming for like a week, we are getting a glimpse of an idea, what is happening here,

but actually we haven't got a clue. And this is a perspective where we as a network could collaborate better with you in the future, if there was like a regular ongoing exchange, we started that with Latin America and Santiago de Chile, and in Valparaiso we met a lot of colleagues and, as a result of this, Mercat de les Flors, that is our Spanish partner, is trying to establish a closer link with La Red [ph] in Latin America to create more exchange in the future. And this is the way we function as a network, and actually I would really love the other members of EDN also to speak up a little bit on their personal perspectives, what their experience is with EDN, because our idea to work in a non-hierarchical way, of course to have an official structure, but then always find one partner who follows up on an idea in which ___ at Mercat de les Flors we had the perfect partner to go on with the exchange with Latin America. So, that is basically Mercat who is taking the responsibility and it is not the central office of EDN. Step-by-step we are learning from each other and can follow up on projects.

Un-Magritt Nordseth:

Since Mr. Ono was mentioning the ICE HOT Nordic Dance Platform, I thought maybe just say a few words about it. I am one of the five partners, and I am really looking forward to the Asia Dance Platform which is starting up in November. I think for us the Nordics, we have been quite overwhelmed ourselves about what is happening with the Nordic collaboration. And I think two of the issues that I want to mention here are that the result of a brand, we don't talk very much about brands in art, because it is something you shouldn't talk about, but when it comes to audience building, it is quite important. And we were quite surprised that we created a brand that also have been inspiring other organisations. After ICE HOT, there has been Nordic Cold, there has been Ice Storm, there has been all kinds of cold things from the northern countries.

But there is one thing I want to mention and that is also the second thing is the political aspect connected to financing, because what we did, we quite early on we invited in the politicians, because the Nordic politicians, they have a hard time themselves finding money in their budgets for art. So, we early on invited in the politicians from different countries, and that gave a pressure on the other countries' politicians. If Finland was really positive, Denmark felt they had to be too. Do you understand what I am saying? And this was quite overwhelming for us too. We invited quite informally and ended up – I brought Norwegian politicians to Stockholm and they felt the pressure. So, I thought maybe that could be an idea for also other when you want to collaborate with other countries. If you have more

questions I would be glad to just talk to anyone who would like to talk to me. Thank you.

小野晋司 :

他の EDN メンバーの方々からもぜひコメントをいただければと思います。

Roberto Casarotto:

I am part of an organisation which is a public (1:30:00) body in the north-east of Italy, and I think it is the only city that is involved so much in supporting dance in the country. We were able to convince our politicians about the value of dance and the fact that we think is a human right. And we had to really find ways to translate our values in a language that could be understood and embraced and therefore supported. What helped us was the fact that we were somehow connected from the beginning with other networks, with other organisations, and we could really start from what Anna underlined the needs that we embraced and faced which were to basically develop the culture of dance, because in Italy, especially contemporary dance, until few years ago was not as developed as in other countries.

And thanks to many projects that were supported with the European Union funds and thanks to the exchange of knowledge that is constantly moving across our dialogues and projects, we could see how fast somehow the path of artistic development went, because our artists could somehow learn quite quickly and be exposed to different audiences, to be exposed to different responses to their work. The kind of transnational dimension of this growth was so important to really push the art form and our audiences also, because in a small city in the middle of the mountains, having occasionally these movement of international artists that come to present their work, residencies where the artists actually get in touch with people and share their creative process, their practice, they helped us also to develop a language for dance and our people who come to the sharings to articulate their responses, they affiliate with dance. There is a very strong impact that pushes us also to think when we do these dance projects how do we relate dance to normal citizens, and that has pushed us, for instance, to develop a project for people with Parkinson's or for people who are ageing, and therefore to embrace dance in a wider context and to the wider society. And that has therefore as a waterfall effect generated extra and more audiences, but all of these would not be possible without the networks.

発言者 4 :

My name is Fu Ning. I come from Shanghai Dance Festival.

As we know that in China many people, they love dance and they dance in the square.

Now the problem is how to attract these people who love dance very much to go into the theatre to enjoy the performance. So, I want to ask the EDN, do you have any proposals or any concerns about how to attract these people?

If you have any this kind of project, we also want to have more interaction or to do working together to help those people go into the theatre.

Anna CY Chan:

Can I just add on Frank? Just give you a little bit of context. China, there was a recent study – China there is at least 10,000 million people dancing on the (1:35:00) square. Okay, this is talking about this big number, 10,000 million people. And they are talking that this business is about billion, because they all buy dress, they all buy things, they all create choreographies, and so it is a big industry. So, I think it is very valid that what Frank was asking, and these people are practicing dance in the square. They go out to dance after dinner, and it is what we call ___ particular mid-age – middle aged women and they dance, go out and do all sorts of dance. But now the key is how do we bring them to see dance. So, this just gives you a bit of context.

小野晋司 :

先ほどから、観客の質的、量的な創造ということについて、いくつかの示唆があったと思うのですが、今いただいたご質問も含めてですね、このネットワークの中に加わっていただいて、ディスカッションをしていけたらいいなというように思います。答えは一つではなく、いろんな取り組みをヨーロッパでも日本でも中国でもされていると思うので、上海ダンスフェスティバルをやってらっしゃるっていうことなんですが、加わっていただいて引き続きディスカッションをしていければと思います。

アナ、ここ TPAM にいらっしゃる前に WE Dance というプロジェクトをされていたと思うんですけど、一般の方々へダンスを拡大する意図でやりたいと。そこにもしかしたら中国ならではの、香港ならではのヒントのようなものがあるんじゃないかなと思います。

Anna CY Chan:

Personally we have shared. I can talk about it maybe later, because I think Frank is also interested in the speakers to hear about the European model. I am also very interested

about the European model, how you engage the dance as well. But I can share about what we did. We did something called WE Dance, it is on the website, you can Google and find it. Let's hear maybe the European experience.

Bettina Masuch:

Maybe I can tell you about one format that we invented in tanzhaus, which is called physical introduction, and it is especially addressed for people to give an insight on a performance, not on an intellectual academic level, but really give a physical experience. And in our experience that works extremely good also with children and kids. And the principle is very simple, that is that if you invite a performance to your house, you ask the artists to give kind of a physical warm-up in the set of the performance for the normal audience and that sounds even more complicated than it actually is. But it is, you come in your normal clothes, you come like 30 minutes before the show and the artists just show you in the set on the stage how they work, with what principles they work, and what we realised is that through this format really other people got an understanding of what contemporary dance can be, that is not on an intellectual level, but that is really as we say, the entrance level is very low, very easy, and they would dare to connect with this art form even if they in the beginning thought it is may be too complicated for them or not for them.

Walter Heun:

Actually I would like to add to this. I think it would be very important to really understand what your real problem is, and it is not very easy to give a quick answer on this. But I would recommend to talk, for example, to Eva Martinez who is sitting next to you, because Sadler's Wells has been extremely successful in audience development by transforming a house that was basically there for music and a little bit of dance into a real dancehouse and really gain an audience for a house with 1,600 seats. Also, Maison de la Danse is very successful in that. Actually, The Place in London has been developing a wonderful video which works with animation called *Planet Dance*, which explains on a very simple level how contemporary dance works as opposed to other art forms. And (1:40:00) maybe for a specialist that is too simple, but for people who see it for the first time it really opens a new world. So, there are many different tools that could be used for audience development, but it may need a bit more in-depth discussion.

Eva Martinez:

Can I maybe add just quickly Walter, just on this, I think, just one idea, which is less an

example, but just an observation, which is finding out how you break the aesthetic hierarchies between what is low dance and high art, which connects to the question of the dancing in the square in the public space. And I think the artists are doing that work. So, a lot of the time we don't invent the models, we go to the artists who actually do that. And maybe ___ you can help me, because I just recently worked with an artist from Singapore called Choy Ka Fai, as a curator who came to curate events as part of the Asian season we did at Sadler's Wells, and he introduced me to the Chinese artists who I guess are very political and work more like visual artists, and they are actually doing the project, which is I guess provocatively saying that the national dance form in China is the public dance, it is not contemporary dance. And that is, ___, you have to help me with the name, please. Do you know who I am talking about?

_____ :

Eva Martinez:

Brilliant!

発言者 5 :

Thank you. Yes, just to follow this discussion, because this project is called Public Dance. And the initiative of this project is that the two artists want to ask, what is today's Chinese contemporary dance? Is it the very skilful, I mean, modern dance or this you call the high-art stuff? Then it takes two years, doing the research, interview ___ the middle-aged women on the street. And they found out, it is them, these people that they would group together on the street, in the public park and the square, voluntarily dance together, happily. And when you ask them, why they dance, they will not talk about too much, they think just dance make them happy and dance would not make them too lonely, because I think this is part of their culture, Asian culture that they want to be together and dance together. So, they invite two aunties, I would say two public square dancers to work with them, and then make a piece about this connection between their generation and their generation, and even younger generation. So, in a way I would say these aunties, will rather not go to a dance hall or to be educated how to do modern dance, no. They just enjoy themselves. And these two artists at the beginning, they want to teach them may be a bit what is modern dance, then slowly they find out the aunties are too powerful, and they teach them how to dance in their ways.

Anna CY Chan:

It is very interesting. Okay, I will talk about WE Dance. It is exactly the same because people want to participate, they actually are very strong in terms of their artistic and their needs. So, at WE Dance project, we brought in professional choreographers, actually work with this group of people, and the keyword is, like what Eva was saying, "break the wall" and then bring them different experience, and this different experience is mutual, different experience for the choreographers, different experience for the doer. So, it is "break the wall" and then what we did in the last edition is we actually opened the dance floor, so called dance hall, the stage, and then everyone just gets on the stage and dance and there were no more barriers. But this is only one example. ___ project is very interesting.

_____ :

Exactly. Yes, they have to. I think, it is exactly now, because they are the current practitioners. You also need to understand what the audience needs and the normal people and how they view dance. So, as a curator, producer we just need to find ways to help them (1:45:00) to break the walls and integrate together. This is one example, maybe there is other examples that we can break the walls.

發言人 4 :

What I really want to say is that, now people they don't really know about the contemporary dance. Last year during the Shanghai Dance Festival we had some site-specific dance which was performed in the public space, and a lot of audience they just stood by and they watched the performance and they found that it is really beautiful, the dance was really beautiful. So, we just want to say we have to find a way to let more people to know what the contemporary dance is and how to enjoy it. Last night, I also talked about WE Dance with Anna, so we really want to find this kind of way.

Anna CY Chan:

I feel like a network has formed, it is about conversation, may be one of the project is about development of audience.

Walter Heun:

I think there also is one wonderful example of how an artist who is considered to be one of the conceptual artists in dance, who kind of ruined the dance and invented the so-called no-dance or non-dance, Jérôme Bel. He developed an artistic project called Gala, which I happened to produce in Munich and in Vienna, and from both cities I can tell, this was one of the most important works in order to create more relevance for dance. And he did it by integrating professional and non-professional performers from various part of the society of different native background, different age, different corporal abilities and invite them as specialists in their own dance for a Gala evening on dance.

And while I am talking about this my hair still stands up here, because I had the wonderful experience to have like sold-out houses, I had to put it on again and again, because there were more and more people wanting to see this, because some of them were involved. And I think this is where the Greek theatre started, like theatre was a part of the society and it reflected the society. And if we are thinking about putting on dance works, we really also should think about the fact that theatre is not only artistic but it is also a societal event, and maybe in contemporary dance we forgot a little about that.

In Gala I had the wonderful moment that the so-called Ministry of Culture of the city of Vienna and the Austrian President, not the right wing, but the old one who was still a good one, were standing next to me with a standing ovation. And after this performance these two politicians explained me how the dance works and what they understand about each individual being a specialist in their own movement and when somebody else tries to dance that he is an amateur. And this is not just a statement about dance, but this is also a statement about how a society works. We tend to think of a society, of the upper class and the lower class, but society only works if there is many fold collaboration between different parts of the society, and this is what they learn from that dance performance. And I think audience development, and this is the way we discussed it in EDN, can have a quantifying effect, but also a qualifying effect on the audience, and that can (1:50:00) happen in many fold ways through physical experience, through audience introductions, artist talks, but also, like we do it in Tanzquartier, in a more theoretical way. It may be a smaller audience, but it is audience then that is more sophisticated that may also work as an ambassador for more sophisticated thinking in the art form.

小野晋司 :

そろそろ結びになりますけど、最後のご質問、ご提案をお願いいたします。

発言者 6 :

Talking about the audience development, I will just introduce myself, I am Mara Nedelcu, I work in Germany, I produce the German work of Choy Ka Fai, who is a Singaporean artist. We work together with Bettina and tanzhaus nrw. And to talk about all this development going back on the example of ____ and also the European models, I think what I appreciate a lot hearing you today is the way you come back again to the dialogue with artists, because in the end it is true for us that it is very important that you keep the advocacy for the artists at the high level, European level, European institutions, and generally the politicians, but at the end of the day it is the artists who are doing the field work, and it is true that also artists are drawn by the vision of sustainability and you said relevance of dance in their society that they have to access the most and this is how Gala also shows up. As I said just to go back to the model, the European model, what we appreciate a lot is this dialogue that always comes again and again, so the welcoming way of the dancehouses towards their artists, and the long term engagement in projects like artists-in-residence or like long years of residency, associated artists, and so on. Thank you.

小野晋司 :

ありがとうございます。ヴァルター、ベッティーナ、アナ、3人のさまざまな示唆があり、ヴァルターがさっきおっしゃったように、非常にいいインターアクションが展開した会だったというように思います。先ほど、客席の方からお話がありましたけれども、ダンスは人を孤独にしない。もしくは、その社会の領域、壁を壊す。そういう存在であるということも言えると思います。今日、お話をしていきながら、ちょうど2000年を迎える少し前、20世紀から21世紀に変わる時にですね、三浦雅士さんという文芸評論家が、「21世紀は身体の時代である」ということをおっしゃっていたんですね。先ほどのお話にもありましたが、現状の社会を考えると、保護主義だったりとか、反知性主義に傾きつつある社会の中で、ますますダンスの持つ役割は大きくなると思います。過去を少し振り返ると、ここ40年ほどで地球上に拡散したコンテンポラリーダンスでありますので、それぞれの国、地域でやはりその進化の仕方であったりとか、社会との関わり方、あり方というところにやはり差があったり、課題があったりすると思うんですね。そこをこのダンスを通じたネットワークで対話を重ねていきたい。そういう今日は提案でありました。ぜひ引き続き、アナが言っていたように、すぐにできるものではなくて、ここ3年、4年をかけて色々な機会に対話を設けながらこのネットワークの構想、ビジョンを、皆さまと共有していきたいと思います。今日はありがとうございました。

丸岡ひろみ :

ありがとうございます。最後に、これはON-PAMの会議として設定しておりますが、ON-PAMのここ4年の活動では、大きなビジョン、世の中を矛盾にどう立ち向かうのかなど、そういう話をよくしてきたと

(1:55:00) 思うんですけども、一方で悩みというのが、私たちは同業者の集まりなんですけど、目の前のすごく小さなことを人とシェアできないということだったりする、極端な振幅の中にいたようなところもあったんじゃないかと思ってるんですね。European Dancehouse Network の中では、具体的な課題共有から始めて具体的に何かに取り組んでいくということが提案されていると思うんですが、これは私たちがネットワークを続けていく大きな意味のうちの一つなんじゃないかと思います。全員が関わらなくても、例えば作品作りでどんなプロセスを踏むのか。例えば先日知り合いのドイツの同業者から新作の創作過程でプロデューサーは作家とともにワークショップを三回設定していると。最初のワークショップでは構想を話し、二回目では現地に行ってリサーチをする、で、三回目は実際作ってみて、プレビューがあって、上演に向かう。そういうやり方のシェアとか、そういうことも含めて私たちのネットワークを自分自身が活用できるようになればいいなというふうに思います。

最後になりましたが、ヴァルターさん、ベッティーナさん、アナ・チャンさん、そして小野さん、どうもありがとうございました。拍手をお願いします。

すみません、もう一つ。明日帰られる方で、ダンスの公演を見逃される方がいらっしゃるかもしれません。今日は『BALABALA』と『ZERO ONE』という TPAM の主催公演のダンス公演のゲネプロがあります。明日帰ってしまっても見られない方限定で、ゲネプロをご覧いただけますので、このセッションが終わった後、私のところまで来てください。ありがとうございました。