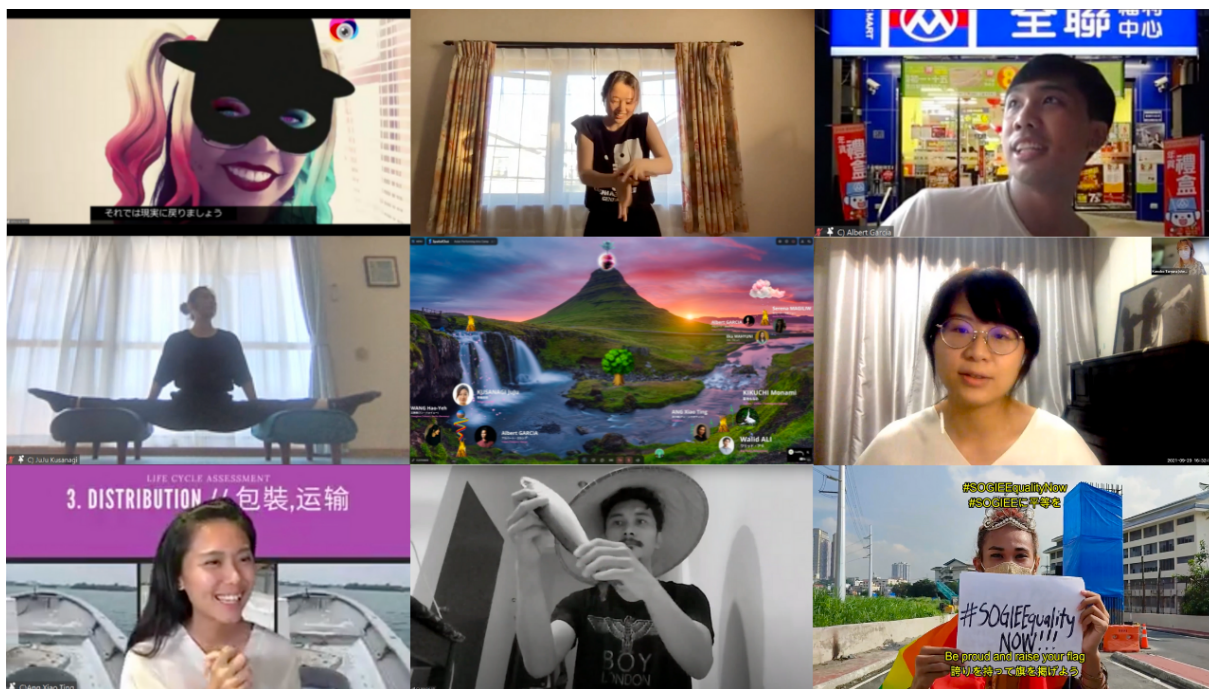


## Tokyo Festival Farm 2022

### Open Call: Asian Performing Arts Camp (Online) Participants

[Deadline: Monday, June 27, 2022 5pm (JST)]



### Beyond borders, beyond the body, towards a new future for Asian performing arts

Asian Performing Arts Camp, a Tokyo Festival Farm program, is an online art camp where performing arts practitioners working throughout Asia bring together ideas and themes relevant to their work, joining each other in cultivating their field of practice through discussions and collaborative research. Participants will be selected through an open call. Directors, choreographers, playwrights, dramaturgs, producers, or any artists who work closely with the performing arts are encouraged to apply. (The program will be conducted in English, and participation is free.)

#### ► Online Orientation for Applicants

Tuesday, June 7, 2022 8:00pm (JST)

- An online orientation for potential applicants will be live streamed on the Tokyo Festival YouTube channel.
- Refer to the Tokyo Festival Farm Website for further details ([https://tokyo-festival.jp/en/tf\\_farm](https://tokyo-festival.jp/en/tf_farm)).

| Tokyo Festival Website <https://tokyo-festival.jp>

Organized by Tokyo Festival Executive Committee [Toshima City, Toshima Mirai Cultural Foundation, Tokyo Metropolitan Foundation for History and Culture (Tokyo Metropolitan Theatre & Arts Council Tokyo), Tokyo Metropolitan Government]

Supported by the Agency for Cultural Affairs, Government of Japan in the fiscal 2022

Sponsored by Asahi Group Japan, Ltd



# Asian Performing Arts Camp Overview

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Tokyo Festival Farm Asian Performing Arts Camp is a two-month program where artists gather online to develop ideas through lectures, discussions, and a collaborative research process. The program will conclude with an online presentation by the participants, allowing them to share the progress of their research with the general public. The participants will be accompanied by facilitators YAMAGUCHI Keiko (taking on the role for a second consecutive year) and James Harvey ESTRADA (participated in the directorial team for フレフレ *Ostrich!! Hayupang Die-Bow-Ken* !; Tokyo Festival 2021, From the Farm) in their journey of inquiry into the possibilities of collaborations that transcend national borders and cultures.

## ■ Tokyo Festival Farm 2022 Asian Performing Arts Camp Theme

### Performing Hybridity and Prototyping Trans-time

Asian Performing Arts Camp Facilitators

YAMAGUCHI Keiko, James Harvey ESTRADA

The pandemic and time of being quarantined revealed to artists online mobility and virtual possibilities. These virtual discoveries defy international border limitations and time zones, and through our phones and computers, they became our gateways to international collaboration anywhere and anytime. In order to comprehend this emerging dynamics of international collaboration further, in this year's Asian Performing Arts Camp, we tackle the following two important words.

#### **Performing Hybridity**

In hybridity, individual things are blended to be stronger or efficient. We combine online and onsite practice to create a hybrid performance/process which generates another dynamism in creation. Or in the process of international and cultural exchange, we allow ourselves to be aware and adapt to an effective cross-cultural artistic process which slowly embeds to our personal practice and identity. Does the “anywhere and anytime” online environment amplify hybridity? What can we discover in the possibility of hybridity in the online environment technically, culturally and artistically?

#### **Prototyping Trans-time**

These opportunities of “anytime and anywhere” international virtual collaboration raise fascinating ideas in “here/now” of performing arts. In “Trans-time,” things travel back and forward through accumulated time which flows from the past to present, or transcends the difference of time which occurs in relation to the positions and distances of given objects. This idea lets us reexamine the recorded time of a performance and its liveness, and allows us to explore, warp and recreate time. In acknowledging time as an important element in performance, prototyping trans-time can open discoveries on artist relationship with time and can open a wormhole of the future in international collaboration.

Essay question to the applicants:

Write your own project/interest/question you wish to conduct/research in the program which can explore/challenge/enact the key words: ***Performing Hybridity and Prototyping Trans-time.***

## ■ How the Program Will Be Conducted

**The program will be held online** (online tools such as Zoom, Slack, Miro, and One Drive will be used for communication)

<b>Research:</b>	Participants will conduct research online, as well as onsite fieldwork based on their own foci or fields of interest as artists, and explore the possibility of collaborative research and best practice for sharing with fellow participants. Individual research and development processes will take place outside of session hours.
<b>Discussion:</b>	Participants will participate in multiplatform online discussion based on the lectures, workshops, a performative hybrid sessions they encounter throughout the program.
<b>Lecture, Workshop:</b>	Tokyo Festival Farm Directors and other guests will give lectures and workshops to the participants.
<b>Presentation (Sharing Session):</b>	Participants will conduct presentations where they share the progress of their research. The two-month program includes a “Closed Sharing Session” and an “Open Sharing Session.” The Open Sharing Session will be open to the public and conclude with a feedback session in which guest critics provide their insight. The streamed session will also be made available to the public in an online archive.

- The program encourages its participants to prioritize diverse fieldwork in their research, while complying to each locality’s regulations and protocols, and ensuring the safety of both the participant and others.
- Participants will also be in regular communication (via Slack etc.) on days without scheduled activities.
- English will be the primary language for the program activities and communication among participants. English-to-Japanese interpretation will be provided for Sharing Sessions, as well as for occasional communication with the program staff.
- In addition to above, there will be opportunities for Tokyo Festival Farm participants:
  - Events common to all Tokyo Festival Farm participants, such as lectures, exchange etc.
  - Exchange with other participants of Tokyo Festival Farm
  - Viewing online programs of Tokyo Festival

## ■ Program Schedule

**Wednesday, August 3 – Wednesday, October 19, 2022**

### ● Asian Performing Arts Camp Activity Schedule

Each day of the program will consist of 3 to 4 hours of activities (excepting occasions such as Sharing Sessions).

Orientation	Wednesday, Aug 3
First Phase	Friday, Aug 5; Wednesday, Aug 10; Friday, Aug 19; Wednesday, Aug 24
Closed Sharing Session	Rehearsals: Wednesday, Aug 31 and Thursday, Sep 1 Closed Sharing Session: Friday, Sep 2
Second Phase	Wednesday, Sep 7; Wednesday, Sep 14; Friday, Sep 16; Wednesday, Sep 21 Wednesday, Sep 28; Wednesday Oct 5; Wednesday, Oct 12
Open Sharing Session	Rehearsals: Friday, Oct 14 and Saturday, Oct 15 Open Sharing Session (Open to the public): Sunday, Oct 16
Feedback & Wrap Up	Feedback Day: Monday, Oct 17 Wrap Up & Closing Ceremony : Wednesday, Oct 19

\*Participants will be provided with a more precise schedule by the end of July. (Note: In 2021, the programs were conducted between 3pm – 6pm JST)

### ● Events common to all Tokyo Festival Farm participants

Lectures, Exchange etc. (be held online)	Wednesday, Aug 17 6:30pm – 9:00pm (JST) Monday, Aug 22 6:00pm – 8:00pm (JST) Monday, Aug 29 Time TBD
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\*Participants may be asked to join additional activities on dates not listed above (Viewing online programs of Tokyo Festival etc.).

To ensure a safe creative space that is non-discriminatory to individuals of all social categories, Tokyo Festival Farm Lab will follow the “Tokyo Festival Farm Lab Guidelines” ([https://tokyo-festival.jp/en/tf\\_farm](https://tokyo-festival.jp/en/tf_farm)). We expect all participants to adhere to these principles.

## Messages from the Facilitators

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### Unlearning Distance, Time and Collaboration — YAMAGUCHI Keiko

After attending APAF and Tokyo Festival Farm Asian Performing Arts Camp for the last two years, I'm gradually getting used to spending time with people who are in other places. I meet someone on the screen and see some things around their periphery, I zoom in and out of each society, I jump from one place to another, sharing in different but contemporaneous situations. It sounds like a fantastical experience, but what I saw was truly happening in those other parts of the world. I wonder what it is that we can see now with others, after having this time of being together yet separated?

This year we consciously chose to do the camp fully online, and not because of the pandemic. It's an unlearning of conventional international collaboration, not depending on the gravity of being together in one place. When the existing borders, categories, cultures, and localities are changing their shape and seeping into each other, how can we respond? We hope that the perspective you gain during this year's online camp will be the new energy for your on-site daily activities. We are looking forward to your entries from different parts of Asia!



Photo: Koichiro Kojima

#### **YAMAGUCHI Keiko**

Kyoto (Japan)

Kyoto-based actor. In 2011, she started her own theatre group BRDG in order to create performances based on fieldwork and interviews with people living in Kyoto. BRDG focuses on Kyoto as a multicultural city as well as exploring the act of interpreting in performance. Collaborating with Philippine Educational Theater Association (PETA) and young people in both Japan and Philippines, she presented a performance *Fureru~Haplos* in February, and livestreamed an online piece *HELLO* in December 2020. As an actor, she appeared in performances of Yukichi Matsumoto, marebito theatre company, shitatame and ricca ricca\* festa (Okinawa) and so on. Keiko was an Asia Fellow 2017 and currently a member of Seinendan. She was a participant in the APAF2020 Lab and took part in Asian Performing Arts Camp 2021 as co-facilitator. She also works at a community cafe in Kyoto, broadcasting a multilingual radio programme and sometimes works as a fake Maiko at NPO Swing. <https://brdg-ing.tumblr.com>

### Virtual Crossroads of Possibilities — James Harvey ESTRADA

The pandemic changed our humanness and as we are ready for global catastrophes that will challenge our future, we slowly build prototypes of the self and processes to survive together with the international community. Today, space and time are not as the same as we know it, isolation and remoteness for the past years made us reexamine our selfhood as artists. In examining the inner self, we reflect on what transformed within amidst the crisis. Exploration of virtual connection and collaboration navigating through time zones without leaving your city became possible. Humanity is in constant adaptation and cultural and technological hybridization as we learn new ways of connection and collaboration. Time is a big element of adaptation and development. By understanding the notion of time through our recorded past and our present actions and liveness can “maybe” lead us to the future of performance. We are not just in a window to the world but to a crossroad of possibilities as a journey towards the process of examining the potential of time as we collaborate prototypes in different time zones and fields. What are you bringing in this crossroad towards our shared future?



#### **James Harvey ESTRADA**

Rizal (The Philippines)

James Harvey ESTRADA (b. 1986) is a theater, performance, and filmmaker. His works include: *Hear, Here!*, which was created to advocate for, and empower, the Deaf community; *Reign-Bow*, a piece of drag-vocacy reducing the stigma surrounding HIV; and *Maikling Dasal, Mahabang Gabi*, a play on the plight of Overseas Filipino Workers. He is the Artistic Director of The Scenius Pro., a contemporary performance company based in Manila, and the Media Head/Director of Artists On Q, an online platform for documenting and creating during the coronavirus pandemic. James is also a performing arts mentor at the Regional Lead School for the Arts in Angono. He recently presented his work at Virgin Labfest 2020 (lockdown edition), which took place online. He was a participant in the APAF2019 Lab. He was also one of the directorial team of the APAF2020 Exhibition and this work-in-progress piece was developed and performed at Tokyo Festival 2021. <https://jeymsharbi.wordpress.com>



# Terms of Participation

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## ■ Eligibility

Participants must meet all seven conditions.

1. Must be based in Asia.
2. Must have played a key role in the creative aspect of performing arts productions or projects in the past.
3. Must be aged 35 or younger (as a general rule).
4. Must be able to attend the entirety of the program (refer to p.3 for the program's schedule).
5. Must be able to cooperate with the advertisement and PR activities conducted by Tokyo Festival.
6. Must have access to a suitable online environment that includes the following:
  - A secure internet connection.
  - A robust internet connection able to support group video calls, video streaming, large file downloads, etc.
  - A device on which the participant can use online tools such as Zoom video calls\*, Miro, Slack, or One Drive (the tools used may vary according to participant circumstances and program content).

\*System requirements for Zoom: <https://support.zoom.us/hc/en-us/articles/201362023>

  - We do not encourage the use of smartphones as the only device for communication.
7. Participants are expected to demonstrate the following attitudes and interests:
  - A willingness to actively communicate in English.
  - A motivation to communicate with people of different backgrounds and values, and gain new perspectives.
  - An interest in exploring and practicing communication strategies in settings of international collaboration.
  - The intention to continue international activities in the performing arts after the program.

## ■ No Participation Fee

## ■ Support

- Participants will receive up to 100,000 JPY (transfer fees, tax, and similar costs may be deducted from this amount) for setting up the necessary Wi-Fi environment to participate in the program, as well as for research, materials, and production costs (props etc.).
- Support provided by the Communication Design Team: assistance in intercultural communication; lectures on conducting discussions; the creation of rules for communication among participants; help with activity-related communication, etc.

\*Discussions will be conducted in English, and will include highly professional and abstract language. The Communication Design Team will assist in creating a space where participants can engage in discussion regardless of English capabilities.

## ■ Number of Participants: around 8 members

## ■ Selection Schedule

The selection will be conducted by the facilitators (YAMAGUCHI Keiko / James Harvey ESTRADA) and Tokyo Festival Farm Director TADA Junnosuke and Tokyo Festival Farm Co-director NAGASHIMA Kaku.

Open Call Period	<b><u>Application Deadline: Mon, June 27, 2022 5:00pm (JST)</u></b> - Apply through a designated online form.
Initial Selection: Application screening	Results will be sent to applicants via email by Wed, July 6.
Final Selection: Online Interview	Interview Period: Mon, July 11 – Wed, July 13. - The interviews will be conducted online (via Zoom).
Confirmation	Results of the interview will be sent out to applicants by Wed, July 20.

\*All applicants will receive a notice of the result of their application via email (farm@tokyo-festival.jp). Please be sure to set your devices to receive emails.

## ■ How To Apply

Fill out the application from the link below.

Application Form: <https://form.run/@camp2022>

[Form]

1. Full name or artist name
  - Gender pronouns you usually use (let us know how you would like to be called and addressed; he, she, they, your name etc.)
2. Nationality
3. City in which you are based (if you have more than one, list them all)
4. Date of birth
5. Email address
6. Mailing address (Japanese residents only / please write in Japanese)
7. Phone number (include the country code)
8. Profession (and organizational affiliation if any)
9. Profile (150 words or less)
10. Artist photo (acceptable formats: jpg or png; 5MB or less)
11. Website (if any)
12. Video links (YouTube, Vimeo, etc) of artworks you participated in (if any).
  - What role did you play in the creation of the artwork?

\*Please apply viewing restrictions as applicable.
13. Please tell us why you're applying for this opportunity (150 words or less).
14. With your understanding of Tokyo Festival Farm 2022 Asian Performing Arts Camp Theme (p.2) and the messages from the facilitators (p.4), please answer the following essay question (300 words or less).

Essay question:

Write your own project/interest/question you wish to conduct/research in the program which can explore/challenge/enact the key words: **Performing Hybridity and Prototyping Trans-time.**

15. How would you best describe your English abilities? (Select from below)
  - a. Able to hold a basic conversation, and introduce yourself.
  - b. Able to explain the nature of your practice, with some preparation beforehand.
  - c. Able to explain views and opinions in your area of expertise, using abstract concepts.
  - d. Able to engage in discussion, based on c.
  - Is there anything you would like to add to the above? (if any)
16. Select the equipment you plan to use during the program (Select all that apply).

\*For information on the required online environment, refer to the Eligibility section of this document (p.5).
17. The type of internet service you will be using.
18. Dates/timeframes when you are **unavailable** for interview between, Monday, July 11, 11am – 5pm (JST); Tuesday, July 12, 11am – 5pm (JST); Wednesday, July 13, 11am – 5pm (JST).
19. Other Tokyo Festival Farm programs you plan to apply / have already applied to (if any).

\*Applicants may apply to other Farm programs conducting open calls within the same period.
20. Any other information you wish to relay.

■ All personal information will be kept strictly confidential and will only be used for the purpose of contacting the applicant for the purpose of this program.

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[Inquiries] Farm-Lab Office Email: [farm@tokyo-festival.jp](mailto:farm@tokyo-festival.jp)  
Phone: +81(0)3-4213-4293 (Open weekdays from 10am – 7pm (JST))

\*All information listed in the above form is current as of June 1, 2022, and is subject to change.

## Tokyo Festival Farm 2022 Theme: Unlearning Cities

### “Cities ≠ Gathering”

This year's Tokyo Festival Farm 2022 will be held under the theme “Unlearning Cities.” Drawing on last year's core question, “Why Cities?,” this year we aim to actively reassess our understanding of the city as a site of gathering. In recent years, the final products of Tokyo Festival Farm's international online programs have shown us that the purpose and function of the “online” are shifting—from sharing information and time to creating actions and experiences. There are increasingly more things that can be done without physically gathering. As we let go of conventional values, perhaps our understanding of the city as a site of gathering will no longer be the standard. Still, I believe cities have a function, and that is to ensure diversity. I feel the potential of cities comes from how they allow a wide spectrum of people to gather and coexist, rather than from sheer numbers.

In this year's program, we will have two teams taking on international co-creation, exploring various possibilities of collaboration with members from different fields and backgrounds.

The online art camp will be holding an open call for participants from all over Asia. For those based in Japan, some programs will be open to visitors, and there are also assistant/internship programs to engage with sites of international co-creation. We hope you also look forward to our education outreach programs aimed at students. In all of our work, we will make efforts to prevent harassment and foster a safe environment for the performing arts based on our guidelines.

The future of this decade still remains uncertain. Tokyo Festival Farm is a site for us to create the future we want to see. We invite you to come and join us.

June 2022

TADA Junnosuke, Tokyo Festival Farm Director



### Toward a New Space for Coexistence and Collaboration

Common sense is changing drastically. Even within the field of art, the sensibilities and ideas that were once considered the norm no longer apply. Once effective ways of doing things are not only no longer working today, but are beginning to cause harm. These approaches were likely never harmless to begin with, but what was once overlooked is now clearly destructive or hurtful toward people.

Changes in common sense began even before the pandemic. I believe that this has become more noticeable with the thorough “reconsideration” of behavioral patterns and value systems over the past two and a half years.

Over the past two and a half years, what we have experienced is not so much a process of learning, but rather an “unlearning” or uninstalling of what we had internalized without realizing. It was a time to observe, unravel, and reexamine the value contained within, or lacking in, the things we had unconsciously or uncritically been enjoying and taking part in. How can we build on that to create a form of collective creation and collaboration that is fair and brings everyone joy? How do we rediscover and reconstruct the city as a symbol of coexistence and exchange with others? (And do we need to?) This year's theme, “Unlearning Cities,” reflects such ambitions.

Tokyo Festival Farm is a place where people who feel wary of conventional approaches and have hopes for a different future can come together to cultivate the soil, sow seeds, and nurture seedlings of change at a time of great shifts in society. If this sounds like something you'd like to be a part of, please join us.

June 2022

NAGASHIMA Kaku, Tokyo Festival Farm Co-Director



## About Communication Design

Tokyo Festival Farm is a site of international collaboration that brings together members from different cultures and countries, and the Communication Design Team is involved in program design from an early stage to ensure an environment in which all participants, regardless of their background or social status, can feel at ease in their creative endeavors.

Communication Design Team

Art Translators Collective

Team Lead: TAMURA Kanoko

Members: YAMADA Kyle, HARUKAWA Yuki, MORIMOTO Yume, MIZUNO Hibiki, UEDA Haruka

<Select initiatives>

### ■ Implementing and maintaining guidelines for Tokyo Festival Farm Lab

We have created guidelines to prevent discrimination, harassment, and other abuses of human rights, and ask all people involved in Tokyo Festival Farm to comply with them. In addition, the contents of the guidelines are reviewed annually to ensure their continuous improvement.

### ■ Confirming gender pronouns and respect for gender identity

To prevent misgendering\*, since last year's festival we have created a field in the application form for people to enter the pronouns (or names, etc.) that they would like to use. We will continue to share knowledge and awareness throughout the festival period to ensure that each individual's pronouns are respected.

\*The discriminatory act of addressing a person as something other than their self-identified gender (e.g., using personal pronouns or honorific titles that are based on assumptions of gender based on appearance).

### ■ Art translations that respect diversity in language and communication

English is the common language for communication within the Tokyo Festival Farm, which attracts participants from many Asian countries. However, the way English is spoken varies greatly between places and cultures. The Communication Design Team respects the forms of English spoken by all, designs an environment in which both fluent and non-fluent English speakers can communicate on an equal footing, and provides interpretation and translation services that go beyond language conversion. There are also differences in communication that arise due to cultural differences and other factors. Rather than forcing people to conform to a single cultural norm (e.g., Japanese manners), the kinds of communication necessary for the occasion will be explored through the individual perspectives that participants bring to the table.

### ■ Providing learning opportunities

Participants will be provided with guidance, lectures, and workshops in advance of the program to help them understand the above initiatives.

## About Tokyo Festival Farm

Tokyo Festival Farm is a framework for education outreach and creative talent development within Tokyo Festival. It was launched in 2021 by combining Asian Performing Arts Farm (APAF), a platform promoting exchange and growth among young artists in Asia, with Festival/Tokyo (F/T)'s Research Program and Education & Outreach Program.

This year, Tokyo Festival Farm will be holding various programs under two categories: "Lab" for supporting the growth of emerging artists through research and development, and "School" for education outreach. "Lab" aims to cultivate young professionals who are able to freely navigate the many increasingly fluid borders of our world. The initiative encourages artists to explore the interdisciplinary and interregional "transfield" through collaboration with others. "School" provides young audiences, mainly university students, with opportunities to explore and interact through stage works by attending lectures, participating in talk events, and writing reports.

Tokyo Festival Farm [https://tokyo-festival.jp/en/tf\\_farm](https://tokyo-festival.jp/en/tf_farm)