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Ladies and Gentlemen, Distinguished Guests, Dear Friends,

In this beautiful season when the sights of spring are enchanting and everything takes on a new look, we gather at the Central Academy of Drama again to jointly celebrate the grand opening of the ATEC 7th International Forum and 2nd Asian Theatre Schools Festival. On behalf of The Ministry of Education of People’s Republic of China, I would like to express our sincere congratulations to the successful opening of this forum and to extend our warm welcome to all the guests and friends who are present. Our sincere greeting also goes to those who constantly dedicate themselves to promote international exchange of theatre education in Asia!

Since its foundation 7 years ago, ATEC, by successfully holding ATEC International Forum and Asian Theatre Schools Festival, has smoothed the channels for academic research across Asia, diversified the forms of cultural exchange, provided a vehicle with global outlook to communicate theatre education and practices among all Asian countries, and effectively driven the research and development of Asian theatre education. All these lead to heart-warming progress.

This year is the year for Chinese government to overcome all difficulties to fully implement: “The Outline for National Medium and Long Term Educational Reform and Development”. The working conference designed to comprehensively improve the quality of higher education opened recently, clearly putting forward that improving teaching quality is the most crucial and urgent task for higher education. Theatre education is an integral part of higher education, and establishing a high-level platform for international education exchange and cooperation is an important initiative to expand the opening of theatre education, further its opening and improve its training quality in China. This year, with the theme of “Theatre – Globalization and Localization”, the forum will discuss how to maintain cultural uniqueness of one nation, to achieve collaborative innovation and to improve theatre education quality while enhancing transnational and intercultural communication in theatre education. This is of great practical significance not only on the cooperation and exchange of theatre education in Asia, but also on the reform and development of theatre education and higher education across the world.

I believe, by exchanging perspectives, integrating thoughts, learning from the best and gathering inspirations in an atmosphere that encourages academic diversity and sincere communication, our renowned experts and practitioners in the field of theater education will certainly provide constructive insights on the coordinative development of globalization and localization of theater education, so as to effectively promote the prosperity of theater education in Asian and across the world.

To conclude, I wish the ATEC 7th International Forum and 2nd Asian Theatre Schools Festival a complete success!
Message

Distinguished Guests, Ladies and Gentlemen, Dear Friends,

Today, we gather at the Central Academy of Drama again to jointly celebrate the grand opening of ATEC 7th International Forum and the 2nd Asian Theatre Schools Festival. On behalf of the Department of Culture, Science and Technology, Ministry of Culture of the People’s Republic of China, I would like to extend my warmest congratulations to the opening of this forum and my sincere greetings to the experts, scholars and friends from all countries!

ATEC has experienced seven years’ evolution. Over the past seven years, we have witnessed the Center’s positive contribution to the development and prosperity of Asian theatre education, and seen the fruitful results attributed to the sincere and hand-in-hand cooperation of all member colleges together. The annual ATEC International Forum and the biennial Asian Theatre Schools Festival have become an important platform for all the theatre schools across Asia to carry out in-depth theory exploration, and to display theatre teaching achievements, making a profound impact on the development trend of Asian theatre education.

In today’s world, exchanges among various countries in the fields of ideologies, culture, education, science and technology have become increasingly frequent and vibrant. Theatre art, in all countries without exception, is confronted with the topic of preserving cultural identity in the age of globalization. This year, with the theme, “Theatre – Globalization and Localization”, the Forum is of great practical significance. In the coming days, every one of the famous theatre education experts and professionals from home and abroad will contribute to free, open and productive exchange and discussion. I believe that a broader vision and a wider perspective as well as an inclusive attitude will be adopted to take a look at the present and future of theatre around the world, conduct a thorough discussion on local theatre and cultural traditions, and commit to developing new ways of theatre teaching and practice, in an effort to instill new vitality into theatre education in Asia and even across the world. I sincerely hope that during this year’s Theatre Schools Festival, talents will be able to bring out the best in themselves while full exchange of ideas on theatre culture and art exploration will be achieved, thus bringing new hope to the development of world theatre art.

To conclude, I wish ATEC 7th International Forum and 2nd Asian Theatre Schools Festival a complete success! I wish all guests and friends healthy and good luck!

Thank you!
Message

Ladies and Gentlemen, Dear Friends, Teachers and Students,

I am very glad to have all of you here once more – at the Central Academy of Drama, my beloved alma mater, to attend ATEC 7th International Forum!

"The Chinese youth theatre is the future of Chinese theatre". This is my message to the 2012 Beijing Fringe Festival held in Beijing. The theatre education determines to a large extent the future of theater and youth theatre.

Today, as an integral part of the cultural atmosphere, theatre in China has entered an age where entertainment culture and consumer culture become the mainstream. It seems to be an international or even global trend, which has a resounding name of "Post-modernity".

Nevertheless, "post-modernity" is not a synonym of "entertainment". The connotation of "post-modernity" cannot be consumed, kidnapped or dissimilated by the entertainment.

"Post-modernity" is an expansion of observation, a deepening of thinking, and an increasing of possibility. It embodies the further enhancement of freedom in personality and further confirmation of human values.

"Post-modernity" is also viewed as an expansion and a development of "modern", which presents us with a question of whether we have experienced a real "modern age"? For more than "modern", in fact, lacking of practice, we cannot accumulate enough even in the pre-modern "Classical Age" for a variety of historical reasons.

Therefore, when we enter the "Post-modern Age", because of the forces caused by the "globalization" propel, we should clearly recognize that our "modern culture" and "classical culture" need appropriate "catch-up". This "catch-up" is a kind of social and cultural education.

We also need to be aware that cultural prosperity and cultural development are not only reflected by the growth of statistics. It is of great importance to have more theatres, performances, audience, box office sales, drama universities, students and graduates majoring in theatre. However, the development of prosperity, which is more essential and regular, may be of greater importance, such as the improvement of spiritual qualities of cultural products and drama students’ love towards the theatre art from the depths of their hearts.

It is the education that determines the future of Chinese theatre and Chinese youth. To this end, I would like to express my deepest respect for the ATEC 7th International Forum! I wish this Forum a complete success!
Message

Globalization is an effect in today’s world – a multi-causal process that engenders various events on one side of the globe, with potential repercussions on the other side, be they economic or cultural or otherwise. Essentially, globalization is a form of homologation of certain achievements in new areas of life through which successful ideas take roots in various cultural institutions worldwide irrespective of their initial place of origin.

Cultural globalization is essentially a dialectic process that does not exclude the simultaneous existence of centralization and decentralization, homogenization and fragmentation, generalization and localization.

The term "international" is used in today’s age more and more to encompass that which we more generally call "globalization". Thus, in our area of expertise for instance, an "international festival" is the place where we become aware of new artistic forms arising and older ones persisting; an event with "international workshops" is also a place where we as professionals become aware of new teaching methods and we discard the no longer up-to-date. The fundamental meaning is that of a common denominator that would bring together both the conservative ones amongst us (in the sense of tradition) and the neo-liberal ones (in the sense of innovation).

In this process, DIALOGUE, as a working instrument, becomes a chance for society and communities to better themselves, through the embracing of larger and larger spheres of cultural interest, from national, to regional, to international.

In the contemporary world, in this globalization process, UNESCO can be considered to be a cultural "vehicle" of maximum importance, located outside the political sphere or the financial one or the economic one.

As Chairholder of such an international non-governmental UNESCO organization, with a worldwide network of well over 100 theatre schools from all continents of the world – the UNESCO Chair of the International Theatre Institute addresses an invitation and, at the same time, a major cultural challenge, to the participants in this edition of the ATEC Conference gathered in Beijing – namely to use this "vehicle" to contribute together to the betterment of our field of activity, both professionally and artistically.

Dear friends, please feel welcomed to use the UNESCO "shuttle" to better bond with each other, to better communicate, to better inter-connect, so as to turn our schools into genuine centers of excellence in theatre education!

I would like to congratulate the Central Academy of Drama from China for the launching of this theme into debate – Globalization and Localization. I believe these are concepts that require better understanding of how they impact our lives and our appreciation of the world. We as theatre people and the young generation in particular, must preserve our national cultural values with dignity, but at the same time, we must have the courage to surpass that which has become old or redundant and embrace the new and the creative processes that ultimately bring progress and make our world go forward. And in this complex and intricate process we must make sure we act in good
faith, in understanding and with wisdom. Used efficiently, these attributes will render a correct image of globalization as process and as perspective.

I would like to take this opportunity to invite you to the projects and events that will be organized by the UNESCO Chair-ITI in the near future, namely the World Conference of Theatre School Directors and the World Festival of Theatre Schools – events that will be organized in Romania this September 2012. Let’s act together so that our joint efforts may bring progress in our field of work and areas of expertise. With our individual energies and competences brought together I am confident that we can build a better world, a more permissive world, a more valuable world with culture at its core.
Message

Distinguished Guests, Teachers, Dear Fellow Students

It is a great honor for me to stand before this distinguished gathering at the Central Academy of Drama. With great pleasure, we meet here today to celebrate the grand opening of ATEC 7th International Forum and the 2nd Asian Theatre Schools Festival. On behalf of ATEC, the staff and students of the Central Academy of Drama, I would like to extend my warmest welcome and heartfelt gratitude to the distinguished guests, experts and scholars who attend this grand festival and all the students who participate in the performance!

ATEC, since its foundation in 2005, has been adhering to its fundamental tenet “to enhance exchange, cooperation and sustainable development in the area of Asian theatre education”. By holding the International Forum and Asian Theatre Schools Festival, ATEC has successfully built a platform that allows exchange of teaching experience, sharing of academic findings and research of theatre creation method in the arena of higher education of theatre in Asia, which significantly diversifies the forms of Asian theatre education and art exchange, and effectively drives cross-cultural communication and academic progress among theater colleges in various countries. All these efforts have made great achievements.

At present, economic globalization not only integrates the world, but also promotes the internationalization of higher education, which is the objective and inevitable trend of the worldwide higher education development. However, internationalization means neither blind convergence, nor uniformity of the development path and process. In fact, people around the world are striving to maintain cultural identity of their own nation. The higher the level of internationalization is, the more we will concern the national cultural identity, consciously or unconsciously. This is something that will never change. Theatre is the wealth shared by the entire universe. As an advanced expression form of spiritual world, what theatre contains is constantly enriched along with the progress of human civilization, incorporating local customs and distinctive cultures. From that point, ATEC 7th International Forum is designed to facilitate an in-depth discussion on "Theatre – Globalization and Localization", in an effort to keep exploring ourselves while we access to the outside world, and maintain the vitality of local theatre in academic exchange.

I believe that we should not only effectively participate in globalization and knowledge economy, but also determine to preserve the uniqueness of a country’s theatre education system and the main elements of its local traditions and cultural identity. Within such a broad framework, though art education policies and operation models vary from country to country in Asia, there is one thing that we should jointly advocate, that is, the higher education in arts must, using the relatively constant policy framework, make commitment to nurturing innovative talents who truly understand the spirit of Asian and world’s art, and can pass on and develop the exceptional cultural traditions of their own countries.
While this Forum is underway, the 2nd Asian Theatre Schools Festival takes place as well. The students from other universities in Asia will present a variety of understandings of Chekhov’s dramatic works through their colorful and distinctive performances. Let’s enjoy the feast of Chekhov’s plays in an atmosphere that fosters academic diversity, free exchange of ideas and open discussion.

To conclude, I wish this year’s Forum and Asian Theatre Schools Festival a grand success!
Choi JeungIl

Professor, Department of Theatre, Chung Ang University, South Korea
President, Society for the Performing Arts, South Korea
Vice Director- General of ATEC

Message

This year’s International Forum is to hold predictive discussions on the future of world theatre in the constantly-changing 21st century and to take a deeper look at the ways to explore the value of theatre and approaches to develop them in each country. Meanwhile, this year’s Asian Theatre Schools Festival is themed around the works of Chekhov — a representative writer of realism who created a new era of modern theatre in the 20th century. On this occasion, I would like to wish a great success to the International Forum and Asian Theatre Schools Festival.

Asia has entered an era of leading the critical direction of world’s economic, politic and cultural development. With the deep exploration into theatre and proactive spirit of creation, ATEC is designed to share educational achievements in nurturing talents that will lead the evolvement of world’s theatre. Therefore, I firmly believe that ATEC will establish clear objectives for theatre studies and creation in the future, and provide feasible initiatives to train theatre talents for the world.

Art can reflect aesthetic values and artistic trend of the times; while theatre has core values among numerous kinds of art. Since the establishment of ATEC and the opening of this year’s event, Prof. Xu Xiang, President of the Central Academy of Drama, and relevant leaders have made outstanding contributions to the continuous development of theatre of Asian countries. Again, I would like to express my gratitude and my best wishes to this grand event.
Du Changsheng

President of the National Academy of Chinese Theatre Arts, China
Vice Director-General of ATEC

Message

Distinguished Guests, Ladies and Gentlemen, Dear Friends,

At the grand opening of ATEC 7th International Forum, on behalf of the National Academy of Chinese Theatre Arts, I would like to extend my warmest congratulations to the opening of this Forum and my highest reverence to the theatre education experts and scholars present here from all countries!

The ATEC International Forum is a high-level platform for professional discussion and exchange; it has made crucial theoretical contributions and provides practical guidance to the development of Asian theatre education over the years. Through six years’ success, the Forum has made Asian theatre education become an international "brand", attracting more and more counterparts around the world to jointly explore the current development of theatre education. The key to this attractiveness is this year’s theme—"Theatre – Globalization and Localization". The establishment of the theme is not only an affirmation to theatre development of various nations, but also an expectation for the international cooperation and exchange with theatre as a medium.

In the academic circle, there is a famous saying "what's unique for a nation is also precious for the world." We believe that the collision of ideas through this Forum will inspire the multi-dimensional thinking of heritage and development of theatre arts, and broaden the mindset for the development of Asian theater, so as to promote the prosperity and development of theater in global context.

To conclude, I wish the ATEC 7th International Forum a complete success!

Thank you!
Hara Ippei

Professor and Director at Department of Theatre, College of Art,
Nihon University, Japan
Executive Director of ATEC

Message

With the concerted efforts made by all colleagues across the field of Asian theatre education that hold high expectations for the development of theatre education, ATEC 7th International Forum is now successfully open. On this occasion I would like to express my sincere congratulations to all of you!

Last March, the earthquake hit the north-east coast of Japan, which triggered the radioactive leak of Fukushima Nuclear Power Plant. A year has passed, we now have gotten things organized to rebuild the disaster-affected area. Thanks to the great support from countries around the world, the rebuilding of the disaster-affected area has been steadily carried out over the entire year.

Many member universities of ATEC expressed their sympathy and concerns to Nihon University, for which would like to take this opportunity to express my gratefulness! The theme of this year’s forum is "Theatre – Globalization and Localization". Be it traditional or modern, every country’s theatre represents their unique nationality, local customs and practices. Today, theatre educators and practitioners from various countries come together for communication and exchange of ideas beyond borders to enhance mutual understanding. No doubt, this forum offers a great platform for the development of stage art in the future and will certainly produce far-reaching impact on the on-site experience in theatre training and students’ creativity.

To conclude, please allow me to express my great appreciation once again to the leaders of Ministry of Education, China, as well as to the Central Academy of Drama for their considerable support to ATEC International Forum.
Choo Thiam Siew

President of Nanyang Academy of Fine Art (NAFA), Singapore
Executive Director of ATEC

Message

The topic of ATEC 7th International Forum is “Theatre – Globalization and Localization”. This is a theme apposite to the time being, a subject continuously confronted by teachers and students from theatre colleges across Asia when it comes to theatre teaching and practice.

The 21st Century is a time belonging to Asia. With economical rising, Asian countries are also experiencing a continuous development in the field of art, culture and education. During the revival of Asian theatre, the issue on how to develop a country’s art performance and theatre education while preserving its distinct local features and profound national art traditions, and how to achieve harmony between its development and abundant historical traditions of theatre around the world, is just a starting point of studying and exploring worldwide theatre and their nationality.

Singapore is surrounded by the ocean of traditional arts in Southeast Asia, and thanks to such distinct regional culture and human heritage, Nanyang Academy of Fine Art (NAFA) has accumulated a great deal of unique spirit of performing art and traditions of performance. We have benefited a lot from the previous ATEC forums and so does our teaching practice and discipline development. We want to achieve further cooperation with all the participating colleges, to exchange experiences and learn from each other, which will contribute to constant improvement of our teaching and practice. I wish this year’s forum successful and fruitful.
Anuradha Kapur
Director of National School of Drama, India
Executive Director of ATEC

Message

It is with great pleasure that we are part once again of the 7th International Forum with the 2nd Asian Theatre Schools Festival.

The festival and forum with their focus on the performing traditions of drama schools from our geo-political region give an opportunity to build bridges and open dialogue. They will, I am sure, be valuable platforms to share and engage with different training methodologies and performance styles across multiple levels.

I look forward to sharing this space of dialogue, exchange and learning, enriched by the unique perspectives and experiences brought to it by the directors of other theatre schools. I am certain this interaction and interface during the course of the festival will enhance our mutual understanding and appreciation of both theatre-making as well as creative difference.

I wish the 7th International Forum and the ATEC Festival all success.
Lee Song

Dean of College of Arts Chung-Woon University, Korea
Director of ATEC

Message

We are truly happy to congratulate the ATEC 7th International Forum and the 2nd Asian Theatre Schools Festival.

"Drama" can make our world beautiful, awake the truth of our lives, and help our society to grow more healthily. With universal affects in the world, drama is able to unify different races and various boundaries of nations and states into one. I wish the bottom of my heart that the world would be filled with harmony with "drama".

I am proud that Chung-Woon University became a member of ATEC. I will give my best efforts to enhance the theatre education and mutual cooperation with others member schools.

I wish ATEC an infinitely bright future.

Best regards.
Tran Thanh Hiep
Director of Hanoi Academy of Theatre and Cinema, Vietnam
Director of ATEC

Message

Firstly, on behalf of Hanoi Academy of Theatre and Cinema, I would like to offer my warmest greetings and great respect to the theatre education experts and scholars participating in ATEC 7th International Forum.

Annual ATEC International Forum is held marking the development and growth of theatre education in Asia with much great achievements and contribution. This development is shown by the theatre education situation of theatre education at Hanoi Academy of Theatre and Cinema. Our teachers and students have had chances to share previous experiences and to learn from the teachers and experts sent by the Central Academy of Drama of China to come to teach at our School.

We highly appreciate the training cooperation among the schools. Annual ATEC is an occasion for Theatre education schools in Asia to meet together, discuss and exchange education experiences with each other.

With the success of the 1st Asian Theatre Schools Festival, we firmly believe that the 2nd Asian Theatre Schools Festival will continue to be much more fruitful with the various performances of Chekhov’s works.

Finally, I would like to express my deepest gratitude to the leaders of ATEC and the Central Academy of Drama, China, who provide us a good opportunity not only to discuss and exchange education experiences, but also to strengthen the friendship and cooperation among Theatre Schools in Asia.

I do wish the ATEC 7th International Forum and the 2nd Asian Theatre Schools Festival a great success!
Terufumi Koshimitsu

President of Toho Gakuen College of Drama and Music, Japan
Director of ATEC

Message

Dear Ladies and Gentlemen,

I would like to congratulate all of you for participating in the ATEC 7th International Forum and the 2nd Asian Theatre Schools Festival.

This is the second time for Toho Gakuen College of Drama and Music to take part in the Asian Theatre Schools Festival. By the recommendation of Nihon University Drama Department, we first took part in ATEC 3rd International Forum, and two years ago we became a member of ATEC. We greatly admire the passion and enthusiasm that every ATEC school has for actor-training. It really is terrific.

On March 11, 2011, an earthquake and tsunami devastated parts of Japan. Additionally, the complications at Fukushima nuclear power plant have put many Japanese people into a state of despair. One year has passed since then. Although Japan has been recovering little by little, the situation is still far from stable. Several people in the Japanese theatre industry have voiced their opinions on this disaster. One opinion was: “The disappointed people could regain materials and resources as time goes by, but it would be very difficult to recover from the sense of loss. It must be the work of people in the artistic industry to heal those who are psychologically affected by the disaster.” I quite agree with this opinion.

As an educational institution, our responsibility is great. Toho Gakuen College of Drama and Music continues to develop and to learn from ATEC member schools so that we can educate our young students to be better actors and people.
GeongSik Lim

Dean of College of Art, SeoKyeong University, Korea
Director of ATEC

Message

I congratulate you on ATEC 7th International Forum and the 2nd Asian Theatre Schools Festival. SeoKyeong University became an ATEC member school last year under the agreement of the other member countries and will participate in the official event for the first time this year.

The rehearsal of “Uncle Vanya” for the theatre festival is in the final stage and the presentation on the forum is almost ready.

I wish the development of theatre education could be promoted in Korea as well as in the world through international exchanges among theatre schools in Asia and other nations. Also, I hope the festival advances to an international event that truly represents Asia with more countries participating in its events.

In closing, I would like to express my deepest gratitude to officials at the Central Academy of Drama, Beijing, China, that have taken the lead of the festival, for their efforts and hard works until now.

Thank you.
Giorgi Margvelashvili

Stage director, Professor, Rector of the Shota Rustaveli Theatre and Film Georgian State University, Georgia

Research Area:
Stage Directing

Achievements:
2009 – Present: A. Griboedov State Academic Theatre – Major Director
2009 – Present: Advising Union of the Tbilisi International Theatre Festival
2005 – 2009: M. Tumanishvili Film Actors Theatre – Artistic Director
2004: Prize for the best experimental work (Rustavi International Theatre Festival)
2004: Prize for the best director (Rustavi International Theatre Festival)
2002 – 2004: Foundation “Open Society Georgia” Expert board member of the Art and Culture National Programs

Theatre – Globalization and Localization

The processes of globalization and localization are not new phenomena. From ancient times, trade along the Silk Road was a globalizing force, bringing luxury goods and ideas across Europe. The ancient civilizations of India, Caucasus and South America were globalizing in their own right. During this process, a dialectical relationship has formed between globalizing and local and regional subcultures. While some globalizations are commercially based, like the Silk Road, others are based on religions like the spread of Buddhism, Christianity, and Islam. However, even with formal doctrine and belief, we see a tremendous variety of local forms of “universal” religion, e.g., Afro-Caribbean synthesis with Christianity; Indonesian, Moroccan, and even British styles of Muslim practices; Japanese, Sri Lankan, and American styles of Buddhism. Some globalizations go through centuries, spreading cultural products, customs, beliefs, and values, such as Hispamisation in the New World; and some forms of localization occur almost immediately, as, for example, the adaptation by Trobriand Islanders in World War II of cricket as a clan contest invoking magic and ritual exchange. Some forms of globalization may be more humane than others, and more respectful of the cultural diversity. They may actually encourage local cultural practice and the production of traditional and innovative arts, goods, and ideas. In other cases, the agents of globalization – whether they are conquerors, merchants, or missionaries – may be quite imperial and oppressive. Rather than encouraging a local engagement into the global culture, they may persecute practitioners of the local culture and seek to deprive the local people’s identity and legal status of the system. In such cases, local culture may become a refuge or a vehicle of resistance to globalizing forces. The current difference between the processes of globalization and localization lies in the speed at which they take place, the number of cultural products involved, and the breadth of distribution. Paleo-archaeologists suggest that it takes thousands of years for the skill of fire-making to diffuse among all humans. Today, goods can spread around the world in a few days, information in a few minutes, and digital transactions even in several milliseconds. Globalization is beneficial for many things but not everything. Firstly, biological and virtual virus now spread much more quickly than before, far beyond our ability to control them. Secondly, among the prior forms of globalization, relatively few products, materials, or ideas can be moved from place to place by foot, horse, or boat. Today, an uncountable number of ideas flow over the World Wide Web across the planet. Innumerable goods and materials fill ships, suitcases, and express mail packages. Again, globalization is beneficial for distributing medicine to needy children, while it is problematic in reference to the flow of pollutants, illegal drugs, and weapons. Finally, while prior globalizing forms depended upon face-to-face contact and reached only a relatively few people at a time through adventurers, brokers, and merchants, today’s globalization reaches great numbers of people through mass migration, travel, communication, and the pervasive electronic media. When the content of globalization is humane, democratic, uplifting, this may be fine. However, when it conveys lies, inflames hatred, and provokes violence, a broad global reach might not be such a good thing.

I am concerned about the future, and about the future of Georgia. Therefore, I intend to use this to develop a productive conversation, instead of being involved in a dispute.
designed to foster resentment. Most conversations of "antiglobalization" are about resentment and deprivation of rights, and will do more harm than good. As most things defined negatively, antiglobalization takes on the shape of what it negates. In this sense, antiglobalization is an example of globalization. Moreover, it is really quite striking to observe simply this phenomenon. For most parts of the world, the most visible evidence of antiglobalization is the groups of demonstrators who show up at the WTO, the G7 or the IMF. However, it is clear that the demonstrators are products of the world they are demonstrating against. They are, for the most part, educated, relatively affluent people from the more developed countries. In addition, the impact of the efforts of the antiglobalists to fight globalization depends on their admit use of the globalized media that they are fighting against. "The resentful street theater of antiglobalization itself is an example of globalization", such a statement may not deserve much discussion. But there is another point of unstated agreement between the globalists and the antiglobalists which may be much more instructive and which may help me to explain what I mean by the second part of my title ( "prolocalization" ): Both the globalists and the antiglobalists tend to agree on their own terms that economic globalization is successful and enhances and accelerates the success of multinational capitalism. In other words, both the advocates and the opponents of economic globalization agree that globalization is profitable for the owners of large businesses in the developed world and, apart from problems such as environmental degradation and non-renewable resource depletion; they tend to agree that globalization is economically self-sustaining. The difference of their views is about the probable impact of globalization on the rest of the world. The advocates of globalization believe that globalization is, on the whole, beneficial to the whole world, while the opponents of globalization believe that it erodes cultural distinctiveness, reduces political and economic independence and increases poverty in the less developed parts of the world.
Embracing Global into the Local

In 2009, Arts Council Korea funded 8 organizations for managing [International Residency Program]. The total sum of the fund for the program was 350,00,000 (three hundred fifty million) KRW, that means each organization received 44 to 50 million KRW. I worked as a member of the Evaluation Committee of the program and thus, had a chance to directly observe the programs and to listen to the program leaders’ explanation about the programs.

Those organizations that were funded by the Arts Council Korea are as followed: Geumgang Nature Arts Biennale, OpenspaceBae, Litmus Community Space, the ASSITEJ (International Association of Theatre for Children and Young People) Korea, Hooyong Performing Arts Centre (run by Notole Theatre Company), Nangoosak Movement Lab, MODAFE (International Modern Dance Festival run by Contemporary Dance Association of Korea), Supplement Space Stone & Water. The grant was for two consecutive years once an organization was selected. Categorically, the recipients were three visual-arts organizations, three performing-arts organizations, one dance organization, and one organization for culture in general. Among these, I’ll talk about residency programs of three performing-arts organizations (ASSITEJ, International Association of Theatre for Children and Young People) Korea, Hooyong Performing Arts Centre (run by Notole Theatre Company), Nangoosak Movement Lab.

Firstly, ASSITEJ Korea named the 2009’s project Asia, the Echo of its Environment and aimed at “the collaboration work between Asians of different ages on the issues of Asian environments and urban ecology.” Seven performing artists from three Asian countries had participated in the program, had stayed in Korea for three months and experienced Korea. In 2010, performing artists under thirty-five years old from seven Asian countries created a production, working together for three months, on the theme of “peace.” In 2011, performing artists from South Korea, Mongolia, Vietnam, India, and Philippines had created a production for two months on the theme of ‘Imagine, Science!’ in which they explored various scientific phenomena around them and approached it with a theatrical way.

Hooyong Performing Arts Centre’ s Artists-in-Residency program is based in Wondji-si, Gangwon-do and offers artists work space within the centre and supportive environment so they could concentrate on their creative works. Starting from 2002, the artists in residency share their works through ‘open studios’ in which each artist’s creative process is put on public view, reflect their experience of Korean performing arts and Korean culture in their creative processes, and create productions that artists utilize.

1. Planning for International Residency Program, submitted to the Arts Council Korea by ASSITEJ Korea, p.3.
2. Add two from Vietnam (1 male and 1 female), 3 from Taiwan (1 male, 1 medical instrument player, & 1 actress/director), and 2 from Japan (1 male, 1 actress) & 1 director (playwright).
3. South Korea, Japan, Hong Kong, Taiwan, India, Sri Lanka, and Pakistan.
4. From the 4th ASSITEJ Korea International Residency Programme, Call for Applications, downloaded from ASSITEJ Korea's website (http://www.assistejkon.org/page/english/artistresidency/programe)
5. From the 4th ASSITEJ Korea International Residency Programme, Call for Applications, downloaded from ASSITEJ Korea’s website (http://www.assistejkon.org/page/english/artistresidency/program)
their experience of Korean culture as creative resources. The deadline for application is May every year and the length of stay in the center varies from three to eight weeks. The center supports seven artists per year. Artists also participate in the education program for schools in the community or work with students for their productions.

Namoodak Movement Lab has been operating in Cheongsong-gun, Gyeongsangbuk-do since 2002, claiming to create 'ritual theatre,' and started International Residency on Environmental Theatre in 2009. They aim at making sterilized regional culture prosperous by creating environmental theatre productions and continuing experiments within the northern part of Gyeongsangbuk-do. Namoodak Movement Lab’s international residency on environmental theatre is an artistic project in which the street theatre artists – domestic and overseas – gather together, create productions utilizing regional resources including geography, legends, folk tales, folklore, etc. Through the project, hidden regional folklore and culture are discovered, a puppet theatre based on forgotten folk tales and fables is produced, a production named Halmupuri that reinterpreted the sound of a hibier in a style of Korean traditional outdoor theatre is created, and a procession performance utilizing huge puppets and stilts is produced hoping to vitalizing the dull and depressed agricultural local community.

This environmental project is a collaborative work of friendship and passion between professional theatre artists; local residents and the youth, and cultural activists. Namoodak Movement Lab has led the environmental theatre project for several years on different but relevant themes: on Mul (water) in 2009; on Sangyeosoriwaumjikin (the sound and movement of a hibier) in 2010; Unjikineunjeonseo (the moving legend) in 2011.

The world is getting smaller and international exchanges in any field are no longer new or unfamiliar. In other words, the international exchange has become something inevitable and necessary in the world now. Then, international residency programs for young artists may be considered as each artist’s first step in the global professional sphere outside their own country. In that sense, if we can find a way in which international residency programs could be run more effectively and positively, it will very much please both participants and hosts.

As I’ve already stated, I participated as an Evaluation Committee Member for such programs and since then, I’ve been viewing the programs with the eyes of an audience or an observer. And I’d like to lay out some of the findings here.

Firstly, international exchange requires serious accumulation of time, financial support and experience. Of course, almost all good things come out of that kind of accumulation. What I mean is that without the accumulation of those three elements in international exchange, it would not produce certain or any kind of results, let alone success. It means that all the international residency programs in Korea just took their baby steps and it will take a long time until they are firmly grounded. I am not trying to say that what these programs have produced is meaningless. I simply want to say that what I have seen so far are works-in-progress on the way to becoming something really meaningful.

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13 The 2009 grant and project of Namoodak Movement Lab for International Residency Program of Arts Council Korea, p. 3.
Secondly, the result of international exchange should not become "bibimbap". Currently, the participants of residency programs only get to stay in Korea up to 3 months, longest. Therefore, the materials of the most end-results of their stay do not come from broad understanding of Korea’s culture and societies, but from what appealed to them most keenly. An experienced and capable artist may show the difference here. She may not have enough understanding of Korea but s/he can still create a result that is persuasive enough about what appealed most keenly about Korea, instead of making it an exhibiton of exoticism. That might be the only way to avoid creating cultural bibimbap.

International residency programs embrace "global" into "local." Successful residency programs may lead to the success of spreading local to the world.

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14 Bibimbap is a well-known dish in which all the ingredients including cooked rice are put in a bowl. A person only needs to mix all of them with a spoon or pair of chopsticks before eating it.
World Dance and Theatre in Thailand, Vice Versa, and a Theatre Department’s Role

In contrast to other major Asian cosmopolitan cities, theatre-loving foreigners who relocate to Bangkok may feel that it is quite like a cultural desert. While there are now contemporary theatre productions almost every weekend at small theatre studios in different corners of the city, almost all are in Thai and most are without English surtitles. This is also true for Bangkok Theatre Festival, the largest annual showcase of contemporary Thai theatre, in November. Although Bangkok has been one of the region’s most popular cities among tourists and expatriates for many years, many international touring theatre productions bypass it for Hong Kong and Singapore—and the latest example was The Bridge Project’s Richard III.

There are two major annual international performing art festivals which expatriates, and Thais, have been enjoying—namely, Bangkok’s International Festival of Dance and Music, held every September and October at Thailand Cultural Centre’s Main Hall; and La Fete: French–Thai Cultural Festival at various venues.

With support from foreign embassies and cultural institutions in addition to private companies’ sponsorship, the former, now 13 years old, has brought to the Thailand capital such world-class companies as Mariinsky Ballet, Nederlands Dans Theatre, Cloud Gate Dance Theatre of Taiwan and U–Theatre as well as many open and ballet companies from Eastern Europe. Problem is, partly due to insufficient support from the government, the ticket prices are higher than those in many countries; and more sponsoring companies’ employees fill the seats than students, or future artists and audiences. Besides, the travel schedule is usually so tight that it does not allow time for the foreign artists to interact with their local counterparts through workshops, masterclasses or even post-show Q&As.

Now in its eighth year, the latter, with support from the French Embassy and Ministry of Culture as well as many French and Thai companies, has presented many Asia and Southeast Asia premieres of nouveau cirque, object theatre and visual theatre. The productions, while being limited to French and Thai ones only, are of smaller scale and more experimental than those of the former’s. The ticket prices are much more affordable and hence the audience is composed of a wider range, demographically speaking. While lectures and workshops are rarely part of this festival, in its recent edition, every performance was followed by a Q&A with the artists.

On the other side of the coin, dance and theatre audiences outside Thailand are usually exposed to traditional dance and theatre performances that are presented by Tourism Authority of Thailand. In other words, they do not have a precise picture of what is actually going on in contemporary Thai dance and theatre. Among the exceptions are contemporary dance performances by Pichet Klunchuan, who performs overseas more frequently than in his homecountry, perhaps in the same way as Palme d’or-winning film director Apichatpong Weerasethakul whose works are screened more often outside Thailand.
In consideration of the aforementioned situation, Chulalongkorn University’s Department of Dramatic Arts, Thailand’s first tertiary institution which offers bachelor’s and master’s degrees in western theatre, started an educational and artistic platform called “World Performances @ Drama Chula”, to provide another alternative for small-to-medium scale international performing arts, collaborations between Thai and international artists, as well as Thai dance and theatre productions which have been staged in other countries and not yet in Thailand. Apart from performances which are presented to the general public at reasonable ticket prices, lectures, masterclasses and workshops are offered to students and professional artists, free-of-charge.

This paper reports and analyzes the first edition of this platform, from September 2011 to March 2012, comprising four productions—namely, Pichei Klunchun Dance Company’s Nijinsky Show (contemporary dance, Thailand); Yaël Rasovsky and Golden Delicious Ensemble’s A Chair and A Table (object theatre, Israel); Tim Crouch Theatre’s An Oak Tree (spoken play, UK); and Seinendan Theatre Company’s Sayonara (android–human theatre, Japan).

The paper focuses on educational values of these examples of a theatre department’s collaboration with international dance and theatre companies, with major support from foreign cultural institutions and minor one from private companies’ sponsorship.
A Theatrical Strategy to Improve Artist’s Creativity
(A Shifting of Artistic Aspects of Ketoprak from Traditional into Modern)

This paper will identify the improvement and preservation of Ketoprak performance in relation to creative industry in Yogyakarta. A cultural identity of regions should depart from all the results of their own culture. Ketoprak as a traditional theatre in Yogyakarta, Indonesia, is one of a Japanese cultural representation. In the last five years, Ketoprak presents good improvements on dramatic text and also its performative elements. But Ketoprak should be preserved in order to be still on the map of globalization. To strengthen Ketoprak performance today needs strategy for artists in developing their creativities.

The creative industry at this time has become attention in most countries in the world, because of being believed could give the economic contribution of the country significantly. The creative industry could be defined as the industry that came from the use of creativity; skills as well as the individual talent. The creative industry must be developed in the field of the traditional theatrical performing art because, firstly, could give the significant economic contribution. Secondly, compose the atmosphere of the positive business. Thirdly, develop the image and the identity of the nation. Fourthly, base on renovated resources. Fifthly, create the innovation and creativity that become the competitive superiority of a nation. The six, give the positive social impact.

To identify Ketoprak performance, it requires a comprehensive mapping study which will provide an overview of the contributions from economic and cultural impact. One of the example of the contribution is when the creativity of Indonesian artists to be collaborated with other nations in the world. For Ketoprak, the creative industry is characterized largely by its artistic creation of artists both intellectual and artistic skills. Therefore, the foundation of creative industry in the field of Ketoprak is the development and improvement of interpretation, dramatic writing, music theatrical, costume design, and stage setting.

The oral tradition is the huge potential for the creative industry. Put the oral tradition as part of the creative industry does not mean to pull out the tradition from his root and “sell it” or “commercialize it” just like that. The oral tradition could be the source of the inspiration for the creative product creation, for example music, television program, film, theatre, opera, and other products that have the economical value. It needs a research of performing art that integrates the Ketoprak and the oral tradition, so as to be received the tangible picture concerning the creative industry for the theatrical performing art.

Based on the data collected, the number of ketoprak groups, performances, and artists in Yogyakarta as follows. The number of groups in five districts and cities are 497 groups. The number of groups at highest quantity is at Kudus, followed later by Gunungkidul District, Bantul, Sleman District, and the last Municipality District. Year 2006 was a highlight development Ketoprak until the present.

Results of this research are, firstly, ketoprak performance focuses on the autonomous artistic elements that are not commercialized. Secondly, the research could be used by the researchers, the lecturers, the students, and the observers to more understand the development of the artist and the group of ketoprak. Thirdly, an institution of the arts could compile the policy in the curriculum and in the process of education.
Globalization and Mongolian Theatre

Today, when the world just begins to get excited and talk about globalization, it is interesting and fruitful for actors, who have already been materializing that very globalization for many centuries through their artistic work, to gather and exchange their experiences and thoughts.

Some view it as a positive achievement when cultural exchange is widening and binding mankind together, others view it as a threat to originality and uniqueness of national identities. Apparently, it is not easy to find a common ground between these two polarities. However, it is important to handle this issue with due care and respect.

Mongolian theatre is a living example of successful preservation of its own national traits and, at the same time, exploiting the benefits of the globalization, and this event is an important opportunity for us to determine our future policy and directions for development.

Globalization of theatre in the Mongolian context is innately connected to Indian, Chinese, Tibetan, Greek, Roman traditions, as well as to theories of Aristotel, Diderot, Plato, Hegel, Bharat, and Danch and especially to Russian theatre and the system developed by K. S. Stanislavski, whose 130th anniversary will be celebrated in 2013.

Probably, there is no theatre in the world, not mentioning European theatres that are not familiar with Stanislavski’s methods. The international theatre festival named after Chekhov, whose works are truly the pillars of Stanislavski’s methods and the present conference we are attending and nothing but the proof of that.

Mongolian theatre has roots of many thousands of years. It is also a contemporary theatre which enriched its ancient traditions with international experience through centuries.

Cultural bounds are not subject to national boundaries and territories.

Each nation has its own unique culture, its own theatre. Keeping the originality is not limited to preserving the visible forms only, but saving and developing further its very living nature.

Until very recently the culture was viewed as a very stable phenomenon that is real, and can be transferred through many channels, and takes a long time to change. However, today its properties are defined as a living organism that self—contains the stability that secures its own form, but changes according to the social development, and policies.

Throughout the history Theatre proved itself as a process of mutual penetration of cultural values. Although different from each other, cultures of various nations are very flexible, so they penetrate and enrich each other.

Mongolian theatre was not only very influential internationally from early ages on, but was learning from Western and Oriental theories and practices, absorbing them in harmony with its own national traits.
When Kublai Khan moved the capital of Mongolia to Beijing, court theatre as well as other kinds of theatrical culture showed great impact on China. We can find information about court theatre from works of Marco Polo and Plato Karpini who traveled to Mongolia at those times. Upon the collapse of Yuan empire and subsequent dispel of Togoon Timur Khan from Beijing new Chinese rulers hurred to perform Mongolian plays. Although Mongolian plays stopped, their influence on Chinese theatre development was already set. Mr. Gereltug, scholar of Mongolian studies from China illuminated this development in his work: “History of Mongolian music and song”. Indian culture was showing a great impact on Mongolian professional theatre in middle ages. Natyashastra by Bharat, Kavyadarshe by Dandi became theoretical foundation for Mongolian theatres and actors. Even today, drama schools not only of Mongolia, but that of Asia use those works in their teaching curricula.

Great writer of Mongolia, Danzanravjaa the Khanuga of Gobi was a prominent scholar of Indian and Tibetan literature and used to translate them, as well as reflecting this knowledge in his own works. He built the famous Saran Khalkha theatre in Mongolia where he organized courses for actors, and staged plays.

There was also certain Chinese influence on Mongolian theatre. This can be seen from the fact that there was a Chinese theatre Shii Yanz in Ulaanbaatar until 1960’s. Mongolian theatre and Chinese Shii Yanz theatre had a fruitful cooperation and that certainly left traces in our legacy. Many actors from Beijing used to come to Shii Yanz to perform. It is also documented that there were some Mongolian actors taking part in its repertoire. One of the spectators who watched the last Shii Yanz plays is me myself. This experience, without any doubt, had a very fruitful impact on skills of Mongolian actors performing as Chinese characters in various plays.

Russian influence in Mongolia was spread through Russian cultural center. Furthermore, Russian actors, the direct followers of K.S. Stanislavski arrived to Mongolia in 1930’s and have been working with our actors until 1990, teaching them the methods of their famous teacher.

In 1933, Mongolian theatre took part in the international theatre festival in Moscow, former USSR, with play of S. Bayannemerekh "Power of Darkness". The French "Humanité" and other media noted back then that: "Mongolian Theatre is neither European, nor Asian, but a new theatre with its own face and character." The Chairman of the International Jury Mr. Arthur Peak noted back then: “It is noteworthy how the national identity has shown with prominence. National identity is not limited to the fact that actors speak the language, wear that nation’s costumes, use some national wares and reflect some national scenes. It’s the process of finding the very source of national culture from underneath many cultural layers and master the heritage of own culture passed throughout the centuries.” (Central archives of Mongolia, translation, 1950, D.62, 1-11) These words seem to address the very essence of today’s globalization.

Mongolian theatre has been an intermediary between Oriental and Western schools, enriching everybody with different practices. Today, Mongolian plays are embodiment
of this rich history with unique character, with own national traditions.

Continuing our tradition of open relations with foreign counterparts, contemporary Mongolian theatre is still seeking ways to evolve, but still keeping its own unique appearance. Every year, for instance, international training courses are being held in Mongolia. Participants and trainers from many countries, like Great Britain, Switzerland, Sweden, Croatia, Vietnam, Italy, come to attend these events. Many joint projects are being implemented, as well as festivals, conferences and workshops are held. Next year, the fourth international theatre festival is scheduled to be held in Mongolia.

Of course, it is not an easy task to keep the gates of cultural cooperation wide open at all times. Following the ever increasing speed of modern world cultural cooperation needs to keep up with it as well. Open minds, freedom of expression are more important than ever before. However, we should be aware of the risk of losing our cultural values, chosing after hollow hybrids or all becoming some indistinguishable molds.

Globalization opens up options on the way of development, creates opportunities to study others, and become better through that process, but at the same time requires from us to consciously act to preserve our national identities. Globalization exists not only for economies or science, but for cultures as well. Development should not be viewed as a simple accumulation of wealth or profit.

The methods nations use to express themselves, content of their culture, mode of cultural thought and the combination thereof are much more important for interaction among people. Thus, actors around the world should work together to realize the cultural heritage they are caring inside, and fuse the old traditions with modern ways. Actors are clear indicators of national unity of any country, their uniqueness and independence.

Globalization is a way for theatres to highlight own uniqueness, and enriching them with wisdom of others. Globalization is not copying others mindlessly, but studying theories and practices of others to deepen the understanding of own roots.

Today, more and more attention is given to interaction between civilizations, cultural exchange, and cooperation between countries. As a result, we expect more understanding between nations and enlightenment.

As we support cultural cooperation, we also need to encourage and nourish the difference between them as well. In frames of this endeavor we should:

- Disseminate research materials and information;
- Translate and distribute audio and video recordings;
- Launch comparative studies on international, continental and regional levels;

To keep up with globalization let the knowledge and best practices spread around the world through our cooperation!
Transcultural Adaptation and Creation of Foreign Classic Masterpieces through Chinese Opera

In today’s era of globalization, the spreading and development of culture has been incorporated into a public cultural platform. In a global context, culture presents a tendency of diversification, and the transcultural studies herein refer to a kind of approach and concept for culture studies. As an important part of the diversification of world theatre, adaptation and creation of foreign classic masterpieces is a valuable way for the XiQiu (Chinese Opera) to develop and go to the world arena.

1. The cornerstone of transcultural adaptation and creation

The development of cultural pluralism is always focused on possibilities for tolerance and understanding, avoiding and coping with conflicts. Thus the transcultural art studies must seek for cultural identity on the basis of acknowledging multicultural diversity and differences. The adaptation and creation of traditional arts of a nation requires openness and tolerance of that nation.

Foreign classic masterpieces are cultural treasure belonging to humankind, which is in accordance with Chinese Opera in term of aesthetic spirit. The meaning of classics is that they always glow with the light of art, in the past or at present; and our contemporary artists are in search of new perspectives of classics for present audience, bring new life and modern significance to classic works. When theatre artists around the world communicate with each other, they often focus on one issue: how do artists from different countries integrate their unique national theatre traditions with new modern life so as to encourage it move forward.

Therefore, the adaptation and creation of foreign classic masterpieces through Chinese Opera, a “tradition” + “classic” way of art practice, is a choice for traditional arts to achieve modern development on the world stage.

II. The motivity of transcultural adaptation and creation

Transcultural adaptation and creation is needed by the inner drive of Chinese opera’s development. What’s national is becoming global. Transcultural adaptation and creation plays a critical role in driving the artistic development of Chinese opera. For starters, classical masterpieces are of far-reaching significance for deepening the literary implication of opera text, which can improve the sound spirit of Chinese opera and offer much food for thought through happy endings. Meanwhile, it provides a possibility of taking a closer look at the inner world of characters. Therefore, requirements inevitably become more complex and wide-ranging for the actors in terms of professional skills and expression of traditional patterns, thereby driving the development of all the artistic elements of opera, even having an impact on changes of requirements and patterns in teaching acting and other majors in the future.

Transcultural adaptation and creation is a way of exploring a unique way of representation for classics. It enriches foreign classical masterpieces with an art style exclusively owned by an oriental country and provides to global audience a modern
interpretation through its Chinese version of works.

III. The approach of transcultural adaptation and creation

Transcultural adaptation and creation is a high-level hybrid under the unification of inner aesthetic values. The unification of inner aesthetic values finds its expression in the humanistic value of the literary implication of a classic work. It concerns human being, reveals their living situation, externalizes what’s deep inside, thereby leads to thinking about culture, history, philosophy and human nature. For Chinese opera, this is also the pursuit of its inner aesthetic value, the promotion of its sound spirit, and the representation of its exploring of modern significance.

Based on different aesthetic features of different kind of Chinese Opera, we choose different foreign classical masterpieces, and then transform the forms of art according to aesthetic preferences of Chinese and world-wide audiences. The transformation of art forms has common aesthetic principles; i.e. philosophies rich in human connotation, poetics and form of aesthetics.

IV. Problems in transcultural adaptation and creation

From my point of view, the main problem in transcultural adaptation and creation is to grasp an understanding of a culture. Firstly, blindness should be avoided in adaptation, and we must respect the inherent nature of a foreign culture and embrace differences. Secondly, we should choose subject with care and adapted classics. Thirdly, we should preserve the beauty of Chinese opera.
Interpretative Games for Directing Spanish Golden Age / Early Modern Theatre

Meanwhile, the real treasure of a vibrant national theatre, unique in the world, stands in the shade always waiting for the day of broadcast, surrounded by the most idiotic discussions and more pointless and un-poetic project.

Federico García Lorca, Madrid, January 23, 1933, words in the gala performance of Peribáñez and the Commander of Ocaña

The stage direction, a pragmatic discipline, has been underrated as a producer in the academic sense. Perhaps because of the analysis which supports its activity are hardly written and are not readily identifiable, nor evident. When the show is successful, it would seem like the actors move and say their lines as a result of divine inspiration, that the show’s set and music were a product of interdisciplinary random chance. On the contrary, when a show is unfortunate, critics point out the lack of the director’s interpretation.

The interpretive work of the director seems to vanish once the curtain falls, and between the audience’s findings and critics, not sufficient value the conceptual interpretation of the play. But the dramatic analysis is essential for proper staging and the difference between directors and philologists is that our analysis is linked to feelings and those forms that can express the content. For directors it is essential to know why a character says something, when does the impulse to speak come from, within which conflict expresses the idea, and of course, to specify how you say it, building a mood, a scenario contributes to the senses opening of the implicit meaning of the word. For directing, as a pragmatic profession, the proper analysis is ultimately, actionable.

To focus on the conference theme, the directors play with the play. We appreciate the object from different perspectives. And as we wrote in time, space, write freely because it is an easier ink to forget; the directors establish a relationship of extreme trust with the playwright, we treat each other as equals footing with the classics and play with their shapes. We finished building characters suggested by the author, we dress them up, put makeup on and define their gestures. In this game we take licenses that a theoretician can hardly take.

However, in the Golden Age repertoire, has prevailed, particularly conservative staging, the philologists and theoretical admire, especially when preferring a set literally linked when seen on stage studies than the text.

But let’s start by proposing the first paradox as far as the analysis, the master Anatoli Vasiliev claims that “the analysis cannot be put on stage” for the famous Russian director, the analysis is tangential to the staging, in other words, the analysis touches, affects, determines, but it is not seen. That’s why there is a contradiction when we hope to see what we analyzed, if achieved we are seeing not an interpretation but an illustration of the text. To illustrate in the sense of trimming a sheet printed or recorded alluding to the text (RAE)
Unfortunately the illustrations are not enough to turn words into action, are maintained at a level of declamation.

The dilemma that as Latin Americans we should take advantage is to address and we must take it to this dramatic corpus with the freedom that gives us a drama written in our language, but of which we do not have a historical, moral and social reading, that we do not establish of folkloric character.

In that sense our disposal may seem like Garcia Lorca theater project, who cared to interpret a new sense of classical Spanish theater plunged into a romantic involvement, rediscovered from the direction and adaptation of Lope, Calderón and Cervantes, as an aesthetic base their own drama and as a determining factor in a new relationship with popular audiences.

In this context, we tried to build a relationship of Golden Age Theatre, a game of directing and acting, unfortunately, it cannot be built on the peninsula and on which we have encountered difficulties in Colombian professional theaters. So, I decided to play with the modern repertoire from the periphery, addressing it with Afro-American communities in Colombia, Chilean actors, in Tatarstan (Russia) with a professional company, and Chinese actors in Beijing.

Curiously, in these theaters we have been able to encounter Calderon, Cervantes and Tirso, less conditioned and free of prejudice. The cast is interested in dynamic fables, characters and meaningful games show a number of forms and readings of the plays addressed.

The dramatic analysis aims to discover the laws of the game of a play: the author’s position and specificity. The direction is a tool that allows you to set with a play a game of senses, but like any game, you have to obey laws that make up to discover its nature, it is not anarchic activity, where the director can take all liberties.

Mijaj Milhaiovich Bankevich in his recent edition, post mortem of his book Towards a Theater Play, exposes the axioms, or basic principles on which a director must toy with the play. We will try briefly to summarize these rules to establish a set of analysis and dramatic interpretation:

1. **Regarding the author.** By analyzing the play the director and actors must switch places with the author’s and see the drama through his eyes.

2. **Identification of ideology.** Analyze the play, we must find the spine of the problem in relation to today’s life.

3. **Search for conflict.** Find the most important conflict of the play, struggles, encounters and contradictions.

4. **Value of the context.** Find each event at the bottom of the circumstances of the play, the author, and our life.

5. **Identification of the structure.** Find the essential parts, their relationships, and work situation.
6. **Search for unity.** Seek unity between the physical and psychological, between the external and internal.

7. **Simple formulation.** The action, although the analysis must be made crude and simple.

8. **Preserving the inherent fragility.** The analysis of the internal world of the author must be handled in a delicate, precise and complex way. Internal action must be defined in a gentle and with various meanings.

9. **New expression of the play.** Always looking for novelty, a new outlook and a new way.

As we can see the potential of games with the play are many, from these rules building thousands of possibilities and variations that will result in a suggestive interpretation.

Nevertheless, to clarify that in performances listed below almost all have in common the complete preservation of the text. We prefer to address those games where the show is not in vain of the text, we have the text in different ways to open its senses, structure and resolve conflicts. But the structure of the concept does not necessarily imply a particular way. Nor have we ever believed in versions, or reductions that can make a classic contemporary playwright, the only possible version is the one that emerges from the rehearsals, jointly between the actors and the director. The interpretation and lead organically to a release. Therefore we prefer to have a direct relationship with Calderón and Cervantes, without versions of meditation.

Our first game started with The Fake Astrologer: a Calderon that turned out to be Chinese. The Fake Astrologer like so many others Caledonian repertoires became a personal event and a lucky coincidence. The first surprise came during the reading of the play when realizing the ease on which the Afro- Colombian actors understood the verse. The reading was constantly interrupted by laughter from the black actors, the whites on the table, including myself, did not understand. We started to analyze this phenomenon and found that, inexplicably; the black oral tradition was very close to the lines of Calderón.

As a value of the context we find that continuing the study of this tradition allowed us to move forward without having to wait for an expert in peninsular prosody as a good teacher of verse. We could also find them in the kitchen of the grandmothers of the Afro- Colombian actors. This decision became crucial on the skills of expression and to identify the Caledonian verse was latent in our environment.

The other motivation was to create an esthetic score from the text. We had to flee from certain customs on which the theater has been locked and independent the word of the esthetics of representation, creating other types that stimulate for the viewer. In other words, to find a new expression of the play.
Localization and Globalization in Acting: Authenticity and Provocation: Focused on Actors and Acting Techniques

Actors actualize fictional characters, which represent human beings, with the elements of physical movements such as actions, gestures, facial expressions, glances, accents, etc. as well as with sincere emotions and instinct senses based on human psychological depth. The actors perform straight, symbolic or metaphorical functions through acting. The actors deliver information and meanings of a play like characters and circumstances: depict social reality and inner consciousness, and present cultural gestures. They bring the life of human soul on stage in acting. Through the acting aesthetic art that gives life to illusion, the actors are able to make imaginative situations alive truthfully and to create diverse expressions. Therefore, acting requires actors' resources localized with their thoughts and analysis, acting techniques and training, instinctive responses, environmental affects, etc.

The acting is created from actors' own life that they have experienced. Their characteristics and acting tendencies are under the influences of the family, communities, society, culture, religion, education and their own environment, in which the actors have been involved, and also their features are reflected, spiritualized, and embodied in a character as their mirror images during acting out. It demonstrates the localization of acting that generates authenticity. Therefore, the actors are emphasized as the core of acting by many artists such as Constantin Stanislavski, Lee Strasberg, Jerry Grotowski, Elizabeth LeCompte, etc. These artists explored acting methods to figure out visible or invisible life, human psychological attributes, emotions, and unexpressed life aspects — by the actors. Authenticity and provocation is the very significant feature of localized acting because the actors can grant their deep rooted life fully to their characters with their own resources such as senses, memories, experiences, relationships, given circumstances, images observed, substitution and impulses that they have had.

The acting techniques of artists' resources and multifarious expressions do not stay in a local area on personal and environmental influences. The methods are spread, taught, systematized, and recreated throughout the world. It demonstrates the globalization of acting. Namely the actors' local traits establishes the domain of acting techniques, has new ideas and inspiration, marks a new era in acting aesthetic art, and then is globalization. It coincides with maintenance, coexistence, modification, evolution, experiment, and provocation — in theatrical artistic tendencies. For instance, Stanislavski's acting method characterizes realism globally and has affected actors greatly as the essential acting to the present. His techniques of psychological authenticity shock the theatrical world as an artistic revolt in those days. At the same time it caused the aspects of antirealism such as the Allan Kaprow's Happening, Meyerhold's plasticity and bio-mechanics of acting, Grotowski's physicalization of actors, Artaud's combination with psychosomatic relationships, Barba's physical expression of biological nature, Chukin's study of human sensibilities of self-expression, Spalding Gray's & LeCompte's emphasis on actors rather than scripts, Foreman's externalization of internal impulses, etc. These are called avant–garde art, postmodernism, experimental theatre, etc. These methods make actors act out freely with instinct, spontaneity, improvisation, physicalization, provocation, etc.
Actors experience human life in a local area and react the life creatively with their own acting delivered by actors' psychological world, senses, circumstances, stimulation and impulses, various externalized movements, etc. In other words, the local experiences seem a universalized global life. When actors vitalize a character and a play authentically, audiences can feel their life; look back on their society and the world, and dream of vision. Through localized and globalized acting, the actors will maintain indigenous methods, generate provocative challenge in revolt, flourish new artistic creativity, and produce the aesthetic of art more abundantly.
Exporting Local to the Global: Excavating and Dramatizing Local Narratives for a Global Audience

From currencies to commodities, trade to tourism, music to movies, it seems no one is untouched by the waves of globalization lapping against local shores. Is it a new chapter in the history of man’s civilization or has it been around in an earlier entry called ‘colonial imperialism’? Has it also affected the modern world of the 20th and 21st centuries? Is the impact positive? Is it unstoppable? The process of globalization has become a buzzword of our time, dominating so much of our economic, political and cultural life in the world today that it is impossible to ignore it in the theatre arts. First, it is useful to define what globalization entails. In his book, Globalization: A Very Short Introduction, Steger (2003) describes globalization as “a set of social processes that propel us towards the condition of globality” (p. 9) where globality is defined as a “social condition characterized by the existence of global economic, political, cultural and environmental interconnectedness and flows that make many current borders and boundaries irrelevant” (p. 7). Technological advances in the field of communication allow distant information to be relayed in seconds via the internet and images of real events beamed live into our homes via satellites in space. Anthony Giddens, director of the London School of Economics, describes this phenomenon as the “intensification of worldwide social relations which link distant localities” (Steger, 2003, p.10). The development of a global social consciousness also means the “enlargement of world communications” as described by Fredric Jameson, Professor of Literature at Duke University (Steger, 2003, p.10).

As globalization is happening around us, what happens to the local landscape, be it economic, political or cultural? Localization seems to be the antithesis of globalization. But is it? Observers, commentators and academics, who hold a pessimistic view of globalization, warn of an “increasingly homogenized popular culture” (Steger, 2003, p.70) powered by Anglo-American media and consumerism. They point to the invasion of ‘jeans + tees’, ‘Big Mac’ and ‘American Idol’ amongst youth cultures in many countries. This is at the expense of local, more traditional forms of entertainment and cultural expressions. These ‘hyper-globalizers’ predicts that globalization will take over the world by colonizing the local, more vulnerable cultures. What, if any, is the response of localization? It would appear not much except for nationalization or nationalism which has become unfashionable in the post-modern, post-cold war era. It does not have the same currency or cultural capital as globalization. The term localization is mainly used in business to describe a process that involves making a product linguistically and culturally appropriate to the target local market. A good example would be a western magazine like Cosmopolitan which is published and sold in India. Being written, photographed, edited and designed almost entirely in India, its content can be very different from their American and British counterparts. Some may argue that this is globalization under a different skin but others posit that globalization does not take place in a cultural vacuum. The latter, sometimes known as optimistic ‘hyper-globalizers’, put forth a more nuanced idea of globalization in the form of “glocalization” — “a complex interaction of the global and local characterized by cultural borrowing” (Steger, 2003, p. 75).
The above process of cultural hybridization is seen all over the world especially in fashion, music, movies and food. Does it also happen in theatre? The successful international productions of Miss Saigon (first premiered in London, West End) in Dutch, French and German, among other languages, seem to affirm this phenomenon. What about the phenomenon of “McTheatre” as exemplified by mega-musical hits like Cats, The Phantom of the Opera, The Lion King and Mamma Mia? These shows have been performed thousands of times in front of millions of people in cities across the world and they are almost identical! This is a prime example of theatre being mass-produced, industrialized and franchised which is typical of the processes of global capitalism.

The argument expounded so far seems to suggest that anyone making theatre today has to locate his/her work within a global stage, as it were, because globalization has intensified and expanded the cultural flows across the globe (Sieger, 2003, p. 69). This expansion and intensification of “consciousness of the world as a whole” (Sieger, 2003, p.10) is also elucidated by Roland Robertson, Professor of Sociology at the University of Pittsburgh. The audience, whether local or international, is part of a global spectatorship in a media-saturated landscape who are bombarded daily by images of war, famine, protests, MTVs, reality shows, commercials and lists goes on. They would have experienced a considerable shift in their consciousness of their place, time and identity in the new, expanded global landscape. What this means is that script-writers, theatre directors, set-designers, actors, and the members of theatre community, must consider his/her audience as members of a globalized citizenship when creating their work for the stage.

In this paper, a Singaporean theatre company’s production, Diaspora, which premiered at the 2009 Edinburgh Arts Festival, will be used as a case study to examine the idea of excavating and dramatizing local narratives for a global audience. Theatreworks Ltd is one of the earliest, full-time, professional English language theatre companies in Singapore. After establishing itself in the local theatre scene with a sizable audience in the late eighties and early nineties, it went on to stage successful and sometimes controversial productions internationally, like Diaspora:

A sweeping, panoramic docu–performance based on the Chinese saying “To seek a better life by crossing the Four Seas”. Diaspora explores the diasporic phenomenon of the human spirit in time and space, celebrating humanity and human tenacity (Ong Keng Sen, director’s notes).

Diaspora is a “multimedia ode to migration” (Fisher, 2009), a tribute to the pioneers of Singapore who migrated from their distant motherlands to this tiny island in Southeast Asia. Here, he is tapping into his past, excavating his ancestor’s narratives, dramaturging and dramatizing it for an audience in Edinburgh, Scotland, where a global audience congregate each year to this world-famous arts festival.

“I am a child of the diaspora,” says Ong whose parents moved from China to Singapore. “Children of the diaspora are free to invent for ourselves the future and the histories from which we come” (Mark Fisher, 2009).

It was to become his most personal work since he started Theatreworks International and directed/curated almost entirely international productions involving transnational
casts and performed in cities in Europe, America and Asia. By the time Diaspora was staged at the 2009 Edinburgh Arts Festival, Ong Keng Sen had already made a mark for himself on the ‘Global Stage’ - with his transnational, intercultural reworking of Shakespearean classics like Lear (Tokyo, 1997), Desdemona (Adelaide, 2000) and Hamlet: Search (Denmark, 2002). In recent years, there seems to be a shift in his work from Anglo-saxon classics, however deconstructed, to Asian-inspired works like The Silver River (USA/Singapore, 2001), The Global Soul (Berlin/Singapore, 2003), and Geisha (USA/Singapore/Sweden/Hong Kong, 2006).

In the rest of the paper, Diaspora and other international, Asia-themed productions by Theatreworks Ltd will be analyzed and interrogated within the framework of drawing from a reservoir of local narratives and memories in order to dramatize them for a global audience.

References:
Traditional Reference in Stage Design of Kunqu Opera A Dream in Red Mansions

A unique view of the world or way of knowing and expressing the world are embodied by traditional ways of representing Chinese culture, such as poetry, painting, architecture and Chinese opera. The combination of images in sentences of ancient poetry; emptiness in the composition of traditional Chinese paintings; virtual suggestion of space–time, affording wide view in a small confined space and proceeding from one point to another on the stage of Chinese opera; scenery changing while you continue walking in a garden and so on, all these elements have significant aesthetic values. These elements will unconsciously as well as unquestionably influence today’s creation of drama and stage design in the long run and become the source of our inspirations. They can decide our attitudes towards art and enlighten our internal creativity. I was inspired by these elements when I designed A Dream in Red Mansions for the North Kunqu Opera Theatre in 2011.

A Dream in Red Mansions is a masterpiece in the history of literature and famous for its multifarious description of the sceneries. Being adapted many times for television and film, its setting is always an enthusiastically discussed topic. But on stage, especially on the stage of Kunqu, it is impossible to present all the sceneries of Jia’s Mansion and the Grand View Garden, because it is not only technically difficult but also contrary to the artistic features of the stage and Kunqu Opera. The performing form of Kunqu Opera also gives me the inspiration on visual elements. A simple gesture is composed of many subtle and continuous movements, and a simple melody has to be expressed by various arias, which seems to express complex feelings by decomposing and extending the limited elements. This is why I tried my best to use simple visual designing elements to achieve abundant impressions and to match it with the “grammar” of the aria, gesture and lyrics of Kunqu Opera when designing the stage for A Dream in Red Mansions.

The gardens and mansions in A Dream in Red Mansions are the living environment of the characters and have symbolic meanings. Therefore, I was trying to handle two significant aesthetic elements in the traditional Chinese garden buildings in design. One was the changing of sceneries that you would find while you stroll through the garden through those passing–through and partition structures. However, generally speaking, audiences do not have to move when they watch the play in a theatre, which is different from a tour in the garden. To present this dynamic feeling, I used such sceneries featuring the passing–through and partition structures to create the sheltering and overlapping so that the audience can feel like walking through the real garden. The other element is emptiness. In my opinion, the white walls in the garden have two traits. One is the color quality of “white”, which can easily arouse association of specific images and let people feel a prospect because of certain suggestions or name of a scholar on a plaque. Besides, from the perspective of abstraction, modern arts (including architecture, fine art, and graphic design), all emphasize the minimalist style by using a large area of emptiness, which is also a noticeable representative tendency in stage design of contemporary western theatre. Such emptiness has different intentions from those in traditional Chinese paintings and white walls in the gardens, but there is integration to a certain extent. Be it the emptiness or the minimalist style, these elements...
in the traditional Chinese garden architecture facilitate the efforts to handle the relation between having and have-nots, virtuality and reality on the stage. Based on this, when designing A Dream in Red Mansions, I did not just abstract the white walls as a building structure, but presented it in a form with qualities similar to the pursuit of modern visual arts. The use of large area of whiteness was to develop its modern sense. Besides, large area of whiteness or emptiness in stage performance does not mean nothingness; it can project the existing images including the actors exquisitely.

Apart from being pithy, abstract and brief, the stage design of A Dream in Red Mansions has to express the contrast between flourishing and declining. I did try to make the front scenes complicated at first, but the effect turned out unsatisfactory when being presented on stage. Later the practice proved that the contrast between prosperity at the moment and complete decline can be expressed with limited elements. Specifically speaking, I used a few elements such as scarlet hanging fans, railings and columns to present prosperity based on large area of white and conciseness, while other objects presented through the moon gate highlighted the colors too. For instance, in the scene where Yuanxuan comes back for a visit, the design incorporated a golden atmosphere to present the prosperity and happiness through scarlet columns and a moon gate in a pink wall. Along with the performance, the scenes became less, the colors became plainer, the stage became emptier and in the end the whole stage became white and empty to express “the vast expanse of the whiteness on earth”. The stage effect indicated that prosperity doesn’t necessarily mean incorporating as many objects as possible on the stage, the key is the basic what techniques or tone you choose.
Traditional National Characteristics in Modern Chinese Drama

At the beginning of the 20th century, western concepts of drama were introduced to China. Up until that time, Chinese theater consisted of traditional Chinese Opera which told the story of ancient life in a symbolic manner. When western theater concepts were introduced in China, we Chinese suddenly realized we could express our life and emotions naturally. However, we also still hope to preserve our glorious history of Chinese Traditional Opera, which dates back almost one thousand years to the Tang Dynasty.

In the middle of the 20th Century, a small group of students led by Jiao Junyin studied modern drama and theater in Europe and the West. When they returned to China, they attempted to combine both methods, preserving the best of ancient Chinese theater with more up to date western concepts. In the 21st century, every nation in the world faces issues brought about by globalization. In theater, we must seek the best methods of maintaining our traditional ways while incorporating the latest theater production methods. The more I learn about western culture, the more desire I have to learn about my own cultural roots. I realize that in Chinese culture there are many theatrical elements which we can combine with western theater practices to create a modern concept of 21st Century Chinese theater.

“The Peacock Flies Southeast” is a popular narrative poem from the Han Dynasty, which dates back approximately two thousand years. Parts of this poem have been placed in high school text books used nationally in China for students to memorize. It is therefore a fascinating undertaking to take advantage of this national treasure by putting it in theatrical form. The purpose of using this poem as a foundation is not only to tell the story, but also to convey to the students more information about traditional Chinese culture. During the play, apart from the main dialogue, we also use the recitation of the traditional poem to create a complex scene acted out on the stage. Through these methods, students as well as audiences can know more about the Chinese people, our nation, our thoughts and our behavior. This is especially helpful to students of acting.

A number of Chinese traditional theater methods are utilized in “The Peacock Flies Southeast.” Chinese opera itself possesses “speaking, singing and dancing.” Scenery in Chinese traditional opera is basic. The emphasis is on requiring the audience to use their imagination, often with maybe only one table or two chairs. Actors, rather than scenery, let people know what is occurring on the stage. We are telling the audience this is a play. We do not seek to hypnotize the audience with realistic scenes. For example, when an actor simply turns his body to another direction, it often means he has left one scene and entered a new one. When an actor holds up a horse whip, it means he is riding a horse. When an actor circles around the stage a few times, it can mean he has traveled quite a distance, climbed many mountains or crossed many rivers. When he lifts his leg high as if to climb, it normally means he is climbing stairs. Because there is little scenery and exaggerated actions, the audience is able to go along with the actor to wherever the actor takes them. In order to do this, the actor should have a strong sense of belief in what he is portraying. His emotion should be real and expressions filled with true emotion. Even though the staging is minimal, the audience still can be moved by

Jiang Ruoyu

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Research Area:
Theatrical Performance & Directing Practice and Theory (research and application of American performing “method”)

Achievements:
She directed and translated Our Town of Thornton Wilder (America) (Directing Department of Central Academy of Drama, 2001), Svejk in the Second World War of Brecht (Germany) (Acting Department, Central Academy of Drama, 2011). The Peacock Flies Southeast of Yang Yikun (China) (Acting Department, Central Academy of Drama, 2011). Her main lectures and workshops include a lecture series on Chinese culture (City University of Hong Kong, 2004, 2010) and a performance and directing workshop (Hanoi Academy of Theatre and Cinema, Vietnam, 2009, 2011), etc. Her main thesis include How the School of “Method” Trains Performers (Drama, 2009 (1)), Youth Directors in Post-Meng Jiagui Era (Drama Review, 2009 (4)). The School
of “Method” Solves Problem of “Expression” for Performers (Theatre Art, 2011 (6)), etc.

the actors acting. This allows the actors and audience to cry together as well as laugh together.

In “The Peacock Flies Southeast” we utilize Chinese Traditional Opera elements that concentrate on space and time. We not only use elements of a chorus from traditional Chuan Opera, (a Sichuan-based traditional opera style), to reveal and criticize emotions on the stage, but the chorus also can help to create scene changes. Just as in most movies whereby scene changes do not require curtains or lights, in this play there are no scene changes in the traditional sense. Also, the mother of the main male character is portrayed by a man, which (like in Shakespeare’s days) is the Chinese traditional way, as all actors were originally men. These are but a few examples of how traditional Chinese opera elements are incorporated.

As with all Chinese traditional opera, in this production the main elements of singing, dancing and speaking are the important focus. In the play, the actors’ body movements not only utilize traditional Chinese opera methods, but they also contain spiritual elements of Chinese Tai Chi (shadow boxing). Because the play combines both the language of the ancient poem as well as poignant drama content for modern audiences, we use Beijing Opera methods when reciting the poem. For the other content in the play we use more natural expression to act out the meaning. To highlight the changing of emotions and feelings, we incorporate Chuan Opera methods of changing masks.

In order to achieve these elements, what method of acting is best? This is a big challenge for theater students. Because there is little scenery, the actors have to use their own skills to reveal where and when action takes place, the changing emotions of the characters, the story line and more. The actors must have strong belief in what they are portraying. They need a high level of concentration with a great deal of emotion and affection for what they are doing. If the actors are fully immersed in the production, the audience will be moved, even though the staging is relatively simple.

In “The Peacock Flies Southeast” we also use American methods of acting to train students. We use Strasberg’s methods of relaxation, concentration and sense memory, among others. In this production, western and Chinese theatrical elements fit very well together. The story represents Chinese life two thousand years ago. The play merges old and new together. We use traditional Beijing Opera methods combined with western Method Acting techniques. The minimalist staging pleases audiences because it represents the best of both worlds.

Right now, as the world is ever more globalized, each nation and individual is struggling to maintain their own cultural traditions. How we maintain these traditions while combining them with present day innovations is an important task for us all. I believe everyone here today at this gathering is also working hard to find their own path as they face these challenges.
Ritual: One Possible Theatrical Form

In the study of primitive culture and primitive art, we noticed one form which is similar to theatre art — primitive religion rituals. As a kind of behavior, primitive religion rituals belong to the superficial part of the primitive culture, which have integrated many aspects of the primitive culture and embodied many primitive cultural beliefs. In this sense, primitive rituals are considered as the holistic expression of the primitive culture. We also find that one form of the primitive rituals is similar to the theatrical art both in the inner spirit and in the outer form — in this kind of rituals, the necromancer were dressed as Spirits, performed a ritual ceremony on behalf of the Spirit. We name this kind of rituals as the primitive religion ritual theatre, called ritual theatre for short. In the primitive religion existing in the minority groups in southwest China, we can still find many rituals of this kind, which provide us with many vivid cultural anthropological materials for our study. It should be stressed that as a religion form, the primitive religion is both diachronic and synchronic, which is the reason that we can still observe this kind of rituals nowadays in southwest China.

I. Mythology and Ritual: two forms the Spirits existing in the primitive religion

II. The connection of inner spirit between the primitive religion rituals and theatre art
1) Ritual possesses the meaning of “transition”, owing to which a whole new world could be created. In fact, all rituals have the meaning of “transition” and “turning”. In this sense, some life transition rituals are called “passing rituals”.
2) As theatre, rituals have to experience some procedures. That is to say, in addition to the above “transition” features, rituals possess procedural characteristics.
3) Both theatre and rituals share three characteristics: sacred, collective, interactive.
4) Both rituals and role switching possess certain intentions.

III. The outer similarity between the primitive religion rituals and theatre art
1) About the player and the audience.
2) About the story.

To sum up, the similarities existing both in the inner spirit and the outer from between the primitive religion rituals and theatre art contribute to the possibility that rituals can be a theatrical form.
New Directions for the Theater

Popular art forms:
The persistence of ritual
Interactive theatre
"Dr. Divine presents Baby Zoe’s Midway Spectacular and Cabinet of Wonders"

NEW DIRECTIONS FOR THE THEATER

I invite you to consider—

POPULAR ART FORMS can teach us an enormous amount about what’s vital in theater, in connecting to communities, in creating work that crosses lines of social and economic class, and in creating a theater with global reach and influence. These forms also often come from deep roots in the culture, and lead us toward a theater more involved with the seasons (planting and harvesting), with birth and death, with our relationship to nature and our deepest selves.

Carnivals, weddings, funerals, baptisms, agricultural fairs, market fairs, religious ceremonies, circuses, parades, niteclubs, art and science museums, puppet shows, children’s theater, coming of age ceremonies, even theme restaurants and retail stores, advertising signage, internet games—all of these have powerful theatrical elements, and distinctive uses of sound, lighting, sets, performers, text. They possess a powerful theatrical charge, and provide new ways of looking at standard theatrical practice.

I invite you to consider—

THE PERSISTENCE OF RITUAL—one great source of the theater’s power. Theater artists and educators need to consider the possibility of creating a form that does more than amuse, or provide an echo of our hopes, fears and difficulties with each other in daily life. Ritual suggests a theater that takes on the exploration and revelation of the mystery in we find ourselves alive—a theater open to dance, architecture, song.

Example: the dances and ceremonies in the Pueblos of the American southwest—their function as theater, as religion, as ceremony.
The story of Carl Jung at Taos, New Mexico

I invite you to consider—

INTERACTIVE WORK FOR THE STAGE, its promise and potential—the creation of direct experiences for the audience, where they are no longer emulating (hopefully) with someone else onstage from their comfortable seat, but are themselves the center of the action, the emotions, the moral choices.

In other words, putting the audience ON SET. Installation artists in museums and galleries have created immersive environments for years, and theaters in the United States and the United Kingdom, such as Antenna Theatre of San Francisco, Les Freres Corbusier in New York, Punchdrunk Theatre and Artelocie from London, are currently doing strong work along these lines. Squat Theatre from Hungary in New York in the seventies, was already opening their performance space to include the street itself. Creating deliberate immersive experiences for people, beyond the simple and wonderful act of telling them a story, has a long and complex history—in the theater, in religion, and in everyday life.
“Doctor Divine presents Baby Zoe’s Midway Spectacular and Cabinet of Wonders” is an extensive, almost utopian concept for an interactive traveling work, based on popular carnivals and fairs. It’s a truck and tent show, outdoors and indoors, and can accommodate unlimited numbers of people in a large number of its events and experiences. Other portions are meant for only one audience member at a time. This show was created by myself, along with the designer John Arnone, with Jim Youman as our illustrator, some years ago. I have yet to find a way to make it a reality. It is an illustration of a strong set of ideas about interactive, traveling theater.

**DOCTOR Divine PRESENTS: BABY ZOE’S MIDWAY SPECTACULAR AND CABINET OF WONDERS.**

***The following portion of my talk has visuals (drawings and schematics), if the venue is able to support them. They’d best be shown large, onscreen.***

The Angel Façade/The Dark Wood/The Midway/The Oracle Embowered Ghost Trolley/Night of the Millenium/Museum and Panorama/Puppet Show Long Views/The Alien Enombed/The Maze/The Abandoned Tracks/Confessional Arcade of Disasters/Phone Booth/Time Machine/Keyhole Motel The Haunted Motel Lobby/Séance Room/Change Alley/Taxi/Hexagramic Library Office of Dr. Divine/The Bridge/La Fabula Café/Wheel of Fortune Garden of the Headless Angel/Dance Floor
Valuing the Aesthetic Features of Theatre

Thirty years ago, all the theatre forms in China including drama, model opera and various local traditional operas were presented in the way in which the script structure was written in Three Unities, the stage represented everyday lives, and the play was acted in psychological realism. Theatre was content with its lot and totally isolated from the plays in world at that time.

Modern society provides people with a multiple options of entertainment as night comes. People could spend the rest time on movie, concert, karaoke, night clubbing and soccer game after a long day work. People could choose to curl in the coach, flicking the remote lazily and waiting for the sweeping sleepiness. Why do people choose the particular place like theater to enjoy them? They have to buy quite expensive tickets in advance, find a cafeteria finishing the food hastily, thread their way in bus or subway, look and pay for the parking, and take a long time to get back home after the play is over. So why do people keep on going to the theater since so many troubles arise? The reason is simple, because the theater offers the special sense of beauty which the audiences could hardly find in other places, i.e. the peculiar beauty of the theatre.

Assumption is not only a special representing means for theatre, but a way of appreciation of beauty. It arouses audience’s creative imagination and thus their aesthetic experiences. As a matter of fact, when director’s assumption technique was presented on the stage, it is immediately tested and testified by the audience. Audience will test and verify their own imaginations according to the ‘accept agreement’ fostered with the past experiences of watching plays. When audience’s imaginations are completely conformed to the director’s assumption technique, they will be content with accomplishing creative imagination.

Chinese theatre has the obstacle of language when it meets the theatre of any country in the world. But the stage assumption technique is an international language. We may not understand the lines of theatre of other countries, but know the clue of the story and see the creative imagination of the play from the stage assumption techniques. The stage assumption is a very attractive stage beauty and common creative method on the theatre stage. We may see the endless stage assumption techniques on the international stage and many fantastic assumption creations in our country’s stage as well.

The theatre stage in China may be the most gorgeous one in the world. After the Reform and Open-up, the stage skills, equipments and concepts are under drastic changes in China. It is now no longer a problem for Chinese stage arts to pursue abundant external technological representations. With the improvement of the theater’s material conditions and troupe’s economic situations, we gradually forget the ultimate possibilities for the stage assumption because of changes of aesthetic taste of leading body in higher level. The stage witnessed the trend of ultimately beautifying life. On many stages, we could hardly see the texture of life, the common people and things that we meet everyday, the worries and sadness that we face every day, not to mention the rich stage assumption techniques. What we could see on stage are nothing but the overwhelming multimedia methods, dizzy stagecraft, prismatic stage technological means, hundreds of computer controlled lights, settings put in several containers, operating personnel crowded in the
whole theater corridor, dry ice machine, smoke machine, snowing machine, and raining machine. The abused stages means make people not know what to see.

A play could cost some millions and even a dozen of millions. The technology dominates the stage, which has become the normalcy. In many performances, we saw the cliché representation of everyday life recurrently employed in the past, and even the artificial hills, rivers and pavilions set on the traditional opera stage which is characterized with simple settings. What’s more, it takes a couple of days to install all the settings. I do not object to the representation of real life on stage for it is a beautiful way of representation and some genres of play scripts require this kind of stage space. What matters indeed is that the imaginations of audience are deprived and stage becomes an exhibition spot for duplicating the scenes of life.

The creation of the stage assumption technique is more an important aesthetic feature than a factor alluring the audience. It is a crucial task for us and for theatre education to value the aesthetic feature which is peculiar to theatre.
Teaching Practice of "All Sounds Are Music"
— On Value and Significance of Phonology of Chinese Opera
— Taking "Tone" as an Illustration

Speaking of the characteristics of Chinese opera, people always say: "All sounds are music, all movements are dance". It is easy to understand "all movements are dance", which emphasizes the movement and dance nature presented on the Chinese opera stage, but what does "all sounds are music" mean?

Obviously, it is not only about the part of singing in Chinese opera, since there is even no singing in some Zhezixi (opera excerpts) that only have dialogues. How to emphasize the musicality of these spoken parts (actors’ lines)? We have to talk about the phonologic characteristic of Chinese.

The biggest challenge many foreigners being confronted with in learning Chinese is pronunciation, rather than grammar or vocabulary. It is known that languages are divided into two kinds: phonogram and logogram. "Phonogram" refers to the commonly used pinyin (alphabetic writing). Most characters belong to this category. But Chinese is the only "logogram" that is still in use today. The pronunciation of both phonogram and logogram can be divided into two main parts: syllable and tone.

In Chinese language, the syllable consists of an initial consonant and vowel, like the consonant and vowel in English. For example, in Beijing opera, the vowel is divided into 13 categories, i.e., "thirteen rhyme categories". The rhyme and classification of dramas in history are different and worth thorough study (we won’t detail it here since they cover a quite wide range of subjects). "Tone" is another trait of Chinese characters. Generally speaking, phonogram only has rising and falling tones. As the difference in meaning of phonogram lies in the change of syllable and accent, the difference in tone exerts no direct influence on the understanding of meaning. But Chinese as logogram is more changeable and complicated in tone. For instance, the Mandarin, representative of modern Chinese, has four tones, and the same tone or different tones can express totally different meanings. Such as ‘ma’ in four tones: ma—with the high and level tone, na—with the rising tone, na—with the falling—rising tone, na—with the falling tone.

Average Chinese people understand the above elementary knowledge about phonology, but they still have difficulties in appreciating Chinese operas. It may be hard for foreigners to understand that the biggest problem youngest Chinese encounter in Beijing opera is that they don’t follow it. If students make nothing of the rhythmical parts (rhythmical lines) in Beijing opera, how can they write scripts? Therefore, apart from basic writing skills of theatre script, we need to include some unique writing skills of the scripts of Chinese opera in the training of script writing, such as the writing of libretto (singing parts), spoken parts (actors’ lines) and so on. Here, the writer only gives a brief introduction of certain writing characteristics about tone in the singing and spoken parts of Chinese opera.

First we compare the tone of Mandarin with the rhythmical part of Beijing opera. The modern Chinese language represented by Mandarin has four tones: high and level...
tone (‘‘‘‘), rising tone (‘‘‘‘), falling–rising tone (‘‘‘‘) and falling tone (‘‘‘‘).
There are reasons to represent these four tones with the symbols in the brackets. First, let’s have a look at the pitch icon of the four tones of Mandarin.

\[\text{Figure 1 Pitch icon}^{1}\text{ of the four tones of Mandarin (the numbers in the icon represent pitches)}\]

From this figure, we can clearly see the pitch trend of four tones of Mandarin. High and level tone: remains high pitch; rising tone: from mid to high pitch; falling–rising tone: from low mid to low mid high pitch; falling tone: from high to low pitch. Upon seeing this icon, we will find that the symbols of four tones show the pitch trend of each tone. The trait of Chinese characters as a logogram is greatly different from alphabetic writing. The rising and falling tones of alphabetic writing do not affect the understanding of words’ meaning, while the four tones of Chinese directly determine the differences in pronunciations and meanings. Meanwhile, the complicated pitch changes of Chinese lead to stronger musicality when people read it in a normal way.

On the one hand, the strong musicality of Chinese makes it more pleasant in reading it. We all know that Chinese children can learn a large number of poems by heart at an early age. They actually can’t fully understand the rich connotation of those poems, but the musicality of Chinese helps them recite the poems like learning music. On the other hand, the strong musicality of Chinese makes it much more difficult for words to be matched with music. From this we can easily know that when the music of tune name is fixed, the Song poetry has strict requirements for the level and oblique tones of each word in the poetry. These nearly grim creation rules are not gratuitous constraints, but inevitable prerequisites to give full play to the musicality of Chinese. It is these complex rules that endow classical Chinese literature and Chinese opera with profounder literary and artistic values.

Then what’s the difference in the tone of Mandarin and the rhythmical part of Beijing opera? Let’s have a look at the pitch icon of the four tones of rhythmical part in Beijing opera.

\[\text{Figure 2 Pitch icons}^{2}\text{ of the four tones of rhythmical part in Beijing opera (the numbers in the icon represent pitches)}\]

From this figure, we can see the pitch trend of four tones of the rhythmical part of Beijing opera. High and level tone: still remain high pitch; rising tone: from mid to low pitch; falling–rising tone: from mid high to high pitch; falling tone: from low mid to low pitch. We can see that compared with the four tones of Mandarin, all tones of the rhythmical part in Beijing opera undergo changes except for the high and level one. When the syllables are fixed, due to the change in pitch of tones, the rhythmical part we read out is greatly different from Mandarin.

We can read the following words in two different tones: an, zhou, lou (high and level tone); huang, yang, tang (rising tone); shou, zou, lou (falling–rising tone); mao, gao,

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1. This figure is quoted from Yang Zhenqi: Phonologic Knowledge in Beijing Opera, China Drama Press, 1991, page 134.
2. This figure is quoted from Yang Zhenqi: Phonologic Knowledge in Beijing Opera, China Drama Press, 1991, page 281.
bang (falling tone).

We can also select some phrases composed of separate characters with different tones to read in different tones of Mandarin and the rhythmical part of Beijing opera. For example, the following phrases:

High and level tone + rising tone: an’ yang, xi’ cheng, an’ ying, fa’ ren;
Rising tone + falling–rising tone: wu’ li, yi’ shou, wu’ yue, liang’ cao;
High and level tone + falling tone: jin’ ri, can’ jian, jie’ dao, sheng’ yi;
Rising tone + high and level tone: ti’ ku, yi’ xiong, ren’ dao, liang’ xiao;

We can easily see that the musicality of the rhythmical part of Beijing opera is much stronger than that of modern Mandarin. There are certainly more changes in the tone of phonology of Beijing opera. We only cite an example here. It is not difficult to find that in the above character combinations, there is no phrase with the two characters pronounced in the same tone. This is because as far as the same tone is concerned, the change in the tone of rhythmical part of Beijing opera will become more complicated. Since this is a characteristic of performance, we won’t cover that topic in detail here.

In this article, we only briefly discuss the tone of Beijing opera. In fact, in phonology, there are many other issues about tone (such as entering tone characters, etc.) worth discussing. As for the whole content of phonology, tone is only a drop in the ocean of its huge knowledge system.

Why Beijing opera has such complicated phonology? It has its historical origin. Our country is vast in territory with colorful dialects. It is the great difference in these dialects that generates different dramas and enriches the phonology of Chinese opera. Just from the viewpoint of tone, some dialects only have three tones (e.g., dialect of Luan County); while some have more than nine tones (e.g., Cantonese, etc.). Since Beijing opera is the combination of Hui opera and Han drama, its phonologic foundation follows the “Central China phonology”, while also uses “East and South China accent (Hugung accent)”, and its tone is based on the latter. So the rhythmic part of Beijing opera has many phonologic characteristics of the language family of South China. But the spoken parts (in Beijing dialect) of Beijing opera belong to the language family of North China, which involves many relevant phonologic characteristics. Such a complicated blend of the north and south makes the phonology of Beijing opera more complicated than other types of dramas.

Now suppose only the spoken parts (in Beijing dialect) are used in the future’s modern Beijing opera while the rhythmical parts become less, does that mean we should care less about the use of phonology?

The answer is certainly no.

Many of our students prefer Western popular songs, and consider the Chinese ones as colorless and dull. Actually, this is because that quite a number of music practitioners in our country haven’t received a rigorous phonologic training. Simply applying Chinese to the free musical structure is a practice that abandons the characteristics of Chinese tone.
To put it simply, blending alphabetic writing only with rising and falling tones with music does not influence the understanding of the words’ meaning, however when combining the logogram with music, we must produce music strictly in accordance with the tone of each Chinese character, otherwise it will be misread.

For example, when singing the Chinese lyrics - "Let my love with you be long enough" - we find that what we actually hear is: “Let my love with you be long dog”! Why? In the composition, a “glide” is used for the word “enough” (which in Chinese has the same sound as dog but in different tone). There is a theorem in phonology that “a glide always accompanies a falling-rising tone”! It means that all “falling-rising tone” (the third tone) characters should use their corresponding glides in a song. Similarly, when we hear a “glide”, we understand it as a “falling-rising tone” character, so the “enough” becomes the “dog”. Thus it can be seen that phonologic knowledge is no less important in modern Chinese.

At present, many people are under the illusion that phonology is trite and useless. In fact, phonology has always been a very practical “science of great use” since ancient times. Inseparable with literary and artistic creation, it assists and guides us in our creation.

Dramatic works are created for stage performance. Most performances depend on the language conveyed from the actors and the audience. All issues concerning Chinese pronunciation will confront phonologic knowledge. Therefore, the study on Chinese phonology is not only of great significance for Chinese linguistics and philology, but also for theatre and Chinese opera.
Chekhov on Chinese Stage in 1990s

In 1990s, there were two remarkable Chekhov’s plays staged in Beijing, China; one was The Cherry Orchard (stage design: Xu Xiang) orchestrated by the famous director Xu Xiaozhong, and performed by the graduating class of 1994 (Acting Department of the Central Academy of Drama); the other was The Three Sisters • Waiting for Godot (stage design: Yi Linning) orchestrated by Lin Zhaohua, the director of Beijing People’s Art Theatre.

Mr. Xu Xiaozhong, former president of The Central Academy of Drama, is a famous theatre director and educator in China. He directed Shakespeare’s Macbeth and Ibsen’s Peer Gynt in early 1980s. When staging western classic plays, Mr. Xu pays special attention to combining the scripts of western classic plays with the aesthetic principles of Chinese traditional opera, in order to explore forms of performance featuring Chinese style on stage.

China was undergoing tremendous changes in 1990s. The development of economy has a strong impact on people’s daily life. For the intellectuals in China, their dream to establish a western democratic system experienced once more a failure. “The old way of life is dead, the new hasn’t come yet” — the Chinese intellectuals in 1990s were as puzzled as the characters in The Cherry Orchard. In such a context, Mr. Xu introduced the first time Chekhov’s famous play on Chinese stage.

For Chinese readers and audience, the characters in Chekhov’s dramatic works were beyond their daily life. The nobles such as Ranevsky and Gayev seemed unfamiliar to Chinese audience. In order to create an artistic space shared by both actors and audience, the director and stage designer Mr. Xu Xiang made a valuable explanation on the type of staging.

In the performance of The Cherry Orchard, Mr. Xu Xiaozhong tried to reveal the “comic theme” in this drama. He thought the noble protagonists who would soon be excluded from history should be laughed at. “The joyful underflow” was expressed through the college students Trofimov and Anya, whose aspiration for new life brought a lyrical and joyous color for this play. Director Xu Xiaozhong is not simply influenced by the former Soviet Union drama critic Yemelinov. He orchestrated The Cherry Orchard under the background of China in 1990s. This performance expressed Xu’s observation and consideration of times and his optimistic views of reality.

As a director with outstanding artistic personality in China, Lin Zhaohua has dedicated himself to exploration of the forms of theatre and opened a new era for pioneering experimental works. In 1993, Lin’s drama studio staged The Three Sisters • Waiting for Godot.

Western scholars had discussed Chekhov’s influence on modern drama, especially on absurd drama. Lin Zhaohua put together The Three Sisters and Waiting for Godot, entirely through his intuition instead of any academic demonstration.

His thought and perception of the theme “Waiting” of the two works inspired his
artistic conception to mix The Three Sisters and Waiting for Godot. The director thought that “Waiting” is the common topic of the two, in The Three Sisters, there is a kind of expectation of going back to hometown Moscow, of happy life and future, named by director as “classical waiting”, while in Waiting for Godot, Godot’s waiting that will never come is “modern”.

In 1990s, Chinese intellectuals were indeed “waiting” and “anguishing”. The so called “classical waiting” is to believe in the depressive life that there are some ultimate values and to wait for the arrival of happy future; while the “modern waiting” is hesitation and depression after losing faith in the ultimate values. Lin Zhaohua’s The Three Sisters · Waiting for Godot expressed the hesitation between “classical waiting” and “modern waiting”, between aspiration for happy life in future and anguish at reality, between belief and doubt of humanistic ideals.

The Three Sisters · Waiting for Godot suffered a failure at box office, but is artistically successful. The director significantly cut Chekhov’s and Beckett’s scripts. As we can see in this play that the script was separated into two parts: one was from Chekhov, and the other from Beckett. In this play, we may find director’s internal contradiction and disruption, and through the disruption and contradiction of the scripts, we can see the Chinese intellectuals’ internal contradiction and depression in 1990s.
Universal and Provincial: Chekhov Our Contemporary

Chekhov dismissed the idea of translating his work; he believed that he wrote only about Russia and Russians, and therefore his work would be irrelevant and meaningless to non-Russians. It is refreshing that this was stated with pride, that he found nothing devalued in being parochial; he eschewed international fame, and remained true to his purpose of mirroring what he observed around him.

Chekhov is the prime influence on modern theatre; but for this conference, focusing on both the Local–Global issue and Chekhov in Performance, his pride and interest in the local is the greatest lesson for us all – and one we must impart to future generations: that our own world, the worlds of our students, are as important as anything in a glossy international magazine. Success in this industry is always more a matter of luck than of skill; but the desire for ‘fame’ is a growing motivational force today, especially as cross-racial casting is now mainly accepted and as young people see more such examples and identify with them, so more are inspired to look globally.

Actors, with a degree of language mastery, can work in any country, provided the material can be shaped to their national accent or racial features – gone, thank God, are the make-up classes of my youth, where we learned how to do ‘negroid’ or ‘asiatic’ make-up. The world no longer tolerates a Marlon Brando as a Japanese or a Ben Kingsley as Gandhi.

Given appropriate qualities and skill with naturalism (the international performing style) actors can, and will, find work in other countries, and many now see this as their goal. But international success can’t be achieved without first achieving a local success. I have helped train many academy-award winning artists; and all achieved something significant at home, in local films or theatre, before they were invited to international work.

Focus on the local – e.g. a street in New York, “Forty-Second Street” – seemed never to hinder Broadway musicals from being popular outside of America – here at Central I have seen students performing Chorus Line with great success. It is not themes, style or form: it is a work’s intrinsic human focus that makes it exportable. The success of Britain’s War Horse can be analysed for local and global concerns – a boy, a horse, a war, with specifics of time and place merely supportive of the main focus. Further, one can’t successfully write an ‘international play’, without being inauthentic: one can only write with a specific ‘local’ focus, even when using universal themes.

Another lesson that we learn from Chekhov: when one closely observes people, and when one writes with honesty and integrity, one’s work, even parochial in focus and detail, can be understood by human beings anywhere in the world. Significantly, unlike Ibsen, Strindberg and other ‘naturalists’, Chekhov’s focus was on the human condition, not on social issues; and his work famously was a study of character, not of narrative complexity or a prevailing issue. Such is equally true of Cao Yu’s great character study, Peking Man. Similarly, Cao Yu did not set out to write a play of international appeal; he set out to reflect life as he saw it around him.
These days we can easily relate to most international material, especially the contemporary. I example Liao Yimei’s Rhinoceros in Love in Meng Jinhui’s vivid production: youth and passion have always had appeal in the theatre world-wide, and when presented in the international language of contemporary theatre-making, it is no surprise that the work will communicate wherever it travels.

There is danger in a young person having international success as a goal: one can waste creative energy and may not gain the most important knowledge and skills. Besides, the local scene is what first shapes us, and gives us our essential skills and values. Local training, local theatre and local films are crucial, and of greatest value to the artist: it is the parochial which makes the artist; the global only makes a ‘star’. Let’s never confuse the two.

But the forces of globalisation are powerful and irresistible, so we waste energy on being luddites; we must find ways to understand global forces and help the young differentiate between virtues and evils.

I have often addressed the problem of the endangered theatre and dance styles and forms, and I have repeatedly urged their preservation; even if not valued today, their future value cannot be dismissed. Our heritage is a wealth that must be preserved to be mined afresh by future generations of academics and practitioners. We don’t want to lose major forms as Europe has.

There are two separate issues: how to use and revitalise traditional forms, in the creation of exciting contemporary theatre; and how to preserve them through living performers still skilled in the specific details. The latter is often dismissed as museum theatre, a term broadly used to describe traditional work which has lost its appeal to audiences. The former includes some of the great works of the last decades – e.g. Mnouchkine’s Orestian Trilogy using India’s Yakshagana; Robert Lepage’s Seven Streams of the River Ota, using several Japanese Art forms; Danny’s Yang’s Tears on Barren Hill, putting Xiqu in a modern context and proving the Dan performer as elegant as a Handel counter-tenor – but if we looked to these new works as means to preserve tradition, we would be mistaken, as they use and mutate rather than preserve. They are examples of why we need to find ways to preserve all surviving performance styles.

China is fortunate to have Xiqu taught in a special school devoted to its preserving and to exploring ways to keep it refreshed and relevant to audiences. The National School in Delhi works hard to train students in traditional forms and contributes greatly to their preservation, but focuses more on modern theatre. Clearly we can teach only a few select traditions in theatre schools.

Several practitioners famously have used tradition in theatre-making, whilst also performing regularly in their preserved style – e.g. Hideo Kanze (Noh) and Mansai Nomura (kyogen). Sadly, we can’t have professional companies devoted to all the traditional performing arts, and must be grateful that we still have a few. What do we do with a form that is no longer of interest to audiences? In my lifetime I have witnessed the death of several forms and genres – e.g. Grand Gignol, Shimp, Melodrama, Furee – and seen many others condemned as ‘irrelevant’ and ‘museum’ theatre.
Audiences have access to a greater and cheaper range of entertainment through new media, but just because a local style is now no longer of interest to audiences, does that mean it is no longer of interest to the performers and the performing arts?

In playwriting I teach what I call “The Chekhov Revolution”: when he threw away the well-made play, the Ibsen structure, chose instead his own Ivanov, and Seagull structure, and added a post-climax act. Indeed, though he kept Aristotelian principles for the first three acts, he shifted his dramatic focus off the Theatrical, and onto Reality. He created this monumental change, instinctively, when he rewrote Wood Demon as Uncle Vanya. By devoting a whole Act to showing that “life goes on” after the climax, Chekhov moved writing not only closer to reality but also closer to what humans are interested in. The survival story has long fascinated us, and after WWI the world was engrossed in how to survive after a major catastrophe. After WWII the world turned even more strongly to the post-climax act, indeed the concept of a last act of a Chekhov play became the model for all modern plays. The world was in post-trauma; it was post-holocaust; and Waiting for Godot is the perfect example of being the final act of a Chekhov play: no longer did we need exposition, or development, indeed, no longer did we need climax: it was enough to watch behaviour of human beings who had survived.

Further, though writing for local audiences and about local concerns, Chekhov’s need to truly reflect what he saw, led to the modern concept that life is both tragic and comic in the one moment. Here he again leads a revolution against Aristotle and his thinking that plays, or scenes, must be either the comic or the tragic. The invention of the tragic-comic alone makes him our contemporary.

But there is yet another Chekhov revolution. We all know the importance of Chekhov’s plays in the development of Stanislavsky’s acting system; however, we also know that Chekhov was not happy with Stanislavsky’s productions: for example, we know he differed most in his view that the plays were much funnier. Chekhov, a man of science, a doctor, with only a local focus, could see the huge difference between life and theatre. Ahead of his time in so many ways, Chekhov had a vision also to revolutionise acting.

The above, and details of my Impressionist Acting method, evolved from Chekhov, are extended in my full paper.
Introducing Chekhov’s Play to the Students
Great Inspiration and Challenge

The reputation of Chekhov has been familiar with the professional theatre all over the world, including Vietnam’s Theatre. Many professional actors/actresses show their nervous emotion for the first time playing a role in Chekhov’s plays. It means that Chekhov’s plays bring about a miracle attraction to many audiences. Introducing Chekhov’s plays to the students in the fields of drama directing, theatre acting also brings in many special things. How did we study and teach Chekhov’s plays?

The new things at the first time of performing European plays

In the two first school year, the Acting students basically train in both theory and practice. They understand the theory of drama, get to know well about the world theatre history and their own country’s theatre history, and also join performing Vietnamese traditional and contemporary plays.

The students will practise European plays when they are at the third year of the four-year training. It means that the students are mature enough to access European plays. However, it can be like a fish out of water when Asian students practise European plays. The Western names of characters are strange to them at first. The situation and circumstance as well as the setting and space in the plays are considered new challenges for them to discover. The psychology and behavior of Western characters are also a great challenge to them.

Although we are mature and may we have the ability to highly adapt, sometimes we are not confident to determine that we understand clearly about the psychology, characteristics of the people from different countries. That is true. And the difficulty that the students meet for the first time they practise European plays is true as well.

Lecturers themselves will help the students to solve this problem because they have studied and lived long time in European society and have met people there, so they can realize the difficulties.

In general, the students are familiar with Shakespeare’s plays. European classical plays before they get to know modern plays such as Ibsen, Chekhov. In Renaissance and classical plays, the students can easily find out the main dramatic events, the important conflicts, the remarkable features of characters. Their main job is to find the right language for the action of the characters. How about Chekhov’s plays?

To be new when practise Chekhov’s play:

When the students get the script and read it several times, most of them—the future actors/actresses seem confused that they do not see the strong conflict in the play, the conflict between characters is unclear; they cannot see the clear change of dramatic rhythm and the clear border of the heroes or villains.

Some students may get nervous because they do not know how to act in the plays which are “vague”, “tasteless”. As for them, the dialogues of the characters seem insipid;

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sometimes, there are some utterances—“out of the track” —that are not proper with other dialogues of others. In that situation, if the students only read and speak the dialogue enthusiastically; pretending or trying to show off their voice; it means that they are fail. This will become the ability of reading Chekhov’s play on stage. The important thing in this situation is review and apply the technique: “decorate the soul”, perform the “inside action”, “the psychological action”, express the “hidden dialogue” as the instruction of Stanislavski. Close Combining between performing methodology of Stanislavski and Chekhov’s play is the inevitable importance to attend the success. Only when the students see the meaning inside the dialogue of characters, do they find out the ways to express appropriately in psychological performing of Stanislavski. It is necessary to show the students the messages for expression in the implicit flows of Chekhov’s play.

The first expression: when the character seems not to care anyone talking and says something not relevant to the content of dialogues of other characters around. “About Moscow!” the utterance which was repeated many times in the play “The Three Sisters” by Chekhov. The characters’ dialogues are not directly communicative but they can express the characters’ psychological life, the sense of a change, a strong and pent-up feeling.

The second expression: the silences in Chekhov’s play. The silences are repeated in his play. They are not the end of the dialogues or the play. To the audience, they are the time to listen, to see, to feel and predict something to happen. To the side of actors, they have to arrange exact time for the silences which help the audience to make sense the author’s implication. In “The Cherry Garden”, between the two acts in which all characters gathered, the author noted: “Silence. There sudden a far-away sound from the sky as a broken-string musical instrument, wailing and stop.” After a while, Lopakhin said: “...May it be the sound from a cask bearing iron ore which was dropped in the mine...”. It seems that the mysterious silence and the common saying of the character don’t fit together. However, this description makes us realise the differences in characters’ feelings; the old owner feels regret, the new owner is cold, rude. Such wise description makes a sign of an imperfect change.

The other expression helping to describe the characters’ personalities is by using a piece of poem or aphorism to be the lip tongue of the characters. This way makes the characters not only exist in the whole play as a coherent structure but also have typical characteristics – distinguished from the others! In “The Three Sisters”, the character Masa repeated some pieces of a poem by Pushkin “A green oak by the basin/The tree-trunk covered with a gold chain”. By means of using poem to express the feeling of the character is to make the character different from the other ones and it leads the audience to guessing about the progress of characters’ fate. The character’s state is hidden under the poem — Masa’s desire is to escape from the ordinary mundane, it becomes an obsession and the poem above was repeated throughout the play.

The above basic clues will help students to understand the message of the story and love Chekhov’s plays.
The symbols in Chekhov and creating inspiration for students while studying Chekhov’s plays.

In Chekhov’s plays, there are a lot of lyric and original symbols. In “The Seagull” play, the image of seagull is both high-faluting and easy to be hurt. The image of deadly-shot-seagull in the second act, which haunt the next three acts as to be put on the hero’s destiny – Nina –symbol of a Russian woman’s soul: pure, slim and heart-overflowing. Most of them were ill-treated by the society which is full of cupidity, clowns and sham. All of them were in deadlock, so they committed suicide.

The image of cherry garden in “The Cherry Orchard” play is also a beautiful symbol, which is repeated during the play because it is the cause of play. Although Cherry garden in Razumikhin’s memory is very beautiful and full of memories, it is only an old and stunted fruit-trees garden that needs to be changed and improved to Lopakhin. Cherry garden was the image of a beautiful that needs to be changed to adopt with the new era.

These symbols are very poetic, expressive and easy to conquer the audiences, which is the attraction to the students while they are practising. Students feel happily when they wallow in dramatic space that are full of beautiful symbols which help the students to get sublimated emotion to incarnate into character completely.

Although we love and desire to discover Chekhov plays very much, staging Chekhov’s plays at school are only the schooling plays. Those are the plays that have a few characters. Therefore, the students’ satisfaction to Chekhov is not equally. Some students haven’t incarnated into the characters yet, that made difficult to set up a Chekhov’s play. There are some challenges are still ahead.
Physical Beauty, Personality Beauty, Temperament Beauty

― “Human” Features of the Performing Arts

The principle of the realism of performing arts is to shape vivid, rich and personalized characters on stage or screen. Besides the content of the plays, the so-called “Vivid”, “personality” relies mainly on the actor’s intuitive visual and auditory presentation, which has a direct impact on the relationship between the audience and the actors. Martin Esslin said: audience spend money on the tickets to go to the theater in order to appreciate a work of aesthetic value. Aesthetic is an extremely complex issue. This essay focuses on the aesthetic of the performing arts of drama and film and on the experiences in the teaching practices.

For actors, shaping characters should contain the following three aspects: physical beauty, personality beauty, temperament beauty. Physical beauty is the aesthetic value of a person's body; character beauty refers to something that can distinguish an individual character with others; the temperament beauty refers to the profound integration of the physical beauty and character beauty.

1 Physical beauty

Physical beauty is of first importance for actors. In the art of television or drama, the physical beauty is a visible and direct aesthetic object, and it is also a basic standard of the actor selection, but this “standard” has always been permeated with other more important aesthetic connotations. Japanese film theorist Akira Kurosawa said he could see a more elegant and noble beauty from the physical beauty of the star Greta Garbo. He said: “Her beauty is more profound than that of some bright, glorious girls and can move millions of people”. Actor's physical beauty is a way to use the body to "speak", to make character’s personality consistent with actor’s appearance, and to make the actor’s figure able to adapt to different characters. It is what we often call "external character". For example, in the drama Teahouse, the actor Yu Shizi who played the role of Boss Wang use physical movements to portray most vividly the young and old images of the character. Suqin Guan portrayed two different lively images (Yuzhen and Hanli) in the film Eager to Go Home and The Redshirts Boy. They are typical examples to adapt figures to different characters. Chinese opera has a unique perspective in actor training. The training of the four typical roles Sheng, Dan, Jing, and Chou is divided into three steps: the common class, the type class, and the typical class. The common class is basic, includes training as follows: foot posture, hand posture, gait on stage, etc. Common class is followed by the type class which includes: "qiba" (a series of stereotyped movements by military characters before going to action), "tangma" (set of stage motions symbolizing running and galloping), and "zhouhian" (walk with a light, cautious tread to suggest travel by night). Boys are asked to practice the skill of swinging hair and artificial beard, folding fan, etc. Girls are asked to practice folding fan, performing round fan and horse tail whisk, etc. After the type class, students enter the typical class: training the skills during acting. We should learn from the training methods of Chinese opera, in other words, linking the physical beauty and personality beauty, seeking the physical acting forms according to the physical beauty, and actively use this method in our drama, film and television actor training. With more than 10...
Ways of Exam, Explore Students’ Potentiality (Drama), Human Studies and Drama Education (ATEC 1st International Forum), The Innovation and Exploration of Drama—Creating and Teaching Ideas and the Stage Practice (ATEC 2nd International Forum), etc.

years’ study and exploration, we have obtained the following gains:
1. Establishing an aesthetic concept of physical beauty: physical beauty is not actor’s “beautiful appearance”, but the actor’s capacity of shaping images of different personalities.
2. It is not the imitation of stylized movements but to learn and understand the stylized expression, so that the performance means of characters become richer, and more attractive.
3. Generally speaking, there are two ways for training actors: first, internal training; second, external training; the above training method is later one.

Physical beauty is only an aspect of shaping characters: it must be attached to the characters’ personalities to have real aesthetic value, or it is only a body. A body without a soul is not really beautiful. What is the soul?

II Personality beauty

Personality beauty is the core of the “human” performing arts: it is the seed of the characters, and the profound and complex subject for actors. The so-called “personality beauty” refers to the integration of thoughts, feelings, wishes and psychological qualities formed in a specific historical environment and an individual’s special life experiences, it is something with which one can distinguish himself from others. Actor is a “human science” worker. The “human science” here is different from other concepts such as sociology, philosophy, ethics, psychology whose ultimate concept is abstract; the uniqueness of human science in acting is “its pursuit of the pure image of the deep” (Cassirer). So what is the deep? As Cassirer said: the particularity of human is the subtle richness, diversity and multi-face of his nature. The “deep” is the human’s nature, as well as the human’s “character”; it is a more intrinsic factor. After revealing vividly the “inner richness” which distinguish a character from others, actors is considered to complete the task of “personality beauty”. Revealing the personality beauty of characters in the drama, film and television works has a causal logic. Mr. Tan Peisheng pointed out: fit the personality to situational context, circumstantial impetus and cohesive force make personality become specific motivation, the motivation is the driving force of the action. Correspondence between “personality” and “situation” is a rule for drama writers to reveal the inner world of characters. The “inter-subjectivity” of personality and situation is the rule for actors to reach personality beauty. I have talked about it in my essay “The Further Understanding of the Nature of Performing Arts — Inter-Subjectivity with Personality as the Core”.

As for performing, Chinese opera and drama has a clear difference in forms on how to express the personality beauty. Chinese Opera is stylized system on the basis of virtual actions while Western drama and TV drama is improvisational movement system which built on the experimentalism and Expressionism. The two systems have common core: double experiences of connotation. Chinese Opera is a dual experience with stylized movements as means, that is to say, a first experience of stylized movements and a second experience formed on this basis by stylized actions. A good performing depends on the depth of the second experience. Drama and film is a dual experience with improvisational movements as means, that is to say, the works of writers provides a first experience and improvisational movements create on this basis a second experience. I have also talked about the teaching practice and experience on this topic in my essay.
"The Actor Training Based on the Creation of Drama Situation"

On the principle of realism, actors are considered as "human science" workers. If an actor has physical beauty and personality beauty in acting, does that reflect his uniqueness? Or what is the following after the combination of these two beauties?

III Temperament beauty

If we do not mystify the temperament, then, it is not simply one aspect but the sum of external and internal aspects of one person. The pursuit of the pure image of the deep needs to complete the "temperament" shaping in order to meet the characters, which is the ideal state of the performing arts. That is the uniqueness of "human science" work for actors. The audience appreciates an actor for many reasons, but fundamentally there is one common reason: "the characters were played vividly". As I mentioned above Mr. Yu Shuzhi's extraordinary performance in the drama Teahouse, even though for the same character Boss Wang, Yu showed in a different temperament in different times. When Boss Wang was young, he is too proud, the vicissitudes of life were under his control; when he was old, it seems that he could not speak clearly, although he was lying on the counter without moving, it seems like he was "saying". Siqin Gaowa portrayed the two very different characters in the film Eager to Go Home and The Rickshaw Boy, Yuzhen in the film Eager to Go Home is simple and kind-hearted, with the typical implicit beauty of Chinese women. On the contrary, Huitu in the film The Rickshaw Boy shows the feminine beauty with power and bravery. Her changes in temperament between these two characters have provoked a strong emotional resonance of the audience and they have appreciated her. We all have such an experience in teaching practice, the biggest difficulty in rehearsing a play is to express characters' feelings, while the most difficult thing in performing is to understand characters' relationship. "Feeling" and "relationship" is a dialectical unity as a whole which is to help the actors to establish the temperament of characters.

Along the history of drama and film, numerous great actors and a myriad of dazzling characters are linked together. Certain characters jump into our minds when we mention an actor, and when we mention some characters, the name of the actor appears in our minds. From the aesthetic point of view, art is not so much a memory of images as it is a memory of feeling; the essence of this feeling is temperament. As babbling child never confuses his/her mother with someone else, because it is human nature.

However, the so-called "temperament beauty" is not a simple sum of the "physical beauty" and "personality beauty", which are the two necessary conditions to produce "temperament beauty". It is a profound and complex integration. The ancient Chinese drama theorist Pan Zhisheng has summarized the essential qualities for actors into three words: "Cai", "Hui", and "Zhi". "Cai" refers to the actor's external conditions and appearance. "Hui" refers to the actor's capacity of comprehension, while "Zhi" refers to the temperament.

Performing arts are "human science", and any statement cannot explain the complexity of its creative practice. It is just this complexity that constitutes the natural charm of the performing arts. The viewpoint in this article only represents my individual opinion, and advice are welcomed.
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<td>Ha Noi Academy of Theatre &amp; Cinema, Vietnam</td>
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**Speakers**

1. Gerei Murtpalov from Shota Rustaveli Theatre and Film Georgian State University, Georgia
2. Shin Hyeon-Gi from Chosun University, Korea
3. Parvati Maharashman from Chulalongkorn University, Thailand
4. Teras Yarn from Indonesian Institute of the Arts, Yogyakarta, Indonesia
5. Arifunnisa from University of the Arts, Indonesia
6. Akihiro from the Central Academy of Drama, China
7. Alejandro Gómez from Univesity of Valle, Colombia
8. Kang Yoon-Gi from Sogang University, College of Arts, Korea

**Topics**

1. "Globalization and Localization" in Theatre
2. "Embracing Globalization: Local"
3. "World Dance and Theatre in Thailand: Time, Genre, and Theatre Department's Role"
4. "A Theatrical Strategy to Improve Art: A Case Study"
5. "Globalization and Mongolian Theatre"
6. "Transcultural Adaptation and Creation of Foreign Classic" through Chinese Opera
7. "Interpretive Games for Directing Spanish Golden Age Film: Modern Theatre"
8. "Localization and Globalization in Acting: Authenticity and Possibility" focused on Actors and Acting Techniques

**Speakers**

1. Lau Kiep-Wat from University of the Arts, Indonesia
2. Law Sing from the Central Academy of Drama, China
3. Jiang Ruiyun from the Central Academy of Drama, China
4. Yau Chongying from Tianjin Art Institute, School of Drama, China
5. Li Jing from the University of New Mexico, USA
6. Li Ruiqing from Shanghai Theatre Academy, China
7. Wang Quang from Central Academy of Chinese Theatre, Beijing

**Topics**

1. "Exporting Local to the Global: Authenticity and Possibility" for a Global Audience
2. "Traditional Chinese in Stage Design of Kunqu Opera: A Dream in Real Musicians"
3. "International Characteristics in Modern Chinese Drama"
4. "Local: One Possible Theatrical Form"
5. "New Directions for the Theatre"
6. "Valuing the Aesthetic Textures of Theatre"
7. "Teaching Practice of "All Sounds are Music" — On Value and Significance of Phonology of Chinese Opera — Taking "Peking" as an Illusination"
<table>
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<th>Date</th>
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<td>18:00</td>
<td>North Theatre</td>
<td>Session 3: Members of China National Theatre</td>
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<td>1. Peng Tao from the Central Academy of Drama, China</td>
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<td>2. Aubrey Miller from LASALLE College of the Arts, Singapore, Singapore</td>
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<td>3. Le Xuan Bang from the Hanoi Academy of Theatre, Vietnam, Vietnam</td>
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<td>4. Jin Juan Tan from Shandong Arts Institute, School of Drama, Film &amp; TV,</td>
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<td>Art, China</td>
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<td>Summary Meeting: Ade F. Liu, Jin, Toshi Munemura from Xilin University</td>
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<td>Performance – For Twilight (by University of New Mexico, America)</td>
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<td>Performance – Chikuhos Short Stories (by Nanyang Academy of Fine Arts, Singapore)</td>
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<td>Performance – SAMPAADA – The Inheritance (by National School of Drama, India)</td>
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<td>Performance – Uncle Vanya by SooPyung University, Korea</td>
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<td>Performance – The Marriage Proposal (by Hanoi Academy of Theatre and Cinema, Vietnam)</td>
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<td>Performance – Uncle Vanya by Chung–Yang University, Korea</td>
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<td>Lunch</td>
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<td>North Theatre</td>
<td>Performance – The Eclectic of Fluido &amp; Vitierno (by Universitat del Valles, Colombia)</td>
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<td>Experimental Theatre</td>
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<td>May 24</td>
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Note: For every speaker, 10 min. for paper presentation, 10 min. for Q & A session. Simultaneous translation will be provided in the forum.
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Central Academy of Drama, China

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<tr>
<td>Xu Xiang</td>
<td>Professor, President, Director-General of ATEC</td>
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<tr>
<td>Liu Libin</td>
<td>Professor, Chairman of Executive Committee, Deputy Director-General of ATEC</td>
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<tr>
<td>Liao Xianghong</td>
<td>Professor, Vice-President, ATEC Member</td>
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<tr>
<td>Lao Jinlin</td>
<td>Professor, Former Vice President, ATEC Consultant</td>
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<td>Xu Yongsheng</td>
<td>Professor, Vice-President, Dean of Stage Management Dept., ATEC Member</td>
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<tr>
<td>Shen Lin</td>
<td>Professor, Deputy Editor-in-chief, Director of Research Institute, ATEC Member</td>
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<tr>
<td>Hao Rong</td>
<td>Professor, Dean of Acting Department, ATEC Member</td>
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<td>Ding Ruan</td>
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<tr>
<td>Sun Daqing</td>
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<td>Zhang Xian</td>
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<td>Wu Yajin</td>
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<td>Jiang Rucyu</td>
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<td>Peng Tao</td>
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<td>Cao Yan</td>
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Nihon University College of Arts, Japan

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<tr>
<td>Hara Ippei</td>
<td>Professor, Director of the Arts Institute, Executive Director of ATEC</td>
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<tr>
<td>Toda Munehiro</td>
<td>Professor, Secretary-General of ATEC Board</td>
</tr>
<tr>
<td>Maruhara Tsuyoshi</td>
<td>Professor, ATEC Consultant</td>
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<td>Nakajima Akiteru</td>
<td>Professor</td>
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Chung-Ang University, Korea

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<tr>
<td>Lee Tae-Hee</td>
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<tr>
<td>Lee Youn-Hwa</td>
<td>Vice President for Art and Sport Sciences</td>
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<td>Choi Jeong-il</td>
<td>Professor, Chairman of Korea Society of Acting Studies, Vice Director-General of ATEC</td>
</tr>
<tr>
<td>Park Dong-woon</td>
<td>Professor, Dean of School of Performing Arts and Media, ATEC Supervisor</td>
</tr>
<tr>
<td>Lee Hye-jeong</td>
<td>Professor, Vice Secretary-General of ATEC Board</td>
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Min Byung-Eun  Professor  
Back Nam-young  Professor  
Choi Jae-Oh  Professor  
Choi Min-Ji  Professor  
Jin Hai-yan  ATEC office employee  

National Academy of Chinese Theatre Arts, China  
Wang Qiang  Professor  
Liu Jing  Assistant Researcher  

Nanyang Academy of Fine Art, Singapore  
Choo Thiam Siew  Professor, President, Executive Director of ATEC  
Ma Wenhai  Chief Lecturer  
Zhang Jing  Senior Lecturer  
Grace Leong Yit Ming  Lecturer  
Zhao Na  Lecturer  

Shanghai Theatre Academy, China  
Zhang Yuanlei  Deputy Director of International Exchange Centre and Hongkong, Macao & Taiwan Affairs Office  
Li Jianping  Professor from Directing Department  
Yi Jie  Lecturer from Dramatic Literature Department  
Guo Chenzi  Lecturer from Dramatic Literature Department  
Chen Ying  Lecturer from Acting Department  
Ding Sheng  Lecturer from Acting Department  

National School of Drama, India  
Anunadha Kapur  Professor, Director, Executive Director of ATEC  

Broadcast Video Arts College, Chung Woon University, Korea  
Lee Song  Professor, Dean, Director of ATEC  
Lee Won Kee  Professor  
Yim Chang Jui  Professor
Park Jung-Hwan  Professor
Lee Si Young  Teaching Assistant

The Hanoi Academy of Theatre & Cinema, Vietnam
Le Manh Hung  Chief Lecturer, Head of Drama Department
Duong Thi Thanh Huyen  Lecturer, Drama Department
Nguyen Thi Ha Phuong  Assistant Lecturer, Drama Department

Toho Gakuen College of Drama and Music, Japan
Koshinatsu Terufumi  Professor, President, Director of ATEC

Seokyeong University, College of Arts, Korea
Lim Georg-Sik  Professor, Dean of College of Arts, Director of ATEC
Kim Myoung-Nam  Professor
Kim Dong-Chan  Professor
Kang Yang-Eun  Professor
Kim Man-Sik  Professor
Park Eun-Jeong  Professor

Mongolian State University of Arts and Culture, Mongolia
Suvd Namruui  Advising Professor of School of Stage & Screen
Naideal Gankhuyag  Professor of School of Stage & Screen Arts

LASALLE College of the Arts, Singapore
Aubrey Mello  Senior Fellow

University of the Philippines Diliman, Philippine
Alexander C. Cortez  Professor, Artistic Director, Department of Speech Communication and Theatre Arts

Shota Rustaveli Theatre and Film Georgian State University, Georgia
Giorgi Margvelashvili  Professor, Rector
Tamar Tsagareli  Translator
Chulalongkorn University, Thailand

Pawit Mahasarinand  Professor, Department of Dramatic Arts

University Brunei Darussalam, Brunei

Low Kok Wai  Lecturer, Theatre and Drama Program, Faculty of Arts and Social Sciences

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