



JAPAN FOUNDATION

THE JAPAN FOUNDATION • PERFORMING ARTS JAPAN

PROGRAM GUIDELINES 2006-2007

INTRODUCTION

The Japan Foundation (*Kokusai Kōryū Kikin*), established in 1972, is Japan's principal agency for international cultural relations under the auspices of the Ministry of Foreign Affairs. Through its headquarters in Tokyo and 19 overseas offices in 18 countries, the Japan Foundation conducts a wide range of programs concerning arts and cultural exchange, Japanese-language education, Japanese studies and intellectual exchange. The Foundation operates on the income from an endowment, annual subsidies from the Japanese government, and donations from the private sector.

The Performing Arts Japan (PAJ) program was started by the Japan Foundation in 1994 with the mission to establish a system for promoting Japanese performing arts in the United States. The PAJ program supports the initiatives taken by U.S. nonprofit organizations to provide geographically diverse American audiences with greater exposure to Japanese performing arts. PAJ also encourages collaborations between Japanese and American artists, which will further an appreciation of Japanese culture when presented to American audiences.

To date, PAJ has funded 141 projects (including 72 touring and 59 collaborative projects) of Japanese performing arts in both traditional and contemporary art forms. In the fiscal 2005-2006, 10 projects (7 touring and 3 collaborative) were funded under the program, for a total amount of US\$270,000 (Please see the List of Awardees on pp. 5-7). PAJ is advised by an annually appointed panel composed of one Japanese consultant and ten performing arts specialists from throughout the United States.

The Japan Foundation is now accepting proposals for projects to receive PAJ touring and collaboration grants in the fiscal 2006-2007. To apply for the program, please complete the Application Form and submit it along with other necessary materials to the Japan Foundation, New York no later than October 14, 2005 (receipt deadline).

OBJECTIVES

The primary objectives of PAJ are:

- 1) to increase access to the Japanese performing arts in the United States and Canada, especially outside major metropolitan areas such as New York and Los Angeles;
- 2) to foster an understanding of the Japanese performing arts by providing educational programs for artists and audiences in each touring location apart from public performances; and
- 3) to support collaborative projects between Japanese and American performing artists.

CATEGORIES

To realize the above objectives, the PAJ program offers two types of support:

- 1) The TOURING GRANT assists the presentation of Japanese performing arts at multiple locations in the United States and Canada, with emphasis on locations outside major metropolitan areas where there is no regular exposure to the Japanese performing arts.
- 2) The COLLABORATION GRANT facilitates the collaboration of Japanese and American artists so that they may create a new work with the potential to develop into a touring project and that will further an appreciation of Japanese culture when presented to American audiences.

ELIGIBILITY

- 1) The purpose of the proposed project must be to present Japanese performing arts and/or to conduct a performing arts collaboration between Japanese and American artists.
- 2) The proposed project must explicitly include educational and/or community outreach activities that enhance the audience's appreciation of Japanese culture.
- 3) The proposed project must be undertaken by professional artists. Non-professional members can be included only if the objective of the project is to present performing arts of high quality, not to train or educate the members.
- 4) Grants are awarded only to U.S.-based, nonprofit organizations and are subject to the relevant laws and regulations of the Japan Foundation.
- 5) The proposed project must fall within the Japanese fiscal 2006-2007 (between April 1, 2006 and March 31, 2007). The project may continue after April 2007, as long as the major part or core of the project is completed by March 31, 2007.
- 6) The proposed project must not be used for religious or political purposes.
- 7) For tours, the proposed project must tour to at least two locations outside New York and Los Angeles. Multiple venues in the same city are considered to be one location.
- 8) For tours, the proposed project can include tour locations in Canada, provided that the Canadian portion does not exceed 50% of the total number of performances.
- 9) For collaborations, the proposed project must be a new work jointly explored by Japanese and American artists. If the proposed project involves a commission, please be advised that the overall project must maintain an essentially collaborative nature.
- 10) For collaborations, revivals of existing pieces and the creation of recorded products are not eligible for this program.

GRANT COVERAGE

- 1) Grants are made on a cost-sharing basis. PAJ will not fund more than 50% of the project costs, nor will it fund the overhead and/or administrative costs of the applicant organization.
- 2) A project that receives a grant from the Foundation's other programs, such as the Grant Program for Overseas Performances or the New York Office Small Grant, cannot be funded through PAJ at the same time.



1) TOURING GRANT

- Artistic quality of the project
- Impact on audiences and the performing arts scene in the United States
- Geographical scope
- Strength of educational and community activities
- Feasibility to carry through with the project
- Capacity to provide future continuity

** Priority will be given to projects created with PAJ collaboration grants.*

2) COLLABORATION GRANT

- Artistic quality expected in the newly created work
- Anticipated impact on the audiences and the performing arts scene when presented
- Dynamic interaction between Japanese and American artists
- Strength of educational and community activities
- Feasibility to carry through with the project
- Potential to develop into a touring project

** Priority will be given to projects involving Japanese artists based in Japan.*

In principle, applicants who have already received PAJ grants for the past three consecutive years will be given lower priority. This is a measure to enable the Japan Foundation to extend its support to as many applicants as possible by avoiding long-term funding relationships with the same recipients. However, exceptions may be made for projects the Foundation deems duly significant.

APPLICATION

Applicants must send the following materials:

- ▶ Completed Application Form (The form is available at www.jfny.org.)
- ▶ IRS 501(c)3 determination letter of the applicant organization*
- ▶ List of grants and donations received by the applicant organization within the past three years
- ▶ Annual report of the applicant organization for the most recent fiscal year*
- ▶ Biographies and press reviews of the principal artist(s) involved in the project
- ▶ Recent work samples**
- ▶ Any printed materials regarding the applicant organization and/or the proposed project***
- ▶ Letters of commitment from the artists who are involved in the proposed projects
- ▶ Letters of intent from the presenters who are planning to present the project, expressing their level of interest and providing possible performance dates
- ▶ For projects that have already been funded by PAJ and are currently seeking further support, a report clarifying the progress made since the previous stage

** One copy required.*

*** Two sets required. Work samples are a critical element of your application. Given the large amount of material and the limited amount of time available for the panel review, applicants should prepare a well-organized presentation that best represents their work. If possible, please submit materials relevant to the proposed project. Please do not submit promotional materials. Each submission must be labeled with the artist's name and the title of the work. Please be sure to cue the tape to a segment which best represents the work and describe the context of the segment in the Work Sample Sheet provided with the Application Form.*

**** Three copies required.*

Please submit one original and 18 copies of the above materials, with the exception of the materials marked with asterisks. All photocopies must be double-sided sheets of 8 1/2" x 11" paper, 3-hole punched. Please use paper clips only; do not staple, bind, or package written materials. The Application Form is available online at www.jfny.org.

DEADLINE

Applications must be received by the Japan Foundation, New York no later than 5:00 p.m. EST, Friday, October 14, 2005. Late or incomplete applications, as well as applications submitted by fax or email, are unacceptable. The Foundation will not be held responsible for applications lost or damaged in transit.

REVIEW AND NOTIFICATION SCHEDULE

The Japan Foundation PAJ Advisory Committee will review applications in December 2005. Based on the recommendations of the Committee, the final selection of awardees is made by the Foundation's Headquarters. Written notification of awards will be mailed in April 2006.

INFORMATION HANDLING POLICY

For projects the Japan Foundation decides to support, information such as the name of the applicant and project descriptions will be made public in *Detailed Annual Report of the Japan Foundation Activities* and other public relations materials of the Foundation, including its website.

When the Foundation receives a request for information based on the Law Concerning the Disclosure of Information Held by Independent Administrative Institutions, etc. (Law No. 140 of December 5, 2001), submitted application forms and related materials will be released, except for information stipulated by said law not to be disclosed.

The Japan Foundation handles personal information appropriately in accordance with the Law Concerning Access to Personal Information Held by Independent Administrative Institutions (Law No. 59 of May 30, 2003). There may be cases in which the Foundation uses the addresses written on the Application Form to inform the applicant of other Foundation activities or to send public relations materials.

CONTACT

If you have any questions or would like to obtain a copy of the Japan Foundation's latest guidebook, *Performing Arts in Japan 2003*, please contact the Japan Foundation, New York:

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[HTTP://www.jfny.org/](http://www.jfny.org/)

We recommend that you check our newly launched website, *Performing Arts Network Japan* at www.performingarts.jp. Updated every month, this English website provides the most up-to-date information about the impressive range of expression and creativity of Japanese performing arts including music, dance and theater as well as international presenters and festivals/markets that incorporate Japanese performing arts. You can also register to receive monthly email updates.

LIST OF AWARDEES

2005-2006

The Japan Foundation is pleased to announce grant awards totaling \$270,000 to 10 presenters and artists in the United States through the Performing Arts Japan (PAJ) program for the fiscal 2005-2006. The grant recipients are listed below. (Please contact the Japan Foundation, New York for further information and finalized tour dates.)

PAJ Touring Grant awards 2005-2006

Total projects: 7

Total funds allocated: \$205,000

Grant amounts: \$10,000 - \$45,000

- ▶ **Bang on a Can** (Brooklyn, NY) for a two-city U.S. tour of **Bang on a Can All-Stars** (www.bangonacan.org), featuring the work of Somei Satoh, Japanese composer of the postwar generation. Satoh's new piece, *Shu*, was commissioned by Bang on a Can with the support of the Japan Foundation through PAJ 2002-2003. The work had its world premiere in New York at Japan Society in February 2004.
Tour Dates: May 1 - July 23, 2005
Tour Locations: University of Maine (Orno, ME); MASS MoCA (North Adams, MA)
- ▶ **Cal Performances** (Berkeley, CA) for an eleven-city North-American tour of **Yukimi Kambe Viol Consort** (www.ykvc.jp), founded in 1983 by Yukimi Kambe to perform both traditional repertoire and contemporary music for the *viola da gamba* (viol), a European stringed instrument similar to a modern cello, which was first introduced to Japan as early as 16th Century. The Consort's tour will include public performances and outreach activities.
Tour Dates: March 10 - April 8, 2006
Tour Locations: Capital University (Columbus, OH); University of Louisville (Louisville, KY); Arizona Early Music Society (Tucson, AZ); St. Cecilia Concert Series (Halifax, NS); Toronto Early Music Society (Toronto, ON); Emory University (Atlanta, GA); Yale University (New Haven, CT); Seattle Asian Art Museum (Seattle, WA); Cal Performances (Berkeley, CA); Santa Cruz Baroque Festival (Santa Cruz, CA); Early Music Now (Milwaukee, MN)
- ▶ **IUP Research Institute/The Lively Arts at IUP** (Indiana, PA) for a twelve-city U.S. tour of **Nitta Oyako** (www.nittaoyako.com), a duo of Hiroshi Nitta (father) and Masahiro Nitta (son), both playing the *Tsugaru shamisen*, a three-stringed Japanese lute endemic to the northern part of Japan. At each tour location, the duo will engage in public performance as well as workshops, lectures/demonstrations, and open rehearsals.
Tour Dates: April 14 - May 6, 2005
Tour Locations: Indiana University of Pennsylvania (Indiana, PA); Latrobe Area Senior High School Center for Creativity (Latrobe, PA); Muhlenberg College (Allentown, PA); Lafayette College (Easton, PA); Indiana University of Pennsylvania (Punxsutawney, PA); Japan America Society of Minnesota (St. Paul, MN); Lotus World Music and Arts Festival (Bloomington, IN); Kennedy Center for the Performing Arts (Washington, DC); Joe's Pub at the Public Theater (New York, NY); Frostburg State University (Frostburg, MD); Warren County School District (Warren, PA); Whitaker Center for Science and the Arts (Harrisburg, PA)

- ▶ **Japan Society, Inc.** (New York, NY) for a six-city North American tour of one of the most internationally acclaimed Butoh artists of our time, Ko Murobushi and Ko & Edge Co. (www.murobushi.com) in *Handsome Blue Sky (Bibo no Aozora)*, which was premiered at the JADE 2003 Memorial for Tatsumi Hijikata. The work will have its North American premiere during the tour. Workshops and other related events are planned at each touring venue.
Tour Dates: September 17 - October 8, 2005
Tour Locations: Towson University (Towson, MD); Japan Society (New York, NY); Flynn Center for the Performing Arts (Burlington, VT); Usine C (Montreal, QC); On the Boards/Behnke Center for Contemporary Performance (Seattle, WA); Kirkland Performance Center (Kirkland, WA)

- ▶ **Portland Institute for Contemporary Art (PICA)** (Portland, OR) for a three-city U.S. tour of Japanese dancer/choreographer, Kota Yamazaki's Fluid hug-hug Co. (www.jcdn.org). The tour will include performances of the company's work, as well as residencies for community outreach, educational programs, master classes and lectures/demonstrations. In Portland, the company's performance will be in addition to the presentation of Yamazaki's choreography of *FAGAALA*, the result of his creative partnership with Senegalese choreographer, Germaine Acogny, and her Compagnie Jant-Bi.
Tour Dates: September 7 - October 8, 2005
Tour Locations: Portland Institute for Contemporary Art (Portland, OR); North Fourth Art Center (Albuquerque, NM); Arizona State University (Tempe, AZ)

- ▶ **Tradex, a National Organization for Traditional Artists Exchange** (Honolulu, HI) for an eleven-city U.S. tour of Kenny Endo Taiko Ensemble East & West (www.taikoarts.com) that furthers an appreciation of *taiko*— the Japanese art of drumming — and continues to develop this time-honored tradition. The tour will bring together professional musicians of both Japanese and Western instruments in an eclectic collaboration of traditional rhythms and modern compositions.
Tour Dates: October 26 - November 19, 2005
Tour Locations: Mu Performing Arts (Minneapolis, MN); Clarice Smith Performing Arts Center/University of Maryland (College Park, MD); Swarthmore College (Swarthmore, PA); American University (Washington, DC); St. Olaf College (Northfield, MN); Salt Lake Japanese American Citizens League (Salt Lake, UT); Stanford University (Stanford, CA); Maui Arts & Cultural Center (Maui, HI); University of Hawaii at Hilo (Hilo, HI); Kahilu Theatre Foundation (Kamuela, HI); University of Hawaii at Manoa (Honolulu, HI)

- ▶ **UCLA Live** (Los Angeles, CA) for a five-city North American tour of Pappa Tarahumara (www.pappa-tara.com), a leading Japanese interdisciplinary performance company led by Hiroshi Koike, to present *Ship in a View*, a free-flowing panorama of images ranging from a seaside town in the 1960's, when postwar Japan was experiencing a rapid industrialization, to a futuristic scene of dazzling movement and mysteriously beautiful imagery.
Tour Dates: January 30 - February 25, 2006
Tour Locations: UCLA Live/University of California, Los Angeles (Los Angeles, CA); National Arts Centre (Ottawa, ON); Harbourfront Centre (Toronto, ON); University Musical Society/University of Michigan (Ann Arbor, MI); Wexner Center for the Performing Arts/The Ohio State University (Columbus, OH)

PAJ Collaboration Grant awards 2005-2006

Total projects: 3

Total funds allocated: \$65,000

Grant amounts: \$20,000 - \$25,000

- ▶ **Fiji Theater Company, Inc. a.k.a. Ping Chong & Company, Inc.** (New York, NY) in collaboration with Kani Public Arts Center (Kani, Gifu Prefecture, Japan) and Conversation & Company (Tokyo, Japan) will hold residencies in Japan and the U.S. to develop *Kwaidan 3*, the third installment of Ping Chong's full-length puppet theatre series, which is scheduled to premiere in the fall of 2007. *Kwaidan 3* will

be conceived, written and directed by Ping Chong (www.pingchong.org), along with the artists Randy Ward (light & set design) and Atsushi Yamamoto (puppet design & construction), to become a multidisciplinary puppet theatre work featuring a traditional Japanese ghost story, a story adapted from a Middle Eastern source, and an original tale of the macabre by Ping Chong.
Project Period: April 2005 - March 2006

- ▶ Inta, Inc. (New York, NY) for a collaboration among Eiko & Koma (www.eikoandkoma.org) (choreographers/dancers), Sam-Ang Sam (Cambodian-American composer) and David Ferri (lighting designer) to develop *The Reyum Project: Mourning* (tentative title), a multi-disciplinary, cross-cultural and cross-generational performance work that explores contrasting notions of “Asian-ness” and its relationship to each artist’s cultural identity. Young Cambodian men will participate as performers and visual artists. During the year-long creative phase of the project, Eiko & Koma will conduct workshops, master classes and “work-in-progress” showings in Cambodia and the U.S. The new work is scheduled to premiere and subsequently tour the U.S. in the spring of 2006.
Project Period: April 2005 - March 2006
- ▶ New York Foundation for the Arts (NYFA) (New York, NY) for a new contemporary dance work *What We When We*, directed by choreographer/performing artist, Yasuko Yokoshi (www.jcdn.org) that explores the emotional dynamics of male/female conversations in Raymond Carver’s short story *What We Talk About When We Talk About Love*. The movement will be choreographed utilizing traditional Japanese kabuki dance vocabulary and aesthetics. The project is in collaboration with Masumi Seyama, a master of Kanjuro Fujima-style Kabuki dance. Yokoshi has invited four contemporary Japanese dancers based in New York City to participate in the project. After several residencies and “work-in-progress” showings in Japan and the U.S., the new work is scheduled to premiere in New York at Danspace Project at the end of March 2006.
Project Period: April 2005 - March 2006

The grant applications for the fiscal 2005-2006 were reviewed by the PAJ Advisory Committee, which is comprised of one Japanese consultant and ten performing arts specialists from throughout the United States. The committee makes its award recommendations to Japan Foundation Headquarters in Tokyo.

PAJ Advisory Committee Members (as of December 2004)

- Dr. Michael Blachly (Director, University of Florida Performing Arts)
- Ms. Rachel Cooper (Director, Cultural Programs and Performing Arts, Asia Society)
- Mr. Lane Czaplinski (Artistic Director, On The Boards/Behnke Center for Contemporary Performance)
- Ms. Margaret Lawrence (Director of Programming, Hopkins Center for the Arts, Dartmouth College)
- Ms. Cora Mirikitani (Executive Director, Center for Cultural Innovation)
- Mr. Phillip Reynolds (Executive Director, The Dance Center of Columbia College Chicago)
- Dr. Michael Ross (Executive Director, Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign)
- Ms. Julie Voigt (Senior Program Officer, Performing Arts, Walker Art Center)
- Ms. Pebbles Wadsworth (Director, The University of Texas at Austin Performing Arts Center)
- Mr. Martin Wechsler (Director of Programming, The Joyce Theater Foundation, Inc.)

PAJ Advisory Committee Consultant (as of December 2004)

- Prof. Tadashi Uchino (Associate Professor, Graduate School of Arts and Sciences, The University of Tokyo)



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