

THE THEATRE SHOP CONFERENCE

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Touring into and out of Asia

Introduction by Chair Eugene Downes, Cultural Consultant, Dept of Foreign Affairs

The subject for this morning session is touring into and out of Asia. There has been, I suppose, several tracks of engagement between Ireland and Asia culturally in recent years although for many of us it's still perhaps a kind of dark continent and many countries in Asia know as little or perhaps even less about Irish culture than we do about their own culture so the potential for mutual exploration and discovery is immense but there is a long journey to travel. So it's very apt that Jane and Siobhán have chosen this as a theme for this year. There has also been – and perhaps that's one of the reasons I am here – a governmental initiative which has been taken over the last year or so and I might say a little about that later on. But first if we move into our presentations from the guests who've travelled many thousands of miles to join us, so first of all I might call on Dr Gong Bao Rong. Now Dr Gong is a professor with the Shanghai Theatre Academy, in China and the Theatre Academy there not only is one of the main professional organisations for training theatre professions in China but also organises one of the leading experimental theatre festivals in China which is happening, I think, after a gap of three years, at the end of this month in Shanghai. I'll ask Dr Gong to say a few words, to talk to us hopefully about the festival, the state of theatre in China and touring into and out of Asia.

Dr Gong, Shanghai Theatre Academy, Shanghai

Thank you. Before the presentation of the festival, I'd like to present a little about Shanghai Theatre Academy. Shanghai Theatre Academy was founded more than 50 years ago. It was the first school in China aiming to form actors and actresses for Western-style theatre (by the way in comparison to traditional Chinese theatre, Western-style theatre has only a century's history). Now, in our Academy, in China there are two high schools of theatre art or Conservatoires; the other is of course in Beijing, the capital. In Shanghai Theatre Academy there are five

departments: acting, cineography, writing, directing, and recently TV section. The students come from all over the country. Our Academy is relatively small; the number of students is about 800 and there are less than 200 staff. So that's the brief introduction of our Academy now I present a little about our festival.

The English name is Shanghai International Experimental Theatre Festival; it's a little ambitious because in Chinese it is called The Little Theatre Festival. This festival was established in 1998 in order to promote communication between Eastern and Western cultures and artists and to discuss together the possibilities and prospects of innovation of the theatre art. The first Theatre Festival was organised jointly by Shanghai Theatre Academy and the University College Drama Programme of Toronto, Canada. It took seven days only from October 18 to 24 1998 and eight performances were held, among which three from China and five from abroad. There were shows from Japan, Germany, Norway and USA. At the same time, a symposium was organised, entitled Experimental Theatre of a New Century. Scholars and professors from Canada, Germany, the United States and other countries attended this symposium and the discussions were very interesting. That's for the first festival so as you see our festival is very international as well as academic. This year, the festival will take place from October 28 to November 3. There will be 15 plays: among them there are two from our Academy, seven from other cities of China, six from other countries including France, Germany, Japan, Korea and USA. I will say briefly there is a youth theatre international from France and a show from Frankfurt and also a show from California State University and also two from Korea and Japan. So this is the programme for this year. Neither the city nor the Ministry of Culture financially subsidise the Festival. The Shanghai Theatre Academy itself has to find the necessary money – that's why it takes place every three years and the volume of the festival is not so big. Generally speaking, the foreign groups which join the festival must themselves finance their international or national tour fees while board and lodging are partly charged by the organiser. As the budget is not so great, the foreign groups are limited to ten or fifteen and each group is limited to ten or twelve people. That's the brief presentation of our festival. Thank you for your attention.

Eugene Downes

Thanks, Dr Gong. There's a lot of further issues specifically to do with Shanghai and China which we can come on to but thank you very much for that initial presentation. Now if I could introduce our other two panellists. Professor Hwawon Lee, on my immediate right, is a drama critic and a theatre scholar, both of European theatre and clearly of Asian theatre. I think French theatre is her speciality. She is also involved in programming a major festival in Korea, called the Namyangju Open Air Festival and the Artistic Director of that festival is on her right, Mr Jin-Taek Lim. Mr Lim, in fact as well as being a major director in Korea, runs not just the Namyangju Festival but is also I think the director of the Rites of Passage Festival and is also in charge of some of the cultural aspects of the World Cup in Korea and Japan in 2002 and he's closely involved in that. So he's wearing many hats and I hope he may wear all of them at different stages of today's discussion in giving us an insight into these specific events but also again I think into the larger issues of the, perhaps, artistic opportunities and some of the practical issues in touring. Mr Lim speaks a little English but I think for the presentation Professor Lee has agreed to interpret.

Dr Lim (translated by Professor Lee)

Good morning. I am the person who is supposed to talk and Miss Lee is supposed to translate but maybe she might talk more than I and I might assist her. It's only my opinion! I was asked to talk for ten or fifteen minutes but for me it took fifteen hours of flight from Korea to Ireland and it will take another fifteen hours to get back to Korea so I will have to really think a lot to give a very efficient talk this morning. This little sheet is originally a brief résumé of the talk this morning – this is only fifteen minutes otherwise it would be larger. I would like to talk a little about the impression of coming here, being in Ireland for the first time in my life. At school when I was young I learned about Ireland in the classroom but Ireland is very little known in Korea. I just came here yesterday but my translator Miss Lee came here the day before yesterday. After one day in Ireland, she told me about all of your major writers like James Joyce and Bernard Shaw. For me, it was my first time learning all about your literary tradition. I think all the great literary heritage you have in Ireland is mostly because of your environment, your geographical, political, cultural conditions which make it possible, I think. Korea is located on the far opposite side of the world but in its political and historical situations it has some very common points as well. I think all those kind of similarities make me feel some kind of

companionship between your country and my country. Maybe it's only my own opinion – what do you think about what I just mentioned? You don't agree or you just stay calm? Maybe you know very little about Korea, that's why.

Ireland is an island but maybe from the cosmic viewpoint the earth might be kind of an island in the whole cosmic world, universe, I meant. So creating art and living in an area – it's hard to put into translation – but each community has its own creative activity of art which is made possible by being an island. I'm the first executive director to create an outdoor artistic festival in Korea. It was 1997 when I inaugurated the first open air theatre festival in Korea and now this year we launched another Open Air Festival in Namyangju.. There are two reasons why I like to create the Open Air Festival in Korea. First of all, in Korea there is a very long tradition of performing outdoors in a particular space, which is the area nearby life and work, a place we share in the community. Maybe in every other culture, there might be some kind of tradition of performing outdoors, maybe before they started to construct theatre buildings, but I think there is a typical kind of aesthetic of playing outdoors, being outside, creating artistic activity. We imported from the occidental world the indoor theatre tradition 70 years ago and then our own tradition of playing outdoors started to disappear. Ever since we have been creating theatre in the occidental sense, less than 100 years, but so far it is hard to find this Korean indoor theatre, it's hard to define and hard to find. I think it might be very important and necessary to talk – when you think about exchanging theatre work between Ireland and Korea – about what is the most Korean typical theatre and what is the most Irish theatre: we'll have to think and talk about that first of all. But to talk more about that, I have such limited time so maybe we can talk about that later.

I just would like to add one more thing. One thing I would like to add is I'm wondering or curious about is the title Theatre Shop, shop for what? When I visited an Australian art fair, they had an art market. When I see those words – shop or market – I think is there some kind of intention of selling and buying artistic productions? I would like to ask myself and you is it possible to sell and buy artistic work with the mind of capitalism, in a commercial way, is it ideal, is there any other way to exchange and put the concept exchange in some other terms or other mind? Maybe shop is just a word but I think today I would like to think with you about an ideal way of exchanging artistic production. I'm thinking about ancient times when there wasn't

any concept of capital, when they exchanged material productions without using money, just to exchange what they need. The main part of the talk this morning was improvised this morning so I think my translator would have a hard time to translate but if you are interested in talking more with me, I will have time later. Thank you very much for your attention.

Eugene Downes

Thank you very much, Mr Lim and Professor Lee, for that rather unique two-hander. I'm sorry actually neither Jane or Siobhan are here to discuss why Theatre Shop is so called. Perhaps just before opening to the floor, I might just give a very brief outline of another dimension to this, which is an involvement that the Irish Government has had over the last year or so. Now obviously this isn't trying to corral artistic activity into a very specific kind of governmental plan or set of priorities. I think it's more intended as kind of a complementary initiative and if it could assist in bringing artistic work to Asia, then so much the better. Just to give you a very brief sense, I suppose the starting point was back in 1998 when the Taoiseach made a visit to China and at the end of that he decided that really Ireland had not engaged with Asia on any level in a way that matched the huge potential that was out there so he announced a new strategy for government as a whole called the Asia Strategy, essentially prioritising the Asian region in relations whether they be political, economic, trade, cultural or whatever.

Now as so often happens, I think this was initially driven by trade and economic concerns, so the potential out there to create a cultural strand to the Asia Strategy was lying somewhat dormant until about this time last year. I'd been working with the Department of Foreign Affairs on a number of projects and one of these developed into a process really to map out how we could best engage with Asia on a cultural level. About this time last year we put together a planning group which travelled to Shanghai and several of the people in that group are here today – I see Richard Wakely and Bridget Webster and others who have their own perspective on this whole process. What we tried to do was to get a sense of what are on the one hand perhaps some of the artistic possibilities out there but also what are the practical hurdles that have to be surmounted and what are the specific logistics of bringing out a production to Asia, and I think we learnt a lot of things out there but it was the start, very much the start of a process. Another sense we got and I think this is central to everything that has been done since then on this governmental track is

that in addition to bringing out, if you like, pre-existing shows or productions that maybe there in a kind of one-way presentation of Irish culture in Asia, there's a huge potential out there for collaborative work for two-way dialogue and cultural exploration.

So in terms of some of the projects that the government might be planning, the idea of having collaborative work at the heart of that is central and indeed something again rather than just a once-off tour would be ongoing, would be building organic relationships between practitioners, between artists and also between institutions, which would be laying the whole groundwork for the future. So within that context this group last autumn produced a set of proposals. Those in turn became a large part of the basis for a visit which Síle De Valera made to Beijing and Shanghai in January last and in negotiations with the Chinese Minister for Culture a range of things were agreed and this was further developed and formalised last month during the visit of the Chinese premier to Ireland when Síle De Valera and the Chinese Minister for Culture signed a formal memorandum on cultural co-operation with China.

I should say that China in this sense is obviously just a starting point or springboard for the larger Asian region and one of the major projects agreed now formally between the two governments and for which a planning and funding structure is currently being put in place is to organise a major festival of Irish culture in China. Being realistic in terms of lead times, it now looks most likely to happen in the course of 2003 but I think in the next two or three months once the key building blocks are put in place and the whole thing is publicised, it'll become much clearer. But we look forward to assisting a whole lot of projects, the ideas for many of which I think will come from the sector so as soon as a basic structure is in place there will be a series of announcements. Then I think we'll be waiting for a huge amount of input and ideas and proposals from all the artforms so all I can say at the moment – because it is in kind of an intermediate state – is watch this space.

So in just opening to the floor, some of the perhaps more practical issues which I think we could maybe consider would be funding requirements. I think very open frank talking about what is the funding system for which, say some of the festivals in Korea or China, is very worthwhile: for instance whether local costs can be covered as well as international travel costs; how performing

fees can be arranged; to what degree does sponsorship have to be brought in or indeed funding from the sending side or from state bodies, be it from the Arts Council, Cultural Relations Committee or others on the Irish side, to facilitate kind of realistic financial package for a tour? Another question is perhaps the extent to which Irish companies would need to engage with promoting agencies on the Asian side, many of which seem to be very key actors, if you like, in the interface between the sending side and the receiving side. Obviously when a festival isn't involved that becomes even more so the case. I'd be very interested if people have first hand experience of working either with perhaps festival organisation or indeed promotion agencies. Also the issue of language – obviously, as we've seen today, there are a manner of ways of addressing the language gap. It's a particular issue for drama which might be text driven, obviously some forms would be far more suitable to present to an Asian audience than others, but equally there are all kinds of ingenious ways of bridging that. A number of festivals have the facilities for surtitles or that can be organised, it's something to consider. So really just to go no further than that, could I invite you to throw in your comments and questions and views?

Bridget Webster, CoisCéim Dance Theatre, Dublin

I actually have a question and it's slightly different in Europe in terms of transnational touring there is in existence a lot of transnational networks which help both production companies, festivals and venues put things together both in a practical and more contextual sense and I'm just interested, do they exist within the context of Asia, in terms of I notice that you've brought in Korean companies to your festivals and I presume it works vice versa and I'm very interested in how that works practically.

Eugene Downes

Thanks, Bridget. Dr Gong, have you any thoughts on that? To what extent is there international co-operation within the Asian region between, say, Korea China and Japan?

Dr Gong

Effectively there is close exchange between Asian countries. Korea, Japan and China have a theatre exchange every year. In cineography or in acting I think there isn't within Shanghai or China with Ireland, Ireland is very I know from Chinese people I don't know why, in comparison

with USA or Britain, we know very little about Irish so it's why I'm here and we are eager to do more especially for the Irish theatre.

Professor Lee

There is a Korean cultural arts foundation which promotes cultural exchange between Korea and foreign countries but they select one year beforehand. So they select some Korean art production to travel abroad. Also they select foreign companies and they support them to come and perform in Korea.

Richard Wakely, Abbey Theatre, Dublin

First of all, can I add to Eugene's welcome to our guests from Korea and China? Very good to see you over here. I was privileged myself to accompany Eugene and indeed Bridget to Shanghai last year and will be returning to Shanghai at the end of this month actually. Just to add to a couple of comments that the panel have made and to pick up on Bridget's point which is a very important logistical point: it is a very long way to travel to Asia, let's not forget this. So to make it viable for us, attractive to artists, to make it financially viable, we have to often look at the idea of partnering up with other presenters and the only comment I'd add on to the back of Bridget's question, is that there are one or two international organisations which represented us from Asia and South East Asia, one that I am personally associated with is the International Society for the Performing Arts. I know that that has been a great vehicle for including artists and venues and presenters from South East Asia in the exchange of culture around the globe and really that is a word that's more appropriate to answer Mr Lim's question than shop. The Theatre Shop here is more of an exchange of ideas, a creation of dialogue and indeed I think that was one of the principles upon which our visit to Shanghai started last year. We were looking for an exchange of ideas a collaboration with colleagues in a country that we hadn't really had a relationship before, to create a better understanding of our different cultures, of our different approaches to life. Although I was very pleased to see, if somewhat surprised, that there was some knowledge of Irish culture. I met a few people who understood the works of John Millington Synge and indeed our own dear Tom Murphy whose work we're celebrating at the Abbey Theatre at present.

The logistics are huge, there's no doubt, but I think the rewards are immense as well, that's what I would say. I think that the important factors to consider are the suitability of Irish artistic works going out to South East Asia, suitability in terms of audience, in terms of definition as well, if you said to a colleague in Shanghai you talked about theatre they'd drag you off to an opera, they'd drag you off to one of their Chinese operas, their view of theatre is a very different. Definition is terribly important and the only way to get round definitions and to create a large understanding is – it's the old cliché – it's to go and see it for yourself, to go and find out, to go and explore these cultures, to meet these people out there. Suitability of artistic works terribly important. The availability of appropriate venues: well, I'm delighted to tell you that particularly in Shanghai there are some of the most terrific venues, art facilities, museums that I've seen and there is a great ambition, I believe, in South East Asia to create the best in cultural facilities. We've talked a little about financing but I'd also want to mention another factor is our planning cycles. We in Ireland, I believe, are only beginning to address a longer-term planning cycle in catching up with not just our colleagues in Asia but in Europe and America, so it is not unusual for venues and presenters in other parts of the world to be two or three years advanced in their programming. Yes, they may have holes in the next twelve months, but they are thinking two or three years ahead and it's something we as a community of artists, of producers here in Ireland have to think about if we want to engage with our colleagues in other parts of the world. Just in closing, I'd like to finish in saying that this is a tremendously useful seminar, I believe, just to introduce us here to the possibilities of collaborating and working with our colleagues in other parts of the world, particularly in South East Asia, and I would certainly encourage you all to speak to our guests and to take up those opportunities because I think the rewards will be very rich indeed. Thank you.

Alan Stanford, Second Age Theatre Company, Dublin

I'd like to basically agree with just about everything Richard said there. What strikes me listening to this is when you talk about touring within the West, within Europe or to America, we're dealing with a known world in our language and our guests have indicated that the very problem that I would be conscious of, in spite of what Richard says, we know so little about the world involved around that particular aspect of the Pacific Rim. We know so little about theatre in that world. our consciousness of Chinese theatre is Chinese opera, our consciousness of Japan

is Noh and kabouki and our consciousness of Korea is do they have theatre, we don't know Now this whole notion of outdoor theatre as a cultural entity fascinates me: I have no knowledge of it. What I think we need to be doing is not so much sitting here saying can we take our plays to Korea, to China or Japan at this stage because we don't know what to take. Now Mr Lim made the very good point what is typical Korean theatre, what is typical Irish theatre? I'm not sure about either of those. I don't think there is a thing as typical Irish theatre, you know living in a country as small as we are and knowing the huge diversity of theatre that we manage to produce. I have no doubt that Korea and China would have a huge diversity as well, but we are not conscious of each other's language, and I mean the language of theatre, we don't understand the way the orient deals with theatre at this stage. I could say, let's take a Shakespeare or a Synge to China and Korea, not knowing how it's going to be perceived. The purpose of theatre surely is to communicate with clarity, to make the audience understand but if the audience doesn't understand – we've all done it, we've all sat in theatres and watched plays presented from a different language or from a different cultural perspective and said I'm sure it's very good but I'm not quite sure what they're talking about – we need to develop a dialogue, I think that if anything could come from this, and I agree with Richard this is very important seminar, it's a very important session because it is a real East meets West opportunity for this country. We need to establish the possibility for dialogue to happen before we start trundling productions out to China. We need to have an opportunity, we, the producers, the presenters, the artists need to have an opportunity of meeting and of seeing each other's work before we start exporting our own. I think that if anything could come out of this, the opportunity for those interested, where the funding will come from, I mean the notion of exchanging art without money is impossible, money is always involved, it costs money, you want to take the average play you're talking huge huge resources. So I think that at an early stage it would be better if there were an opportunity for examination of each other's work, rather than as I say trundling major productions round the world to audiences who don't know what to expect. I don't know whether that is a mechanism that governments and cultural departments can get themselves involved in but certainly it's the one that I'll be recommending here.

Gavin Quinn, Pan Pan Theatre, Dublin

I've had the opportunity actually to attend the Namyangju festival this year so maybe I can give some impression of the atmosphere in Korea. Four years ago we did a production in Korea in a city adjacent to Seoul and the first trip we made to Korea was as a result of simply being seen at a festival in Poland and because there is such a tradition of outdoor theatre in Poland that quite a few different presenters were travelling around Poland looking at work. We managed to bring the work to Seoul financially through the help of the Cultural Relations Committee and the Irish Embassy in Seoul and through the presenters of the festival who covered the costs and paid us a performance fee. What was interesting about going there is that we had an audience of about 4,000 people per night. We had just done a production for which we had an audience of 150 and we created a special performance for an outdoor festival. The advantages that we had was that we were able to translate the text into Korean which helped and we were able to present the performance – which was really a performance of movement and words and music in a very interesting space – but the reason why it worked is we had a very long lead-in time, we had advance knowledge of where we were performing and we had a chance to actually create a specific work for the festival. I think going somewhere like Korea you really have to be aware of what you are actually doing, who your audience is and in fact what is expected of you when you get there. The Korean festivals that we have experienced, and indeed the Namyangju festival, what you get at that festival is all kinds of different artforms. You get circus, ballet, traditional Korean theatre which is based on music and stories and performance and its ritualistic in nature, and then there are also contemporary performances. Traditionally, what I've experienced with the Korean outdoor festivals is that they are very much community festivals which a large number of local people attend and the attendance at the festivals is actually quite enormous. What you find is that the work that's best suited to go there is actually quite diverse: the most important thing I'd say about going to Asia is that you really have to specifically find out exactly where you are performing and exactly what the festival intends for you to do but there is an awareness of Western theatre through cinema and through other forms so it's not exactly such a mystery but the important thing is that the work is suitable.

Jo Mangan, Fishamble Theatre Company, Dublin

I'm just wondering if there's any published findings from the travels to Shanghai that Bridget and Richard and other people undertook or anywhere that we can source the information that was gleaned during the trips?

Eugene Downes

Well, that's a good question. We put together a number of memos, if you like, which were reporting on what was found. Now the main thrust of those was kind of operational for the Department of Foreign Affairs, in the first instance, but what then turned very quickly into an inter-departmental process with the Department of Arts and Heritage also centrally involved. So in fact those documents were essentially internal ones. Now you make a very good point because a lot of the information we accumulated, I won't over state it, but it could be very worthwhile for people to have a look at. How we could release that? I might have a word with Catherine Boothman maybe. We could just put some material through the International Desk at the Arts Council because someone like Catherine would probably be best placed to distribute it onwards or even through Via magazine or something. One of the limitations, we'd say, of Foreign Affairs itself or indeed the CRC structure – or even perhaps Arts, Heritage, I don't want to speak for them – is that they don't have the distribution mechanisms or the kind of information network to easily diffuse that kind of practical information into the sector. So in fact it's a good point you make and we'll take that forward maybe and we can have a chat afterwards about it anyway. There's not much point, to pick up Alan's comment, there's not much point sending practitioners or facilitating study visits if the fruits of those are not as widely distributed through the sector as possible, that's absolutely right.

I just want to pick up on Alan's point, the question of funding study visits or exchanges of practitioners just to see the work, to meet their counterparts and to explore in that sense before any question of bringing out work or productions, it's a good one. Now obviously Asia is not in the Aer Lingus network so that would seem to be a limitation on the Art Flight scheme as far as I can see. It will be quite a central part of, not the festival itself if you like, but under the festival rubric there will be a whole kind of process with a number of elements to that, which we are in the process of obtaining special funding, dedicated block funding from central government to

make possible some of these things which mightn't fit under the specific grant requirements, whether it be of the Cultural Relations Committee or indeed the Arts Council or other funding bodies. So hopefully within the next number of months, without prejudice to the existing funding possibilities for those kind of trips that may be out there, we'd hope to have a specifically Asian set of opportunities with some form of dedicated funding. So once again I'd say watch this space but when it happens we'll make sure to make the information is widely distributed as possible.

Bernie McGill, Big Telly Theatre Company, Northern Ireland

I just want to say briefly that last November we took a production to Bombay, to a theatre festival there in India and the festival itself was very proactive in securing sponsorship for us to come, through Air India who flew the company and the set out there, and also in securing funding via the British Council from that end, and I know that's different because we're a Northern-Irish based company, but also through the Irish and British Embassy in Delhi who also supported the company's visit. If it would be of use for anyone here to have some of the information about our experiences in going there then we'd be happy to make that available to anybody who would be interested.

Lisa Heaney, Dance Theatre of Ireland, Dublin

Could Mr Lim please talk a little about collaborative work that has happened to date at the Namyangju, with Western companies, if anything has happened to date of a collaborative nature?

Mr Lim (translated by Professor Lee)

There was one production with a Columbian company. It was successful because it didn't have a lot of words. In Columbia historically they have some similar situations with Korea so they have some common background which can be shared. It was performed two years ago. For Namyangju, I was thinking about collaborating with one French company. I saw their show about three years ago in Shalom. It was done in a garden – there were performances in different spots. But I was thinking but it is very hard to do that and I am hesitating in doing that. Normally it is not easy because of the language. So to invite actors and work together it is sometimes very hard. I guess maybe it is easier to invite a director and a whole idea of a production and work with Korean actors. It would work better.

I can add my own comments. In Korea, not only for Namyangju Festival but also for the main national theatre companies, they tried some collaborations so far but it's not very often but maybe once or twice a year successfully. About three years ago we invited La Mama, a theatre company from USA and the director and main structure was imported, but we used Korean actors together, they worked together for one month and it was very successfully done. Last year Robert Wilson came to Korea and he worked with Korean actors. There are some others events called Cries of Asia where many different Asian nations collaborate together so there are things happening but we need to work very carefully on it to make it successful.

Torel Dal, Bergin Festival, Norway

I have a question for the representatives from the Open Air Festival in Korea. You said that you thought it was important to export what was typical for Korea, but would you also consider exporting something which is relatively new in Korea? Would that be interesting also from your point of view?

Mr Lim (translated by Professor Lee)

Two years ago at the Avignon Festival, they invited Korean performers. The director of the festival, M. Bernard Faivre D'Arcier, came to Korea to get an idea of Korean contemporary theatre and his original idea was to invite very modern and new Korean production, but at the last minute he changed his mind and invited Korean traditional works instead. The gentleman over there made a remark that before a cultural exchange we need to develop a dialogue between different parts of the world. Maybe I guess the reason why M. Faivre D'Arcier invited Korean traditional works was to know from the tradition some different culture from the beginning. Maybe that was the reason and I agree with that: before inviting current work, we may need to know each other better. Sometimes it is hard to import or bring in abroad what is typically some countries' own tradition or their own culture because of barriers or cultural differences. There are some companies or there were some attempts to create some production which can be commonly received, but I don't think that is the best way.

Eugene Downes

Thank you very much. I'm afraid we've run out of time. I've the sense we're near the start of what will be a long journey with its own challenges but that the process of dialogue and exchange and artistic exploration will be as exciting and maybe as valuable as any of the specific physical outcomes along the way. So I'd thank you all for your contributions, and particularly to our guests Mr Lim, Professor Lee and Dr. Gong for coming so far and for their presence, thank you very much.