

(別紙)

専攻分野及び研究計画
Field of Study and Research Plan

Name in full,
in your native language

(姓名(自国語))

Roque	Janessa Louise	Estacio
(Surname)	(Given name)	(Middle name)

Name in Roman capital
letters

(姓名(ローマ字))

Roque	Janessa Louise	Estacio
(Surname)	(Given name)	(Middle name)

Nationality

(国籍)

Philippines

Proposed study program in Japan (Outline your field of study on this side and the specifics of your study program on the reverse side of this sheet. This section is one of the most important references for selection. This form must be typewritten or written in block letters. Additional sheets of paper may be attached if necessary. If plagiarism or fraud is discovered after selection, the selection will be cancelled retroactively.)

日本での研究計画；この研究計画は、選考及び大学配置の重要な参考となるので、表面に専攻分野の概要を、裏面に研究計画の詳細を具体的に記入すること。記入はタイプ又は楷書によるものとし、必要な場合は別紙を追加してもよい。なお、採用後に不正、盗用等が判明した場合は遡って採用を取り消す。

If possible, please write in Japanese. (相当の日本語能力を有する者は日本語により記入すること。)

1 Present field of study (現在の専攻分野)

Research and Art Background (3-4 sentences) What lead you to this specific interest

I am interested in transdisciplinary studies, transcultural studies with a particular focus on Asia, due to my art practice as a performance-maker and actress, especially as part of the contemporary performance company, *Sipat Lawin Ensemble*. In particular, my work in festival curation (*Karnabal Festival 2016 - Idea Exchange Platform*) and as a dramaturg of a global cross-cultural collaborative performance about governments (*Gobyerno 2014-present*) involves research into understanding current threads of politics, cultural production and contemporary life. These works, including my participation in different fellowship programs, have piqued my interest in exploring socio-political perspectives beyond my undergraduate background in Philippine literature and culture towards global and transnational cultures. My field of interests are in contemporary culture, decoloniality, feminism, and performativity.

2 Your research topic in Japan: Describe articulately the research you wish to carry out in Japan.

(渡日後の研究テーマ：日本においてどういった研究がしたいかを明確に記入すること)

IMPACT OF CROSS-CULTURAL COLLABORATIONS IN PERFORMING CONTEMPORARY ASIA AND FORMING REGIONAL IMAGINATION: A LOOK AT JAPAN FOUNDATION ASIA CENTER'S LONG-TERM PERFORMANCE PROJECTS LEADING TO TOKYO OLYMPICS (2014-2020)

Research Theme: Cross-Cultural Performance Collaboration in Asia

I intend to investigate current trends and practices on cross-cultural collaborative performances in Asia from both aesthetic (i.e. performing contemporary Asia) and socio-cultural-political perspectives (i.e. forming regional imagination for regional integration). By examining long-term, cross-cultural performance projects funded by the Japan Foundation Asia Center from 2014 to 2020, I seek to assess the extended impact of the Tokyo 2020 Olympics and its soft power in the production of Asian cultures, with a particular focus on projects that involved the Philippines.

Previous Research: Cultural Diplomacy

A similar research is Baskett's *Japan Film Festival Diplomacy in Cold War Asia* (2014). In his investigation of the founding of the Southeast Asian Film Festival in the 1950s until its succeeding years, Baskett examined the ideological struggles of post-Imperial Japan and ultimately the decline of its participation in festival following conflict.

Recently, literature on the cultural function of film festivals have been increasing. Studies range from perspectives on nation-building, its export market impact, to its economic and technological significance. However, scholarship on the impact of performance festivals and performance co-productions are limited. In his article, Baskett says that "[t]he significance of the Southeast Asian Film Festival as an event lies in its capacity to bring intersecting and conflicting vantage points over these legacies and their politics into conversation with one another." The same can be said for performance festivals and cross-cultural performance collaborations. By looking at the creation of the Japan Foundation Asia Center in 2014 and several programs that its supports, we can also investigate 'festival diplomacy' outside the context of film.

Other related studies are Clark & Turner's paper, *Cross-cultural Exchanges and Interconnections from the 1980s and 1990s: ARX and the APT* (2016), which explores the impact of Australian cultural exchange programs in Asia. A similar master's thesis is Morizet's *The Role of the Arts in International Cultural Exchange from the Perspective of the Japan-United States Friendship Commission* (1994).

Research Goals: Impact of Tokyo 2020 Olympics in Asian Culture through Japan Foundation Asia Center

Japan Foundation Asia Center describes that its aim is to, "connect people and expand networks in Asia through promoting bilateral exchanges and cooperation in various fields ranging from arts, film / moving images, music and dance, performing arts, sports, intellectual and people-to-people exchanges."

Additionally, it expressed its mission as:

Asia filled with mutual learning, support, and understanding. Asia's Energy: For the World, for the Future. At the ASEAN-Japan Commemorative Summit Meeting held in Tokyo in December 2013, the Japanese government announced a new policy for Asian cultural exchange. It is known as the "WA Project"-Toward Interactive Asia through "Fusion and Harmony."

As the basis for this project, the Japan Foundation has established the Asia Center within its headquarters. From now and 2020, the year of the Tokyo Olympics and Paralympics, we will be engaging in a diverse range of activities to promote and strengthen cultural exchange between Japan and other countries of Asia.

I intend to answer the research question, "What is the impact of long-term, cross-cultural performance collaborations supported by Japan Foundation Asia Center in the development of the Asian region?" in three ways. First, is through a dialogue with artists and art practitioners. I intend to gain an understanding of what drives artists and art practitioners

who propose and conduct cross-cultural collaborations to explore this kind of work and what they have learned through these projects. Second, is through a close reading of the outputs and collaboration processes of existing projects to examine the performativity of contemporary imagination in Asia. Third is through an analysis of socio-cultural, political, and economic impact of these long-term projects, including Tokyo 2020's role in Japanese cultural diplomacy.

This research aims to provide recommendations about cultural policy and international relations in the performing arts and related fields, as well as a broader perspective to artists, curators, and other art practitioners into the impact of their projects in cultural production and the social, political, and economic development in Asia.

3 Research plan in Japan: (Describe in detail and with specifics — particularly concerning the ultimate goal(s) of your research in Japan) (研究計画：詳細かつ具体的に記入し、特に研究の最終目標について具体的に記入すること。)

Research Approach: A Transdisciplinary Approach

Using content analysis and close reading, I will investigate themes and trends of cross-cultural performance collaborations. I will read souvenir programs, reviews, posters and other materials related to past events. I will also interview artists, curators, art managers, producers, audiences, and other art practitioners to better understand their perspectives and experiences on long-term cross-cultural collaborations. I will limit the study to programs that involved the Philippines as collaborators. For upcoming projects, I will conduct observations with different performance companies (studio visits), volunteer and intern for festival management and curation, watch performances, and attend conferences. Some examples of events supported by the Japan Foundation Asia Center which I have already been part of in recent years are the following:

- *Karnabal Festival: Performance & Social Innovation 2015-2017, Manila PH*
 - Spearheaded the festival with Sipat Lawin Ensemble,
 - Participated through the International Exchange platform (2015)
 - Curated the Idea Exchange Platform (2016) and
 - Editor-in-chief of the festival publication (2016)
 - Performed original devised-works (2015-2017)
- *Tokyo Performing Arts Meeting - Yokohama (TPAM) 2017, Yokohama, JP*
 - Presented my work as a dramaturg of Sipat Lawin Ensemble's "Gobyerno" at the Asian Dramaturgs Network meeting, participated in conferences, meetings, networking events, and watched performances
- *Asian TYA (Theater for Young Audiences) Network Programme 2016, Okinawa, JP*
 - Presented Sipat Lawin Ensemble's works for young audiences, participated in panel sessions on Asian TYA, and watched performances
- *ricca*ricca festa International Theater Festival Okinawa for Young Audiences 2017, Okinawa, JP*
 - Selected for the two-week creation workshop residency and cross-cultural collaboration called the *Asian TYA Creation Series*

I will start my research through these events but I intend to expand my network to other programs that I haven't participated in but involved the Philippines, such as *Dance Dance Asia*, and *Next Generation: Producing Performing Arts*, among others.

I plan to weave these qualitative data with historical, sociological and political analysis. Through my studies in Japan, I seek to learn more research methodologies outside of the humanities to gain a better analysis of the socio-cultural impact of these events. The goal of the research is to implement transdisciplinary methodologies in the disciplines of the humanities and social sciences to better capture the impact of cross-cultural performance collaborations on performing Asia and forming regional imagination.

Research Timeline

1st year, 1st Semester:

- Coursework:
Social and Cultural Diversity (Linguistics, Cultural Anthropology, Sociology, Area studies)
International Interdependence Between Nations
Research Methodologies
Asian History
- Contact Japan Foundation Asia Center and Japan Foundation Manila to partner for the research
- Establish network and contact persons to be interviewed in Japan through JF Asia Center
- Further Develop Research Plan
- Literature review: (see References)

1st year, 2nd Semester

- Develop interview questions
- Studio visits, watch rehearsals and performances
- Individual, series of interviews with artists and art practitioners, critics in Japan whom I've worked with before (Chikara Fujiwara, Riki Takeda, Natsuki Ishigami, Keiko Yamaguchi, Jun Tsuitsui, etc.)
- Attend international performance festivals and conferences to observe and conduct interviews, internship (e.g. Tokyo Performing Arts Meeting (TPAM) - Yokohama)
- Develop research methodology for investigating socio-cultural / political and economic impact of these events
- Present research plan and progress to art community (artists, curators, etc) and practitioners for feedback

2nd year 1st semester

- Interview
- Studio visits, watch rehearsals and performances
- Individual, series of interviews with new set of artists and art practitioners, critics in Japan
- Attend international performance festivals and conferences to observe and conduct interviews
- Gather quantitative data on these events (ticket sales, budget, mobility of artists, etc)
- Gather quantitative and qualitative data on economic, socio-cultural impact of Tokyo 2020 Olympics
- Present findings to art community for feedback

2nd year, 2nd semester

- Final revisions
- Adjustment for changes in plan
- Defense

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