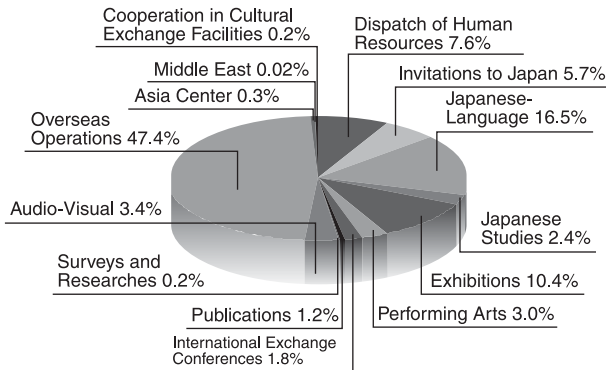


Western Europe

Abstract

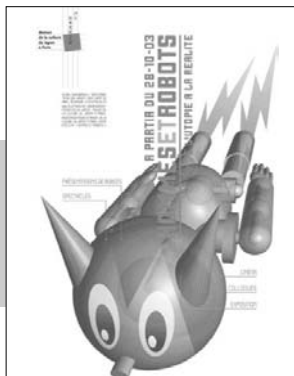


Total amount of operations: 1,594 million yen

The Japan Foundation's operation expense in Western Europe in FY2003 totaled 1,594 million yen, of which 47.4% was spent for Overseas Operations, 16.5% for Japanese-Language and 13.3% for personnel exchange.

In the field of arts and culture, major events organized by the Foundation included: the "Humans and Robots" exhibition at the Japan Cultural Institute in Paris, a karakuri ningyo (mechanical dolls) demonstration in London and Rome, and a Satsuma Biwa and shakuhachi concert which toured in Italy and Germany. In the field of Japanese-Language education, the Foundation started to support Japanese-Language courses in primary schools in the UK. A growth in the population of the learners of Japanese was indicated by the increase in number of examinees applying for the Japanese-Language Proficiency Test.

In the field of intellectual exchange, the Foundation supported intellectual exchange between Japan and Europe in politics, economy, humanities and other various fields through the Japan-Europe Conference Grant Program.



A poster of the Humans and Robots Exhibition



Humans and Robots Exhibition: Robot demonstrations

Report by overseas offices

France

The Japan Cultural Institute in Paris
(Maison de la culture du Japon à Paris)

1. General

The French government, in its attempt to improve the fiscal deficit, made changes to the payment policy of unemployment insurance, directly affecting workers with short-term contracts. Temporary workers in stage-related business went on labor strikes, which ultimately led to the cancellation of the Avignon Performing Arts Festival and other large-scale events.

The year 2003 was designated "China in France" year, and numerous events introducing Chinese art and culture were held throughout France. In January, the Champs-Elysees hosted a Chinese New Year parade, and the Eiffel Tower was illuminated in red.

Lille, a city in Northern France, was appointed the European Capital of Culture 2004. Over 500,000 people gathered at the opening ceremony in December 2003. Cultural events have been planned throughout the year, in some of which Japanese artists are scheduled to participate.

In the third Raffarin cabinet, Renaud Donnedieu de Vabres assumed the office of the Minister of Culture. Under the ministry's policy, the Guimet and Orsay Museums became self-government public institutions in January 2004, following the example of the Versailles Palace Art Museum and the Louvre Museum.

2. Cultural Exchange with Japan

Japanese films remain popular in France. The Forum d'Image hosted an animation film series titled "New Image of Japan". *Zato Ichi* directed by Takeshi Kitano, *Shara* by Naomi Kawase and *Kiki's Delivery Service* by Hayao Miyazaki were shown in commercial cinemas.

Dance works such as *Green* by Saburo Teshigawara and *Uguisu* by E. Creseveur and Tetsu Iwashita had been scheduled to be performed at the Montpellier Dance Festival, but the festival was cancelled due to the labor strike.

There were several major exhibitions of Japanese visual art. In

2003, several photograph exhibitions featuring Japan were held in Paris and its suburbs. At l'Hotel de Sully, the Photography Heritage Department of the Ministry of Culture of France presented a collection of approximately 170 works by 20 leading post-war Japanese photographers. At the 7th Lyon Contemporary Arts Biennale, works by Yayoi Kusama, and works by Yayoi DeKi were exhibited.

3. Activities of the Japan Cultural Institute in Paris

<Activity policies>

The "Robot Exhibition" was the biggest project for the Institute in FY2003. In preparation, the Institute organized a planning committee and an execution committee, to seek advice from outside source and to obtain support from business enterprises. It had long been on objective of the institute to design a multi-tiered exhibitions, lectures, symposiums and other events occur simultaneously. This goal was finally achieved in the robot exhibition. The event was also successful in acquiring participation and cooperation from outside individuals and enterprises.

<Examples of FY2003>

● "Humans and Robots" exhibition project

This project was a series of events with the common theme of "human and robots". Exhibitions of robots and related visual arts, demonstrations of robots and traditional automated marionettes, symposiums, film screenings and lectures took place in the institute from October to November.

The exhibition Dream of Computer Space, produced by supervision of Hideya Takashima, showed works by artists Noboru Tsubaki, Toshio Iwai & Kayo Baba, Kazuhiko Yatani, Masaki Fujihata & Yuji Dokin, Kenji Yanobe, Hajime Tachibana & Tatsuo Miyajima, and Meiwa Denki. Robotic aspects of daily life in contemporary Japan, and a series of panels introducing the historical changes in the relationship between the Japanese people and robots were displayed.

The robot demonstrations introduced PaPero, Pino, Asimo, Haop-2, Qrio and Aibo. This event drew large audiences, and the exhibition hall became packed for each demonstration. The exhibition also introduced robot contests in Japan and France, and a French team demonstrated their work. Discussions were held between students from Japan and France who participated in the IDC Robot Contest.

A demonstration of karakuri ningyo (mechanical dolls) was delivered by Shobei Tamaya the 9th. Ryoichi Suematsu, a

professor of the Engineering Department at the Graduate School of Nagoya University gave a lecture on the origin of robots in Japan.

The symposiums were held three times. At the first symposium, Director Isomura took the chair and Hideya Takashina, Junji Ito, C. Sautter and J. Maheu participated in the discussion focusing on the comparison between the Japanese and the Western European view of the relationship between humans and robots. At the second symposium, "Robots: Between Science and Culture", specialists in the research and development of robots, Prof. Atsuo Takanishi (Waseda University), Hiroaki Kitano (Director of Sony Computer Science Institute), F. Kaplan (researcher at Paris Branch, Sony Computer Science Institute) and Prof. Dario (Santanna University) discussed the co-existence of humans and robots and the differences in recognition of robots in Japan and in Western Europe. At the third symposium, "Tokyo 2004", Junji Ito and J. Sans introduced the pop culture and cultural trends in Japan using robots as an example (chaired by Director Isomura).

In the performing arts division, Maywa Denki gave a live performance and the audience enjoyed the unique and humorous presentation. Through the dance piece "Wall", produced by the Foundation and performed by Project Noism 03, talent of the young Japanese choreographer Jo Kanamori was introduced to France.

The Institute also showed Japanese robot animation films and documentary films.

The Institute selected the highly interesting theme of robots, developed the theme pluralistically, included the cultural aspects of the relationship between humans and robots in introducing the technologies and succeeded in creating a profound and wide-reaching project. The press gave wide coverage to this project.

- **Noh and Kyogen (Noh: *Okina*, Kyogen: *Utsubo Zaru* and *Kawakami*, Creative Noh *Twelve Scenes of the Inner Moat* or *the Double Shadow* and a new Noh dance *Hyakusen-jo*, etc.)**

This event was subsidized by the Agency of Culture, and Hideo Kanze, Mansaku Nomura, Mansai Nomura and others performed under the supervision of Moriaki Watanabe. The program ran for 4 days from February 23 to 26, accompanied by an instrumental concert.

The event was extremely popular and admission tickets sold out immediately after the start of sales, and the audience was extremely enthusiastic. The main reason for this success must be the performances by the first-class artists, but it also indicates that the performing art of Noh is highly recognized in France. This



Twelve Scenes of the Inner Moat or Double Shadow



Director Kon Ichikawa

event was introduced in cultural information magazines and in a special edition of *Le Monde*.

- **Film Festival dedicated to Director Kon Ichikawa**

The Center presented a large-scale special feature event for Director Kon Ichikawa. Only six of his works had been introduced through films released in France. A total of nineteen films, including *Kokoro*, *Man-in-Densha*, *O-han* and *Dora Heita* were shown, and the event included the special showing of a film with the shooting scene from *I am a Cat* by Director of Photography Kozo Okazaki and his comments in memory of Director Ichikawa.

Italy

The Japan Cultural Institute in Rome
(Istituto Giapponese di Cultura in Roma)

1. General

Italy chaired the EU Council in the second half of 2003, but it was also a year characterized by conflicts with other EU nations due to repeated inappropriate comments by Prime Minister Berlusconi and the pro-American attitude on the war in Iraq. Criticism against the current administration is strong both inside and outside Italy, and at the local elections in the spring, the left-centrist party defeated the rightist party in most of the prefectures. In the internal domestic administration, distrust in the second Berlusconi administration increasingly heightened due to the Lawsuit Freezing Law that acquitted the Prime Minister himself, the pension reform proposal that would lead to increased load on the medium- to low-income classes, and the "Gasparri Law" that deregulates the ban on media monopoly.

After a large-scale demonstration in Rome against the war in Iraq, antiwar movements became active in all regions, but sending of the troops to Iraq was decided in April. Suicide-bomb terrorism broke out, targeting the headquarters of the Italian troops occupying Nasiriyah in November and 19 Italian soldiers were killed. The entire nation was terribly shocked and saddened.

During the summer of record-breaking heat, power failures occurred twice. The large-scale blackout at the end of September took 19 hours to restore full power, causing great confusion throughout the nation and exposing the energy problem of Italy, a "developed country without a nuclear power station" that depends on importing 17% of the power demand as well as the crisis control problem.

In the economic field, there are few factors that would lead to recovery. The economic growth rate in 2003 was 0.3%, lower than the previous year with a record-low growth rate.

2. Cultural Exchange with Japan

Japan and Italy has maintained friendly relations, and the number of sister city agreements has increased every year to the present total of 32. There is a growing trend for local governments to take the initiative in planning events for introducing Japanese culture and exchange between Japan and Italy. It is also remarkable that the number of high schools teaching the Japanese-Language has increased rapidly in some states.

The general interest in Japanese culture tends to lean toward the classical culture, traditional arts, foods, cartoons, animation films, films and architecture that have been popular in Italy for some time and much of the media image of Japan remains a stereotype. At the Japan festivals, however, contemporary arts, music, performing arts and literature are popular themes, and events that are excellent in a business sense are slightly but steadily increasing.

The outstanding events among the Japan-related cultural projects held in Italy in FY2003 were the "Ukiyo-e: Floating World" Exhibition (at Milan Palace, an event subsidized by the Foundation) that opened in February 2004 and the "Kodo" Japanese drum concert tour held at the Music Park Auditorium in Rome, the San Carlo Theater in Naples and other major theaters throughout Italy. A total of around 600 ukiyo-e works were exhibited in the former event, and the media gave large-scale coverage. This event prompted the TV stations and magazines to produce programs and articles featuring Japan, all with excellent reviews.

3. Activities of the Japan Cultural Institute in Rome

<Activity policies>

The Institute endeavored to maintain the interest in Japanese culture among the Italians that had developed widely through various large-scale commemorative events held at the 40th anniversary of the Cultural Institute the previous year, to promote further understanding of Japan, to work on common issues jointly between Japan and Italy and to support the movements of the joint creation of new arts.

At planning events, the Institute strived to increase the number of Italians interested in Japan through classical arts and other popular

fields, and at the same time effectively introduced the excellent contemporary arts of Japan that had been created from the long history of traditional arts along with the background of traditions as a means to introduce various aspects of modern Japanese society. The Institute also supported Japanese-Language education that would respond to the various demands of Italian students, reinforced the network among researchers, promoted exchange among them, encouraged continuous and contemporary researches on Japan and offered opportunities for dialogues between Japan and Italy in a broad range of fields. The Institute looked to develop projects in all areas of Italy with thorough consideration given to the cultural originality of each region. It was one of the greatest achievements in FY2003 that the Institute was able to hold a large number of events in local cities other than Rome in cooperation with the artists who are active in their homeland as well as with the Japanese Consulate General in Milan, theaters, film theaters, art museums, universities and various festival committees in all regions.

<Examples of FY2003>

- **“Mini casa in Giappone: A small house in Japan” exhibition (October 10 – December 12, 2003, exhibition hall at the Japan Cultural Institute in Rome)**

This was an architectural exhibition that introduced the design plans and ideas for the materials to build houses by making the best use of the limited space in large cities in Japan, conceived by 7 young Japanese architects using miniatures, panels and animation programs. The curator was German architect Hannes Rossler and the participating architects were Atelier Bow-Wow, F.O.B.A., Taira Nishizawa, Shinichi Okuyama, Hitoshi Wakamatsu, Mitsuhiko Sato and Jun Tamaki. While Japanese architecture is highly appreciated and popular in Italy, there have been few opportunities to introduce the common architecture of the homes where Japanese people reside today. This exhibition attracted the attention of specialists and students of architecture. The general public also praised this project as an enjoyable opportunity to have a glance at the esthetics, life customs and housing environment of Japan. The presentation with beautiful 3-D images created with the full functions of computer graphics proved successful and aroused strong interest among people from different backgrounds. The total number of visitors was over 1,500 and many of them requested sequel events.



“Mini casa in Giappone: Small house in Japan” exhibition

- **“Japanese Robots: Lecture and Demonstration” “Karakuri Ningyo: Mechanical Dolls: Lecture and Demonstration” (June 25 – 28, 2003 and January 22, 2004, in the Exhibition Hall and Auditorium at the Japan Cultural Institute in Rome)**

This was an event to introduce the cultural and historical background of the sciences and technologies of Japan in an easy to understand manner through the presentation of robots and mechanical dolls in the same year. At the “Japanese Robots: Lecture and Demonstration” in June (jointly with the Japanese Embassy in Italy), Professor Atsuo Takanishi from the Humanoid Robotics Institution, Waseda University gave a lecture and demonstrated three types of robots, Aibo, Pino and Paro with explanatory panels. At the “Karakuri Ningyo: Mechanical Dolls: Lecture and Demonstration” in January, Professor Yoshikazu Suematsu from the graduate school of Nagoya University gave a lecture and Shobei Tamaya IX demonstrated a child archer doll, tea serving doll and sake cup serving turtle doll, and both gentlemen provided a comprehensive introduction of the history, structure and latest conditions with photograph panels. The news of “Japanese Robots: Lecture and Demonstration” attracted great interest before the event and people looked forward to seeing the demonstration of the latest robots of Japan that are extremely popular in Italy. Over 520 people including school children rushed to the site during the three days, and nearly 200 people gathered at the “Karakuri Ningyo: Mechanical Dolls Demonstration and Lecture” in one evening. The audience expressed their awe of the lovely movement of the dolls, unique concept and skilled techniques. They learned that although the emphasis had been on the high level of technology, Japanese robots actually had a long history and are the materialization of abundant playfulness and generous kindness, the essence of Japanese culture through this matching of projects that connects the contemporary and medieval culture of Japan.

- **“Japanese Confectionery: Lecture and Demonstration” (November 27 – 29, 2003, Auditorium at the Japan Cultural Institute in Rome and auditorium at the national school for training hotel cooks in Latium State, Rome)**

In answer to the high number of requests for an event on Japanese food, which is booming in Italy, the Institute held an event entitled “To taste with all five senses” introducing the world of Japanese confectionery that surprisingly was unknown to the Italians. When the Institute held this event (a lecture and demonstration) three times for the general public and once for the students at the cook



Karakuri Ningyo: Mechanical Dolls: Lecture and Demonstration

training school (secondary education institute), it was so popular that the reservations were filled the moment it was publicized. This event contributed significantly to the heightening of interest in Japan. At each occasion, Keiko Nakayama from the Toraya Gallery of Toraya Confectionery Co., Ltd. first gave a brisk and easy to understand lecture on all aspects of the charms of Japanese confectionery including the history, origin, types, materials and production methods, showing magnificently beautiful cakes, interesting tools and a large number of photographs and slides, followed by a demonstration on making various kinds of cakes presented by Masatoshi Mochida and Tomoko Miyamoto from Toraya in front of the audience. The full audience simply stared, holding their breath, at the sight of mere lumps of sweet bean paste transformed into delicate, beautiful Japanese cakes in the shapes of camellias, maple leaves, apples, and so on in a moment, and they praised the demonstrators as having “magic hands”. Finally, the audience participated in making “double maple leaves made of sweet potato paste” with difficulty and happily enjoyed eating the fruit of their efforts with green tea. They commented that they learned much about the sensitivity, thinking style and overall lifestyle of the Japanese, and that Japanese confectionery is Japanese culture itself, and that it was an extremely high-quality event that demonstrated the culture and history of Japan in a fashionable manner focusing on “food” and “beauty” both of which the Italians love.

Germany

The Japan Cultural Institute in Cologne
(Japanisches Kulturinstitut)

1. General

At Parliament in March 2003, Federal Chancellor Schröder announced “Agenda 2010”, a comprehensive reformation program with the objectives of loosening up the system and reinforcing self-awareness as measures against the financial difficulty in the social security system due to the declining birth rate and aging society, low economic growth and over 4 million unemployed worker.

In the diplomatic aspect, relations with the United States have cooled down since Chancellor Schröder announced his intention not to join in the military action in Iraq led by the United States. Chancellor Schröder had stated that Germany would not provide

support other than the allotted amount of contribution as an EU member at first, but Foreign Minister Fischer later announced support totaling 193.1 million euro including the payment through the World Bank. Germany also provided training for the Iraqi police and announced the intention to dispatch an emergency medical transporter aircraft as humanitarian aid, and relations with the United States are recovering.

In the educational field, internationalization of the system is in progress as part of the university reform. The junior professor system was introduced last year in which young and capable researchers could become professors, which enabled scholars in their 30s to conduct their own research and education. According to the interim announcement by Education Minister Bulmahn, 353 junior professors were appointed in 2003. Another feature of the reform is the introduction of the internationally valid bachelors and masters degrees with the objective of improving the effectiveness at employment abroad, shortening the studying period and securing young and flexible intellectual workers. The new system was adopted for 1,600 subjects, i.e. 15% of the national total in early 2003.

In the cultural aspect, Christina Weiss, the Federal Government Commissioner for Cultural and Media Affairs, agreed on the unification of the Federal Cultural Foundation and the Lander Cultural Foundation in early 2003, but it is having difficulties due to opposition on the Lander side (the budget in 2003 for the former was 25.6 million euro and for the latter was 8.2 million euro). The four areas of focus of the Federal Cultural Foundation projects in 2003 were “cultures and cities”, “unification of Germany in culture”, “challenges by the United States against the Nine-Eleven terrorist attacks” and “Eastern Europe”, and as part of the Eastern Europe projects, the years 2003 to 2004 were defined as “Germany and Russia: Cultural Encounter” years and 350 events were conducted in 30 cities in both countries.

2. Cultural Exchange with Japan

The “Beauties of Japan: Heart of Japan” exhibition was held to introduce an overview of Japanese arts from the 14th to 19th centuries at the Art and Exhibition Hall of the Federal Republic of Germany in Bonn (August to October, exhibition of the collection of the Tokyo National Museum), which attracted about 97,000 visitors and was accepted favorably (the Japan Foundation provided a subsidy to the Noh performance as part of the event and co-hosted the Japanese architecture lecture). The “Yayoi



Japanese Robots: Lecture and Demonstration
PINO



Japanese Confectionery: Lecture and Demonstration

Kusama” exhibition (November to February, a subsidized event by the Foundation) and “On Kawara” exhibition (March to April) were held at the Haus Salve Hospes in Brunswick in Lower Saxony and other events to introduce contemporary Japanese artists were held as well. Japan-related projects continued in a broad range of fields.

In the image field, an exhibition on Akira Kurosawa (October to January at the German Film Museum in Frankfurt, a subsidized project by the Japan Foundation) and a symposium (November at the University of Siegen, a subsidized project by the Foundation) were held. At the Berlin Film Festival, the Foundation organized a special feature event for Japanese movie director (Hiroshi Shimizu) and it was shown at the Japan Cultural Institute and at the Hong Kong Film Festival as well. The Japan Cultural Institute held the 3rd Nippon Connection introducing Japanese culture mainly through showing dozens of films and this event attracted about 15,000 people. The popularity of animation films and cartoons is growing even higher, and the number of comic book publications has increased as well.

In the performing arts field, Japanese drums continue to attract interest and performances are conducted at various locations. A photography exhibition of dancer Takumi Hijikata toured the Diplomatic Relations Institute (ifa) galleries in Stuttgart, Bonn and Berlin.

Japanese studies and Japanese-Language fields are presently facing difficult situations because the state governments are streamlining education-related events due to financial reasons, but the number of applicants for the Japanese-Language Proficiency Test was recorded at over 700 for the first time, from around 500 in the past several years.

3. Activities of the Japan Cultural Institute in Cologne

<Activity policies>

The Institute focused on conducting cultural events targeting the younger generation, development of joint projects between Japan and Germany, reinforcement of the network among regions and support for Japanese-Language education in the German speaking areas with the objective of further deepening mutual understanding as well as raising the interest in Japan, utilizing the Japan-Germany exchange momentum generated through the “Year of Japan in Germany” in 1999 and the Japan-Korea joint hosting of the World Soccer Cup in 2002.



Satsuma Biwa and Shakuhachi Concert

<Examples of FY2003>

● Jaqueline Merz and Mutsumi Tsuda: Dialog Between Japanese and German Artists” exhibition (October – December 2003 at the Japan Cultural Institute in Cologne)

This was a contemporary art exhibition of Jacqueline Merz, a photographer who is from Switzerland and is now based in Dresden, and Mutsumi Tsuda who has been active for a long period in France as well (Associate Professor at the Seian University of Arts and Design). Merz exhibited the photographs she took when she visited Japan for the first time in 2001 and Tsuda exhibited artworks with motifs of articles around the Atomic Bomb Memorial Dome in Hiroshima and “atomic bomb goods” sold as souvenirs in the United States to express “contemporary Japan”. At the opening ceremony, Maria Pratte, representing the fine arts division of the DuMont Publishing House, gave a presentation and the local media carried articles of this exhibition. At an event entitled “A Long Night of Art Museums”, where art museums in Cologne are open from 17:00 on the first Saturday of November to 03:00 the next morning, around 1,200 people visited the Japan Cultural Institute.

● Satsuma biwa and shakuhachi concert (June 2003 at Cologne and tour to 5 cities)

Junko Handa (Satsuma biwa playing and singing) and Tadashi Tajima (shakuhachi) performed classical pieces (Tale of the Heike Clan) to contemporary pieces (composed by Toru Takemitsu, Junko Handa and Tomoko Maeda). The Institute planned this performance upon a request for participation in the religious music festival entitled “Romanesque Summer” held every other summer in Cologne, and made touring concerts in Rome and Milan in Italy and Düsseldorf, Cologne and Munich in Germany. The performance in Cologne was extremely significant because the Cultural Institute was able to introduce it to a large audience who was not familiar with Japanese music as it was a participating event to the project planned by the German side and because the performance at the St. Maria im Kapitol Church was broadcast live on the radio by West German Broadcasting. The Institute confirmed the importance of participation in local events and reinforcing cooperation and collaboration with the local institutions rather than presenting solo events from the Japanese side.

● “Yoko Ogawa Reading Recital” (September 2003 at the Japan Cultural Institute in Cologne)

This reading recital was given by Yoko Ogawa whose works *Hotel Iris*, *Pregnancy Calendar* and *Specimen of a Ring Finger* were translated into German and published in the past two years. It



Yoko Ogawa Reading Recital

comprised Ogawa's recital of *Specimen of a Ring Finger* in Japanese, a recital by a German dubbing artist in German, a Q&A session in the format of a dialog between the MC and the author, and a Q&A session with the audience. It was an extremely substantial event where the audience could learn about the author's literary theory, interest and attitude on writing. This event was also held at the Berlin International Festival of Literature, the Mori Ogai Memorial of Humboldt University, Berlin and several locations in France. As a project to promote translations of Japanese literature in Germany, the Foundation awards the "Japan Foundation Translation Award" to honor excellent translators in Germany.

United Kingdom

The Japan Foundation, London

1. General

It was a politically difficult year for the United Kingdom following the decision to join in the war in Iraq as the United State's largest ally in Europe. Starting from the largest-scale antiwar demonstration in history in London in February 2003, massive demonstrations took to the streets nationwide and a strong antiwar atmosphere arose throughout the UK. The government started military action against Iraq with US troops in March, controlled practically all areas of Iraq by the next month and drove the Hussein administration to a collapse, but there arose the suspicion that the government manipulated the information on weapons of mass destruction in Iraq to justify the war and exaggerated the threat of Iraq. Criticism against the government grew stronger among the people, driving the Blair administration to the worst plight since its inauguration in 1997.

The most remarkable event in the cultural aspect was appointment of the northwestern England city of Liverpool as the European Capital of Culture in 2008. The EU member nations appoint a city as the cultural capital of Europe alternatively from 2005 and define the city as the center for European culture. Liverpool won in a severe competition against strong rivals such as Bristol, Cardiff, New Castle and Oxford, and the city plans to conduct various events in fine arts, architecture, performing arts, literature, science and every other field throughout the year. This appointment is expected to contribute significantly to tourism, investment and promotion of employment in Liverpool.



Karakuri Ningyo: Mechanical Dolls: Lecture and Demonstration (Shobei Tamaya)

2. Cultural Exchange with Japan

At the opportunity of "Japan 2001", when large-scale events to introduce Japanese culture were conducted throughout the UK in FY2001, interest in Japanese culture and society has steadily risen among the British people and events to introduce Japanese culture are held on local levels as well. Cultural exchange with Japan in the UK is generally proceeding very well.

Major projects to introduce Japanese culture in FY2003 that enjoyed a good reputation include the live theater production *The Elephant Vanishes* (the original work was written by Haruki Murakami) jointly produced by Simon McBurney, a wizard in the British theatrical world (art director of the Theatre de Complicite) and Setagaya Public Theatre featuring Japanese actors, *Hamlet* directed by Jonathan Kent, former art director of the Almeida Theatre, starring Kyogen player Mansai Nomura and featuring a completely Japanese cast performed in the Japanese-Language, and *Luminous*, a collaboration of light, sound and dance by Saburo Teshigawara, a world-famous dancer and choreographer, with his dance company *Karas* joined by blind British dancer Stuart Jackson. At the London Film Festival, an international film festival held every year in the UK, *Zato Ichi* directed by Takeshi Kitano and other internationally reputed new works were shown, and at the Raindance Film Festival, a large number of lesser known but excellent works were shown, all of which were received favorably by the audience and the media.

3. Activities of the Japan Foundation, London

<Activity policies>

The largest concern in FY2003 was how to continuously strengthen the interest in Japanese culture and society that sprouted throughout the UK from "Japan 2001". Although the number of events was far fewer than that in FY2001 when "Japan 2001" was conducted, the number is increasing from the previous year. The Foundation decided to actively support events to introduce Japanese culture, to maintain the interest in Japan and the budding of cultural exchange between Japan and the UK on various levels, and to particularly consider the project development and maintenance of the balance between traditional and contemporary arts in local areas. In the field of Japanese studies, the Foundation endeavored to offer opportunities for the young and mainstay scholars and researchers to study in Japan and to further promote intellectual dialogues between Japan and the UK.



In the field of Japanese-Language education, the Foundation focused on support of Japanese-Language at the secondary school level and conducted a survey on the actual conditions of Japanese-Language at the elementary education level to learn how to support education in that level in compliance with the foreign language education reinforcement policy announced by the government. The Foundation also aimed to develop more efficient projects by jointly conducting the programs to introduce Japanese culture and language in cooperation with the institutions that introduce Japan (Japan 21, Publicity and Culture Center at the Japanese Embassy in the UK, etc.) for visits to schools since language education is closely related to the introduction of culture and society at the elementary and secondary education levels.

<Examples of FY2003>

● **“Ready Steady NihonGO! Project” survey (April 2003 – March 2004)**

The Foundation conducted the survey “Ready Steady NihonGO! Project” on the present state of Japanese-Language at the elementary education level in response to the British government’s policy on reinforcing language education in that level. As part of the survey, the Foundation sent questionnaires to elementary schools nationwide and visited the elementary schools that had introduced Japanese-Language, and learned the actual conditions of Japanese-Language and the movement of schools that wish to introduce the Japanese-Language. In September 2003, the Foundation held a meeting for information exchange and formation of a network with the teachers of Japanese-Language at elementary schools, and in November the Foundation conducted a workshop to report the results of the survey and to offer experience in teaching Japanese-Language at elementary schools.

● **“Karakuri Ningyo: Mechanical Dolls: Lecture and Demonstration” (January 17, 2004 at the British Museum in London, and January 19 at the Museum of Childhood and City Arts Centre in Edinburgh)**

The Foundation conducted a project comprising a lecture and demonstration by karakuri ningyo specialist Shobei Tamaya IX and Professor Yoshikazu Suematsu from Nagoya University at the British Museum, Museum of Childhood and City Arts Centre, attracting around 500 people young children and adults. Many in the audience expressed their awe and interest in the precision mechanisms and elaborate movement of the karakuri ningyo dolls and the inquiring mind of the Japanese on techniques. The demonstration of karakuri ningyo dolls was most popular and the hall was packed full at all eight performances.

● **Japanese Film Festival Overseas (March 7 – 18, 2004 at the Birmingham Screen Festival in Birmingham, at the Watershed Media Centre in Bristol and the Showroom in Sheffield)**

The Foundation presented seven excellent movies from the 1990s with the theme of the relationship between the identity of the Japanese against others, including *Cure* directed by Kiyoshi Kurosawa, *Distance* directed by Hirokazu Koreeda and *Ni Tsutsumarete* directed by Naomi Kawase, touring to Birmingham, Bristol and Sheffield. The event was highly reputed by the audience, the BBC, the Guardian and other major media, and the Foundation finally achieved a film festival at local cities where there had been few opportunities to introduce Japanese films.



**Karakuri Ningyo: Mechanical Dolls: Lecture and Demonstration
Introducing AIBO**