

Tokyo Tokyo FESTIVAL Special 13

# AFTER-SCHOOL DIVERSITY DANCE

## Document

2019 - 2021



THE FUTURE IS ART  
**Tokyo.Tokyo**  
FESTIVAL

## Foreword

The Tokyo Metropolitan Government and the Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture) called for ideas from the general public to create projects that will become the core of the Tokyo Tokyo FESTIVAL. Among 2,436 proposals from Japan and overseas, including innovative and unique projects, and highly participatory ones, the 13 projects have been chosen and implemented as "Tokyo Tokyo FESTIVAL Special 13" starting in the fall of 2019.

"After-school Diversity Dance" is one of the 13, and it is a project in which children play a leading role. Children from each of the three areas of Tokyo learn from dance practitioners active in their home towns, and experience the joy of expression and creation through the guidance of professional dancers on the front lines.

## Introduction

Putting the pandemic aside for the moment, Japan has been experiencing a dance boom for some time now. Street dance has been linked to club activities of middle and high school students. The bon dance is updated every year. In the context of K-POP, the concept of "cover dance" has taken root. In short, it's not just a fad of a particular genre or style, but the presence of "dance" in general is on the rise.

However, I feel that the focus of the boom is basically on "learning" dance, and there is less interest in "creating" it, or choreography. The biggest role of SNS in dance is spreading, or copying. It is also symbolic that "contemporary dance" as a context of experimental choreography has shrunk as if to replace this boom.

"After-school Diversity Dance" (ADD), which was realized as part of Tokyo Tokyo FESTIVAL Special 13, is a project to let children experience the diversity of dance in a workshop format. We thought that if we could build a model for the space for children to gain broader perspectives and fresh insights into dance, some of them might become interested in thinking even deeper about dance, and in "creating" dance instead of just "learning" existing ones.

Since this is a kind of seeding work, continuity is the key. Therefore, we asked adults who are involved in various dances in the neighborhood where the children live to be the instructors. If an intercultural network is created on the part of the adults, the children can be constantly exposed to the real cultural diversity that exists in their own lifeworld. We aimed to create such a circuit.

We would be very happy if you could read this documentary together with the documentary movies available online and retrace the challenges of ADD. Also, if you would like to try this project in your local community, please contact us. We look forward to hearing from you.

Last but not least, I would like to express my gratitude to everyone who has helped make this project possible. In particular, I deeply appreciate the cooperation of Minato City, Kunitachi City, and Hinode Town, as well as the staff at each of the implementation bases, and all those who willingly agreed to be instructors for children.

**Daisuke Muto**  
Director, After-school Diversity Dance



# What is After-school Diversity Dance?

After-school Diversity Dance (ADD) is a project to give children the opportunity to experience cultural diversity through dance, implemented simultaneously in Minato City, Kunitachi City, and Hinode Town in Tokyo.

The children learned a wide variety of dances, from street dance to traditional dances from Japan and abroad, in a workshop format, and challenged themselves to choreograph and create dances based on these experiences.

The instructors are mainly people who live in the area where the program is held and are engaged in various dances (we call them "experienced local"). By having local people appear one after another, the children will encounter a variety of dances rooted in the neighborhood where they live and the people who sustain the culture. In this way, the children will be able to experience not only the forms and techniques of dance, but also the people's lives and values behind them, and have a deeper idea of the local culture. It also brings about cross-cultural contact among the adults who join as instructors.

On the other hand, we asked professional dancers who are active on the front lines of respective genres to guide them in creating their own original choreography based on the various dances that the children have learned (we call them "dispatched dance expert").

The ADD process can be roughly divided into three stages.

## Research

The researcher finds out what kind of dance culture exists in the area. Based on this survey, the researcher picks up and commission instructors as "experienced locals".

## Workshop

Workshops will be conducted by the "experienced locals" and "dispatched dance expert".

## Creation

Under the supervision of the "dispatched dance expert", the children will come up with their original choreography to create a piece.

Dispatched Dance Expert

Researcher (Choreography Assistant)

Experienced Local



## ○ Structure of the Project and the Terms

### DISPATCHED DANCE EXPERT

Professional dancers who are active on the front lines of respective genres. They conducted workshops and supervised the children's creation of their original choreography based on their experiences of various dances.

(Minato City: Kikunojo Onoe, Kunitachi City: Osamu Jareo, Hinode Town: Koharu Sugawara.)

Dance workshop  
and supervision  
of creation

CHILDREN

### RESEARCHER

They conducted a local study of the diverse dance cultures rooted in the region. They attended events, observed practices, and interviewed people. They also negotiated with "experienced locals" to serve as instructors and acted as facilitators in the workshops.

(Minato City: Mari Fukutome, Kunitachi City: Reina Kimura, Hinode Town: Remon Nakanishi.)

Dance workshop  
and support  
for choreography

Instruction of dance

Commision to serve  
as instructor

### EXPERIENCED LOCAL

Local residents who are engaged in various dances. They conducted beginner's workshops for the children.  
(Minato City: see p.14, Kunitachi City: see p.24, Hinode Town: see p.34.)





## ○ Process Flow

### 1 Research

The researcher's exploration into local dance cultures.

### 2 Workshop

Dance classes conducted by the "experienced locals", "dispatched dance expert", and researcher.

\* Cancelled partly due to the Covid-19.

The stages below were cancelled due to the Covid-19.

### 3 Creation

Children's challenge in choreography with support from the "dispatched dance expert".

### 4 Local Showing

Presentation of the created piece in a venue accessible to local residents.

### 5 Theatre Performance

Showcase of three pieces created in respective locations.

Initially, the plan was to gather the pieces created by children in the three regions and perform them all at once at a theater in Tokyo (the stage 5 in the flow), but due to the COVID-19 pandemic, we were forced to make a major alteration. Instead of finishing the pieces, we chose to conduct workshops to let the participants experience the earliest phases of the creation process, and present the results to their parents and other people involved. Some of the workshops were also forced to be online. Despite these many limitations, the children were still able to have valuable experience not only in learning specific dance forms, but also in giving shape to their own ideas.

### Rebooted

### 3 Creation Workshop

Dance classes conducted by the "experienced locals", "dispatched dance expert", and researcher.

### 4 Local Showing

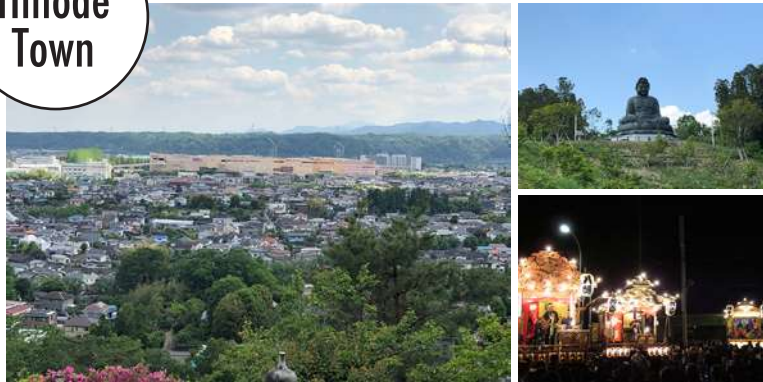
Presentation of the created piece in a venue accessible to local residents.



Via ZOOM, each child brings her or his own ideas of movement to create a dance. (ADD Hinode Town)

# Implementation Map

## Hinode Town



(Left: View of the town from the hillside. Top right: Rokuya Daibutsu. Bottom right: Hirai Festival.)

Hinode Town, which belongs to Nishitama District, has a population of about 16,500. While forestry and cement manufacturing industries have taken root in the town owing to its rich natural resources, hiking trails and hot springs are popular among tourists. It is also a town of traditional culture, with many local performing arts actively practiced. The Hinode Town Shimo-cho Children's Center was used as the base for the ADD project, and workshops were held to experience various local performing arts, street dance, the basics of ballet, and others.

→ "Hôkago Dance Class" pp.27ff

## Kunitachi City



(Left: The Daigaku-dori avenue. Top right: Housing complexes and a park. Bottom right: Yabo Tenmangu Shrine.)

Kunitachi City, located in central Tama area, has a population of about 76,000. The symbol of the city is the main street stretching from Kunitachi Railway Station and lined with cherry and ginkgo trees. Kunitachi has a history of being developed as an educational district around Hitotsubashi University, and is known as a suburban residential area, but it is also famous for Yabo Tenmangu Shrine, the oldest Tenmangu Shrine in the eastern part of Japan. Children gathered at the Kunitachi Community Arts Center, the base of ADD Kunitachi City, to experience hula, lacrosse, and Trinidad and Tobago folk dancing among others.

→ "Hôkago Dance Troupe" pp.17ff

## Minato City



(Left: Iikura Intersection. Middle: Tokyo Tower. Right: Arisugawa-no-miya Memorial Park.)

Minato City, located in the center of Tokyo, has a population of about 146,000. In addition to the media, IT companies, and foreign-affiliated companies, about half of the 140 embassies of countries around the world in Japan are concentrated here, and people of diverse origins live together. The ADD Minato City program was based at the Minato-ku Azabu Kids-to-Teens Hall, where a variety of workshops were held, including traditional dances from Afghanistan, China, and Brazil, and contemporary dance, as well as bon dance that is very popular in the community.

→ "Hôkago Dance x Dance remix" pp.7ff





First encounter with the 12-beat rhythm of flamenco. As you repeat it, it becomes strangely familiar.

# ADD Minato City

Project's Nickname

Hôkago Dance x Dance remix



## ○ Base

### Minato-ku Azabu Kids-to-Teens Hall

(6-7, Minami-Azabu 4-chome, Minato-ku, Tokyo)

Azabu Kids-to-Teens Hall is a public space for children from babies to high school age. It has a variety of facilities such as a children's hall, school children's club, childcare room, playroom, creative activity room, music room, study room, arena (gymnasium), and rollerblading rink on the roof, and various events are planned for each generation. Located near the nature-rich Arisugawa-no-miya Memorial Park, the building houses Minato-ku Honmura Nursery School on the first floor and Minato-ku Arisu Iki-iki Plaza (a welfare facility for the elderly) on the third floor.

<https://azabu-plaza.jp>



## ○ Structure



Production Managers: Kanako Iwanaka and Kiaru Ichikawa  
The ADD Minato City logo designed by Aokid  
Co-organized by Minato City Azabu Region City Office  
Supported by Public Interest Incorporated Foundation for Child Well-being and Minato-ku Azabu Kids-to-Teens Hall



# ADD Minato City

## Document of the Research and Workshops

Mari Fukutome, Mikico Suto and Daisuke Muto

### 1 Research

With embassies of many countries and many foreigners, Minato City is like having the whole world in Tokyo. We walked around Azabu, where the ADD Minato City's base, the Azabu Kids-to-Teens Hall, is located, and through the cooperation and connections of many people, we were able to find a variety of dances.

First, we went to the city center and library to gather information. Various dance class information and some interesting flyers were noticed.

The "Minato City World Festival" was an event that involved visiting embassies. At the embassies, we were able to listen to stories about the dances of various countries. There was also an event at the Tokyo Tower where you could see traditional dances from around the world, and we were particularly impressed by the colorful folk dances of Uzbekistan and Afghanistan. Although the Middle East has a heavy image of war, the richness of the culture rooted

in people's daily lives could be experienced.

We were also surprised to learn that bon dance is very popular in Minato City. When we went to Shiba Park after finding a flyer for the "Bon Dance Festival of Local Songs Discovered in Minato City", many people gathered and danced "Shibaura Ondo", "Tokyo Gorin Ondo 2020" and others, one after another. Yukiko Kitajima, a representative of the "Bon-Odori Executive Committee that Cheers up the People and the Community" told me about the event, and later I visited a practice session. 50 to 60 people, ranging from the elderly to office workers and junior high school students, danced for two hours and a half straight.

The multifaceted nature of Minato City, with its rich international flavor and vibrant traditional Japanese culture, came to light through dance.



One building may contain multiple embassies.



"Bon Dance Festival of Local Songs Discovered in Minato City" moderated in Japanese-English bilingual.



Steel reinforced concrete building "Arimaston Building", built by Keisuke Oka on his own.

## 2 Workshop

The base of the ADD Minato City is the "Azabu Kids-to-Teens Hall". Children of all ages and nationalities gather here after school, creating a lively atmosphere. There are facilities for play, sports, and games, as well as a wide variety of events and club activities. ADD's workshop "Hôkago Dance x Dance remix" was held here among them. Not only those who signed up in advance, but also many children who were passing by and were interested in what we were doing joined the workshop.

Chisato Watanabe, a staff member of the Hall, said that the most important thing is the children's desire to try it out, and that the presence of adults who can make it look like they are having fun is very important to draw them out. Chisato enjoyed being involved in the project herself.

There are so many different people involved in dance in Minato City that the workshop had a wide variety of content.

Yukiko Kitajima, who has been promoting the bon dance culture rooted in the community, taught us various bon dances and also introduced us to Izumi Kojima, who is engaged in a wide range of sign language activities and incorporates dance as well.

Sign language, which conveys meaning through the shape of the hands, seems to have something in common with classical Japanese dance.

Sayaka Masaki, a flamenco dancer, taught us the basic 12-beat steps with Satoru Hirashima, a cajón player. The children looked bewildered at first, but as they repeated the steps over and over, their movements naturally came together to form the vigorous movements that only flamenco can offer.

Takahiro Iwai taught us the basics of popping (one of the street dances), a technique in which the movement is halted abruptly by flicking the muscles. The trick is to imagine that you are grabbing something in the air. Once the children learned it, they were able to play (and dance) with it immediately.

Capoeira, taught by Ryu Shirahase, is a traditional Brazilian culture that is a mixture of dance and martial arts. After learning the basic techniques, we tried *roda*, which is a one-on-one exchange of moves in a circle to the rhythm of a single-string percussion instrument called *berimbau*.

Ashraf Baburi of the Embassy of Afghanistan, saying at first that he was not a good dancer, taught us a folk dance called *attan*, which resembles bon dance, wearing a neat traditional costume. Nanako Kamimura,



The community of bon dance lovers is very active. Their lesson for children is powerful.



The basic capoeira move called *ginga*, with the extensive body movement to get into the rhythm.



Attan is an Afghan circle dance enjoyed at weddings and other occasions.

the leader of the Afghan dance group "Sharan Sharan", also demonstrated the beautiful female dance for us. Their gorgeous costumes were very popular among the children, who lined up for photos after the workshop.

Three mothers trained in ballet, "Uni mama", taught the children "body work", and researcher Mari Fukutome taught them how to move as an extension of "play", both giving them a taste of what comes before "dance".

The classical Japanese dance workshop was conducted by Kikunojo Onoe, the *iemoto* of the Onoe school. Wearing *tabi* (split-toed socks), the children learned how to greet each other, how to handle a fan, and how to behave and prepare for the dance. Kikunojo's graceful and delicate attitude seemed directly touching the children. In classical Japanese dance, gestures are used to express meanings, which are then combined to act out a story. The children enjoyed expressing "snow falling" and "wind blowing" with a fan and experienced Japanese traditional culture and aesthetic sense.

In addition to the above-mentioned people, we were able to meet many other unique people whose

workshops were not carried out due to the pandemic, such as Hiromi Hamada, who is from Okinawa and teaches Ryukyuan dance; Keisuke Oka, who is constructing a self-built building in Mita called "Arimaston Building" and is also a butoh dancer; and Naoto Kawakami, who is a father of an elementary school student who is attending the Hall and is also a break dancer.



Classical Japanese dance has a highly theatrical nature, which makes it distinct from other dances. The children had a firsthand lesson from Kikunojo Onoe.

#### Feedbacks from the children after the workshop.





## 3 Workshop (Resumed)

After the seventh workshop in Minato City, we were forced to suspend the program due to the COVID-19 pandemic. After a one-year and four-month hiatus, we restarted the program with a four-day short-term program and invited children to participate. Of the six children who gathered, four were participating for the first time.

Mikico Suto, who took over from Mari Fukutome, served as the facilitator, and the children learned the rudiments of capoeira from Ryu, flamenco from Sayaka, sign language from Izumi, classical Chinese dance from Lei Huang, and classical Japanese dance from Kikunojo. Lei, who was making her first appearance in the program, taught them how to move fluidly while being conscious of their breathing, in contrast to other dances that are based on rhythm. Furthermore, Kikunojo's idea was to use *Choju-Giga* (Scrolls of Frolicking Animals) as the overall motif of the showing, so the children also learned the movements of animals in each dance (cow in flamenco, monkey and frog in capoeira, bird in classical Chinese dance, and rabbit and raccoon in classical Japanese dance).

At the beginning of each class, in addition to the demonstrations by the instructors, the historical background of the dances was introduced so that the participants would be interested in the cultural aspects of the dances.



Lei, a former boarding student at Chinese national dance troupe since her childhood, teaches the children the dance.



Experiencing sign language. Kikunojo was also intrigued, noting the similarity to classical Japanese dance.

## 4 Showing

The stage and audience were set up in the gymnasium (arena) in the plaza, and the children performed the dances they had learned one by one with their instructors, inviting their parents and other related people to join the audience. At the beginning of the performance, the children used sign language to express the title, "Minato-ku Choju-Giga".

The children, dressed in matching costumes dyed in ink-painting style in reference to the *Choju-Giga*, stood on the lighted stage and performed with a good deal of tension and concentration against the backdrop of live music of cajón, guitar and drums. The second half of the performance was a game style, with the children randomly selecting and dancing the movements they had learned, and then for the finale, they danced in a circle with their original animal movements, to the delight of the audience.



Adults and children alike enjoy diving into uncharted waters.

## ADD Minato City Workshop "Hôkago Dance x Dance remix"

Venue: Minato-ku Azabu Kids-to-Teens Hall and Minato-ku Arisu Iki-iki Plaza

Participants: Children at Ages of Elementary to High School Student  
(Membership of Minato-ku Azabu Kids-to-Teens Hall required)

Tuition: Free (Pre-signup required)

Call for Participants:

"Hôkago (After-school) Dance x Dance remix" is a workshop series for kids and young people, giving them a chance to learn diverse dance styles from around the world. Professional dance experts, local dancers and special instructors will introduce many different dance styles, from cool to graceful, traditional, or super-eccentric. And the final chapter of the course might be their own dance creation!

### Research

From April to September, 2019

### Workshop

- #1 Friday, November 29, 2019 Instructors: Mari Fukutome (Contemporary Dance) and Yukiko Kitajima (Bon Dance)
- #2 Tuesday, December 10, 2019 Instructors: Uni mama (Body Work) and Izumi Kojima (Sign Language)
- #3 Thursday, December 19, 2019 Instructors: Kikunojo Onoe (Classical Japanese Dance)  
and Sayaka Masaki (Flamenco) with Satoru Hirashima (Cajón)
- #4 Saturday, January 11, 2020 Instructors: Kikunojo Onoe (Classical Japanese Dance) and Takahiro Iwai (Popping)
- #5 Monday, January 20, 2020 Instructors: Kikunojo Onoe (Classical Japanese Dance) and Mari Fukutome (Contemporary Dance)
- #6 Wednesday, January 29, 2020 Instructors: Kikunojo Onoe (Classical Japanese Dance)  
and M. Ashraf Baburi with Nanako Kamimura a.k.a. Mastana (Afghan Dance)
- #7 Wednesday, February 5, 2020 Instructors: Kikunojo Onoe (Classical Japanese Dance) and Ryu Shirahase (Capoeira)
- #8 <Cancelled> Friday, February 28, 2020 Instructor: Keisuke Oka (Butoh)
- #9 <Cancelled> Sunday, March 8, 2020 Instructors: Hiromi Hamada (Ryukyuan Dance) and Lei Huang (Classical Chinese Dance)
- #10 <Cancelled> Sunday, March 22, 2020 Instructor: Naoto Kawakami (Break Dance)

### Workshop Resumed

- #1 Tuesday, June 1, 2021 Instructors: Kikunojo Onoe (Classical Japanese Dance) and Sayaka Masaki (Flamenco)
- #2 Sunday, June 6, 2021 Instructors: Kikunojo Onoe (Classical Japanese Dance) , Lei Huang (Classical Chinese Dance),  
and Ryu Shirahase (Capoeira)
- #3 Tuesday, June 8, 2021 Instructors: Kikunojo Onoe (Classical Japanese Dance) and Izumi Kojima (Sign Language)
- #4 Sunday, June 13, 2021 Private Showing  
Instructors: Kikunojo Onoe (Classical Japanese Dance), Izumi Kojima (Sign Language),  
Sayaka Masaki (Flamenco), Ryu Shirahase (Capoeira) and Lei Huang (Classical Chinese Dance)



Flyer calling for workshop participants

## Experienced Locals: Dance Instructors for ADD Minato City Workshop



### Yukiko Kitajima

Yukiko Kitajima is the representative of the "Bon-Odori Executive Committee that Cheers up the People and the Community", a board member and the head of the women's division of the Kasumi-cho association, Nishi-Azabu, and the tourism ambassador for Minato City. Since 2015, she has been organizing a bon dance festival co-hosted by Minato City while researching, preserving, and passing on old local bon dance songs in Minato City. Also she creates local bon dance songs and holding practice sessions in order to build relationships that will lead to mutual and cooperative assistance in the event of a major earthquake disaster, and to prevent dementia.



### Uni mama

A unit of three active mothers, Mayuko Zen, Aya Oshima and Kiaru Ichikawa. In order to "get along with your body", they teach children how to understand their body and how to make their body feel comfortable through correct posture and fun exercises.



### Izumi Kojima

Izumi Kojima started learning sign language when she was a high school student upon being invited to a class by a friend. After finishing her child-rearing, she sought out and attended a sign language class held at the Minato Council of Social Welfare five years ago. She participated in beginner, intermediate, advanced, and training courses for four years. Then she joined in the sign language circle "Te", which meets every Tuesday afternoon at a welfare center for the disabled in Tamachi. She aspires to help and communicate with the deaf, and wants as many people as possible to know sign language.



### Sayaka Masaki

Born in Hiroshima, Sayaka Masaki learned classical ballet since her childhood. Discovering flamenco in a class at college, she traveled to Spain from 2003 to 2005 to study. She won a prize at the newcomer's show of the Asociación Nipona de Flamenco, and the 3rd place and a special prize at Maruwa Foundation's CAF Competition. Currently she runs her own dance classes, and also teaches at Tsukuba Kokusai Bigakuin. She leads Los Ojillos Negros, a flamenco street-performance group.



### Satoru Hirashima

Flamenco cajón player. He is also active internationally as a percussionist in various concerts, recordings, as a musician for theater and oral storytelling, and as a dance accompanist (contemporary dance, modern ballet, Horton Technique classes, and butoh).



### Takahiro Iwai

Takahiro Iwai is a member of the dance team called Rhythmalism. He also runs, both domestically and internationally, medical clinics for dancers. As a member of the Carecle company, he is providing electronic medical record services and bringing IT to the industry. And as a component of "Medicine Box for the Artist", he organizes medical team with doctors to provide artists with healthcare.



### M. Ashraf Baburi

In March 2009, M. Ashraf Baburi came to Japan from Afghanistan to study Japanese language and culture, and in July 2011, he joined the Afghan Embassy in Japan, where he worked in various fields. He is currently in charge of the finance and general affairs department at the embassy. Since around 2017, he has been teaching and performing an Afghan traditional dance called *attan* with Japanese people in cultural events at the embassy and international festivals.



### Mastana / Nanako Kamimura

Nanako Kamimura aka Mastana is a painter and a dancer. She is specialized in improvisation with live music and has performed with various artists. Her interest in and understanding of Afghan dance was sparked when she performed with Chalpasah, the only Afghan music unit in Japan.



### Ryu Shirahase

Ryu Shirahase is the representative director and instructor of NPO Capoeira Gerais. He often travels to Brazil to train, and once stayed there for a year. He has been teaching Capoeira classes in Akasaka and Akihabara since 2015. He is fluent in English and Portuguese.



### Lei Huang

Lei Huang graduated from the People's Liberation Army Academy of Art, majoring in Chinese dance. She has learned a variety of Chinese classical and traditional dances. After graduation, she performed in large-scale cultural and artistic performances in China as a national dancer, and participated in overseas visits as a representative of her country. Since she moved to Japan in 2009, she has participated in various Japan-China friendship events. She has held a Chinese dance class in association with Studio Gem Garage in Tokyo since 2019.



# Reflecting on the ADD Minato City Project

**Kikunojo Onoe** Dispatched Dance Expert



**Mari Fukutome** Researcher



**Mikiko Suto** Choreography Assistant

## "Experience is Definitely Accumulated"

— We had a wide range of dances lined up for Minato City. How do you feel looking back?

Kikunojo Onoe (KO): First of all, we were able to encounter a lot of different dances that were new to us. My first interest was the dance from Afghanistan. I was so curious about what it was like. And I liked how capoeira was somewhere between dance and play. Even as adults, it was very interesting to experience unfamiliar dances.

Mari Fukutome (MF): Indeed. Children were also able to learn about the dances that are different from hip hop or ballet, and I hope they recognize that there are people in their local neighborhood who enjoy them as well.

KO: Rather, the children don't have the sense of that kind of boundary. Adults have some sort of standards within them when encountering something new, but since children don't have that, they could absorb any dance from any country in the same way.

MF: It seemed definitely convincing for children to see an "experienced local" demonstrate a dance in front of them. I felt that they were able to understand it instantly, and



that transmission from body to body helped their interest grow.

KO: I think that any dance has its own logic. For instance, when you do capoeira, you avoid what comes toward you, and move around in the most economical way, according to the style's internal logic of body control. On the other hand, Chinese dance uses one's energy stored within. Though it's boring to the children when we explain this with words (lol), the children are able to build experience when actually trying them out. They may not fully realize what they're doing at the moment, but when they encounter something new again after some time, these experiences they've gained here may potentially help them understand it. I think it's extravagant to gain multiple references of this kind. And even when you may not have any occasion to utilize them at all, that doesn't mean they are meaningless. Because these experiences are definitely accumulated within you.

Mikiko Suto (MS): I'd be happy if these ADD experiences become an opportunity for these children to develop their sense of body and way of thinking. I, in fact, hated answering the question, "What do you want to be when you grow up?"

It was as if I knew what was out there in the world for me to be asked like that as a young child...(lol). But now I know that having an understanding can sometimes follow your experience. There are people who chose a certain dance by their own will, and there are people like Kikunojo Onoe and Lei Huang, who started the training not with their own will but someone else's during their childhood, and then gradually found many fun moments within the discipline. It's great to hear from those who had that kind of experience, which is why I liked to start our sessions every time by asking the instructor, "Why and how did you start dancing in this style?"

— Mikico's facilitation was very effective as a bridge between various dances and children.

MF: I think it was awesome to see different dances sharing the same moment in such a natural manner. For instance, when the participants were moving around, making a cow's horn with their hands in the flamenco part, Kikunojo and other adults were joining them. That site convinced me that the mixture of various dances has a great significance.

MS: Also in other classes, it was interesting to see the adults, all with different dance techniques, dancing behind the children in their own interpretation. The "remix" of dances were happening there as well (lol).

KO: When you think about it, even Japanese classical dance has been accepting influences of other dance styles like ballet, especially after the Meiji era. For instance, when we stretch a part of the body, it contains a sense of rotundity just like in Chinese dance, but it can also mean to stretch straight ahead, depending on the performed piece. These influences were made through Russian ballet's visits to Japan. There's no right or wrong in dance. Rather they all share the same roots and are fundamentally connected with one another. The act of prayers to obtain food to live, or the gestures in rituals wanting to communicate with gods, has all been linked to today's dances of ours and evolved through the history we live in.

— The idea of bringing in *Choju-Giga* (Scrolls of Frolicking Animals) in the final showing was highly inspiring.

MF: It was easy for the children to understand, and the instructors were able to pick up animal-like motions or characters from their respective dance styles to bring into the piece. A really great idea.

KO: If time allowed, we wanted to get more into detail of the animal images, like, imagining what kind of cow was the one represented in flamenco, as Sayaka Masaki showed us. The frog's back kick or jump in capoeira could also be developed further in some way.

MF: I remember being fascinated by Lei's expression of "walking on clouds", when explaining a bird's walk. When you picture that image, the children would better understand the idea of "fluff", rather than being told to plant your feet from heel to toe.

KO: Indeed. Imagery is important in learning dance. On top of that, animal gestures are easy for children to imagine concretely. In *Kachi-kachi Yama* (Fire-Crackle Mountain) for example, we would use "hot!" as a gesture of sensing the fire on your back. And moving around to shake the fire off in your own manner, that becomes a dance. Here lies the freedom of dancing.





Bélé, a folk dance from Trinidad and Tobago. The dance for women is graceful with flared skirts.

# ADD Kunitachi City

Project's Nickname  
Hôkago Dance Troupe





## ○ Base

### Kunitachi Community Arts Center

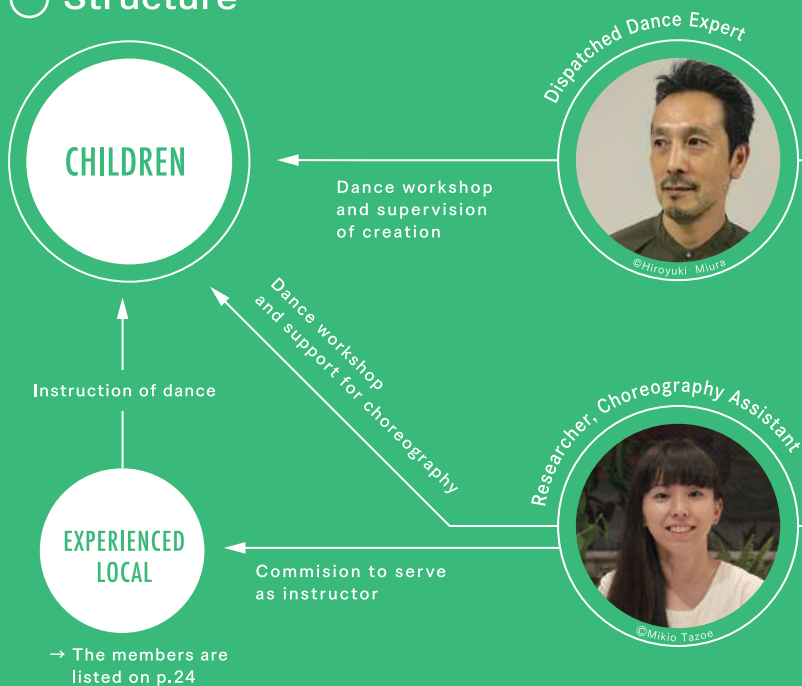
(2-48-1, Fujimidai, Kunitachi-shi, Tokyo)

Kunitachi Community Arts Center is a public facility with a 300-seat hall, gallery, studio, music practice room, and atelier. It is operated by the Kunitachi Arts and Sports Foundation. In addition to being used for artistic activities by citizens such as shows and exhibitions, the hall also hosts many concerts, movie screenings, theater and dance performances, *rakugo* (traditional Japanese comic storytelling), and workshops. Kunitachi Community Sports Center is also adjacent.

<https://kuzaidan.or.jp/hall/>



## ○ Structure



### Osamu Jareo

Dancer and Choreographer

Osamu Jareo formed a dance unit with Misako Terada in 1991. They have won the Grand Prix and the Audience Prize at the TOYOTA CHOREOGRAPHY AWARD 2002. In 2008, he spent a year in Berlin in artist residency funded by the Agency for Cultural Affairs. In recent years, he dances not only as a solo artist, but also with people with disabilities and the elderly. He is the author of *Rojin Homu de Umareta "Totsu Totsu Dansu" – Dansu no Youna, Kaigo no Youna* (Slow Dance at Nursing Home: Like a Dance, Like a Nursing-care), Shobunsha. He is a specially appointed professor in the Department of Visual and Physical Sciences at Rikkyo University.

### Reina Kimura

Dancer and Choreographer

Reina Kimura has participated over an extended period in Sioned Huws's project since 2008. She has finished the choreographer course at "Kokunai Dansu Ryugaku @Kobe" (Residency Dance Training in Kobe) in 2012. Following her interest in influence of environment and language on body, and different states of human existence, she works in diverse places internationally. She was chosen as a finalist at the Yokohama Dance Collection 2014 and TOYOTA CHOREOGRAPHY AWARD 2014. She has received a Junior Fellow grant from the Saison Foundation in 2019 and 2020.

Music for Showing: Yusuke Kataoka and Yoko Ando  
 Assistants: Koji Ozono and Eureka Toyoda  
 Production Manager: Kaoru Muramatsu  
 The ADD Kunitachi City logo designed by OKAZAKI DESIGN  
 Co-organized by Kunitachi Arts and Sports Foundation

# ADD Kunitachi City

## Document of the Research and Workshops

Reina Kimura and Daisuke Muto

### 1 Research

Kunitachi City is an educational district with universities and other facilities, and there are many individuals and groups that have developed their own community activities. The Kunitachi Community Arts Center, the base of ADD Kunitachi City, is used for ballet and jazz dance rehearsals and presentations and also hosts contemporary dance workshops.

In the course of our research, we came across a dance team for elementary and junior high school students called "LOCK★SHOW", and observed their practice at Kunitachi 6th Elementary School. It was originally started as a club activity at this school. Although Hana Sato (now a teacher at another school) was teaching the children who had no experience in dance, it was rather the children that were taking the lead in the practice.

At Yabo Tenmangu Shrine, Osamu Jareo saw an ancient form of *shishimai* (lion dance) at the annual festival in September. Among the three-piece shishimai commonly seen in the Kanto region, this is an older form that dates back to the Heian period. Through Hiroki Tsudo, the assistant to the chief of the shrine, we were able to meet Maurice Morancie from Trinidad and Tobago, who is interested in this shishimai and comes to see it every year. He works as an ALT (Assistant Language Teacher) at a high school in Fuchu, and when we asked him if he could teach the Trinidad and Tobago dance to the children, he agreed to join us with a friend from his hometown who works in Tokyo.

Hitotsubashi University is famous for its ballroom



"Kunitachi Hatakembo" is a gathering place to enjoy farming. They also organize events.



We talked to members at "Kunitachi Honten", a space for socializing through books.

dancing club, but many of its teachers seem to be unique as well. Professor Naofumi Suzuki of the Faculty of Sociology, who has once participated in a dance workshop in Kunitachi Community Arts Center, has an extraordinary background as a former member of the Scottish national lacrosse team, and his research theme is sports and social inclusion. On the other hand, part-time lecturer Satoshi Hasegawa is an active *yamabushi* (mountain priest) who teaches about ancient Japanese martial arts at the university. Both are different from so-called "dance", but lacrosse is originally a religious ritual of North American indigenous people, and yamabushi has close cultural ties with *kagura* and other traditional performing arts, so we asked them to join the workshop.

In Kunitachi City, it became visible that there are relationships between various educational professionals and dance.

## 2 Workshop

ADD Kunitachi's base is the Community Arts Center. In addition to holding various events such as music, theater, *rakugo* (comic storytelling), and dance, the hall also has music practice rooms, studios, and ateliers, all of which are enjoyed by the citizens. The lobby on the first floor is open to the public, and after school children come here to study or play games. Although it is not really a children's center, it seems to be functioning as a place for children.

The ADD workshop "Hôkago Dance Troupe" was mainly held in the music practice room in the basement of the Center, but we also occasionally used the adjacent Kunitachi Community Sports Center when necessary. Kaori Saito of the Arts Center not only supported the project and helped arrange the venue, but also connected ADD with the people of Kunitachi City by taking advantage of the characteristics of a cultural facility with close ties to the community. The Hôkago Dance Troupe quickly filled up with applications in advance, and many children continued to participate every time. (However, due to the prolonged interruption caused by the COVID-19, we had to recruit participants anew later, and the faces of the children changed a great deal.)

It was also very impressive to see how differently abled children were able to naturally interact with one another.

In Kunitachi City, we started with a somewhat unusual dance workshop by Osamu Jareo. Rather than learning a specific genre of dance, he gave the children an opportunity to experience the possibilities of communication using the body, such as the work of greeting each other by looking into their eyes, or the "seaweed dance" where all the participants closely lined up to make a wave. At the time, Kaoru Muramatsu, the production manager of ADD Kunitachi City, was expecting a baby, so Osamu challenged the children to "dance for the baby in her belly", and everyone came up with a dance and tried it together. Researcher Reina Kimura also taught a traditional dance from her hometown, Aomori.

Naofumi Suzuki, a lacrosse player, taught them the basics of using a racket and explained the cultural background of the sport of lacrosse with video clips. Osamu also challenged the children to combine lacrosse movements with different elements such as music and mimicry of animals.



Hana Sato, an elementary school teacher, teaches them the joy of moving to the rhythm.



Exploring the use of a lacrosse racket. The boundary between "game" and "dance" fades.



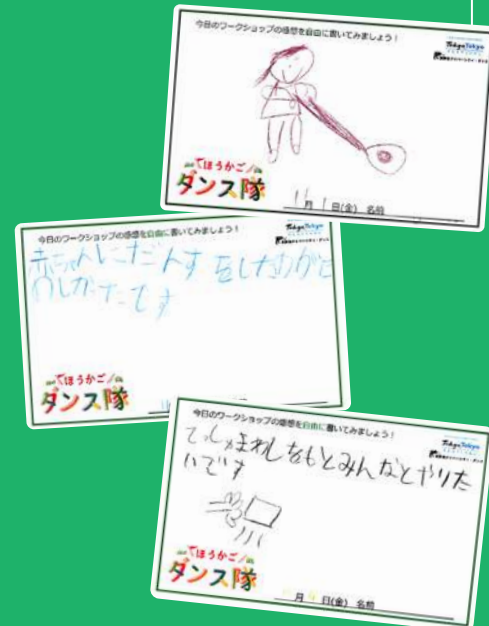
Besides the male and female dances, bélé has also a circle dance where everyone joins.



Hana Sato of "LOCK★SHOW" began by warming up with castanets to catch the rhythm, and then everyone learned a choreography based on the hip hop. The children, who were shy at first, gradually began to enjoy jumping. The power of music and rhythm to make people dance was palpable.

Maurice Morancie, a native of Trinidad and Tobago, and his friend Zia Holder, from the same country, taught us the local folk dance called *bélé*. The children didn't have a clue when we asked, "Where is Trinidad and Tobago?" But when they found out that it is the country of the Caribbean Sea, the country of the "Pirates of the Caribbean", they rolled their eyes. In *bélé*, women dance with flared skirts and men with a cloth, each with a different step. The children also received *furoshiki* (wrapping cloth) each, and first practiced in groups of men and women. Finally, they danced a short choreography with the music. The two instructors also seemed to have enjoyed the rare experience of teaching their own country's dances in Japan.

Feedbacks from the children after the workshop.



In Osamu Jareo's workshop, children do not learn a specific dance style, but rather enjoy various forms of bodily communication. It is a learning through playing.

# 3 Workshop (Resumed)

In Kunitachi City, the program was interrupted by the COVID-19 pandemic after the eighth workshop, and a year and three months later, it was restarted with a combination of online and on-site workshops in four sessions. The six children who gathered for the workshop were taught by Hana Sato (hip hop) as before, and newcomers Minako Otake (bon dance), Kalehua Yoshida (hula), and Masami Kubota (body performance). In addition, Osamu taught the bélé that he had learned from Maurice and Zia.

Each workshop consisted of the first half where the children were taught the basics of the dance, and the second half where the children came up with their own original choreography based on the messages from the instructors to the children in light of the situation in COVID-19 such like "Why not look at the bright side?", "Don't give up", etc. With the support of Osamu and the staff, all the children practiced each other's choreography.

# 4 Showing

The event was held at the main hall of Kunitachi Community Arts Center, inviting parents and other related people. The children danced bon dance, bélé, hula, and their own original choreography with the instructors and Osamu. Guest musician Yusuke Kataoka played improvised music with piano and percussion, and Yoko Ando, saxophone player from the local area, also joined in to liven up the children's performance.

Finally, Masami Kubota appeared from the back of the audience. The children responded to his unconventional motions and appearances with unrestrained reactions, and the show closed with a mysterious excitement.



Though online, most children relaxed and enjoyed themselves with their families.



Contemporary dance practitioners also tried hula with Kalehua Yoshida and Mana Yoshida.



They performed the dances they learned and the dances they created one after another. The show, full of happenings, was delightful.

## ADD Kunitachi City Workshop "Hôkago Dance Troupe"

Venue: Kunitachi Community Arts Center and Kunitachi Community Sports Center

Participants: 3rd-6th Year Elementary School Students Living in Kunitachi City

Tuition: Free (Pre-signup required)

Call for Participants:

Come try out the various dances of this town and find your own favorites!

ADD Kunitachi City is starting a workshop "Hôkago Dance Troupe" which will be held every month towards the summer of 2020. Why don't you learn how to dance from professional dancers and people who are active in the local culture of Kunitachi ("experienced local")? Workshops are open to everyone, whether you have dance experience or not, and whether you have a disability or not.

★If you love dancing, you can improve your skills by learning about many other dance styles!

★If you're new to dance, you might be hooked on the fun of moving your body!

## Research

From April to September, 2019

## Workshop

- #1 Friday, September 27, 2019 Instructor: Osamu Jareo (Contemporary Dance)
- #2 Friday, October 4, 2019 Instructors: Osamu Jareo (Contemporary Dance) and Reina Kimura (Contemporary Dance)
- #3 Friday, November 1, 2019 Instructors: Osamu Jareo (Contemporary Dance) and Kaoru Muramatsu
- #4 Friday, November 15, 2019 Instructors: Osamu Jareo (Contemporary Dance) and Naofumi Suzuki (Lacrosse)
- #5 Friday, December 13, 2019 Instructor: Hana Sato (Hip Hop)
- #6 Friday, January 17, 2020 Instructor: Naofumi Suzuki (Lacrosse)
- #7 Friday, January 31, 2020 Instructor: Osamu Jareo (Contemporary Dance)
- #8 Friday, February 21, 2020 Instructors: Maurice Morancie with Zia Holder (Bélib)
- #9 <Cancelled> Friday, February 28, 2020 Instructors: Yabo Tenmangu Shishimai Preservation Society
- #10 <Cancelled> Friday, March 20, 2020 Instructor: Satoshi Hasegawa (Shugendo)

## Workshop Resumed

- #1 Monday, May 17, 2021 (via ZOOM) Instructors: Osamu Jareo (Contemporary Dance) and Hana Sato (Hip Hop)
- #2 Friday, May 21, 2021 (via ZOOM) Instructors: Osamu Jareo (Contemporary Dance) and Kalehua Yoshida (Hula)
- #3 Monday, May 24, 2021 Instructors: Osamu Jareo (Contemporary Dance) and Masami Kubota (Body Performance)
- #4 Saturday, May 29, 2021 Private Showing  
Instructors: Osamu Jareo (Contemporary Dance), Minako Otake (Bon Dance), Hana Sato (Hip Hop), Kalehua Yoshida (Hula) and Masami Kubota (Body Performance)



Flyer calling for workshop participants



## Experienced Locals: Dance Instructors for ADD Kunitachi City Workshop



### Naofumi Suzuki

Naofumi Suzuki is a professor at the graduate school of sociology, Hitotsubashi University. His research focuses on sport and social inclusion. Former Scotland national lacrosse team member. He has been teaching soft lacrosse to children and creating new alternative sports with students, and hopes to make sports a place for self-expression by dissolving the framework of sports. He is also the representative of Diversity Soccer Association.



### Kalehua Yoshida

Kalehua Yoshida is an instructor of Hula and Ori Tahiti. She has been running her own school in Kunitachi since 2008. As a dancer, she won the first prize in the individual category of Tahiti Heiva in Japan, the largest competition in Japan, in 2009. Currently, she is also involved in projects at the Kunitachi Community Sports Center and teaching younger dancers.



### Hana Sato

Hana Sato is an elementary school teacher. While teaching at Kunitachi 6th Elementary School, she started a dance club, which led to the establishment of the dance team "LOCK★SHOW" in cooperation with parents. "LOCK★SHOW" incorporates hip hop, jazz, lock dance, etc., and presents original works choreographed by the children with stories and themes. Sato is born and lives in Kunitachi City.



### Minako Otake

Born on September 6 (Virgo) in Tachikawa, Minako Otake grew up in Kokubunji, and has lived in Kunitachi for 30 years. She has been trained in ballet, modern dance, and classical Japanese dance since she was 3 years old, and has experienced many kinds of dances, sometimes as a backup dancer, since her late teens. Now she loves and joins bon dance here and there. Her favorite food is *ohagi*.



### Maurice Morancie

Maurice Morancie is a native of the Republic of Trinidad and Tobago. He graduated from the University of the West Indies, Faculty of Humanities, with a degree in French Language and Linguistics. As a member of the university chorus club, he participated in musicals such as *Crazy for You*, *Aida*, *The Sound of Music*, etc. Even after graduation, he participated in *Rent*, *Little Shop of Horrors*, and *The Wiz* as well. He has been working as a JET teacher at Fuchu Technical High School in Tokyo. He is good at bon dance.



### Masami Kubota

Masami Kubota, born in Fuji City, Shizuoka Prefecture, runs the "School of the Body" in Kunitachi City. He has a 1st dan in kendo, and has also studied yoga, Noguchi Seitai, and qigong. He used to perform in Tenjo Sajiki led by Shuji Terayama. His hobbies include mountain climbing, walking, illustration, playing the guitar, drinking beer, and reading. He has been performing dance for 50 years, but is not a good dancer.

# Reflecting on the ADD Kunitachi City Project

**Osamu Jareo** Dispatched Dance Expert



**Reina Kimura** Researcher,  
Choreography Assistant

## “No Need to be a Professional to Tell the Very Basis of Dancing”

— How do you feel, looking back at our sessions?

Osamu Jareo (OJ): We've been discussing the necessity in working with the community for this project since the beginning stages, and now I feel that it's come to fruition. I myself have been involved, by way of dance, with the special nursing home for the elderly in Maizuru, Kyoto, for more than 10 years, and have also been involved with the locals in the areas affected by the Great East Japan Earthquake, and community activities in Shin-Nagata area, Kobe City, with NPO Dance Box. This time, being freshly moved out here to Kunitachi, I've built these relationships with the workshop participants and their parents over time, by seeing them not only in the sessions but also on streets. It's like my relationship with the community has gradually ripened. Thinking about dance has led me thinking about the relationships, environment, and networks that nurture and sustain dance cultures.

Reina Kimura (RK): I was also aware of the difficulty of this kind of project and the need for community involvement out of my past experiences. But since you actually



live in Kunitachi, I was genuinely interested in observing how you interact with the locals (lol).

OJ: I think that was a great strategy, and I was able to relax when working on this (lol). Great teamwork!

RK: In Kunitachi, I feel like we were able to meet many unique people who take their own initiative in creating their own job. One person that stood out to me was Masami Kubota. I was so interested in learning about his life in Kunitachi over 35 years, and about this town where he has spent the time.

OJ: We've had many people join us as "experienced locals", and they all had strong personalities (lol). They're not from the art world per se, but we've had unique individuals take part. To put it the other way around, I think we've been separating such people from our own context of "art", up to this point. Even Masami's speeches about human life...they may have been beyond understanding of the children, but even if they don't, at least they acknowledge that there are peculiar adults like

him, and their experience of encountering those kinds of people would be an important part of "culture", I suppose. ADD was able to create a space that lets these children meet with lifestyles that they can't learn in schools.

RK: Because these peculiar people tend to be regarded as just suspicious in daily life context.

OJ: Kaori Saito, the person in charge of ADD at Kunitachi Community Arts Center, gave me the boost to create space like that. For instance, she was the one who told me that Yoko Ando, the mother of a workshop participant, was a saxophone player, and she ended up joining in the final showcase as a musician. Though she said she has little experience in improvisation performances, she looked like she had fun. I'm hoping to widen the network of people like this, and continue making something interesting happen in Kunitachi.

— The challenges given by you when appointing someone as an "experienced local" was phenomenal. Like asking Suzuki sensei, a lacrosse player, to do a dance workshop, and even Maurice Morancie from Trinidad and Tobago.

OJ: I saw Maurice speaking to a *negi* (assistant to the chief of the shrine) when I went to go see *shishimai* (lion dance) at Yabo Tenmangu Shrine. It turned out he was from Trinidad and Tobago, and I was intrigued. When I asked what dances are there in his country, he told me about bélé, and so I asked if he could teach it to the children.

RK: Wow (lol).

OJ: He was like, "No, no. I can't possibly do that," and I told him, "It's going to be okay," and it led him to accept our invitation together with Zia Holder, who has great enthusiasm and knowledge in dancing, also from the same country.

RK: Even though they might not professionally teach dance, it's great to see everyone prepare themselves when asked to teach children. Especially when there are so many different art practitioners in town, it's important to look at these community members as "experienced locals". Minako Otake has a daytime job, but you can tell she's been practicing bon dance because she loves it so much. It makes me feel like you don't have to be a professional to teach the very basis of dancing. Of course it's important to experience learning the techniques from the professionals, but the joy of dancing, like on a lifestyle level, that dance underneath their skin, might be something to "experience together", rather than to "be taught". I feel like that's where we see the potential of the community.

— Like how the children were dancing with the instructors at the final showing.

OJ: For adults who don't have a particular specialization, there may not be much consciousness of hierarchy between the "teacher" and "student", when passing on to someone what you have received from someone else.



Masami Kubota's unpredictable actions intrigue the children.





Houou-no-Mai is a local folk performing art representing the region. Once you have tried it, you will see it differently.

# ADD Hinode Town

Project's Nickname  
Hôkago Dance Class



## ○ Base

### Shimo-cho Children's Center

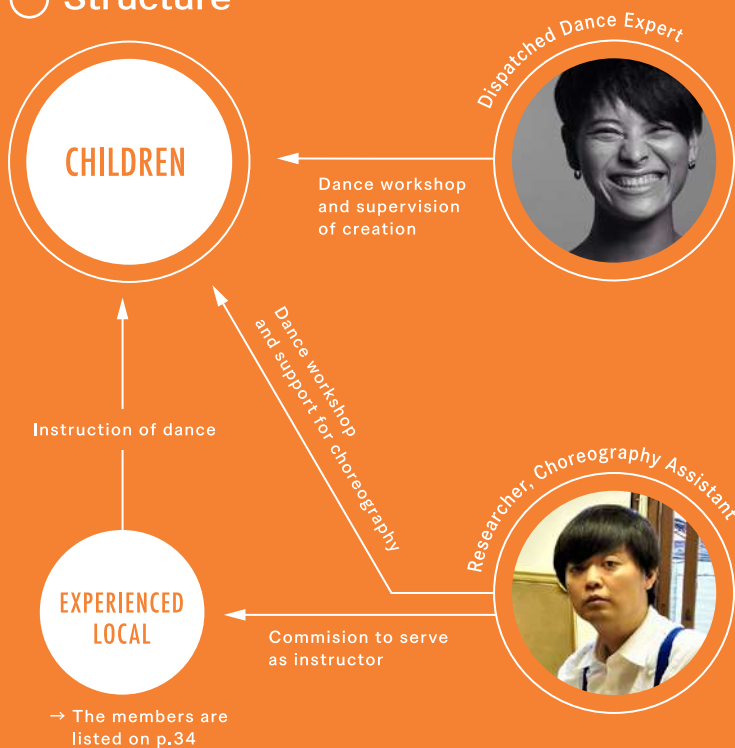
(1254-1, Hirai, Hinode-cho, Nishitama-gun, Tokyo)

Shimo-cho Children's Center is the only children's center in Hinode Town. It is for children up to junior high school age, and has a library, a playroom, and a yard where children can play ball games. It also holds various events such as "Children's Center Festival" and "Christmas Party" as well as various club activities. The second floor of the building is used as the Shimo-cho Hall, where the local Shimo-cho Hayashi performing group practices. Its performance is dedicated at the festival of the Kasuga Shrine, which is located just across the Hirai River.

<https://www.town.hinode.tokyo.jp/0000000121.html>



## ○ Structure



### Koharu Sugawara

Dancer and Choreographer

Koharu Sugawara started modern dance training in her childhood and became a famous teenage champion winning at a number of renowned dance competitions. She went to study in the U.S. in 2010 and developed her career, with a unique dance style highly acclaimed, as a back-up dancer for top artists such as Rihanna, which led her to international recognition. After a successful collaboration with Stevie Wonder in a TV commercial in 2015, Sugawara directed her own show "SUGAR WATER" in 2016 and 2017. She also performed at Kohaku Utagassen, with Fuyumi Sakamoto and Mika Ninagawa in 2016, and with Kenshi Yonezu in 2018. She co-choreographed with Tomohiko Tsujimoto for *Paprika*, NHK's cheer song for the 2020. In 2018, she played the lead in *Last Ple*, a dance piece choreographed by Ikuyo Kuroda, and started her career as an actress with appearance in *Idaten*, an NHK period drama, in 2019. Having traveled to more than 35 countries so far to conduct workshops and to perform in shows, she has been featured in commercial films, radio programs and fashion media as well.

Choreography Assitant: Rio Takanaka

### Remon Nakanishi

Artist

Remon Nakanishi's projects include fieldwork about bon dance, exhibitions and performances. His current interest is in migration and transformation of culture, with emphasis on songs, dances and iconography. In 2002, he gave an exhibition "Kakeuta" to show his drawings of traditional performing arts. From 2004 to 2014, he organized a performance series "Tatami Hanjo". Since 2015, he has served as the coordinator for "Monogatari Universe", a remote learning course of the Goshu Ondo (vocal music for bon dance originated in Shiga prefecture) conducted by Tadamaru Sakuragawa I. Since 2016, he has co-organized a study meeting "Kaiengafu" with painter Kenshi Takamura to practice drawing technique imported from China in the Edo era. Since 2017, he has organized another study meeting called "Shomin no geinoh wo yomu kai" to research old popular songs spread via news-sheet. He has been participating in "Narai ni ikuzo! Tohoku e!! Same Kagura wo narau" (Let's go learning to the Northeast!! - Focusing on Same Kagura) project since 2017. He has edited *Interviews and Documents: Teshima's Bon Dance Ondo* published by Teshimanomado, 2014.

Music for Showing: Masafumi Saito  
Production Manager: Yeoreum Han (Laos Media Solutions.Co.,Ltd.)  
Co-organized by Hinode Town

# ADD Hinode Town

## Document of the Research and Workshops

Remon Nakanishi and Daisuke Muto

### 1 Research

Located in the Tama district of western Tokyo, Hinode Town is rich in nature. Through ADD advisor Miki Sato's relative who lives there, we were able to meet with a number of people involved in various dances.

Hinode Town is a place where many traditional folk performing arts survive, and we had the pleasure of greeting people at a meeting of the Hinode Town Folk Performing Arts Preservation Society, and observing the occasional events and rehearsals.

Houou-no-Mai (Phoenix Dance), a nationally designated Important Intangible Folk Cultural Property, is usually dedicated at the annual festival of Kasuga Shrine in September. It is a unique performing art consisting of Yakko-no-Mai, in which children perform a series of kabuki-style speeches, and Houou-no-Mai, in which adults dance in circles around a drum.

In recent years, five musical ensembles from the area of the former Hirai Village come together at the annual festival of Kasuga Shrine, called the Hirai Festival, to compete with each other in a five-piece performance of music (flute, drum, and gong) and dance. The five ensembles each have their own unique characteristics. Among them, the Shimo-cho Hayashi, with its strong ties within the community, strives to faithfully carry on the music that has been performed since the Meiji period (1868-1912) and to devise ways to present it. On the other hand, the relatively new Sakuragi Bayashi is willing to accept new immigrants regardless of



Houou-no-Mai parades across the town and arrives at Kasuga Shrine. A seasonal rite that hints at the visit of autumn.



The lobby of the Aeon Mall Hinode is a stage for children to demonstrate their dance.

which district they resides in.

While many children in Hinode Town are involved in local performing arts, there are also opportunities for them to experience other types of dance. The Town's Shimo-cho Children's Center, the base of the ADD Hinode Town, has a hula class as a club activity, and we often come across children learning hip hop as well. There is a street dance school called MUSKY, and the Town's youth committee also sponsors a hip hop dance class for elementary school students. In July, an event called Let's Dance Dance is held at the Aeon Mall to present the participants' achievements. MUSKY and high school dance clubs from neighboring areas also participate in this event, and which attracts a lot of attention every year.

Thus, Hinode Town, where many of the time-honored folk performing arts remain, is also a hub for hip hop culture.



## 2 Workshop

It was Chiori Komine, a staff of the Shimo-cho Children's Center, that showed great interest in the project initially, and Kimio Komori, who is in charge of the Center at the Town's Child Care and Welfare Department, provided us with great support.

Children gather at the Center after school to play ball games in the front yard, read books in the library, or play table tennis in the playroom. As the ADD researcher, Remon Nakanishi often visited here to play with the children (or be played by them). Before long, he became a familiar face among them, being called out on the street, "Remon! Remon!"

The ADD workshop, "Hôkago Dance Class", was held mainly in the playroom of the Children's Center, but also on the second floor of the building (Shimo-cho Hall) and at the Town's Yamabiko Hall when necessary.

The series of workshops started off with a bang with the first appearance of Koharu Sugawara. Guided by Koharu, the children's spirits soared as they danced to the music. By emphasizing the importance of "becoming one with the music" rather than the formalities, the children had a fresh taste of moving freely according to their own senses without being

bound by rules. At a moment Koharu asked, "Who would like to dance by yourself?" Then the youngest, a five-year-old girl, responded to the call, and danced solo in the spacious Yamabiko Hall.

Kazuko Lokelani, who regularly teaches hula at this Children's Center, taught them the basic steps and how to use hands to express various shapes and sceneries. We also got a glimpse of the Hawaiian culture scene in Hinode Town, as she works with a local Hawaiian band called Blue Paradise.

The members of the Houou-no-Mai Preservation Society taught Yakko-no-mai, which is usually shared only by boys, to the girls as well, specially for this workshop. A workshop participant who is also a member of the Preservation Society stood as a role model for the other children, and they all learned how to move forward step by step using fans and sticks. For the Tamanouchi Shishimai Preservation Society's class, Remon Nakanishi had prepared practice drums for each of the children to play as they danced, strapped to their abdomen. The children were even more absorbed in the practice now that they had the gear. The members of the Sakuragi Bayashi Preservation Society usually



The basics of hula by Lokelani Kazuko. Relaxed movements and gestural language.



In Tamanouchi Shishimai, you move while drumming. It allows you to dance loud.



Shimo-cho Hayashi holds the authentic form. A lavish lesson with the members.

teach beginner children, and their clear and speedy explanations were impressive. In a short time, the children had learned the entire *hyottoko* (clown) dance. The members of the Shimo-cho Hayashi Preservation Society taught them the dance with authentic musical accompaniment, and brothers from the Society who were among the workshop participants played a part in teaching. It seemed to be a fresh experience for them and for the others who learned from them.

FUUMIN from MUSKY Dance Studio taught them the basics of street dance, meanwhile Kazuko Hasegawa, who is teaching ballet, taught them basic posture and walking. After the class, some of the students said they would like to start learning ballet.

In the contemporary dance session by ADD advisor Miki Sato, the children were given the opportunity to create their own movements without a set pattern. Researcher Remon Nakanishi also enjoyed a work with the children on reconstructing an old bon dance from a choreography book, along with guest artist Nyantoko. In general, there was a high

level of interest among the children, and a large portion of the children participated in the program consecutively.

#### Feedbacks from the children after the workshop.



As soon as she begins, Koharu Sugawara instantly relieves the tension of the children. The music lifts their spirits and leads them to the joy of full-body movement in a wild, dynamic way.

# 3 Workshop (Resumed)

When all the workshops were finished and the members to participate in the dance creation phase had just been confirmed, the program was interrupted due to the COVID-19. After a year and three months of inactivity, we resumed online (some members were unable to continue due to various reasons, while those who had moved to Okinawa were able to participate thanks to the online system). A total of 15 children took on the challenge of creating their own choreography.

Connected via ZOOM between the studio in Tokyo and each individual home, Koharu Sugawara, her assistant Rio Takanaka, and Remon Nakanishi led a three-day workshop. First, the participants were asked to recall the dances they had learned in the earlier workshops, and encouraged to bring in three motifs of their own movements, picked from what they learned in ADD or they found in their daily life, as materials for their original dance.



A reunion with the kids, all of whom had grown up a lot in the past 15 months.



While Koharu boldly arranges the raw moves, Rio deftly links them with music.

# 4 Showing

Rio took the lead in organizing the motifs from the children into dance phrases, which she and Koharu connected to the music. The music was an original sound source recorded in Hinode Town and remixed by the musician Masafumi Saito based on the performances of Shimo-cho Hayashi, Houou-no-Mai, and Blue Paradise.

With the help of reviewing the recorded video, we were able to complete the five-minute choreography, which included some hula and Houou-no-Mai movements, and we were all able to dance through it from start to finish, albeit through the ZOOM screen.



The event was a great success with unique children. A new piece was born to be performed on stage someday.

## ADD Hinode Town Workshop "Hôkago Dance Class"

Venue: Shimo-cho Children's Center and Yamabiko Hall

Participants: Elementary and Junior High School Students Living in Hinode Town

Tuition: Free (Pre-signup required)

Call for Participants:

Here comes Koharu Sugawara! Call for participants in the dance class!

Let's learn various dances from professional dancers and experienced locals!

After-school Diversity Dance will start an ADD Hinode Town workshop "Hôkago Dance Class". People involved in various dances in Hinode Town (experienced locals) and Koharu Sugawara, a dispatched dance expert, will serve as instructors to teach dance to local children. It is open to those with and without dance experience. Plus, participants can also challenge themselves to create a dance piece with Koharu Sugawara based on their experience in the class!



Flyer calling for workshop participants

## Research

From April to September, 2019

## Workshop

- #1 Thursday, October 3, 2019 Instructors: Koharu Sugawara (Contemporary Dance) and Lokelani Kazuko (Hula)
- #2 Saturday, October 26, 2019 Instructors: Tamanouchi Shishimai Preservation Society
- #3 Saturday, November 16, 2019 Instructors: Remon Nakanishi (Bon Dance) with Nyantoko
- #4 Saturday, November 30, 2019 Instructor: Miki Sato (Contemporary Dance)
- #5 Saturday, December 14, 2019 Instructors: Koharu Sugawara (Contemporary Dance) and Houou-no-Mai Preservation Society
- #6 Saturday, December 21, 2019 Instructors: Sakuragi Bayashi Preservation Society
- #7 Saturday, January 18, 2020 Instructor: FUUMIN / MUSKY Dance Studio (Street Dance)
- Extra Wednesday, January 22, 2020 Instructor: Kazuko Hasegawa (Ballet)
- #8 Saturday, February 1, 2020 Instructor: Koharu Sugawara (Contemporary Dance)
- #9 Saturday, February 8, 2020 Instructors: Shimo-cho Hayashi Preservation Society

## Workshop Resumed (via ZOOM)

- #1 Sunday, May 23, 2021 Instructor: Rio Takanaka (Contemporary Dance)
- #2 Saturday, May 29, 2021 Instructor: Koharu Sugawara (Contemporary Dance)
- #3 Sunday, May 30, 2021 Instructor: Koharu Sugawara (Contemporary Dance)



## Experienced Locals: Dance Instructors for ADD Hinode Town Workshop



### Lokelani Kazuko

Lokelani Kazuko is born in Hinode Town. She took up hula, something she had been interested since earlier, as she wanted to do something for her health and the community. After attending classes and inviting acquaintances to join her, she is now the leader and instructor of a local hula team, Lei Nani Lehua Hinode, which performs mainly in her hometown with a local Hawaiian band Blue Paradise.



### Sakuragi Bayashi Preservation Society

Sakuragi Bayashi was started in 1986 when local volunteers received coaching from the Nukui Hayashi Preservation Society from Koganei City. It is the only Meguro-style *hayashi* (festive music) in Hinode Town, and has a pleasant and relaxed style of music that integrates children's songs and dancing with kendamas.



### Tamanouchi Shishimai Preservation Society

Tamanouchi Kazematsuri Shishimai is a three-piece *shishimai* (lion dance) widely seen in the Kanto region, in which each dancer wears a lion headdress and a drum strapped to the abdomen. They are the only group in Hinode Town that preserves this style. In the past, the dance was dedicated as a prayer for rain and others, but currently it is dedicated on the second Saturday of August every year at the annual festival of Mishima Shrine in Tamanouchi district. It is designated as an important intangible folk cultural property by the Town.



### FUUMIN / MUSKY Dance Studio

FUUMIN started dancing in her hometown of Fukuoka when she was in high school, and won a contest three months later. Since then, she went on to win numerous contests and was chosen to represent Fukuoka in the biggest dance battle in Kyushu. Later she moved to Tokyo and trained under hip hop legends, and is now giving lessons at various studios in the Kanto area.



### Miki Sato

As a dancer and choreographer, Miki Sato has been involved in many projects in Japan and abroad, including Canada, the Netherlands, and Hong Kong. Based on those experiences, she has been working diversely as a producer, facilitator, and coordinator while focusing on contemporary dance. She has a grandmother who lived well until the age of 103 in Hinode Town.



### Kazuko Hasegawa

Kazuko Hasegawa is a member of the Japan Ballet Association, the organizer of the Petite Etoile Ballet, and a former member of the Star Dancers Ballet. After opening the Petite Etoile Ballet Studio in Kokubunji City, and has been teaching also at a studio in Oguno district, Hinode Town, since 1981. She loves cats.



### Houou-no-Mai Preservation Society

Houou-no-Mai (phoenix dance) of Shimohirai district is a unique folk performing art consisting of the Yakko-no-Mai performed by children dressed as *yakko* (valet) with fans and wooden swords, and the Houou-no-Mai, performed gallantly with a drum. In the past, this dance was practiced to pray for rain. Now it is a nationally designated important intangible folk cultural property.



### Shimo-cho Hayashi Preservation Society

In the Edo period, *matsuri bayashi* (festive music) was invented in current Katsushika-ku and spread around Edo (present-day Tokyo). Jumatsu Furuya initiated the Juma Bayashi in Tokorozawa, Saitama Prefecture, as one of such musical styles. Shimo-cho Hayashi began in 1885, when Jumatsu stayed at Shimo-juku post-station in Hirai district and introduced the music to the local youth. Jumatsu-style *matsuri bayashi* is designated as an intangible folk cultural asset by the Town, and the Shimo-cho Hayashi Preservation Society is the authorized organization.

# Reflecting on the ADD Hinode Town Project

Koharu Sugawara Dispatched Dance Expert



Remon Nakanishi Researcher,  
Choreography Assistant



Rio Takanaka Assistant to Koharu Sugawara



## “Cultural Perspectives for Children”

— How do you feel about finishing the project?

Koharu Sugawara (KS): It was fun. I love children. In fact, I'm more of a child myself. I think dance is incredible because dancing together transcends the borders. Nationality, gender, age, you name it. Children understand this the best. I think I learned more from them. They surprise me with new realizations, and it makes me wonder how much of an adult I am.

Rio Takanaka (RT): The ideas coming from the children were new discoveries for me. We have the tendencies of moving to the music, and thinking too much about rhythm. Then, while looking for movement images, out of the blue someone shouted "Ferris wheel!" and I thought, "Ferris wheel?", but who knows where inspiration comes from.

KS: Maybe we should invite children when we choreograph a piece next time. It brings out the most excitement. If I ever open a dance studio, I would want to do a class where the children teach the adults.

Remon Nakanishi (RN): As a researcher visiting to Hinode Town, I enjoyed learning the local culture as I walked around. Projects like this tend to be somewhat pushy sometimes, but in the end, it was nice to have support from various people who are involved with the local culture. If we were to continue these processes even further, something amazing would happen. Nowadays traditional performing arts are struggling its continuance everywhere, but I think experiencing the art first hand makes a big difference. I feel like this project was kind of like an experiment in help passing down a traditional performing art form. I had fun playing the role of the "connector" in this project, building connections between Koharu and local residents, or between the future generations and the adults.

KS: I dance *yosakoi* at times, but any dance is the same in terms of "devoting" your soul. "Devoting" your soul to something. There are no boundaries in doing so.

RN: In this project, we were able to bring together

Koharu's dance and local traditional dance cultures as equivalent. By moving their own body and having a first hand experience, rather than being explained with words, the children have broadened their cultural perspectives, I think. Every dance has its own aesthetics formed in the course of time.

— There has been a recent dance culture boom all over Japan?

KS: There's a tendency of a dance becoming superficial nowadays, with people becoming comfortable in placing themselves in society, and filming their dance on their phones. But that's where the dance doesn't tell a lie. Even for workshops, it's really hard for me to loosen up those who dance superficially. 2 hours is definitely not enough, and it's tiring. Though I always have lots of energy. But I want to ask them, "Would you be the same if this was a Michael Jackson audition?" I want everyone to seize the day. Nervousness will prevent you from focusing on the music, and absorbing it like a sponge. So I try to help those who need to loosen up.

RN: I remember your first session at ADD, you played the music the moment you came in, to involve the children and get them moving their body to the rhythm.

KS: Exactly. Adults tend to think about the concept first, but there's no such thing as right or wrong, really. It's never a "No", and it's just a matter of adding humor, but adults lack that ability. That makes the children get stuck in the concept, and the nervousness occurs. So I loosen them up by involving in the activity, because they're here to do dance, right?

RN: I think artists sometimes reveal the weirdness of conventions. They dismantle them by actions or performances. I remember from a different session, you asked the children what they do in school, and let them

pick up the movements they make in their daily life, and reenact them while walking around. It was interesting how you showed them the core of how dance choreographies were made through these activities.

KS: Forms of expressions can essentially be done at any time and anywhere. A parking lot or home can become a stage. Imagination can take you anywhere.

— When you asked "Who wants to dance solo?" the youngest child raised her hand and really danced alone in the vast space of gymnasium. It was spectacular.

KS: Being able to dance alone, stand alone in a space without hesitation is amazing. I think it's really important. Living every day as new, always trying unfamiliar things, moving towards fun, makes the world a happier place. Exposing your bare soul is scary. You can't talk with a bare soul, but you can dance with that.



It was the youngest girl who raised her hand and showed her solo dancing to the music.

# Voices of ADD Participants

【Minato City】

"It was fun getting to know the dances from different countries."

"I enjoyed the bird dance from China the most. My shoulders were tired, but I thought it was pretty."

"I want to do it again."

Children

"Because I usually work in an office, I rarely had the opportunity to do anything with children. But this experience helped me gain the confidence in being able to dance with kids (lol)." (Ashraf Baburi)

"One might have a scary, dark image of Afghanistan, but I hope this opportunity helped look at the beautiful culture, and the cute, lovely, happy moments they have in their lives, not only the difficulties they face." (Nanako Kamimura)

M. Ashraf Baburi  
& Nanako Kamimura



"ADD was a valuable experience for me, as I was able to have a conversation through dance with the local children. This exchange in the popping that I taught was the sharing of movements through imagery and words, rather than the dance technique, to dance. I was very happy to be able to experience up close the process of its fruition and development into a working communication. I also felt the beauty of connection between people through the sense of local community and dance cultures. It was great."

Takahiro Iwai

"It was really impressive to see the children working on the activities so seriously, unlike the way they usually play. I even had a girl, a rhythmic gymnast, tell me she got hooked on capoeira."

Chisato Watanabe  
(Azabu Kids-to-Teens Hall)



"Because the instructors communicated with the children very casually, I think they purely enjoyed playing, rather than learning. That's why they could absorb all the different dances and expressions naturally. It was a great experience for the children to be able to digest what they learned, and output it in their own way. Though it was mostly a playful experience, the children had a stage to perform in a serious setting at the end. We've already heard that they want to do it again. So we're hoping to respond to those voices, giving the children more opportunities like this in the future."

Hiroyuki Yamamoto  
(Azabu Kids-to-Teens Hall)



"Not just the children, but I too, had a great experience in getting to know the different dances and cultures from all over the world."

Kanako Aso (Azabu Kids-to-Teens Hall)





## 【Kunitachi City】

"When Osamu Jareo told me about ADD, I was so happy that I immediately responded, "Yes!" in taking part. This is because our arts center was just getting started in focusing on contemporary dance as our programming that shapes our venue. We thought it was a great opportunity to collaborate with artists and experts who are very active on the front lines of the field. Also, while the perspective of "diversity" has been important for a regional venue, we have been looking for some more concrete, continuous project ideas.

After the research by the committee members, recruitment of "experienced locals", calls for participation, and opening of the workshops, the project started off smoothly with energetic children making their way to our arts center. Then suddenly came the COVID-19 pandemic and all activities came to a halt. However, the way the committee worked together in doing what can be done, and the participation of the children and adults, has shed light to our arts center, not only for the ADD program, but as its entirety as well.

Contemporary dance, children, the various adults in the community, and diversity: I feel that it's my mission to develop, update, and expand these different elements contained in the ADD program. If at all possible, I dream of making it the pillar in building Kunitachi City's art and culture policies."

**Kaori Saito (Kunitachi Community Arts Center)**

"It was difficult, but fun."

"I liked how we all worked on dance creation, and then learned each other's choreographies."

"It was super tiring, but a lot of fun."

**Children**

"At first, I thought they wouldn't be too interested in another country they are not familiar with. But as they began to dance, I was really surprised by their enthusiasm to learn about the dance and our culture."  
(Maurice Morancie)

"I think dance is one of the most fun ways to get people to learn about different cultures. So maybe, when the children reach adulthood with these memories held somewhere, they will wonder why they know the song of bélé." (Zia Holder)

**Maurice Morancie  
& Zia Holder**



"Being able to take on something new in my neighborhood, despite the age, gender, and genre differences, I think, is a fresh way of communication." (Kalehua Yoshida)

"Since I've been solely dedicating myself to tahitian and hula dancing for over a decade, it was exciting to be exposed to other dances, discovering creative ideas and teaching methods."  
(Mana Yoshida)

**Kalehua Yoshida & Mana Yoshida**



## 【Hinode Town】

"It was a first time experience for me, but I was able to enjoy it, imagining how things would turn out. Our dance is a nationally designated intangible cultural property, so it would be great to have more people know about it. Because of its tradition, we've always taught only to boys, but teaching to girls was a good opportunity also."

**Ken'ichi Miyano**  
(Houou-no-Mai Preservation Society)



"Our Shimo-cho Hayashi Preservation Society were very pleased because our folk performing art form was shared not only to a larger crowd outside of our community, but also to many other children. I'm glad that they were able to discover new dance styles and music. It's different from the so-called "dance" in modern society, but I hope they were able to get a feel for what a traditional culture is like, through this experience."

**Katsuyuki Aoki** (Shimo-cho Hayashi Preservation Society)



"At first, I was anxious wondering how it would turn out, but as we went through the sessions creating dance with the cultural aspects of Hinode Town, I was able to gradually see what was coming together. I'm very grateful for holding this program because it allowed me to see the rich facial expressions of the children that were completely different from their usual. All sessions were memorable, but the one that stood out was Koharu Sugawara's session, with her talented ability to attract the children's attention."

**Chiori Komine**  
(Shimo-cho Children's Center)



"This was a great program, and I think the experience will become a great asset to the children. I think it would've been nice to have a larger-scaled program with children participating from all areas of the Town, and not just those who are near the venue, but unfortunately we weren't able to find a facility big enough. For Hinode Town, I thought it would've been interesting to utilize the rich nature, and hold the sessions outdoors, or on a soccer field with natural grass, but COVID-19 didn't allow this to happen. I also wanted to do a barbeque after the session, but it's truly a shame that things became remote with the pandemic. I'm hoping that there will be someone young and fitting for this program joining us in the future, so that it will continue to be held again."

**Kimio Komori** (Shimo-cho Children's Center)

"It was fun. I liked Koharu Sugawara's session. Difficult, but the content of the dance was fun."

"It was fun to experience different dances like *hayashi*, and Koharu Sugawara's fierce dance. I felt the loose, relaxing elements with hula."

**Children**

## Tokyo Tokyo FESTIVAL Special 13 After-school Diversity Dance (ADD)

Director .....	Daisuke Muto
Producer .....	Keiichi Hayashi
Production Cooperator .....	Laox Media Solutions Co., Ltd. (LMS)
Advisor .....	Miki Sato
Production Managers, ADD Minato City .....	Kanako Iwanaka and Kiaru Ichikawa
Production Manager, ADD Kunitachi City .....	Kaoru Muramatsu
Production Manager, ADD Hinode Town .....	Yeoreum Han
Assistant Production Manager .....	Saeko Hagiya
Document Book Designer .....	Kohei Sekigawa
Documentary Movie Director .....	Tomoko Mikanagi
Workshop Photographers .....	Yoichi Ueda and Hideto Maezawa ( pp.2, 3, 4, 7, 8 (top), 10 (left), 11, 12, 15, 16, 17, 18 (top), 20 (middle), 21, 22, 25, 26, 27, 28 (top), 31, 32 (top and middle), 35, 38, and 39 (except bottom) by Ueda, and p.30 (left) by Maezawa. )
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Project Designer .....	ADD Executive Committee

### About Tokyo Tokyo FESTIVAL

Tokyo Tokyo FESTIVAL is an initiative that unfolds a variety of cultural programs in the run-up to the Olympic and Paralympic Games held in Tokyo, promoting its appeal as a city of arts and culture.

### About Tokyo Tokyo FESTIVAL Special 13

The Tokyo Metropolitan Government and Arts Council Tokyo sought a wide range of creative and innovative ideas from the public for projects that would become the core of the cultural programs for the Tokyo Tokyo FESTIVAL. From a total of 2,436 project proposals submitted from within Japan and overseas, 13 were selected for implementation. The 13 projects are collectively named "Tokyo Tokyo FESTIVAL Special 13", and are being implemented in sequence.

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**AFTER-SCHOOL  
DIVERSITY  
DANCE**



TOKYO  
METROPOLITAN  
GOVERNMENT

