

2024

2024 BUSAN CULTURE
CONFERENCE IV
「INTERNATIONAL FORUM」

부산문화 컨퍼런스 IV 「국제포럼」

2024. 10. 02. ^{WED}

14:00 ~ 18:00

부산 아스티 호텔 22F 그랜드볼룸
Busan Asti Hotel
22F Grand Ballroom

문화다양성의 관점에서 본 세대공감과
창의적 나이 들을 위한 사회참여예술의 역할
The Role of Socially Engaged Arts in Fostering
Intergenerational Understanding and Creative Aging
from a Cultural Diversity Perspective

주최/주관 |



부산문화재단
BUSAN CULTURAL FOUNDATION

후원 |



2024

부산문화컨퍼런스 IV 「국제포럼」

2024 BUSAN CULTURE CONFERENCE IV 「INTERNATIONAL FORUM」

발제 Presentation

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어린이 상상력 속의 문화적 다양성 : 세대 간 예술적 잠재력의 열쇠

Cultural Diversity in Children's Imagination : Unlocking Intergenerational Artistic Potential

벨린다 맥엘히니 Belinda McElhinney

에든버러 국제 어린이 축제 대표 Executive Director of Edinburgh International Children's Festival

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Creative Aging and Social Inclusion : A Cultural Diversity Perspective

피오나 밀러 Fiona Miller

트리키 햇 예술감독 Artistic Director of Tricky Hat

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Intergenerational Arts and Creative Aging Within the Framework of Socially Engaged Arts

조정윤 Cho, Jung yun

부산문화재단 생활문화본부장 Executive Director, Cultural affairs of Busan Cultural Foundation

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문화다양성의 관점에서 본 세대공감과 창의적 나이 들을 위한 사회참여예술의 역할

The Role of Socially Engaged Arts in Fostering Intergenerational Understanding and Creative Aging from a Cultural Diversity Perspective

좌장 : 김해성 Kim, Hae sung

부산여자대학교 아동예술무용과 교수
Busan Women's College Professor of Children's Arts and Dance Department

토론자 1 : 화쯔찬 Hua-Tzu Chan

타이베이 현대미술관(MoCA 타이베이) 부관장
Deputy Director of Museum of Contemporary Art, Taipei

토론자 2 : 아야 코바야시 Aya Kobayashi

독립무용가
Independent Dance Artist

2024 부산문화컨퍼런스 IV 「국제포럼」

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프로그램

PROGRAM

시 간	내 용	발제자 및 토론자
14:00 ~ 14:50	 컨퍼런스 개회식 축하공연, 개회사, 환영사, 축사, 개회 세레머니 및 사진촬영	
14:50 ~ 15:00	 휴식 	
15:00 ~ 15:30	 발제 어린이 상상력 속의 문화적 다양성 : 세대 간 예술적 잠재력의 열쇠	Belinda McElhinney (Executive Director of Edinburgh International Children's Festival)
15:30 ~ 16:00	 발제 문화다양성 관점에서 본 창의적 나이 들과 사회적 포용	Fiona Miller (Artistic Director of Tricky Hat)
16:00 ~ 16:10	 휴식 	
16:10 ~ 16:40	 발제 사회참여예술(SEA)의 프레임워크에서 본 세대공감 예술과 창의적 나이 들의 실현	조정윤 (부산문화재단 생활문화본부장)
16:40 ~ 18:00	 종합 토론 및 질의 응답 	좌장 김해성 (부산여자대학교 아동예술무용과 교수) 토론자 Hua-Tzu Chan (Deputy Director of MoCA Taipei) Aya Kobayashi (Independent Dance Artist) 발제자 전원 등
18:00 ~	 클로징 	

발제 Presentation

어린이 상상력 속의 문화적 다양성 : 세대 간 예술적 잠재력의 열쇠

Cultural Diversity in Children's Imagination :
Unlocking Intergenerational Artistic Potential

벨린다 맥엘히니

Belinda McElhinney

에든버러 국제 어린이 축제 대표

Executive Director of
Edinburgh International Children's Festival

Profile

- 現 에든버러 국제 어린이 축제 대표
Executive Director of Edinburgh International
Children's Festival
- 現 이미지네이트 대표
Chief Executive of Imagineate



Cultural Diversity in Children's Imagination



Imagine



- Purpose is to enrich the lives of children and young people in Scotland
- We present, develop and advocate for theatre and dance for children and young people
- The United Nation Convention on the Rights of the Child



Edinburgh International Children's Festival



- International and Scottish performance programme
- Expo Commission, international partners
- Family Encounters
- Delegate Programme
- Prioritising children from schools in areas of disadvantage
- Access

Imagnite

Creative Development



- New work research and development
- Artist Residencies
- International Exchange
- Workshops
- Networking

Imagnite

Schools and Communities – Creative Engagement



- Creative Encounters
- Theatre in Schools Scotland
- Digital School Projects
- Residencies
- Digital teacher resources

Imagine

Creative Encounters



- Rights based, 3 year project
- Child centred and designed
- Co-creation process
- Local and national performances

Imagine

Soup & Forthview primary



“Absolutely direct influence. We would never have done the puppetry that way without the workshop with the young people”
Lead Artist

“Ethnically diverse team delivering, seeing the young people of colour connecting with Gameli as a facilitator.”
Lead Artist

Imagine

The Boy That Couldn't Sit Still



“A, did such a great job drawing the costume, she basically designed it for us. Other than that, we made it a bit simpler, but that was incredible. And she loved doing that too.” *Lead artist*

“J, was about to fight chair when we brought him in, that was used directly as a piece of choreography as well as an attitude that is part of the boy's character.” *Devising artist*

Imagine

Project Development



- Shortlisting team selection
- Media and Photography team
- Family Encounters Evaluation
- Fake Moustache News
- Assembly take over



Festival Focus



- Front of House Announcement
- Delegate Day
- Show reviews
- Marketing influence
- Press Launch



Press Launch



- Hosting the day
- Interviewing attendees
- Media team

Imagine

The Show for Young Men



- “It’s innocent and it is profound” *British Theatre Guide*
- “It’s a work of quiet intelligence and enormous tenderness” *The Stage*
- “strikes just the right balance o rough-and-tumble humour and emotional depth” *The Scotsman*

Imagine

Impact



- “The children have increased confidence, enthusiasm, and a stronger sense of self because they can see that they’ve had an influence.” *Deputy Head Teacher*
- “When we did the interviews at the launch Noel etc listened to us – it felt like we were on the same level” *Willow, pupil*

Imagine

Impact



“I will miss everyone at Imagine and the people that came here. It was amazing to be here for 2 years. Best 2 years of my life” *Tasfiah pupil*

“There were conversations [about attendance] where a pupil told us “I’m not doing it, I’m not coming in, but I’ll come in on Friday because it’s Imagine.”

Imagine

Moving Forward



“At the beginning of the project, when we asked Forthview pupils if they had the power to change the world, only 44% said yes. At the end of the project, this increased to 73% and one child wrote “yes, obviously”.”

Imagine

발제 Presentation

문화다양성 관점에서 본 창의적 나이 들과 사회적 포용

Creative Aging and Social Inclusion :
A Cultural Diversity Perspective

피오나 밀러 Fiona Miller

트리키 햇 예술감독

Artistic Director of Tricky Hat

Profile

- 現 트리키 햇 예술감독
Artistic Director of Tricky Hat
- 컴버널드 극장 근무
Worked at Cumbernauld Theatre
- 스코틀랜드 국립극장 교환프로그램
크리에이티브 파트너 활동
National Theatre of Scotland
Exchange Programme Creative Partner Activities



Fiona Miller Artistic Director

TrickyHat
PRODUCTIONS

Who we are

- A multi arts performance company
- Our focus is on creating art
- Our professional artists collaborate with non-professional performers
- With those performers we create high quality multi-media shows based on the performers' stories, ideas, hopes and dreams
- Our creative outputs include live performance, sound installations and films
- Our expertise is in working with people whose voices are not heard in our society – because of their age, physical and mental health, cultural upbringing or asylum seeking status
- Through sharing their stories, we seek to surprise and enlighten our audiences, challenging cultural taboos

How Tricky Hat works



We are a NPO organization, a registered charity in Scotland and a Limited Company in the UK



We have a voluntary Board of Trustees who are responsible for the governance of the organisation



This structure allows us to apply for funding from government sources and private trusts and foundations



Our main funders are – Creative Scotland, British Council, Garfield Weston Foundation, Robertson Trust, Great Britain Sasakawa Foundation and Glasgow Life

We always work in partnership



With artistic and community-based organisations e.g. Scottish Refugee Council, NHS Tayside Forensic Psychiatry Department, Centre for Contemporary Arts



Partners bring specialist knowledge to connect us with people in their community



In return we support these organisations to meet their own strategic aims through the work we do with them



Partnership working makes it possible for us to reach diverse communities of people and understand their lives without making assumptions about their experiences



Our partners are experts on their communities and we are experts in creating art with people



Partnerships include

- Access to their networks and knowledge
- Contributions in kind to the project, e.g. free venue hire, marketing support, tea and coffee
- Sometimes a cash contribution to a project
- Ensuring there are no barriers to participation
- With their expertise, partners can support participants with any individual needs e.g. how to access help with housing or finding other creative activities

With our expertise we provide a safe, creative and fun place for people to express themselves artistically. What we don't provide is a social service.



What we do and what we don't do

- We devise and create performances of a professional standard
- All our artists are professional and excellent in their art form
- We work across 4 main art forms: theatre direction and devising, music and composition, dance and movement, and digital art
- We focus on the things that work, and let go of things that don't work
- We don't start with scripts, we end up with one through the devising process
- We don't often repeat shows because we are not working with trained actors



Why do we create art this way?

- We believe that everyone is creative
- Theatre and performance are powerful ways to communicate

Where have we come from?



I have worked as a theatre maker and director since 1983 with groups identified as “hard to reach”



I founded Tricky Hat in 2005 to find imaginative ways to include these individuals and groups in the creation of quality arts



During the last 40 years, Equality Diversity and Inclusion have now become a central requirement of Government arts funding in Scotland

People We work with

those in mental health and criminal
justice systems

young people in schools

older people

asylum seekers and refugees

those in areas of economic and social
deprivation

Our artistic process



People come to a series of workshops. The devising process begins



We ask open questions, to draw out the participants' stories, experiences and perspectives. Things that are important to them

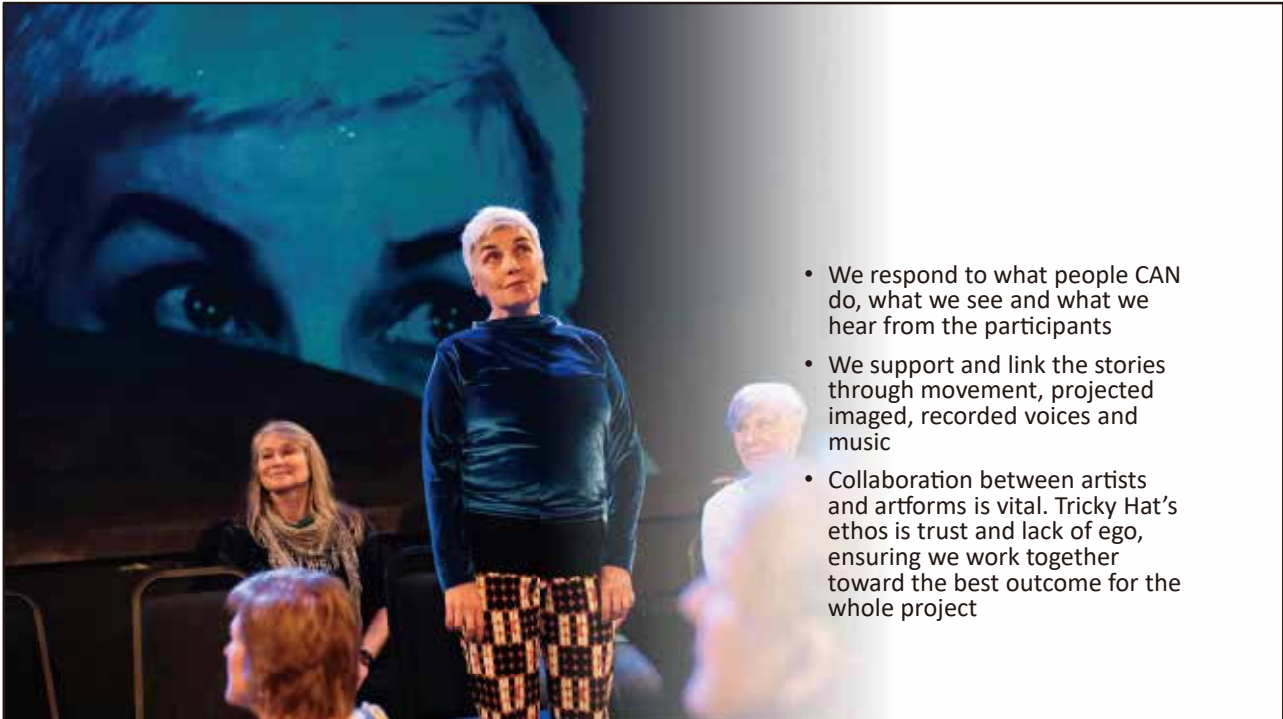


Our artists focus on the expression of ideas, using their art form expertise to connect the stories with an audience



A story can become a movement or a piece of music or film. Or it can be told as a story directly





Listening to Our City

A place- based project with refugees and asylum seekers in Glasgow

Project partners: Scottish Refugee Council, Poverty Truth Community, Glasgow Buildings Preservation Trust, Glasgow Life, Common Ground



***What are the
places you
love in this
city?
What do you
think power
is?***

We are creating digital film and sound installations and a geolocated sound walk, recording the stories about the participants new lives and the society they find themselves living in.

Our digital artist and musician collate those voices to create soundscapes.


Accessed by a free phone app called 'Echoes', people can use their headphones to listen to the pieces, triggered by arriving at key points in the soundwalk.

We are currently mentoring an artist with refugee experience

COMMON GROUND

LISTENING TO OUR CITY

WHERE ARE THE PLACES YOU LOVE IN THIS CITY?



"I have benefitted from having the opportunity to explore and share issues and being able to express myself in a safe environment."
Participant

"I feel revived and peaceful. Tricky Hat gives us the freedom to explore and express ourselves in a supportive and non-judgmental environment."
Participant

Round Our Place: Ravenscaig

- A place-based project in Motherwell, with the people who live near the site of a demolished steelworks
- Project Partners: North Lanarkshire Council, University of Edinburgh, Musicians from local area, Duke of Edinburgh Awards



***What does this place mean to you?
Imagine you could do anything; what would you change?***

- We are creating a soundwalk with residents, previous employees of the steelworks, young people, local choirs, music groups, drama groups and sports groups
- We will begin this new project by inviting people from these groups to join us on “walking workshops” around the site, asking them 2 questions above
- From their responses we will record stories and create new pieces of music that will form the basis of the soundwalk



From Round Our Place: Glasgow

'My husband had a tear in his eye listening to the audio piece I made with Tricky Hat, sharing our story and the ongoing fight to stop the demolition of the flats across the road from our home. He said hearing this made him feel like he had been on a journey.' Participant

'I'm impressed how you've whittled down all the informal discussions and chats we had into a wonderful story. I'm thrilled with the final sound pieces.' Participant

THE SIT DOWN

ARTIST IN COMMUNITIES

WHAT CAN WE DO TO SAVE THE PLANET?

The Flames

- A Multi- Arts performance company for people aged over 50
- Project Partners 2024: CCA: Centre for Contemporary Arts Glasgow, Summerhall Edinburgh, Aberdeen Performing Arts, Strathearn Arts Crieff, Lyth Arts Wick, Clifftop Projects Dumbarton, Dumfries & Galloway Festival, Cove Park Argyll



Who is interested
and what do you
have to say?

Age UK has identified that discrimination begins at age 50

In UK culture, older people become invisible, can begin to lose their relevancy in society and with that, their voice

The Flames create live public performances in a variety of locations across the country

No experience in performing is required to take part and no auditions

No scripts to learn!

Flames Guerrilla Sessions

- The access point to join the Flames
- 7 days from first meeting to public performances
- We have done 22 Flames Guerrilla sessions across Scotland since 2016
- It is important for us to keep inviting new participants into the company, keeps it fresh and equitable. We also try to include new and returning Flames in each Guerrilla session
- Once a person has done a Guerrilla Session, they become part of the Flames community of 200 people aged between 50 and 86 years old and are offered other opportunities to work with us
- We refer to the participants as “Flames”





Flames Firelighter Mini Residencies

- Based in a rural areas of Scotland - over 5 days we aim to inspire older people to join the Flames
- "Don't stop Me Now" is an already made showcase performed by experienced Flames. It is performed during the residency
- Following the performance, Tricky Hat artists and performers from the showcase deliver workshops with local people aged 50 years +
- The purpose of the residency is to connect with older people outside of the main cities
- Our aim is return to these areas in the future to do a Flames Guerrilla Session with local people

炎Hono Flames

- We have been collaborating in Japan since 2017 online and face to face
- Collaborating with Hello Theatre in Kyoto and Play Art! Sendai
- Co-creating 9 films during the pandemic. They are all on Tricky Hat's Vimeo channel
- We had a screening launch of the film 命Inochi at Kyoto Arts Centre in 2021
- We continue to collaborate, inviting Japanese Flames to Scotland in 2025





13 & 14 June 2025

CCA: Centre for Contemporary Arts, Glasgow

- A celebration of the Flames, bringing together Flames from across Scotland and Japan
- We will premier a new live show created in collaboration with The Flames and LOSHOCOS, a group of older men who devise their own contemporary dance, from Kyoto
- The Event programme will be a mixture of workshops, performances and short presentations

RESPONSES TO FLAMES SHOWS

"An absolute revelation. To create an environment where a group of disparate strangers were able to share the most intimate, painful and sometimes hilarious experiences of their lives and then craft them into a piece of theatre in such a short space of time was nothing short of miraculous." – Participant

"Thoroughly enjoyed it from start to finish. Was moved and entertained by all the performers' accounts of their experiences. Loved the unscripted nature of it and the involvement of live music and digital art forms." – Audience member

"Wow, inspirational, surprising, challenging and a wee bit of life changing which is always a good thing to be doing when you're a certain age." – Audience member



How do we measure success?

We use evaluation

- We measure the impact on performers/participants by collecting feedback during every project
- We measure the impact the art had on audiences by collecting feedback during every project and after performances
- We debrief with artist team during and after every project to understand what worked well, what didn't work



What next?

- We will build on our current projects based on evaluation of the projects so far
- We will continue to mentor experienced artists to work in the “Tricky Hat way” through our **Fire Practice Programme**. Expanding the number of associate artists to meet the demand for our work
- We offer Continuous professional Development to our artists e.g. in EDI training, practical course in how to work the free soundwalk app we use
- We will continue our international collaborations
- We are always making new connections and artistic collaborations to make new projects

For more
information
about
Tricky Hat

www.trickyhat.com



발제 Presentation

사회참여예술(SEA)의 프레임워크에서 본 세대공감 예술과 창의적 나이 들의 실천

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부산문화재단 생활문화본부장

Executive Director,
Cultural affairs of Busan Cultural Foundation

Profile

- 現 부산문화재단 생활문화본부장
Executive Director of Cultural affairs at BSCF
- 전 한광연 지역문화정책연구소장
Director of the Regional Culture Policy Research
Institute of The National Assembly of
Foundations for Arts & Culture
- Japan Foundation 연구 펠로우
Japan Foundation's Research Fellow



Art with my life,
Culture with my friends life

**BUSAN
CULTURAL
FOUNDATION**

사회참여예술(SEA)의 프레임워크에서 본
세대공감 예술과 창의적 나이 들의 실천

Intergenerational Arts and
Creative Aging Within the
Framework of Socially Engaged
Arts

Cho Jung Yun (PH.D)
Executive Director, Cultural affairs of BSCF

부산문화재단

부산문화의 핵심 가치 Core Values of Busan Culture

#개방 #포용
#다양성 #소통
#교류 #협력

#Openness #Inclusivity
#Diversity
#Communication #Exchange
#Collaboration

해양
Maritime

부산문화의 핵심가치
Core Values of
Busan Culture

선순환
Virtuous
Circles

미래
Future

#재생 #창조 #시민
#Regeneration #Creation
#Citizen

#실험 #상상력 #도전
#Experiments
#Imagination
#Challenge

부산사람의 DNA
'우리가 남이가'
'친구 아이가'

<Busan Spirit>
'We're Here for
Each Other'
'What are Friends
For?'

왜 우리는 해양성에 주목하는가?
why do we focus on the maritime?

부산문화재단



World EXPO 2030
BUSAN, KOREA

World Expo 2030
Candidate

부산 엑스포 2030
Bid for the EXPO 2030 BUSAN

세계의 대전환, 더 나은 미래를 향한 항해
Transforming Our World, Navigating Toward a Better Future





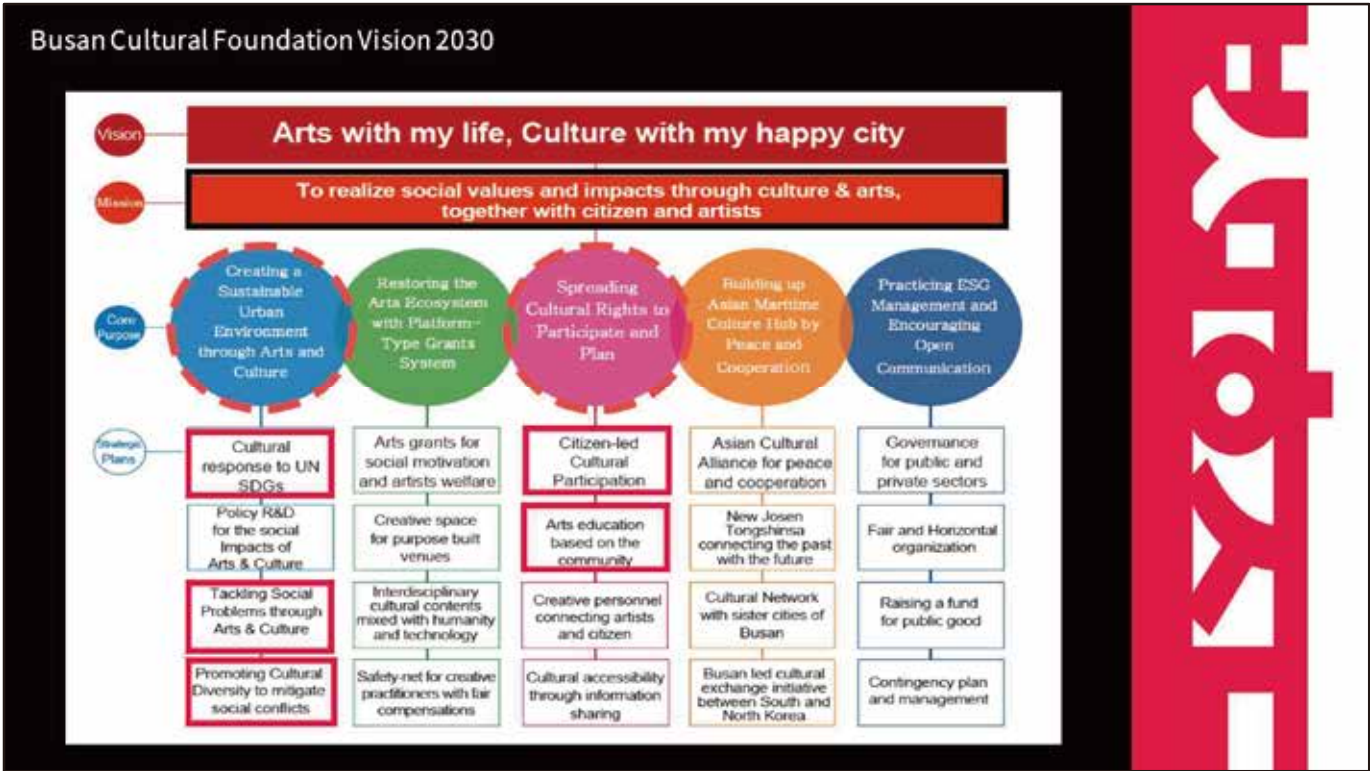



자연과의 지속가능한 삶
인류를 위한 기술
돌봄과 나눔의 장

Sustainable Living with Nature
Technology for Humanity
Platform for Caring and Sharing 'People'

부산문화재단 비전 2030



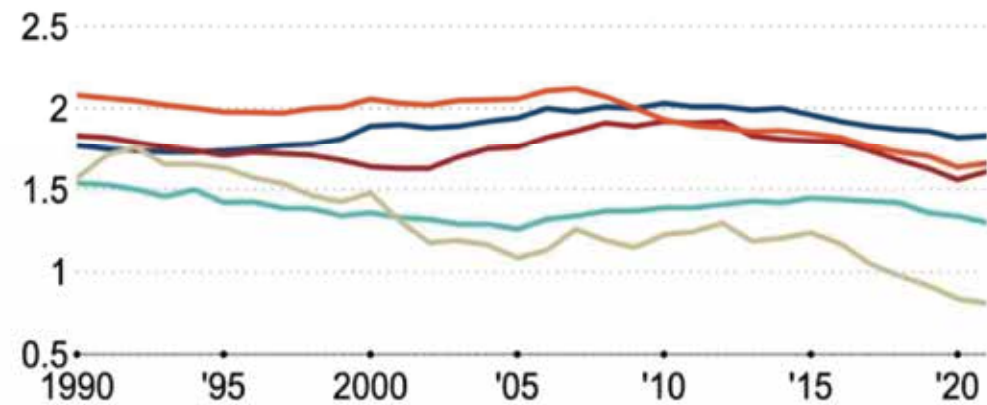




세계1위 저출산 국가 The lowest birthrate country in the world

Total fertility rate by country

■ France ■ Japan ■ South Korea ■ U.K. ■ U.S.



Source: World Bank, government statistics

부산의 미래에 대한 한숨 A sigh for Busan's future



'Young, old generations do not understand each other'

The Korea Times



한국의 전통적인 예술교육의 시작은 세대공감에서
Traditional arts education in Korea
begins with intergenerational communication



부산문화재단

우리는 왜 세대공감 예술과
창의적 나이들에 주목하는가?

#삶의 질과 웰빙
#전통 육아
#신중년의 예술적 자아실현
#문화복지
#공동체 #자발적 예술 #고령화
#사회참여예술(SEA)
#예술장르의 융복합
#예술교육(음악, 미술)
#문화정책 수혜대상의 융합
#지역소멸

Busan Cultural Foundation


Why are we focusing on intergenerational
arts and creative aging?

#Local Extinction
#sense of community
#traditional childcare
#artistic self-realisation in midlife
#Socially Engaged Arts
#cultural welfare
#Aging #grassroots arts
#combined arts
#arts education in schools
#convergence of policy beneficiaries
#quality of life & wellbeing

창의적
나이들


“세대공감과 협력 구축을 통한 지역 내 사회적 갈등 해소”
Mitigating Social Conflicts within Communities through
Intergenerational Understanding and Collaboration
via Arts and Culture

유아들에게 창의적이고 풍요로운 예술 경험을 제공하고
세대간 문화 교류를 촉진하는 선도적인 역할 수행을 통해
유아문화예술교육의 실증적 효과 입증
Demonstrating the impact of early childhood arts education by
providing creative, enriching experiences for young children and
fostering intergenerational cultural exchange.




창의성 함양
놀이터
(Creativity)

유아대상 특화형
창의 문화예술교육




협력과 연계
(Collaboration)

유아기관·예술단체
·문화시설



형평성 및 다양성
(Equity · Diversity)

공정한 대우
다양성 기반
예술단체 육성



세대공감예술
(Intergenerational
Arts)

유아 - 학부모,
유아교사, 노인
네트워크

창의적
나이들

- 
 - 공동체 의식 고취 sense of community
 - 지역참여 public engagement
- 
 - 15분 도시 근접성 실현 15-Minute Neighborhood
 - 유아예술교육 생태계 The early childhood arts education ecosystem
- 
 - 예술단체 역량강화 Capacity Building for Arts Companies
 - 문화예술 다양성 확장 Expanding cultural diversity
- 
 - 사회적 문제(노인 소외, 세대 간 단절 등)
Address social issues (ageism & generational disconnect)
 - 세대공감예술 모델 발굴 Identify quality models of intergenerational arts

부산

부산문화재단이 주목하는 세대 간 예술과 창의적 나이듦
Intergenerational Arts and Creative Aging:
Busan Cultural Foundation's Focus

부산문화재단은 세대 간 예술과 창의적 노화에 주목하고 있습니다. 이러한 이니셔티브는 인구 고령화, 지방 소멸, 삶의 질 등 다양한 사회적 문제를 해결하는데 기여할 것입니다. 재단은 공동체 의식을 함양하고 문화 정책 수혜자를 융합함으로써 모든 세대를 위한 보다 포용적이고 활기찬 예술 환경을 조성하고자 합니다.

The Busan Cultural Foundation is placing a spotlight on intergenerational arts and creative aging. This initiative aims to address various societal challenges such as an aging population, local extinction, and quality of life. By fostering a sense of community and converging cultural policy beneficiaries, the foundation seeks to create a more inclusive and vibrant artistic landscape for all generations.

부산

부산, 세대공감예술의 중요성

Busan, the Importance of Intergenerational Arts

고령화

Aging Population

고령화 인구가 증가함에 따라 세대 간 예술은 서로 다른 연령대 간의 차이를 해소하고 이해와 협력을 증진하는 특별한 기회제공

With an increasing aging population, intergenerational arts provide a unique opportunity to bridge the gap between different age groups, fostering understanding and cooperation.

지역소멸

Local Extinction

모든 세대가 예술적 노력에 참여함으로써 지역 문화와 전통을 보존하고 지역 소멸의 위협에 대응

By engaging all generations in artistic endeavours, we can help preserve local culture and traditions, combating the threat of local extinction.

삶의 질

Quality of Life

세대 간 예술 프로그램은 모든 연령대의 참가자들에게 의미 있는 참여와 사회적 관계를 제공함으로써 삶의 질을 크게 향상

Intergenerational arts programmes can significantly improve the quality of life for participants of all ages, providing meaningful engagement and social connections.

부산국제포럼

문화정책 수혜자 수렴

Convergence of Cultural Policy Beneficiaries

<한국의 전통 육아 Korean Traditional Childcare>

전통적인 보육방법을 세대 간 프로그램에 통합하여 사회의 가장 어린 구성원과 가장 나이가 많은 구성원 간의 연결을 촉진

Incorporating traditional childcare methods into intergenerational programmes, fostering connections between the youngest and oldest members of society.

<학교 예술 교육 Arts Education in Schools>

학교에서의 예술 교육, 특히 음악과 미술 교육을 확대하여 평생 예술적 참여 기반 마련

Expanding arts education in schools, particularly in music and art, to provide a foundation for lifelong artistic engagement.

<예술적 자아 실현 Artistic Self-Realisation in Midlife>

중장년층이 자신의 예술적 잠재력을 탐구하고 창의적인 활동을 통해 자아 실현을 이룰 수 있는 기회 제공

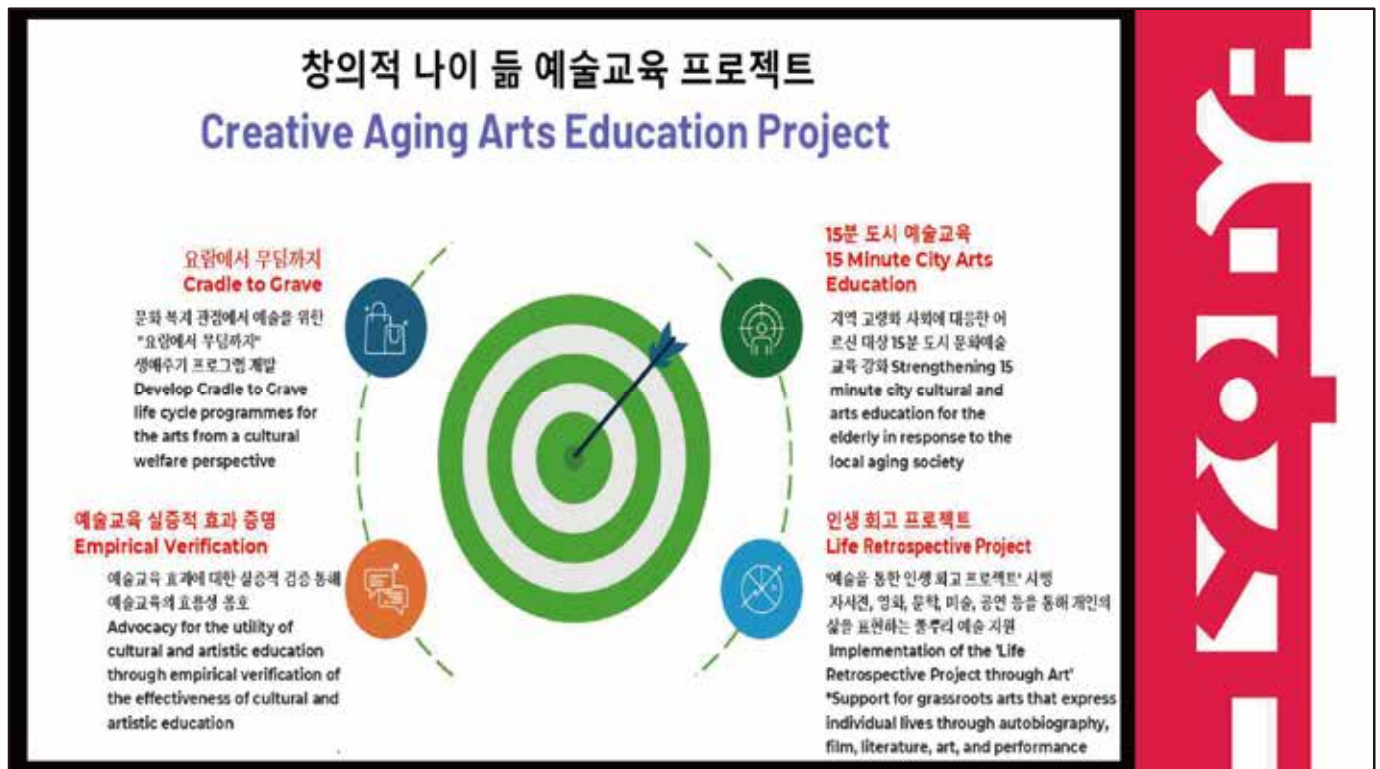
Offering opportunities for middle-aged individuals to explore their artistic potential and achieve self-realisation through creative pursuits.

<모든 연령의 융합 예술 Combined Arts for All Ages>

다양한 예술 형식을 결합하여 다양한 연령층에 어필하고 세대 간 협업을 촉진하는 프로그램 개발

Developing programmes that combine various art forms, appealing to different age groups and fostering intergenerational collaboration.

부산국제포럼





종합토론 Discussion

문화다양성의 관점에서 본 세대공감과 창의적 나이 들을 위한 사회참여예술의 역할

The Role of Socially Engaged Arts in Fostering Intergenerational Understanding and Creative Aging from a Cultural Diversity Perspective

좌장 : 김해성 Kim, Hae sung

부산여자대학교
아동예술무용과 교수

Busan Women's College
Professor of Children's Arts and Dance Department

Profile

- 現 부산여자대학교 아동예술무용과 교수
Busan Women's College
Professor of Children's Arts and Dance Department
- 現 국가무형유산 전문위원
Member of the National Intangible
Heritage Committee





화쑤찬

Profile

· 타이베이 현대미술관(MoCA 타이베이) 부관장

타이베이 현대미술관 사례(MoCA TAIPEI)



간략한 소개 : 타이베이 현대미술관(MoCA TAIPEI)은 대만 최초의 현대미술 전문 박물관입니다. 1921년 일본 식민지 시대에 지안청(Jiancheng) 초등학교로 지어진 이 건물은 1946년부터 1993년까지 타이베이 시청으로 사용되었습니다. 1996년에는 시립 문화재로 지정되었고, 역사적 건축물을 재사용하는 정책에 따라 개조되어 현재 MoCA 타이베이와 지안청 중학교가 함께 자리하고 있습니다. 전 세계적으로도 사례가 적은 건물 공유 형태로 운영되고 있는 장소 중 하나입니다. 개관 이후 박물관은 다양하고 학제적인 현대미술 전시 및 공연에 집중하며, 지역 사회와 활발히 소통하여 문화적 창의성과 감상력을 증진하고 있습니다.

지역 파트너와 함께하는 포용적 프로그램 개발 - 커뮤니티 예술 축제

MoCA는 10년 이상 커뮤니티 예술 축제의 지속적인 발전을 위해 헌신해 왔습니다. 우리의 목표는 새로운 문화와 오래된 문화가 교차하는 도시공간, 구도심 지역사회와 변화한 상업지구의 협력 관계를 구축하는 것이었습니다.

예술 프로그램, 지역사회 참여, 그리고 지역 조직과 깊이 있는 협업을 통해 우리는 학교, 산업, 기업과의 상호작용적이며 창의적이고 참여적인 협업 방식을 점진적으로 발전시켜 왔으며, 지역의 맥락에 뿌리를 둔 예술을 창조하고 있습니다.





Hua-Tzu Chan

Profile

· Deputy Director of Museum of Contemporary Art, Taipei

A Case from The Museum of Contemporary Art, Taipei (MoCA TAIPEI)



Brief Introduction : The Museum of Contemporary Art, Taipei (MoCA TAIPEI) is Taiwan's first museum dedicated solely to contemporary art. Originally built in 1921 as Jiancheng Elementary School during the Japanese colonial period, the building later served as Taipei City Hall from 1946 to 1993. In 1996, it was designated a municipal heritage site. Renovated under a policy to reuse historic structures, it now houses both MoCA TAIPEI and Jiancheng Junior High School, making it one of the few shared buildings of its kind globally. Since opening, the museum has focused on diverse and interdisciplinary contemporary art exhibitions and performances, actively engaging with local communities to promote cultural creativity and appreciation.

Developing Inclusive Programs with Local Partners – Community Art Festival

For more than 10 years MoCA has been dedicated to the ongoing development of the Community Art Festival. Our goal has always been to establish collaborative relationships with the local community at the intersection of urban spaces blending new and old cultures, old city neighborhoods, and bustling commercial districts.

Through art programs, community engagement, and deep collaboration with community organizations, we have gradually developed interactive, sharing-oriented, creative, and participatory modes of collaboration with schools, industries, and businesses, creating art that is rooted in the local context.





아야 코바야시

Profile

· 독립무용가

글래스고를 기반으로 활동하는 독립 무용가로써 다양한 사람들, 그룹, 커뮤니티와 함께 작업을 하고 있습니다. 일본에서 이주한 지 20년이 넘었고, 현재 대부분의 작업은 영국에서 이루어지지만 가끔 일본을 방문하여 작품을 만들고 워크숍을 진행하기도 합니다. 제 작업의 중심에는 '포용성'이 있다고 생각합니다. 제가 참여했던 독특하고 의미 있는 프로젝트들이 많이 있지만, 오늘은 그 중 세 가지를 소개하고자 합니다. 제가 작업하는 참가자들이 비전문가인 경우가 많음에도 불구하고, 저는 작품의 질을 유지하려고 노력합니다. 로즈메리 리의 말을 인용하자면, "참가자들에게 주는 영향과 관객에게 주는 영향은 동등해야 한다"는 점을 항상 염두에 두고 있습니다.

1. **2019년부터 2023년까지 제가 이끌었던 세대 간 무용단인 Wolf Pack**

저는 Barrowland Ballet에서 4년 반 동안 협력 아티스트로 활동했으며, 이 Wolf Pack을 이끌 기회를 얻게 되어 매우 운이 좋았습니다. 이 무용단은 7세에서 70세 이상의 25명으로 구성되어 매주 화요일 저녁 15시간 동안 모여서 움직임을 연습하고 공연을 창작했습니다. 이 그룹의 역동성을 유지하면서 지역사회와의 인구구조를 반영하고, 건강한 환경을 지속적으로 형성하는 것이 중요했습니다.

- 참여의 장점: 춤을 통해 사회적 압박 없이 에너지를 교환할 수 있었고, 아이들이 성장하는 모습을 지켜보며, 나이 든 사람들이 함께 놀 수 있는 모습을 볼 수 있었습니다. 모두에게 교육적인 장소였으며, 창의성과 신체적 활동을 통해 서로를 지지하는 법을 배웠습니다.

1년 전, Barrowland Ballet의 예술 감독인 니타가 길모어가 Wolf Pack을 이어받기로 결정했습니다. 저는 그녀의 결정에 대해 대신 말할 수는 없지만, 제가 이 그룹과 함께 일할 때는 항상 참가자들이 관심을 가지는 것이 무엇인지, 그들의 마음속에 무엇이 있는지를 듣고자 했습니다. 이를 바탕으로 참가자들이 진정으로 몰입할 수 있는 창작 과정을 진행하려고 노력했습니다. 이것은 2021년 글래스고에서 COP26(유엔 기후 변화 회의)이 열렸을 때 우리가 만든 *Monument*라는 작품입니다. 여기서 '큰 항아리 연습(Big Pot Exercise)'에 대해 언급하며, 쿠르트 요스(Kurt Jooss)의 *Green Table*과도 관련이 있습니다.

2. **산리쿠 국제 예술제 2015/16**

2015년과 2016년에 일본 북부 오후나토에서 산리쿠 국제 예술제의 일환으로 제가 연출한 두 작품이 있었습니다. 2011년 대지진과 쓰나미로 약 16,000명의 인명 피해가 발생하고, 조상들로부터 이어져 오던 많은 문화가 사라진 지역입니다. 그 지역(산리쿠라고 불리는 북동 해안)에는 약 850개의 민속 노래와 춤이 전해져 내려오고 있었는데, 각각의 노래와 춤은 특정 지역, 마을, 손락을 대표합니다. 이는 매우 아름답지만, 동시에 특정성을 만들어 경계를 형성합니다. 예를 들어, 한 마을에서 전해지는 춤, 성별이나 가족에 따른 구분이 있는데, 그 중에서도 사슴 춤이 대표적입니다. 이 춤은 매우 복잡하고, 쉽게 배울 수 있는 것이 아닙니다. 그래서 JCDN과 Snafus가 '큰 접시 작품(large dish piece)'을 만들어 누구나 환영하는 작품을 제작하도록 초대받았습니다. 두 해 모두 약 60명의 참가자, 5세에서 91세에 이르는 세대 간 사람들이 함께 참여하여 야외/장소 특화형 커뮤니티 작품을 만들었습니다. 이 프로젝트와 Wolf Pack의 가장 큰 차이점은 제가 출연진을 직접 모집해야 했다는 점입니다. 저는 할머니들의 다과회에 참여해 그들의 춤을 먼저 배웠습니다. 모든 것을 소개하기 위해 수많은 체험 세션을 제공해야 했습니다. 모집 과정에 대한 이야기를 짧게 하자면, 그곳 사람들에게 깊은 감명을 받았습니다. 그들은 트라우마를 겪은 후였지만, 사람들과 연결되는 것을 주저하지 않았으며, 이 프로젝트의 핵심인 '포용성'을 정확히 이해하고 있었습니다. 1년 차에는 인도네시아의 가면 제작자들과 협업했는데, 그곳 역시 쓰나미 피해를 입은 지역입니다. 2년 차에는 산리쿠 철도와 협업했습니다.

3. **테이트 미술관(런던)에서의 유아 및 가족 부서의 작업**

2014년부터 2018년까지 테이트 미술관의 유아 및 가족 부서와 함께 여러 프로젝트를 진행했습니다. 참여형 공연과 워크숍을 통해 몰입형 공간에서 움직임의 가능성을 탐구하는 작업을 했습니다. 색상, 형태, 조명, 음향 등은 일반적인 극장 공간에서는 탐구하기 어려운 요소들입니다.

미술관에서는 종종 "만지지 마세요"라는 표지판을 볼 수 있는데, 이는 이해할 수 있는 부분이지만, 저는 움직임 예술가로써 특히 어린이들이 전신 감각을 통해 스스로를 탐색하는 방식에 매료되었습니다. 감각적인 경험을 통해 공간을 인식하는 아이들의 특징에 주목하게 된 것입니다.

그 예로는 레이첼 화이트리드(Rachel Whiteread)의 *One Hundred Things*에 대한 반응으로 작업한 프로젝트가 있습니다. 이는 공간에 놓인 네모난 로진 조각품이었는데, 저는 그와 반대되는 개념으로 베일처럼 보이는 이불 형태의 물체들을 만들어 "만지지세요"라고 권장하는 작업을 했습니다.



Aya Kobayashi

Profile

· Independent Dance Artist

It has been over 20 years since I moved from Japan, most of my work is in the UK now but there are occasional visits to Japan and making work and teaching workshops. I think 'inclusivity' is at the heart of my work. There are many unique and profound projects I took part in but I like to pick 3 of them today. Even though the participants I work with are often not professionals, I'm trying to sustain the quality. Quote from Rosemary Lee 'The impact to the participants and the impact to the audience need to be met equally'

1. Wolf Pack intergenerational company that I led between 2019-2023.

I was associate artist for Barrowland ballet for 4 and half years and fortunate to be able to lead this Wolf Pack. They are 25 people age between 7-70+ and meet every Tuesday evening for 1.5 hours, practice movement and create performances. Keeping eye on the dynamic of the group, making sure representing the demography of the community, continuous healthy nurturing environment building. -merit of participation, because of dance less pressure to socialize/chat, exchange the energy, good to see the children grows, good to see the older ones play.. educational place for all, learning of support through creativity and physicality.

A year ago Natasha Gilmore the AD of barrow land ballet decided to take over the Wolf pack and I can't speak for her but during my time with wolf pack, when we were making work I was always trying to listen to what people are interested, what are in their mind so I tried to move along the creation that they can really engage. This is a piece called Monument, which we made in 2021 when Glasgow hosted COP26(UN climate change conference). Mention about 'big pot exercise' 'refer to Kurt Joosse (クルト ヨース) Green Table

2. Sanriku International Arts Festival 2015/16

2 productions (2015/2016) that I directed in Ofunato North Japan as part as Sanriku international festival. 2011's Earthquake/tsunami devastated area, where lost about 16000 people and many culture that passed on from their ancestors.

There were apparently apx 850 folk songs and dances in that area (NE coast called Sanriku), each represents the areas, villages and hamlets which is beautiful but creates such specificity and creates borders. Such as for this particular village, gender, family. (The beautiful deer dance as an good example, very difficult, it's not something that you can learn so quickly). So JCDN and Snafus invited to create 'large dish piece' welcomes anyone. Both years with around 60 participants, age between 5-91 and created intergenerational outdoor / site specific community piece. The most difference between this project and Wolfpack is the that I had to recruit the casts. Joined grannies tea party to learn their dance first, I had to provide somany taster session to introduce everything. long story short about recruitment process, I was fascinated by the PEOPLE there. They have had traumatic experiences, they were really not shy to connect with people, I could feel that they exactly understood the point of the project-inclusivity.

Year 1-collaboration with mask makers from Indonesia (also tsunami effected area) Year 2-collaboration with Sanriku railway

3. Work with Early Years and Family department in Tate (London) and

I did many projects with Tate EY and Family between 2014-2018, made participatory performances and workshops to exploring possibility of movements in the immersive space. Colour, shapes, lighting, acoustics.. that can't explore in theatre spaces. Often you see 'please don't touch' sign which is understandable but as a movement artist I was drawn into the fact that children orientate themselves with the sensory experience, especially full body experience. An example for that was responding to Rachel Whiteread's One hundred things- which is square rosin sculptures in the space, I made many duvet hay bale like objects saying 'please touch!'

2024 부산문화컨퍼런스 IV 「국제포럼」

2024 BUSAN CULTURE CONFERENCE IV 「INTERNATIONAL FORUM」

발행처

(재)부산문화재단

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