

"Top Global University Project" by Ministry of Education, Culture, Sports, Science and Technology (MEXT)



International Arts Education Conference 2015

Report

March 2015

Ueno Campus, Tokyo University of the Arts

Organized by Tokyo University of the Arts

International Arts Education Conference 2015

March 2015

Tokyo University of the Arts

President's Foreword

I am pleased to announce the opening of International Fine Arts Education Conference 2015. We deeply appreciate your willingness to take the time to be here today, and we are delighted to have so many instructors and staff representing ten different art institutions from across Asia. Thank you so much for participating.

In today's world, it is imperative for universities to match the fast pace of globalization and demonstrate their ability to produce graduates who can successfully navigate international environments. Tokyo University of the Arts (TUA) has been selected as one of Top Global Universities by the Ministry of Education, Culture, Sports, Science and Technology, and is therefore promoting initiatives related to globalization unique to an arts university that will allow us to produce artists and researchers capable of playing leadership roles in their fields of expertise all over the world.

TUA has engaged in exchanges at various levels, from professors exchanges to student exchanges. TUA celebrated the 120th anniversary of its founding in 2007 with Geidai Arts Summit 2007. Later in 2012, we held Geidai Arts Summit 2012: From Asia to the World, The Development and Cooperation. In 2014, we put on Geidai Arts Youth Summit 2014: Yokohama Arts Story, a project managed by arts university students from Japan, China and South Korea as part of Culture City of East Asia 2014 Yokohama. This time, we invited instructors involved in regular teaching activities in their own arts education environments to enable them to interact with their counterparts here at TUA. At this conference we heard reports on the outcomes of these exchanges, and discussed characteristics of their classrooms, international exchange and globalization from the perspectives of their specific educational arenas.

I hope we will all increase our understanding of one another over the course of this conference, and that we will be able to grow our networks of international arts exchanges in Asia to be both more expansive and more robust. Finally, I wish to express my sincerest hope that this proves to be a fruitful and enlightening experience for all of you. Thank you again for joining us.



Ryohei Miyata
President
Tokyo University of the Arts

宮田 亮平

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Participating institutions

■ Organizer

Tokyo University of the Arts

■ Keynote Speech

Tainan National University of the Arts

■ Guest Institutions

Faculty of Fine Art, University of Dhaka

Guangzhou Academy of Fine Arts

National Institute of Design

Chung-Ang University

Silpakorn University

Ho Chi Minh City University of Fine Arts

China Conservatory of Music

Yonsei University

Vietnam National Academy of Music

Beijing Film Academy

International Arts Education Conference 2015

Interactions in each field

March 17, 2015



Faculty of Fine Art University of Dhaka

~ Joint Drawing Exhibition and the Discussion ~



A joint drawing exhibition was held by Nisar Hossain, dean of the University of Dhaka, Associate Professor Mohammad Iqbal, from the Department of Drawing and Painting at the University of Dhaka and members of the 6th Oil Painting Research Lab at Tokyo University of the Arts and had a discussion on the student works brought over from Bangladesh and technique.

Regarding the works of students in the 6th Oil Painting Research Lab at Tokyo University of the Arts, expressions using Indian ink on handmade Japanese paper—whose creation took more than four years—grease pencil works, and printmaking drawings using drypoint triggered interest of the faculty members from the University of Dhaka. Dean Nisar Hossain shared his opinion on the works of the students in the 6th Oil Painting Research Lab. He indicated that the breadth of the approaches to their works, and the fundamental commonalities between them, conveyed to him a sense of Japanese beauty, like that seen in folding screens and scrolls, in the modern art of the portfolios of the Japanese students.

Dean Nisar Hossain then offered a description and technique regarding the student works brought over from the University of Dhaka. He reported having had a strong interest in the wisdom expressed in cave wall paintings, and that the themes were related to the coexistence of humans and animals. University of Dhaka students produce basic works, drawing the things they saw in their first, second and third years. In their fourth year, they begin to develop artworks based on their own ideas.

The process of shifting from drawing to tableau was also discussed, using oil paintings in his portfolio. Through



the whole thing, Associate Prof. Iqbal, who is also an alumnus of Tokyo University of the Arts, shared two points of view from the side of Bangladesh and Japan.

This exchange brought the works of two countries together and allowed artists to exchange opinions about them. The interaction provided an opportunity for the two parties to recognize the differences between them. This was a good opportunity for Tokyo University of the Arts students to reconsider the ideas they hold and to recognize the common approaches to art that people of different countries share.

In addition, the University of Dhaka representatives introduced their school's history, location and curriculum, including images of their practical skills landscape, which provided an opportunity to deepen the mutual understanding between the two countries and led to truly meaningful discussions. The discussion went to hold another event which the Japanese students could present their art at the University of Dhaka as well.





Guangzhou Academy of Fine Arts

~ Individual Initiatives and Plan for Future Exchanges ~



Vice President Zhao Jian of the Guangzhou Academy of Fine Arts, who specializes in architectural design and visual design, conducted a special seminar. He introduced the academy's initiatives and the issues it currently faces as follows:

- Discussions of traditional education versus new-style education, and approaches to education in an age of globalization.
- A university must not become stagnant, with lessons taught only by long-tenured instructors. Rather, we must think about how to maintain a cultural and traditional legacy while allowing young instructors with new perspectives to emerge within the university space.
- When thinking about educational methods in an age of globalization, it is crucial to pursue models that virtually force students to spend time abroad and inspire them to find ways to overcome various challenges on their own.

Students from the Tokyo University of the Arts explained the projects being undertaken at the Faculty of Fine Arts. As an example, they explained that exhibits are held using Hiunkaku—an Important Cultural Property at the Takamatsu Castle Ruins at Tamamo Park—as the venue. This allows modern works of art to be displayed inside a traditional structure. Workshops are also held to facilitate exchanges between local high school students. With regard



to these kinds of efforts, a plan was proposed with the Guangzhou Academy of Fine Arts to promote joint projects in both countries and at both universities.

Specific schedules, plans and strategies for conducting a joint art exhibits featuring works by instructors in the Faculty of Fine Arts at Tokyo University of the Arts and Guangzhou Academy of Fine Arts will be worked out later. They discussed the following tentative schedule:

- Tokyo Exhibit: Oct. 29–Nov. 15, 2015
The Chinretsukan Gallery, The University Art Museum, Tokyo University of the Arts
- Guangzhou Exhibit: Nov. 3–Nov. 23, 2016
In Guangzhou

Note: Dates and locations are tentative. Once confirmed, the details of these activities will be posted on the websites of both schools.

Holding these kinds of joint exhibits in both countries and exchanges involving instructors at both schools will allow participants to share information about the real educational situations and challenges being faced at their respective institutions. Both schools also confirmed that they will examine the results of their activities from diverse angles and perspectives due to the experimental initiatives undertaken through exchanges of artwork, and would develop new systems of international art education.



National Institute of Design

~ Special Lecture/ Portfolio Review/ Research Workshop ~



A Special Lecture, Portfolio Review and Research Workshop was held by Dean of the institute's Photography Design Program, Rishi Singhal, National Institute of Design (NID) from India, and Research Associate, Ms. Kito from NID. Approximately a dozen students from the Department of Intermedia Art at the Tokyo University of the Arts participated.

As for the Special Lecture, NID's educational activities was introduced that it was designed to ensure that the artistic and design elements of photography as a medium are used in artistic work and are useful to the world. Later on, Discussions developed between the instructors and students on the approaches to and the role of design inherent in the word "design," and on current affairs in Japan and India. Ms. Kito introduced the works of students in the NID Photography Design Program. After that questions featuring common things that might be found all around the artist, including religious and political subjects that are unique aspects of India, were arisen.

Regarding the Portfolio Review, Students of Tokyo University of the Arts gave individual presentations on their own works in both English and Japanese. They talked about their motivations and creations. They seemed perplexed upon discovering the need to explicitly verbalize certain things in English that would ordinarily be understood without being stated in Japanese. However, this yielded great results in terms of helping the students realize that gaining some distance from their own works and having



them viewed by a third party is an important step.

The purpose of the workshop was to make the Japanese students aware of the situation that artists who use photos and film create works in their own contexts, although their creative processes are usually inspired and influenced by the works of other artists. The students split up into pairs to research about Indian contemporary artists. And discussed some background on the kinds of social, political, or social-environmental contexts in which artists discover the seeds of their work.

The exchange activity with the faculty members from NID was particularly meaningful for students to learn and share their ideas with people, Japan and India—both geographically as well as in terms of their lifestyle patterns and cultures—very different from themselves, and to understand the contexts in which other people live.



~ An Exploration of South Korea's Environmental Monuments ~



On the first day of this program, Prof. Hwang In Chul of Chung-Ang University in Korea—who specializes in metal carving and hammering—gave a special lecture on public art. Eleven students and six instructors from the Tokyo University of the Arts Department of Crafts attended the presentation.

Prof. Hwang's talk covered the following topics:

- Cities are a type of large space. They are comprehensive environmental spaces that feature human beings and gigantic complex structures.
- Environmental monuments not only serve an aesthetic function in a city; they also act as landmarks. They are extremely important elements that inspire people's interest.
- A law was enacted in South Korea about twenty years ago to promote arts and culture, known as "1 percent for art." This law stipulates that when a construction project is undertaken, a certain percentage of the project budget must be devoted to artistic design. Since then, monument designs in architectural spaces have brought a significant positive response in terms of the creation of new cultural environments focused on cities.

On the second day, Associate Professor Lee Dongyool gave a special presentation on South Korean dyeing arts, which is his specialty. Twelve students and eight instructors



from TUA attended.

Associate Prof. Lee's talk covered the following topics:

- South Korea's dyeing arts are undergoing various changes in both function and technique due to rapid changes in consumer demand.
- As dyeing has shifted from being viewed as a fine art to being seen as an industrial craft in which functionality is given high priority, university educational programs in this field have also had to explore new paths.

These two special lectures highlighted examples from South Korea and introduced the works of both instructors on these topics. Active Q&A sessions followed both sessions, with students expressing particular interest in South Korea's ordinance regarding the establishment of monuments and the instructors' motivations for producing art.

The participants also exchanged opinions regarding the works shown, visited art studios and shared ideas about the commonalities and differences between their artistic techniques and equipment.

More than twenty students and teachers attended a reception held on the first night of the event. Both sides agreed to move forward on department-driven exchanges between the schools.





**Silpakorn
University**



**HCMC University
of Fine Arts**

~ Lithograph Art Collection Joint Production Workshop ~



To commemorate the friendship between these three art universities in Japan, Thailand and Vietnam—and future fruitful exchanges between them and their instructors and students—a workshop for the joint production of a lithograph art collection was conducted for seven instructors from Tokyo University of the Arts, Silpakorn University and HCMC University of Fine Arts.

At this workshop, whose starting point was the concept “Let’s make something tangible and real,” participants created works based on themes of their own choosing. They did not adhere to mainstream practices and established procedures, but instead brought the best of their own techniques and incorporated a variety of methods and processes.

Silpakorn University Associate Professor Kunchaethong Yanawit, who specializes in painting, used plants brought from Thailand in his work, while Assistant Professor Isavorapant Chaiyosh, who specializes in the fine arts, wrote a haiku poem in Japanese about the fragrant scent of olives and combined that work with a painting of a flower.

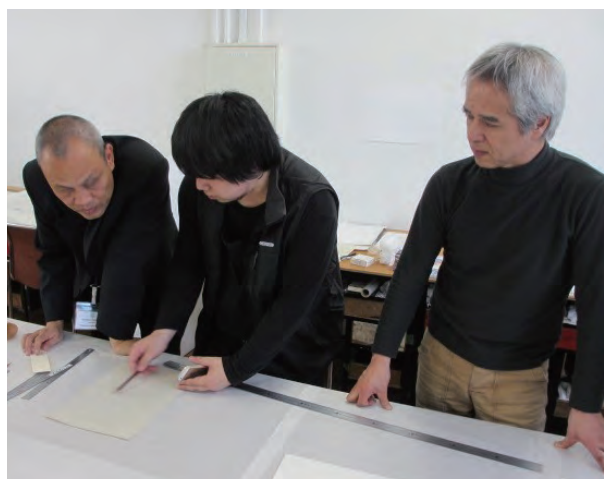
Lecturer Mac Hoang Thuong, who specializes in silk paintings at HCMC University of Fine Arts, portrayed the high-rise apartment buildings he first saw when he came to Japan in his works. Assistant Professor Huynh Thanh Trang, who specializes in fine arts, produced



works interwoven with the traditional lithographic methods of Vietnam. The stated goal was “to create something that would be reflective of a day when friendships were deepened through joint production work, but that would still be thought beautiful the next morning.”

Associate Professor Meo Saito of Tokyo University of the Arts used the two instructors invited from HCMC University of Fine Arts as her subjects. Professor O Jun created a single lithograph of the national flowers of Thailand, Vietnam and Japan—the golden shower, lotus flower, and cherry blossom, respectively—expressing cross-cultural exchange through his art. Lecturer Yoshinori Takakura reflected on the production. “I’d forgotten myself and engaged in just creating,” he said with a smile.

This workshop was entitled “Between Eyes & Hands,” based on the ideas that these are the common things artists share in terms of creating various expressions. Between eyes and hands, something will emerge, and that work will be something unique. In anticipation of further exchanges, the participants all took home a collection of works representing both their shared outcomes and proof of the exchange.





Yonsei University

~ Continuously developing exchange opinions for the future and an ensemble performance ~



An active exchange of ideas with Professor Yang Sung-Won from Yonsei University as a guest, with Prof. Fumiaki Kono, Associate Professor Natsumi Tamai and Associate Professor Kenji Nakagi in the Department of Instrumental Music of the Faculty of Music covered future exchanges between the two universities produced outstanding results.

Prof. Yang, for example, issued a compelling proposal regarding an exchange that would include the mutual acceptance of short-term study-abroad students. This would include short-term exchange taking advantage of the differing academic terms of the two universities (Tokyo University of the Arts starts in April while Yonsei University starts in March), which makes it possible to send students when it would not disrupt their class attendance. Such a program promises to produce effective, practical results. Prof. Kono issued a similar proposal regarding a short-term exchange between instructors, making this conference a groundbreaking opportunity for launching initiatives.

Also, both sides are planning to hold a joint chamber music performance in November 2015, thereby creating an opportunity for people to mutually experience different cultures and musical perspectives while sharing the same musical space.

Prof. Yang passionately proposed the idea of continuously developing exchanges. Rather than conducting exchanges that end when a single performance or event concludes, this impressive proposal would set up long-lasting arts and cultural exchanges to ensure that students have mutual access to cultural elements of the other's



country over a long-term period.

After the exchanging opinions, accompany with Associate Professor Nakagi, Prof. Yang visited a rehearsal of "The Cello," an ensemble performance by students majoring in cello studies at Tokyo University of the Arts. He saw the technical aspects of the cello and the process of putting together an ensemble.

Prof. Yang praised the tone of the ensemble and the level of concentration the musicians demonstrated during the rehearsal. He also gave highly tailored technical advice and commented on the importance of breathing and following the beat when playing in an ensemble, which was a great inspiration for the students.

There are many initiatives, challenges and areas for potential cooperation between the two universities. This was a great opportunity to discuss Asian approaches to Western music and approaches to education based on those ideas.





Vietnam National Academy of Music

～ Inter-Asian Encounters of Traditional Music: Vietnam, China, and Japan ～



Three Universities: Vietnam National Academy of Music, China Conservatory of Music and Tokyo University of the Arts held “Inter-Asian Encounters of Traditional Music: Vietnam, China, and Japan” and Dr. Le Van Toan, Associate Professor of the Vietnam National Academy of Music, gave a lecture entitled “Musical Heritage in Contemporary Life”.

In the lecture, Dr. Toan noted that Vietnam is a multiethnic country comprised of fifty-two different ethnic groups. This explains the academy’s focus on surveying and preserving musical cultural heritage. Japanese specialists are also cooperating with the academy to ensure the continuation of Vietnam’s diverse musical legacy.

A DVD was played to introduce viewers to the musical culture of southern Vietnam, enhancing the understanding of participants. Dr. Toan is a well-known musicologist in Vietnam, but he also had a career as a vocalist. At the end of the lecture, he gave a rousing a cappella rendition of a quan ho folk song from northern Vietnam. Those in attendance were struck by the delicate, subtle style of the Vietnamese folk music.

Dr. Toan also participated in a symposium on the “Current State of Traditional Music and the Role of University Education”, and displayed visual images of the ethnic musical instrument orchestra that performs at his institution.

The Vietnam National Academy of Music made the following proposals in relation to their hopes for future exchanges with Tokyo University of the Arts:

- To conclude an exchange agreement between Tokyo



University of the Arts and the Vietnam National Academy of Music. Exchanges could be conducted between faculties or between particular departments, such as musicology.

- Establish mutual exchanges between professors and students based on an exchange agreement
- Lectures, workshops and master classes on Japanese music conducted by visiting professors from Tokyo University of the Arts.
- Engage in collaborations and workshops on Western music and traditional music
- Invite representatives from Tokyo University of the Arts to the concert and symposium, which are celebrating the sixtieth anniversary of the Vietnam National Academy of Music in coming year (2016)

The symposium deepened exchanges between Vietnamese and Japanese musicians, particularly exchanges between musicologists





Beijing Film Academy

~ Special Lecture: History and Education of the Beijing Film Academy ~



Professor Wang Naizhen, who specializes in film studies at the Beijing Film Academy in China, gave a special lecture on the history and education of that university and the works its students have produced. His audience included students and instructors from the Tokyo University of the Arts Graduate School of Film and New Media.

Prof. Wang's talk covered the following topics:

- History: While the Beijing Film Academy celebrates its 65th anniversary in 2015, Tokyo University of the Arts will be celebrating its 128th. There are many things to be learned from an institution that has been around twice as long as one's own.
- Education: Prof. Wang explained the various fields of education offered at the Beijing Film Academy, including screenwriting, directing, film shooting, sound recording, fine arts, film studies, cinematography techniques, acting, animation, audiovisual media and digital media.
- Student film screening: Films and animated works produced by the students of Beijing Film Academy were screened, and the level of the Chinese students' work was evaluated.

Prof. Takefumi Tsutsui from the Tokyo University of the Arts Graduate School of Film and New Media noted that many elements of the Beijing Film Academy's history and the history of the Chinese film industry overlap, and many famous filmmakers in China are graduates of this school.

Several students who attended this special lecture posed the essential question: "What kind of field is film studies anyway?" As an expert in this field, Prof. Wang



answered that "Film studies is a field that combines elements of art, music, society, literature, logic and the study of symbols." He smiled and added, "Still, that's a difficult question to answer."

Prof. Wang also noted that some of the professors of Tokyo University of the Arts and their works are discussed in classes at Beijing Film Academy. We confirmed that international exchanges are occurring on a regular basis in the educational arena.

Based on the shared desire to pursue more active exchanges between Beijing Film Academy and Tokyo University of the Arts, a specific plan is being developed to hold an international student film festival sponsored by the Beijing Film Academy, with films screened by Prof. Wang, and to enable Tokyo University of the Arts students to participate.





China Conservatory of Music

~ Joint Concert: Haruno Otodure (Coming of Spring)
—For Japanese and Chinese Musical Instrument Composition ~



As part of a symposium on March 18, Prof. Zhang Weiliang and Prof. Chen Leiji of the China Conservatory of Music held a joint concert with instructors from the Tokyo University of the Arts Department of Traditional Japanese Music. Speaking at this performance, Prof. Zhang made the following comments regarding best approaches to traditional culture and traditional music in the current age of globalization:

- Traditional music today is facing new challenges like never before.
- In China, for example, rural areas are becoming more urbanized, and modernization is progressing even in the cities.
- In this environment, it feels like traditional music education is declining within the overall context of education.
- However, traditional culture is a fundamental component of every country.
- The decline of traditional culture and traditional music could signal a decline in our ethnic heritage.
- As ongoing Westernization under the name of internationalization influences the countries of Asia, it is crucial to think about how we will refocus attention on our own national cultures and revitalize our own heritage.
- The alternative view is that if we do not develop our capacity to learn from others and refuse to accept and

incorporate elements of other countries' cultures, it will lead to a decline in our own culture, and our ethnic heritage will be lost.

- In the process of preparing for this joint concert, we came to a shared understanding of the idea that the two paths of "continuing and developing tradition" are not contradictory in the context of our exchange activities.
- The continuation of tradition is the basis of its development, and the development of tradition is an extension of that continuation.
- For example, some Japanese composers are incorporating traditional elements in their contemporary works. Thanks to their efforts, new aspects of traditional Japanese culture are being disseminated around the world.
- We must develop our traditional cultures into new formats that align well with modern times.

"Haruno Ootzure (Coming of Spring)—For Japanese and Chinese musical instrument composition" composed by Etsuo Kawasaki for the International Arts Education Conference 2015, was performed for the first time by musicians from both Japan and China out of an abundance of hope for the future. A decision was made to perform this piece again in China sometime in the near future, and it has triggered the expansion of ongoing exchanges.



International Arts Education Conference 2015

Wrap-up meeting

March 18, 2015

Keynote speech

～ Exchanges with Tokyo University of the Arts and Future Arts Education ～

Tokyo University of the Arts and Tainan National University of the Arts signed an international exchange agreement 10 years ago. While we of course had had exchanges prior to that, we have been even more actively cooperating in concrete manners since the signing of the agreement and have been building fruitful relations between the two universities. I would like to briefly introduce the history of such exchanges.

In October 2004, our university's graduate students majoring in metalworking visited Tokyo University of the Arts and had exchanges with its teachers and students. It was a valuable experience for them to listen to various topics about techniques and tools from the fields of production.

On June 16, 2005, our university's then president Huang Pi-twan visited Tokyo University of the Arts to sign the international exchange agreement and as well as a memorandum of understanding about faculty and student exchanges.

In November 2008, Tokyo University of the Arts President Ryohei Miyata visited our university and gave a lecture for our students. Our university's orchestra expressed our greetings and gratitude through its performance.

We have since deepened faculty and student exchanges. In October 2012, our university, as a member comprising the Asian community, participated in Geidai Arts Summit 2012 hosted by Tokyo University of the Arts, whose theme was "From Asia to the World—the Development and Cooperation." We jointly declared that we would respect each other, deepen our exchanges and further advance cooperation for the development of arts in Asia and that we will build a "field of coexistence" together, fully utilizing new technologies, based on a variety of exchanges.

These are only part of our exchanges. We have held almost countless joint workshops and symposiums, and Tokyo University of the Arts has continuously accepted exchange students from our university.

Recently, we are facing a major challenge—more than ever we are pressed to answer the question, "What should we do?" We must reconsider changes and the whole concept of arts education in this increasingly globalized world.

We have many important themes that we have to cope with—such as interdisciplinary studies, fusion of technologies and arts, and arts in daily life—and are required to respond to a variety of things in our times that are changing far more rapidly than ever, to dispose what used to be new a while ago and to create what are newer.

Under such circumstances, what is important is perhaps to review and reflect on the history and situations within our countries and ourselves. In the middle of the "fast times" when the speed of our actions and various changes and even our heartbeats increases, it is perhaps important to slowly cultivate our own spirit and deepen our thoughts. We need to think about development based on further respect for our traditions. Arts or cultures or relations based on them cannot be changed overnight.

We might not find a single answer to the current situation, but the relations and exchanges that our university and Tokyo University of the Arts have been developing provide extremely important significance. Exposures to other countries, other people and our external world and learning from each other are equivalent to reflecting on ourselves. Dialogues with people from different places and cultures and with different mentality help us to closely look at and further develop traditions.

It is my great honor to have been invited to speak about our university's experiences here. Our university would like to further deepen our cooperation with Tokyo University of the Arts, continue to implement concrete initiatives, and thereby develop an environment full of imagination that help expand the potential of students and faculty members.

I would like to conclude my words by sincerely hoping that the International Arts Education Conference 2015 will lead to further expansion of cooperation in Asia and that the initiatives that our university and Tokyo University of the Arts are taking will help such development.



In 2008, Ryohei Miyata, President of Tokyo University of the Arts visited Tainan National University of the Arts with faculty staff and made a speech.



In 2005, The International Agreement was concluded by the signature of both representatives at the time, President Huang Pi Twan and President Ikuo Hirayama.



In 2004, Faculty and students from Graduate Institute of Applied Arts-Metal Products visited Tokyo Univ. of the Arts and had exchange activities.

Chao-Hsiu LEE Tainan National University of the Arts



Violinist Chao-Hsiu Lee was born in Taipei, Taiwan, in 1965. He received his first violin lesson at the age of six. At the age of eleven, Chao-Hsiu made his concert debut, playing Bruch's Violin Concerto in G Minor, under the baton of a Japanese conductor, Hoiran Osawa. In 1978, Chao-Hsiu went on his first European concert tour, playing Mendelssohn's Violin Concerto in D Minor, with the Hwa-Hsin chamber orchestra, the gold-medal winning orchestra of the 1978 International Competition at Kerkrade, Holland. While studying at Soochow University in Taipei, Chao-Hsiu was the leading violinist of the famous Soochow String Quartet. At the same time, he served as the concertmaster of Taipei Symphonietta (now Taipei Philharmonic Symphony Orchestra), under the baton of the former associate conductor of the Chicago Symphony Orchestra, Henry Mazer.

After two years studying with Prof. Raphael Bronstein at the Manhattan School of Music in New York City, Chao-Hsiu pursued further study with Prof. Lazer Gosman at the State University of New York at Stony Brook, where he obtained a Doctorate of Musical Arts degree. In 1996, he started working with the great violinist Victor Pikaizen, both in Taiwan and in Ankara, Turkey.

As a solo violinist, Chao-Hsiu Lee's recital repertoire has ranged from Bach to contemporary composers, such as Schnittke, Diamond, Bolcom, etc. He has also played various chamber music with many promising young Taiwanese musicians. Since 1992, after returning to his native Taiwan from America, Lee has played Mendelssohn, Mozart, Vieuxtemps, Bruch, Wieniawski, Saint-Saens and Tchaikovsky's concertos, with different Taiwanese and European orchestras.

In 1997, Chao-Hsiu Lee was appointed chairman of the Music Department of the newly established Tainan National University of the Arts. He was responsible for helping the Taiwanese government choose young gifted musicians to perform on the world's musical stage. In 2007, Lee became the youngest University President in Taiwan's history. He is now the President of Tainan National University of the Arts.

Introduction of Tainan National University of the Arts

Established in 1996. Since its inception, TNNUA has aimed to offer higher education particularly for graduate students in 4 fields, Music, Visual Arts, Sound and Image Arts, and Letters and Cultural Heritage.

Upbeat about the outlook for certain emerging art professions, the school launched revolutionary graduate institutes for the studies of documentary and film-archiving, animation, and artifact preservation. Unlike any other musician's training facility in Taiwan, TNNUA introduced a distinctive 7-year art-education program to the Departments of Music and Chinese Music in accordance with its founding philosophy, based on attention to details, and a pursuit of professionalism.

The main campus is located in the scenic Guantian District of Tainan City so that student can concentrate on their study and research.

TNNUA has shown remarkable achievements over the past 19 years, thanks to its distinguished faculty and arts-filled environment. As a cradle of art professionals in areas pertaining to art creation and research, TNNUA is considered one of Taiwan's most distinctive and professional art schools, drawing the attention of artists worldwide. In recent years, TNNUA has been eagerly exploring the potential of integrating technologies with culture and arts. Through cross-industrial alliances with Taiwanese digital technology firms, the school is keen to show its strength as a professional, creativity-oriented art school. Meanwhile, TNNUA constantly makes efforts in art creation and research to preserve, and build sensitivity to, the local culture and tradition. It also reaches out to the global community by involving the faculty in various international activities, in order that the excellence of local artists will be appreciated with increased global presence.



Discussion

Introduction of the Discussion speakers

● Moderator



Arisumi Mitamura Tokyo University of the Arts

Director of International Exchange Office, Assistant to the President (International Exchange and Overseas Student), Director of Global Support Center, Professor of the Faculty of Fine Arts
Arisumi Mitamura, Urushi (Japanese Lacquer) artist, was born in 1949 in Tokyo as the 10th generation of Edo-Makie (Traditional way of Japanese lacquer art) family.

His art works, collected in many prestigious art museums domestically and overseas such as Hubei Museum of Art, China, are completed by his prominent techniques of curving woods, applying layers of lacquer and sprinkling gold powder as a decoration.

He has published 8 books about history and culture of craft, including "Urushi and Japan". He also produces many international collaborative exhibitions and symposiums such as "International LACQUER ART Exhibition"

Principal Award History:

- Minister of Education Award, Japan Contemporary Arts and Crafts Exhibition (2004)
- Prime Minister Award, Japan Contemporary Arts and Crafts Exhibition (2013)
- Special commendation (top prize) of Craft as Art faculty, Nitten (2014)

● Speakers



Nisar Hossain Faculty of Fine Art University of Dhaka

Born: 1961, Dhaka, Bangladesh.

Present Position: ● Dean, Faculty of Fine Art, Dhaka University.

- Professor and Chairman, Department of Drawing & Painting, Dhaka University.
- Visiting Professor, University of Development Alternative, Dhaka.
- Trustee, Dhaka Art Center & National Museum of Bangladesh.
- Editorial board Member of "Depart" magazine.
- Board Member of the National Academy of Fine Art & National Folk Art Museum.

Education: B.F.A: 1981, Dhaka University.

M.F.A: 1985, Santiniketan, India.

Specialization on: Contemporary Painting, Art Material & Folk Painting of Bangladesh.

Major Exhibitions: Zimbabwe, India, Germany, Srilanka, Denmark, USA, Japan, and Bangladesh.

Fifteen Written Articles on Art. Ten International Workshop in India, Srilanka & Bangladesh.



Zhao Jian **Guangzhou Academy of Fine Arts**

Vice President, Chairman of Academic Committee, Professor of Guangzhou Academy of Fine Arts
 Deputy Director of China National Interior Decoration Association
 Deputy Director of Graphic Design Committee, China Artists Association
 Director of Design Committee, Guangdong Artists Association
 Member of Guangzhou Planning Committee
 Director of Committee for Visual Image and Landscape System of Guangzhou Asian Games 2010
 Member of Committee for Exhibition and Display of Shanghai World Expo 2010
 Specialties: Design, Architecture and Environment Design, Design Planning



Rishi Singhal **National Institute of Design**

Rishi Singhal was born (1975) in New Delhi, and is now based out of Ahmedabad and Gandhinagar, Gujarat, India. He received his education at the Centre for Environmental Planning & Technology, Ahmedabad (1993-98), Visual Studies Workshop, Rochester, NY (2002-03), and Syracuse University's College of Visual & Performing Arts, Syracuse, NY (2003-05). Rishi has exhibited and published his work extensively, and has received several grants and honors for it. He is the coordinator of Photography Design at National Institute of Design's P.G. campus, Gandhinagar, India.



Hwang In Chul **Chung-Ang University**

Artist HWANG, IN-CHUL was born in Gyeong nam Haman in 1952. He graduate from Chung-Ang University, Hong-ik University Graduate school, Dan-kook University Graduate school and finished PhD degree.
 He had 28 times solo exhibitions in the inside and outside of country and 4 times 2-artists exhibitions. He had about 80 times international exhibitions and 450 times invitation and Group Exhibitions such as Chicago, Paris MAC2000, MANIF, KIAF Art Fair. He got Prize at 2005 Gyeong gi Art Grand Prize, Chung-ang university science Award and etc. Also he won a prize at the Supreme Public Prosecutor's office's symbol statue and installed <Standing Eye - 8m>.
 He has career as a judge and management committee member. he serve as position Chung-ang University art department dean and Graduate school director.
 The present, he work professor of Chung-ang University.



Chaiyosh Isavorapant Silpakorn University

Chaiyosh Isavorapant graduated from the department of Applied Art Studies, Faculty of Decorative Arts, Silpakorn University in 1986 before came to Japan to continued a higher education under the Japanese government scholarship (Monbusho). He earned a degree Doctor of Architecture (major in history of architecture) from Waseda University, Tokyo in 2005. After teaching art, design and architecture in various universities, he later joined the faculty of Painting, Sculpture and Graphic Arts in 2011 as a staff at the department of art theory. He is one of the Thai scholar whose specialized in Japanese art and culture. His publications about Japanese art (in Thai language) including books on Katsushika Hokusai's art and wood block print, Tadao Ando's architecture and which was just published last year - Snow, Moon and Flower: The Japanese Garden, which is the first book in Thai language that studied Japanese garden throughly. He has a class on Japanese aesthetics for master degree students.



Huynh Thanh Trang HCMC University of Fine Arts

Assistant professor Huynh Thanh Trang was born in 1987 in Soc Trang Province. She graduated from Ho Chi Minh City University of Fine Arts in 2010, and then worked as staff of Academic Administration and International Affair Department in the same University. In 2013 she became Fellow of Vietnam Institute of Culture, Art and Science. In the same year, she also achieved "Good young teacher of the year" award from Ministry of Culture, Sports and Tourism Agency in Ho Chi Minh City. After receiving the "Excellent employee" award from the Ministry of Culture, Sport and Tourism in 2014, Trang continues to progress her passion for Fine Art history researching and her enthusiasm for getting a job well done.



Zhang Weiliang China Conservatory of Music

Professor of China Conservatory of Music, Doctoral Supervisor, Deputy President of Beijing musicians' Association, President of Chinese Bamboo Flute Society, Senior Judges of Culture department and Deputy Director of China Conservatory of Music Academic Committee.

Zhang has published monographs: "Chinese Flute Music Culture Development Perspective", "Zhang Wei-Liang on Chinese Music Development", "Flute Breathing Theory and Practice", "The Flute Art and Style of Feng Zicun", and "Thoughts on the Reformation of Art College" etc, more than 10 articles in total.

Records album: "World of Xiao", "The Blowpipe Art of Zhang Wei-liang", "Weeping Flower", "Die Young", "Farewell Dream", "Happy Meeting", "Ask Love", "Heavenly Sound of Xiao", "of Heaven and Earth", "Infatuation for Flute", "Tea Drops", "Red Leaves", "Taste Zen in Tea", "Poetics of Tea", "New Song of Herdsmen", "Butterfly Dream", and "Love of Eagle", plus wrote more than hundreds music works.



Yang Sung won Yonsei University

Born in Korea, he has appeared all over the world as a soloist and as a chamber musician. He graduated from the Conservatoire National Supérieur de Musique de Paris and was assistant to Janos Starker at Indiana University in the United States.

He was invited to be in the jury of the International Competition of Chamber Music in Banff, Canada, the International Cello Competition André Navarra in France, the International Cello Competition Cassado Japan and the Tongyeong International Competition in Korea.

Recipient of numerous awards, he is currently a professor of cello at the School of Music Yonsei University in Seoul, visiting professor at the Royal Academy of Music and Artistic Director of the Festival Owon at Chateau de la Bourdaisière, in France.



Le Van Toan Vietnam National Academy of Music

Born in Bac Ninh, Vietnam, Le Van Toan got his bachelor in musicology at Hanoi National Academy of Music (nowadays Vietnam National Academy of Music) in 1985. He was awarded scholarship to study in Ukraine where he defended excellently his PhD thesis of Art in 2001.

Le Van Toan has an active working experience as artists, lecturer and musicologist. He is member of International Council Traditional Music (ICTM); Vietnam Association for composers and musicians; Vietnam association for folklore arts, Hanoi association for composers and musicians. He is leader or member of leading board of many international and national researching programs. To recognize his achievement and contributions, Vietnamese government nominated him as Associate Professor and Vietnamese Teacher of Merit.

He is currently rector of Vietnam National Academy of Music.



Wang Naizhen Beijing Film Academy

Wang Naizhen, born in Beijing on July 20, 1956, currently serves as professor and director at the Beijing Film Academy. After completing course studies at the Movie and Art Institute of the Nihon University College of Art in Japan, he began researching the art and ideologies reflected in the works of Japanese movie directors in the post-World War II era. Wang's primary lecture courses address the themes of audiovisual language and his research into Japanese film directors and classic Japanese animation works. Wang has served as a judge at the ISFVF International Student Film Festival, World University Student Short Film Awards, Zhenjiang International Documentary Film Festival and other competitions. Since 2009, as designated Japanese film commentator for the movie channel of China Central Television, he has introduced an impressive number and range of Japanese films to Chinese audiences.

Personal Works Local producer, "Beijing Film Academy Story—Survival of Beautiful Young Girls." A 2001 Japan Broadcasting Corporation (NHK) special Hi-Vision program honored with three distinguished awards, including the NHK Excellence in Programming Prize

Publications - *Masters of Japanese Film* (Parts 1, 2 and 3; translated from the original work by Tadao Sato); China Film Publishing Company
 - *Footsteps of Love—Tracing the Ideas and Traits of the Films of Momoe Yamaguchi* (translated from the original work by Takao Ogasawara); China Film Publishing Company
 - *Animation Dictionary* (technical text); Contemporary China Publishing House
 - *Postwar History of Japanese Cinema, Parts 1 and 2* (translated from the original work by Takao Ogasawara); Contemporary China Publishing House

Academic Papers - "The Ups and Downs of a Life Constantly Undermined by Impermanence—Celebration of the 110th Anniversary of the Birth and 50th Anniversary of the Death of Yasujiro Ozu" (*Beijing Film Academy Academic Journal*)
 - "Researching the Dominance of Japan's Animation Industry" (China Film Publishing Company)
 - "Angry Thinkers—My Impressions and Personal Eulogy to Intrepid Warrior Nagisa Oshima" (*Beijing Film Academy Academic Journal*)
 (Reprinting of the full text of Part 7 of Visual Art" [Renmin University of China]; reprinting of University of Surrey of France Graduate School doctoral course Chinese language quarterly journal)



International Arts Education Conference 2015: General Meeting

Discussion

What does “Globalization” mean to the arts educational front?

Changes in environment of arts and situations in respective countries

At the end of the two-day International Arts Education Conference 2015 held at Tokyo University of the Arts, participants from 10 universities in 6 Asian countries held a discussion session on the question raised at the General Meeting, “Globalization” mean to the arts educational front’?

The session started with a discussion on the concept of arts education from perspectives of trends and changes in social environment. Moderator Arisumi Mitamura, Director, International Exchange Office, Tokyo University of the Arts, proposed a topic, “Changes in Environment of Arts,” based on which participants from different countries explained their respective unique situations.

Professor Hwang In Chul from Chung-Ang University (South Korea) stated, “Korea has an Act on Promotion of Arts and Culture, which is also known as the “1% for Art” rule, which requires construction projects to allocate a certain percentage of its budget to decorative arts, which has a significant impact on our art and culture environment,” mentioning that this social trend also has a significant impact on arts education. A similar story was introduced by Professor Zhao Jian, Vice President, Guangzhou Academy of Fine Arts (China), who mentioned that, although there is no equivalent formal laws in China, similar trends in favor of environmental design are visible in Beijing, Shanghai and other cities, for which the national government is also increasing its support.

On the other hand, Professor Nisar Hossain from the University of Dhaka (Bangladesh) and Assistant Professor Chaiyosh Isavorapant from Silpakom University (Thailand) explained that there are no such laws or regulations in Bangladesh or in Thailand, indicating differences in social environments of arts in different countries. Mr. Rishi Singhal, coordinator at National Institute of Design (India) stated, “While the Indian government does not spend substantial money on arts, the private-sector’s financial support for artistic activities is increasing against the backdrop of recent improvements in the country’s economy,” sharing the fact that countries’ economic situations also have a significant impact on the environment of arts.



Thoughts after visiting fields of education in Japan

Following the discussion on the environment of arts, the next topic focused on arts education in practice, based on which Professor Mitamura asked the speakers from the different universities what they felt through visiting fields of education in Japan.

Professor Yang Sung-Won from Yonsei University referred to an interesting episode that he experienced when he visited on the first day (March 17) a cello ensemble rehearsal by volunteering students of the Department of Instrumental Music, Faculty of Music, at the Tokyo University of the Arts, saying "Some 20 students were forming concentric circles, the fourth year students forming the most inner circle and the third-year and the second-year students forming the next circles. The fourth-year students were leading the rehearsal. They were sometimes giving instructions but not imposing them. They listened to junior students' opinions and the whole process was democratic and very intelligent." Professor Yang added, sharing knowledge gained through his visit, "I was not only surprised with their high-level performance but with their sophisticated way of conducting the rehearsal. Such a sophisticated approach might be effective in South Korea in the future, too."

Professor Wang Naizhen from Beijing Film Academy (China) visited a studio of the Graduate School of Film and New Media, Tokyo University of the Arts and said, "I felt that the biggest difference from China is the fact that students here can use the filming studio freely," mentioning it is impossible in China that "students can borrow equipment and sites only by applying for them and conduct filming on their own with no teachers there." Professor Wang described his interpretation that such process is possible perhaps because of trust among the university, faculty members and students.

These discussions indicated that there are differences among different countries' fields of education, not only in contents of education and methods of instructions but also in the environments of learning among students and management methods for the fields of education.



Impressions of joint production and joint performance

The above-said discussions expressed many comments about differences among countries and universities in arts and arts education. On the other hand, speakers who participated in joint production and joint performance as part of exchange activities in their respective fields described cases where joint practices of arts have the power to overcome such differences easily although they recognized such differences exist.

Assistant Professor Huynh Thanh Trang from Ho Chi Minh City University of Fine Arts (Vietnam) stated, “While languages are important in various fields, communications in the visual arts’ field does not require languages. I specialize in art history and speak no Japanese. Still, I was able to learn production techniques and processes and create artwork.”

Professor Zhang Weiliang also said after playing a joint performance with faculty members of the Department of Traditional Japanese Music, Tokyo University of the Arts, “I had no problem in practicing. I was able to have communications through music and music instruments while joyfully laughing.”

What is internationalization of arts education?

Toward the end of the discussions, speakers expressed various opinions on the main topic, “internationalization of arts education.”

Vice President Zhao Jian commented on arts education in the age of globalization from three perspectives-- “contents of education,” “space of education,” and “relations between teachers and students” --stating, “it is necessary to convey not only art knowledge and techniques but how to apply them to the times and society.” “We must expand the space of education from classrooms and universities to the society and fields.” “We should depart from the image of teachers standing on the platforms and build relations with students by standing by or behind them as their brothers and sisters and friends.” Professor Wang Naizhen and Professor Zhang Weiliang also expressed their agreement to this idea, emphasizing the importance of expanding activities from classrooms to fields and of joint practices with students from different countries and cultures.

Professor Yang Sung-Won also suggested that universities are sought to take on the role of having students experience international exchanges, saying, “While techniques can be explained, universities need to teach what the expression is all about. That is beyond explanations in terms of words. Participation in international exchange programs, however, can give students inspirations. Ensembles with other countries help clarify their identities and improve themselves.” Professor Nisar Hossain expressed his opinion regarding the evaluation of such initiatives, stating, “While it is not possible to focus on particular arts education approaches, it is important to regularly reevaluate such initiatives through international exchanges and check such evaluations from bilateral and multilateral perspectives.”



Future prospect and plans for concrete initiatives

Lastly, each speaker introduced detailed future international exchange plans.

Associate Professor Le Van Toan from Vietnam National Academy of Music talked about plans for international education programs, saying “We would like to transform various programs such as joint performances and workshops that we have held on an ad hoc basis to more regular programs and promote faculty and student exchanges.” Professor Zhang Weiliang said, “We would like to increase credit transfers among cooperating universities,” and explained a plan to increase mutual credit transfers and recognition and thereby to have various universities provide contents that can be studied only in their respective countries and/or at the respective universities through student exchange programs, among other initiatives. Professor Mitamura introduced Tokyo University of the Arts’ future initiatives to increase acceptance of foreign students on national scholarships, to promote students’ overseas activities through a “Global Art Program” and to recognize credits for participation in the program as part of the educational curriculum. Thus the representatives from the universities from different countries confirmed the provision of regular overseas exchange programs for students and the formulation and implementation of such programs as part of the curriculum were confirmed as a desirable directionality.

To conclude the discussions and the International Arts Education Conference 2015, Tokyo University of the Arts Vice President Isao Matsushita, expressed his high expectation and confidence for further expansion of exchanges among the participating countries and universities. He said, “Our cooperation is just beginning. I learned much and felt the glory of arts and cultures throughout these two days. Arts and cultures can be shared beyond countries and languages. By working on something together, we can create something new. Arts and cultures start with encounters, from which new creation is generated. We would like to cherish our encounters, continue to deepen our exchanges and advance concrete initiatives in the fields of arts education.”



International Arts Education Conference 2015

Photo documentary

March 17, 2015



Teaching staff from 11 institutions, 7 countries gathered for the Kick-off Meeting



Greetings from the faculty staff of Tokyo University of the Arts



The faculty members correspond with the guests' major fields took care of the guests



Self-introduction by each guest



The guest looked around the educational facility of Tokyo University of the Arts after the Kick-off Meeting



Details of the facility were explained by the faculty members



The guests actively exchanged their opinions



Vigorous cross-language exchanges were seen through all session of the event.

March 18, 2015



The Wrap-up Meeting started with a saxophone duo performance by two award-winning students of Tokyo University of the Arts



President Ryohei Miyata reemphasize the importance of interaction between professors in the educational front in his opening statement.



Many participants from various arts fields, Fine Arts, Music, Film and New Media attend the meeting



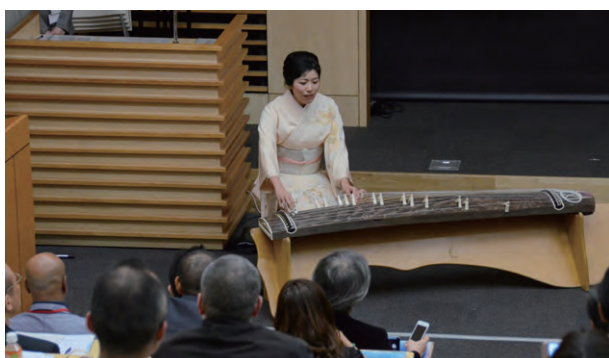
Mitsuko Okamoto, Director, of Graduate School of Film and New Media made a presentation about Strategy for Globalization of Tokyo University of the Arts



"International Education Programs" and "Collaboration in Asia" of Tokyo University of the Arts were mainly introduced in the presentation.



In order to introduce actual approach, students of Tokyo University of the Arts present gave a presentation in English



With some music performances, the Students majoring in Japanese traditional music conveyed the appeal of Japanese culture to the guests



All participants built collaborative relationship through the event and promised to foster it for the future

Organized by Tokyo University of the Arts (TOKYO GEIJUTSU DAIGAKU)

International Exchange Office, Tokyo University of the Arts

Arisumi Mitamura	Director, International Exchange Office; Assistant to the President (International Exchange and Overseas Student); Professor, Faculty of Fine Arts; Director, Global Support Center
Isao Matsushita	Deputy Director, International Exchange Office; Vice President(Research), Professor
Ritsuko Taho	Professor, Faculty of Fine Arts
Seiichiro Miida	Associate Professor, Faculty of Fine Arts
Mabi Katayama	Associate Professor, Faculty of Fine Arts
Yukio Uemura	Professor, Faculty of Music
Fumiaki Kono	Professor, Faculty of Music
Akiyoshi Sako	Associate Dean of The Faculty of Music, Professor
Mitsuko Okamoto	Director, Graduate School of Film and New Media, Professor
Koji Yamamura	Professor, Graduate School of Film and New Media

Coodinators for International Arts Education Conference 2015

Tetsuya Sakata	Professor, Faculty of Fine Arts	(Faculty of Fine Art, University of Dhaka)
Hiroshi Sugito	Associate Professor, Faculty of Fine Arts	(Faculty of Fine Art, University of Dhaka)
Kazuyuki Hashimoto	Associate Dean of The Faculty of Fine Arts, Associate Professor	(Guangzhou Academy of Fine Arts)
Risaku Suzuki	Associate Professor, Faculty of Fine Arts	(National Institute of Design)
Kiyoshi Akanuma	Professor, Associate Dean of The Faculty of Fine Arts	(Chung-Ang University)
O JUN	Professor, Faculty of Fine Arts	(Silpakorn University)
Meo Saito	Associate Professor, Faculty of Fine Arts	(Ho Chi Minh City University of Fine Arts)
Kazuki Sawa	Dean of The Faculty of Music, Professor	(Yonsei University)
Yukio Uemura	Professor, Faculty of Music	(Vietnam National Academy of Music)
Kyongsoon Ro	Associate Professor, Faculty of Music	(China Conservatory of Music)
Takefumi Tsutsui	Professor, Graduate School of Film and New Media	(Beijing Film Academy)

Supporting staff for International Arts Education Conference 2015

Yusuke Nishimura	Project Associate Professor, Faculty of Fine Arts
Linda Dennis	Project Associate Professor, Faculty of Fine Arts
Sachie Saito	Project Associate Professor, Faculty of Music
Yoko Yokota	Project Associate Professor, Faculty of Music
Ilan Nguyen	Project Associate Professor, Graduate School of Film and New Media
Shohreh Golparian	Project Assistant professor, Graduate School of Film and New Media
Asako Eguchi	Research Associate, Graduate School of Film and New Media

An Unparalleled Opportunity to Prepare the Hearts and Minds of the Next Generation

As artists and educators in the arts, we all share certain interests and an awareness of challenges. I am deeply grateful that everyone gathered here today spends their time and effort thinking about what is most essential in the everyday settings of arts education, and then puts what they learn into practice at our respective universities.

The arts can make a major impression on someone in a matter of seconds. True art remains compelling across time and national boundaries. A single expression can leave a lasting impression that can be re-experienced anytime and forever.

The expressive activity we refer to as the arts is something that needs no verbal expression, and allows us to understand another's way of life and demonstrate mutual respect. This gathering is an extremely meaningful exercise, since it gives the participants opportunities to share their sense of values with one another in the everyday settings of arts education, and to discover their differences as well as their shared values.

The event has had a major impact on young researchers at TUA in the fields of Fine Arts, Music, and Film and New Media, and these effects will long remain in their individual memories. I am confident they will be able to call on these memories when needed and use them to pursue new interactions.

We have discussed how best to educate the next generation, and in the course of these discussions have received key suggestions about the best ways for our future creators to pursue exchange activities.

This event is not just an opportunity for Tokyo University of the Arts to interact with your respective universities; it is also a good time for the representatives of every university here to engage in vital discussions with one another. I expect the work done here now will create essential foundations for the future.

I am deeply grateful to all of you gathered here. I hope the efforts and investments we make now will contribute to the ongoing development of international exchange through arts education well into the future.



Arisumi Mitamura

Producer of International Arts Education Conference 2015

Assistant to the President (International Exchange and Overseas Student)

Publication Date: March 31, 2015

International Arts Education Conference 2015 Reports

Edited by International Strategy Division, Tokyo University of the Arts

Published by Tokyo University of the Arts

Ueno Koen 12-8, Taito-Ku, Tokyo, 110-8714, Japan



Webpage <http://www.geidai.ac.jp/>



International Arts Education Conference 2015