



## DAY 1: APRIL 23, SATURDAY @ CENTRE 42

TIME	EVENT	SPEAKERS
0930   1000	<b>OPENING REMARKS</b> CLOSED-DOOR EVENT	LIM HOW NGEAN CENTRE 42 ESPLANADE
1000   1230	<b>MAPPING THE TERRAIN</b> CLOSED-DOOR EVENT  In this opening session, the speakers present a short report of dramaturgical activities they researched on in their home countries. They also speak briefly on their dramaturgical practice and some of the issues and themes of interest to them. A short written report will be distributed to the session participants and all interested parties.  Includes a 20-minute intermission.	HELLY MINARTI NANAKO NAKAJIMA SHINTARO FUJII SANKAR VENKATESWARAN GISELLE GARCIA RUHANIE PERERA LI YINAN PETER ECKERSALL ALYSON CAMPBELL ROBIN LOON LIM HOW NGEAN
1400   1530	<b>TALKING DRAMATURGY &amp; THE DRAMATURG: LOOKING FOR AN ASIAN CONTEXT?</b>  What is this practice of dramaturgy and who is this drama- turg? Why have this concept, function and personnel become increasingly talked about in relation to performance-making? This panel also addresses existing discourses and theories on dramaturgy, and if there are existing frameworks in Asian context(s). Speakers in this panel are selected for their exten- sive practical as well as academic experience on the subject of dramaturgy in the region.	PETER ECKERSALL NANAKO NAKAJIMA SHINTARO FUJII  MODERATED BY LIM HOW NGEAN
1600   1815	<b>DRAMATURGY IN ACTION I: PRACTICAL REALITIES</b>  This panel engages with the practical realities of dramaturgy in the field. Each speaker presents a specific case study of their dramaturgical work. The panel consists of a mixture of theatre and dance dramaturgs working in their respective home countries and abroad.  Includes a 15-minute intermission.	NANAKO NAKAJIMA PETER ECKERSALL GISELLE GARCIA LIM HOW NGEAN SANKAR VENKATESWARAN LI YINAN  MODERATED BY ROBIN LOON



DAY 2:

APRIL 24, SUNDAY @ ESPLANADE THEATRE STUDIO

TIME	EVENT	SPEAKERS
1130   1300	<b>DRAMATURGY IN ACTION II: COLLABORATION, THE INTERDISCIPLINARY, AND THE INTERCULTURAL</b>  This panel focuses on novel approaches to dramaturgy in 'unconventional' performances such as community arts projects and transnational and intercultural collaboration, where the dramaturg is challenged in terms of changing geographical terrains of performance; differences in language and culture; differences in modes of performances; and different modes of the performative, i.e., exhibitions, storytelling, audience participation etc.	KEN TAKIGUCHI CHARLENE RAJENDRAN ALVIN TAN KOK HENG LEUN  MODERATED BY LIM HOW NGEAN
1400   1545	<b>DRAMATURGY IN ACTION III: THE PERFORMANCE-MAKER &amp; THE DRAMATURG</b>  How does a performance-maker work with a dramaturg? How does a performance-maker benefit from working with a dramaturg? What kind(s) of relationship develop between the two? This panel hopes to shed light on working with dramaturgs from the performance-makers' perspectives. Case studies may be highlighted to illustrate the working relationship between performance-maker and dramaturg, the processes of problem-solving and decision-making, and the negotiation of a professional and artistic relationship.	ALYSON CAMPBELL LACHLAN PHILPOTT EKO SUPRIYANTO YAIR VARDI MAX-PHILIP ASCHENBRENNER  MODERATED BY LIM HOW NGEAN
1605   1815	<b>EDUCATION, PEDAGOGY, DRAMATURGY</b>  This panel focuses on how dramaturgy is currently taught in schools and institutions. The speakers present their experiences in setting up course programmes and curricula geared towards a formalised dramaturgical education.  As the final public event of the symposium, the panel will be followed immediately by closing remarks, delivered by ADN Founding Director LIM HOW NGEAN, and PETER ECKERSALL. (This is separate from the subsequent closed-door Closing Remarks.)	SHINTARO FUJII CHARLENE RAJENDRAN LI YINAN ALYSON CAMPBELL  MODERATED BY ROBIN LOON
1830   1930	<b>CLOSING REMARKS</b> CLOSED-DOOR EVENT	