



What is C.T.T?

# C.T.T. stands for “Contemporary Theater Training”



Theatrical performances not only require great amount of time and energy but also funds, advertisement, coordination, etc.



Limiting these extra work, couldn't we have more frequent performances or presentation?



Limiting theatrical effects, couldn't we make opportunities for just simply evaluate the pieces and make them higher quality.

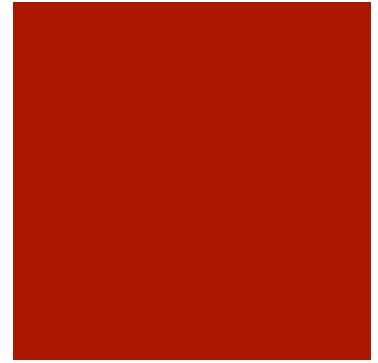


Started to train the performers by running events as “previews.”

→Start of C.T.T

# Purpose

We assist in “performances” and “audiences” draw closer to each other by evaluating the performances right after the previews.



This began in Kyoto in 1995. We hold this about 6 times a year and 89 events have been held as of August 2010. Since 2007, we built offices in Nagoya, Hiroshima, Osaka, and Okayama and started performing there. And we are spreading even more.



# Effects of C.T.T

- Training producers
- Training producers to promote various cultures from other areas (by running the secretariats)
- Using theatre arts as intervention of promoting talents nationally and internationally
- Reinforcement of will for spreading cultures from different areas
- Controlling draining of talents, or reinforcing the knowledge of inviting talents in
- Opening places to train creators (theatre for training) and contributing to its activation



# How performances are run



上演  
2～3 団体が  
続けて上演

Performance

2, 3 groups  
perform after  
another



合評会

- 終演後各団体の代表者が壇上に上り事務局のし会による合評会を実施

Evaluation meeting

After all performances,  
each representative  
come up and talk about  
the pieces



Q.T.T. vol.77 Q.T.T. Selection in Kyoto 上演会 投票用紙

※あなたの持ち票は3つです。  
※おもしろかった、よかった、応援したいと思う団体の欄に○を置いてください。  
※○は3つ以内で書いてください（4つ以上○をされると無効票となります）。  
※一つの団体にいくつ○を書いても構いません（ただし、全部で3つまでです）。  
※重複することも可能です。

オイスターズ<名古屋>『鏡二人一草』			
お笑いほし劇場『さささら』			
鳥人ストロークロック『漂泊の家（オモロ）』			

ご協力ありがとうございます。Q.T.T.事務局

投票

- 観客による投票

Vote

Voting by audiences

# Application and Requirement



- **Cost** : \2500 per applicant

note : free for selection performances

- **Requirement** : a performane should be 30 mins maximum. C.T.T. secretariat prepares basic stage, lighting, and operator. Participants should prepare any extra effects needed.
- **Hall** : small spaces in each area
- **Number of stages** : 2 stages (evaluation meeting after each stages)
- **Tickets and flyers** : Distribute tickets/flyers to applicants if needed. (The applicants do not need to buy or sell tickets by themselves.) Unsold tickets and sales will be adjusted at the hall on the day of the performance. Each group can invite 5 people to the performance.

note1 : Those who were invited have no right to vote. However, those who wish to vote could vote with \100 fee when there are 2 groups of performers and \150 fee when there are 3 groups of performers.

note2 : Voting fee may be raised at special performances such as C.T.T selection performances.

# Performance cooperation cost



- Ticket cost paid by audiences

\* we call this “performance cooperation cost”

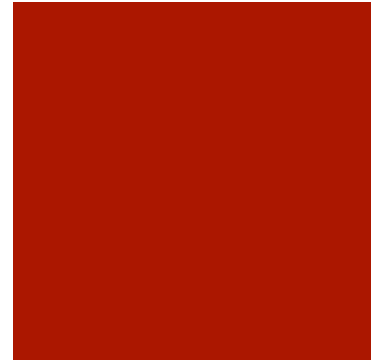
When there are 2 groups of applicants \900/  
distribute \400 for the hall, \400 for C.T.T, and \100  
to the groups

When there are 3 groups of applicants \950/  
distribute \400 to the hall, \400 to C.T.T and \150 to  
the groups

note : above is the costs for regular performances, which is different from  
the selection performances.



# Paying back to the groups of performers



- Audiences have rights to cast as much vote as the numbers of performing groups there are. And they will vote after all the performances. In other words, when there are 2 groups of performers, audiences can cast 2 votes. They could vote for each group or they could only vote for either group and cast 2 votes on it. They could also not vote. (When there is no vote, there is no refund. )
- Number of votes  $\times$  50 goes to the performers.

# Schedule of the day of the performances (example)



- First day

9 : 30~15 : 30 Blocking and rehearsal (12 : 00~13 : 00break time)

15 : 30~17 : 30 Dress rehearsal

17 : 30~ Preparation, 18 : 00 opening the hall, 18 : 30 starting the performances

20 : 30 final curtain, 21 : 10 end

- Second day

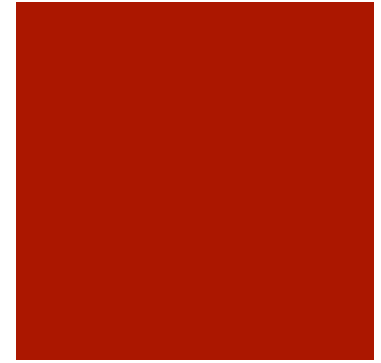
9 : 30~12 : 00 Rehearsal

13 : 00~Preparation,13 : 30 opening the hall 14 : 00 starting the performances

16 : 40 ending of evaluation meeting followed by striking

20 : 30 Finishing striking

# About the stage (in the case of Atelier Gekken<Kyoto>)



- Basic stage : (5.4m)×(5.4m), grey carpet on the floor. The stage is on the ground and has 2 doors at down stage and up stage. Has black drapes. 2 doors to get through in the back of the stage. Seats for audiences are on wooden stairs.
- Lighting & sound : Plain floor light No sound equipment

note : If other equipment is needed, the performers should prepare them. No more lighting effect is permitted besides what the secretariat has prepared. When using sound effects, the performers should prepare for them including the operator. It is required to prepare everything within the scheduled time. No extra effect is permitted.

# Schedule until the performance



Sign up 2 to 3 months before the desired performing month



Setting up the place and the date once 2 to 3 groups have signed up. Determination of the practice.



1 month before: finishing tickets and flyers. Starting advertising and production meetings.

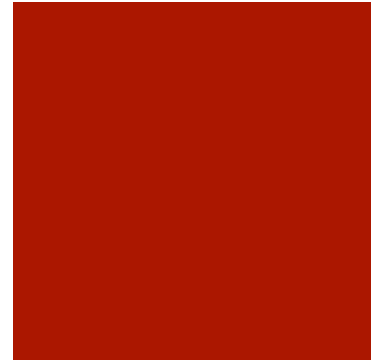


A day before: setting up the stage (participation allowed)



The day of performance: blocking, performing, evaluation meeting

# Selection Performance



- We are holding a “selection performance” to encourage the performers and to mingle with the communities.
- It is literally, a performance by the selected groups of performers.
- The groups are selected by elections from the audiences. The selected groups have merits that they don't need to pay participation fee, etc.
- A selection performance is performed by 2 to 3 groups from local area and 1 to 2 groups from other areas.
- The form of the performance such as stage setting is done as usual.

# The process of a selection performance

各地の上演会4回の中で、得票数1位と2位の団体を選抜

Take the groups that ended up first and second places in each 4 shows from all areas

他都市のセレクションを勝ち抜いた（もしくは事務局が推薦する）1～2団体を加えて『セレクション上演会』を実施

Hold the “selection performance” by the 1 to 2 winning groups (or those who nominated by the secretariats) from the other cities

ここで得票数1位となった団体は、他都市のセレクション上演会に推薦される。

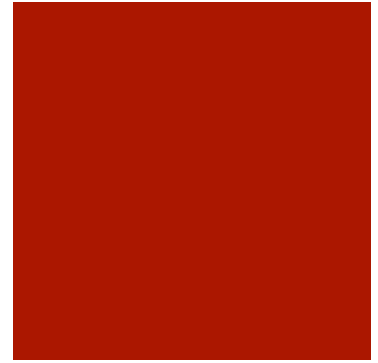
The winning group here will be nominated to perform at a selection performance in another city

# The hall where performed

- Cooperation of theaters in the communities is a must to hold this performance since it is run with very low cost. It is maintained by offering of halls cheap.

Below is the places where performances are run in each area

- Kyoto : Atelier Gekken
- Nagoya : Nanatsudera Kyodo Studio
- Hiroshima : Yamagoya Theater
- Osaka : Wing Field
- Okayama : Hongyoji



# Who participates?

- Actors who want to perform as much as they can and become good actors
- Theaters that want to check their work in front of audiences before the real performances
- Directors or groups who want to try new techniques
- Individuals who want to do premiere shows to start up new theaters or dance units
- Ones who want to get evaluations from audiences to create better pieces
- Ones who want to have more supporters by showing their works to as many people as possible

Various performers, from some who have 30 years of career performing to others who have no experience on stage, are participating here. The show so far include straight plays, modern dances, pantomimes, avant-gardes, and participation of foreign professional actors or professional noh performers.





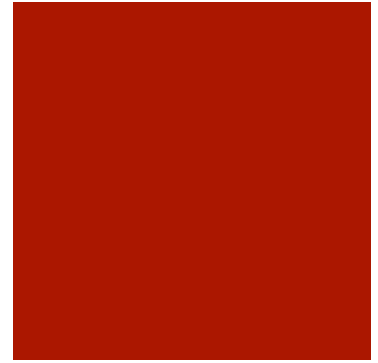
# Features of C.T.T

- No responsibilities in fund raising and securing or construction of stages. (With each participation fee of \2500, the secretariat will prepare the stage, lighting, tickets, and flyers.) → **Able to get an opportunity of performance with small amount of work.**
- Availability of having a place to talk directly about the pieces with the audiences and the hosts at the secretariat. → **Able to do verification of the pieces.**
- Easy to apply and can perform quickly. And held frequently. → **Able to use when needed.**
- Have opportunity to get evaluations according to the pieces even if you have no personal connection or management knowledge (creative knowledge) → **Creates fair chance for all.**



# Features of C.T.T

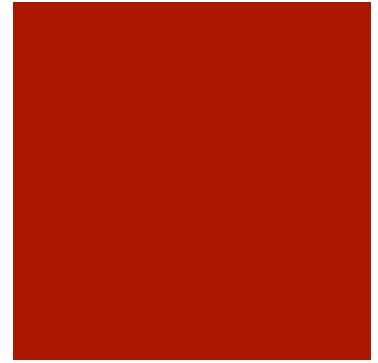
- “Open” place where anyone can participate whether they are talented or not. → **Expansion of chance.**
- Not favoring certain style of pieces or techniques, nor for political movements or religious popularization, nor for business. → **Guarantee of the freedom of expression and effect of preventing regimentation**
- “Will” toward the pieces or the plays and “idea of what you want to do” are valued than your present skills → **Contribution of education**
- The secretariat can support talented pieces, actors, playwrights, directors, who have met at the performances → **Work as a place of presentation for leading up to the next possibility.**



# Administration Policy 1

## “Respect to the body”

- We value “acting (expressions using the body).” You could use this as a place to test the stage direction and the play, but there is a limit to stage effects such as sound effect, lighting effect, and scenery. (This may be not for you if you want to test them mainly.) After all, we are aiming for the place where actors use to express mainly.



# Administration Policy 2

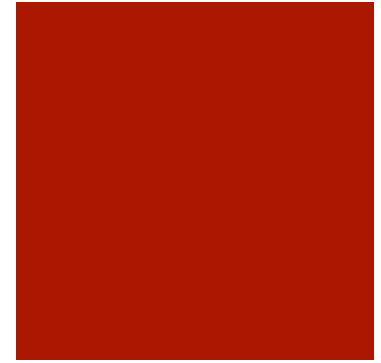
## “Approval of incomplete”



- This performance is a place to train and to present works in progress. In other words, it is a place where incomplete works are approved.
- Yet, incomplete and “irresponsible” are different. Though it is wrong essentially, to display pieces that have strong wills, thoughts, or intensions, and that are random together, we allow them here. At the secretariat, we point out on the differences between them at the evaluation meetings, and encourage those who have no consciousness to be aware of it.

# Administration policy 3

## “Respect of originality”

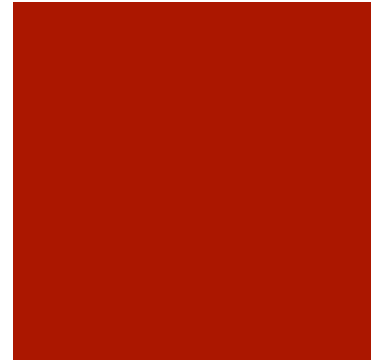


- At C.T.T we are not recommending just a popularization or a copy of another performance. It is good to have a famous theater perform in order to excite the performance. However, we are cautious not to have thoughtless showcases. Also, we try to help those who have pieces that look like a copy of some theater or those who have pieces that lack creative senses, to be aware of it at the evaluation meetings.

# Administration Policy 4

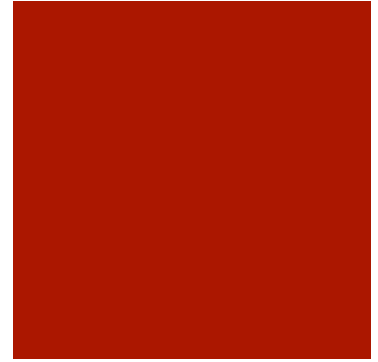
## ”Run frequently”

- The performance functions an environment where creators want to perform whenever they want. If they were run rarely, we cannot meet these needs. Therefore, we try to run them frequently.



# Administration Policy 5

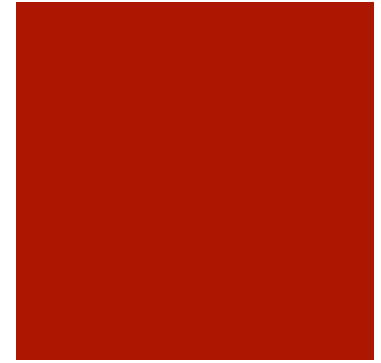
## “Do not prevent series or continuous participation”



- We welcome highly motivated participation like the group that has participated 5 times a year in the past.

note : You get higher possibility of being selected for the selection performance this way, yet we approve it for now.

# Incidentally...



- Since we approve incomplete pieces, we have gotten a lot of complaints from the audiences who have come without knowing it. We have had a comment on a survey-"You should quit if you are unconscious that audiences are here taking our precious time." There was also an audience who was taken out by literally kicking a seat, and another one shouted "stop it!" during a show.
- We have unlimited complaints from the performers as well at the evaluation meetings; (since it is bitter to get criticized on the piece that they worked hard on) "we want people to be less harsh," "the host is terrible," etc.
- We have had naked performers and plays with dirty words that are not allowed to broadcast. Though we have accepted social taboos, we have gotten comments we should not accept those expressions.



# From participants as well...

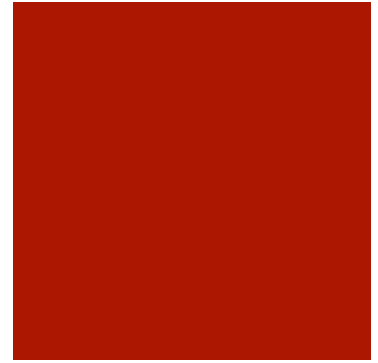


- We also got numerous claims from the participants. Plain stage, limitation to floor lighting only, and no sound effect are the basic requirement. Which means, “showing all with your body” is the premise. That is because we think that is the essence of the theatrical expression, but honestly creators think “ we want to show our works as great as possible.” Some complain about not being able to use the stage effects.

We have been trying to talk it out, explain, and have them understand.

- We will try to respect those opinions and manage to make it as meaningful place as possible.

# Evaluation by the audiences



- Since Vol.56 (the performance of October, 2005) we started the voting system by the audiences. The audiences get 3 votes when there are 3 performing groups and 2 votes with 2 performing groups. And they can vote for the groups they want to support or for the favorite groups. According to the numbers of vote the groups get, they get a part of the fee back. We have noticed one thing for the first time since we started this. Just because a group has gathered more audiences, does not mean that the group gets the most votes. Rather we have figured out that the groups that have come up with the most impressive and interesting performances have tendency to get the most votes. We trust in the tendency and select the groups according to the numbers of the votes at the “selection performances.”

# View

- We were able to advance the exchange with the other communities that use this system, since the secretariats were built in the other areas.
- This is a system for introducing talented pieces to the other cities with less work.



- **“Selection Performance” does this job**

If selected, **they could perform in other cities without paying traveling cost and creative work.**

Also, it is C.T.T's appeal that we started to see the possibility to support the creators and their pieces by each secretariat cooperating together.



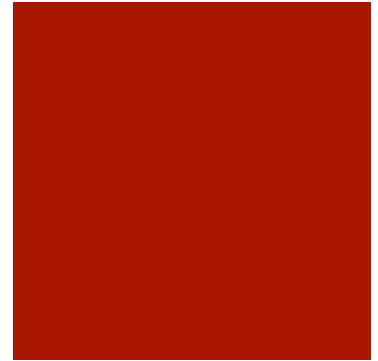
## View 2

- Below is an example...

A theater from Tokyo that was planning to perform in Kyoto participated in C.T.T in Kyoto before its actual performance. Besides being able to present with less work, they could associate with the other participants there, and was able to continue to the actual performance later on.

An artist from abroad who stayed and created his piece in Kyoto participated C.T.T in Kyoto. For foreigners it is hard to even gather audiences in Japan if a theater does not welcome foreigners that much. However, not only could he perform with low cost but also could socialize with the local theater workers.

→**Useful for presentations in other cities!**



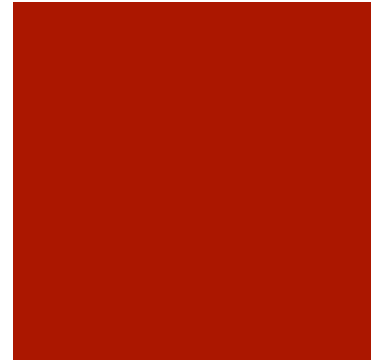
## View 3

- We were able to catch a director's interest; he, who had come to Japan to observe Japanese theaters and saw C.T.T randomly, runs a small theater in Korea.

It is a very simple system so it is possible to share it at overseas.

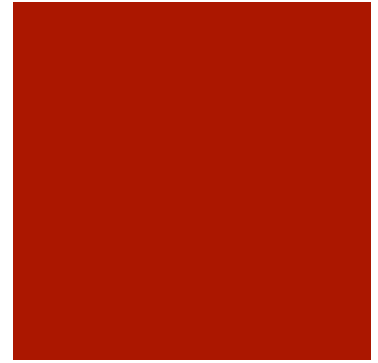
→In the near future, possibly the secretariats will be built and performances by the same system will be achieved outside of Japan.

→**We maybe able to have opportunities for regular international socialization, as well as socialization between cities in Japan.**



view 4

## C.T.T Vision Meeting



- Since C.T.T started to be held in various cities, we started meetings with culturally related people from other cities; the people from the secretariats and people from the cities where C.T.T is not happening.

April 2008 Okayama July 2008 Kyoto

January 2009 Mie and Nagoya

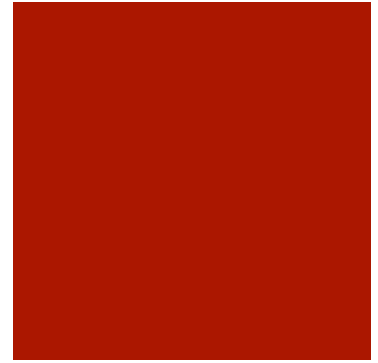
June 2009 Hiroshima

- As we meet every time, we have been able to acknowledge and share our possibilities to each other. The exchange is advancing rapidly.
- **The record from the meeting in Hiroshima in June 2009 is attached for more information.**

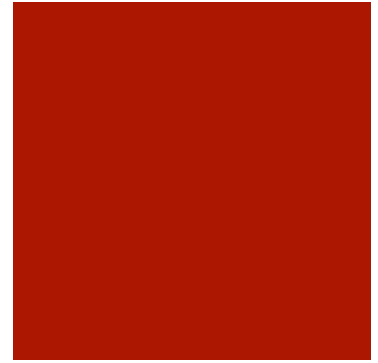
# Managing the secretariat

- C.T.T is a project to make a stage better with everyone's work, including work by demonstrators, creators, planners, critics, and audiences. However, its meaning does not get communicated at times, maybe for its content is too simple.

Audience who always expect good pieces have harsh opinions such as "it would be better not to perform if you show terrible performance," since we accept fairly those who stand on stage for the first time as well as professionals.



# Managing the secretariat



There is a reason in being simple.

For example, people who want to use it could use it in many ways for “where they want to concentrate the most.” For the applicants, it may be useful for training as actors or presenting their pieces. For the secretariats, it may be useful for reinforcing the knowledge of commenting the pieces.

Over all the greatest merit is that we could hold it frequently since it does not cost much. Plus, the system is easy to be shared at overseas as well.

The one who uses it can decide its merit.

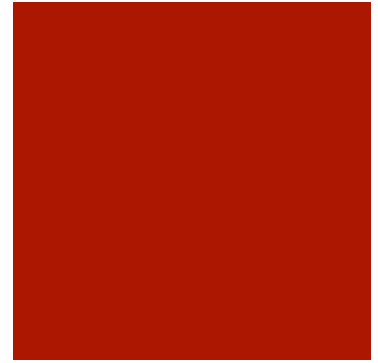


# Managing the secretariat

The most important thing for the one who is managing this is to continue it. In order to do so, you do not necessarily have to have experiences or careers in creating.

Thanks to this system, we have connections with many people. These connections are by nothing but sharing “the thought” of continuing it. We think that we only need “the thought” to create something, even though there are a big gap between applying artists’ and our skills and careers. Temporary events end up with just temporary connections. We think the connections deepen by continuation.

(C.T.T. Kyoto secretariat representative Jun Sugiyama)



# Finally...

Good stage works must have power to move people even in unknown places. C.T.T is a place to check and to cultivate the strength (in other words, how much good relation you can have with the audiences). Would not that success help establish theaters into the society?

Even being that said, in the actual performances we do see pieces like “what a performance.. (how terrible).” Yet, there is a chance in “what a performance.” changing to “wow!”

I want to believe in the possibility but not expect good results now.

