



The Asian Public Intellectuals

The Nippon Foundation Fellowships for Asian Public Intellectuals

Quarterly Newsletter Issue No. 15 / September 2007

www.api-fellowships.org

ANIMATION EDUCATION IN A COMPETITIVE GLOBAL ANIMATION LANDSCAPE: THE PHILIPPINE CONTEXT

Two decades ago, the Philippines was regarded as the “animation capital of the world” with its hegemonic hold over 90% of the global outsourced animation enterprise. However, such dominance and domination diminished over the years as foreign competition lured away much of this business. A number of Asian countries have since started competing for a market share, with most using hired Filipino talent. The industry experienced a setback when local animators - the sector’s focal resource - began leaving for opportunities overseas. Two hundred animators left for Fox Animation in Los Angeles during the 1980’s and more followed. As a result of the talent drain, the industry’s workforce dwindled to about one third of its original number.

The government is currently working with leading national animation companies to get that business back; it has positioned the country as a leading regional center for e-services. As an e-services hub, companies located in the Philippines will be able to extend world-class IT and IT-enabled services to clients worldwide, a market estimated by McKinsey & Co. to reach USD142.2 billion by 2008. IT-enabled services are the niche where the Philippines can attain market leadership, and animation has been identified as a service where the country has a competitive advantage. Furthermore, training new animators is seen as key to regaining the world’s animation capital tag. Thus, boosting the industry’s workforce with educated animators to enable studios to meet global demand is the most formidable challenge the industry faces. The ultimate goal: to train and produce 25,000 new animators over a five-year period through 2010.

Industry Profile

The Philippines animation industry remains as one of the most established outsourcing sectors in the country. The industry ranks high in terms of revenue-generating potential. As the preferred outsourcing partner of big international production outfits worldwide, the Philippines has been providing animation services to the world for over 20 years. Filipino animation companies are subcontractors to major US, European, Japanese and Australian animation companies. Currently, there are about 50 firms, including 11 direct exporters. These small and medium animation studios in the country provide jobs to 5,000 Filipinos directly or indirectly involved in animation. Industry players are service providers, local sub-contractors and non-commercial producers. In 2006, the industry earned about USD 65 million dollars in revenues, almost double the total revenues from animation exports in 2001.

Philippine animation has a solid growth phase of 25% yearly. Existing markets for entertainment are USA, Japan, Australia, Canada and France. China, Malaysia, Korea and Thailand are main markets of education and business modules. Services include full 2D and 3D animation, including pre and post production services such as lay-outting, in-betweening, clean-up, digital background

through scanning and pre-compositing, color styling, special effects creation, and digital ink and paint application, to flash animation and web design, graphic and art design, mobile applications, 3D gaming both for consoles and PC platforms, interactive games and e-Learning modules that require animation and animation training. Filipino animators are behind some of the world’s best-loved cartoons and animated films such as *Scooby Doo*, *Tom & Jerry*, *Addams Family*, *The Mask*, *The Jetsons*, *Dragon Ball Z*, *Captain Planet*, *Finding Nemo* and *The Incredibles* – all under entertainment giants such as Walt Disney, Warner Brothers, Cartoon Network, HBO, Marvel Comics, Hanna Barbera and producers of Japanese anime. Aside from this, Filipino animators are also able to render graphics in different platforms for the gaming companies such as Nintendo, Sega, Game Gear, Game Boy and Sony Playstation.

Competitive Advantages of the Philippines

The 2004 Study of Swiss International Institute for Management Development (IIMD) rates the Philippines among 60 countries in the Asia-Pacific as: No. 1 in the availability of skilled workers; No. 3 in the availability of senior managers; and No. 4 in the availability of IT professionals. Within the global animation market, the demand for Philippine animation services is enormous in view of the inherent ingenuity, creativity and artistry of the Filipinos. Filipino animators stand out for their multi-cultural orientation that enables them to internalize various storylines and concepts for better artwork and faster execution. Their precision and refinement, coupled with lower cost of services, make the Philippines a preferred partner. Filipinos are highly educated, with 94% literacy rate and English proficiency. Thus, accepting jobs and instructions from foreign partners and producers is not difficult because they have ease of comprehension for the English language. Most importantly, major multinational entertainment companies tap Filipino talent for their animation requirements because of the quality of output. Filipinos are highly skilled and possess the ability to learn easily and adapt to new technologies. Strong government incentives for new ventures plus a superior infrastructure support evidenced by advanced international connectivity, expanding multimedia system and a deregulated telecommunications industry continue to attract clients and investors to conduct business with Filipino animation studios.

The Animation Council of the Philippines (ACPI)

ACPI is a non-stock and non-profit association of animation companies which supports the promotion of the country’s animation industry. Founded in 2000, ACPI’s mission is to promote and market the Philippine animation industry as the global animation outsourcing destination of choice. Aside from conducting workshops to Filipino animators, ACPI has partnered with educational institutions like the Technical Education and Skills Development Authority (TESDA) in developing the training regulations and helping in coming up with the assessment tools for schools and other institutions who want to offer animation courses. The industry hopes to graduate 25,000 fresh, industry-ready animators by 2010 to be able to handle the global business demand. ACPI recognizes that in order to achieve this goal, the association will need to build greater local awareness of the untapped potential of the industry for generating attractive employment opportunities.

CONTENTS

An Education in a Competitive Animation Landscape:	
The Philippine Context	1-2
Fellows in Focus	3-6
Fellows 2007-2008	6-7
Regional Committee	8
Updates from Fellows	9
Notices / Gallery	10
Editor / Foundation	11
API Information	12

Animation Education in the Philippines

One of the most important ACPI advocacies is pushing to institutionalize animation education in the Philippines, and getting the message across that there is a lucrative career in animation. To achieve this goal, ACPI has launched a series of programs to promote animation education. The top three schools offering animation courses are: Ateneo de Naga University, whose Department of Digital Arts and Computer Animation pioneered a four-year baccalaureate program in computer animation; De La Salle-College of St. Benilde, which has recently opened a four-year animation program; and Mapua IT Center, which offers a training program in animation.

The Ateneo de Naga University Department of Digital Arts and Computer Animation (DACA) is the first academic institution in the Philippines which offered a four-year Bachelor of Science in Digital Illustration and Animation. DACA was established in 2000 to proffer a world-class educational facility, driven by a steadfast commitment to provide an industry-based and pioneering curriculum in computer animation and digital arts. Its special mission is to promote the growth and development of the Philippine animation industry while contributing to the alleviation of poverty in the Bicol Region. It nurtures students and produces graduates who are equipped with superior knowledge and skills in CG and animation, thus ensuring them of employment in the country's high profile animation companies and studios.

De La Salle-College of Saint Benilde's School of Design and Arts (SDA) was established in 1995 with nine degree program offerings and a student population of about 2,000. It has 145 faculty members per trimester; 90 percent are part-timers as they are also active industry practitioners. The SDA seeks to develop the creative and business skills of students adept in the arts.

Mapua Information Technology Center (MITC) is a subsidiary of Mapua Institute of Technology. Designed to meet the growing demand for industry-driven and skill-oriented IT education, MITC offers two-year Associate Programs in Information Technology. On-the-job training in affiliate business centers enable students to apply the skills learned. Upon completion, students may start to work or ladder up into Mapua's four-year IT bachelor degree programs.

In order to increase the number of schools offering animation courses and help communicate the attractiveness of a career in animation, partnerships are established between the government and educational institutions, through the regional offices of the Department of Trade and Industry (DTI.) Further, ACPI works to ensure that the country's computer animation schools would graduate students with skills to meet professional animation expectations. To bridge the gap between industry requirements and academic courses, ACPI has tied up with TESDA to provide industry-relevant regulatory standards for academic requirements associated with two-year animation courses. Training regulations, courseware and assessment tools will be implemented by TESDA for schools looking to offer animation courses. It helps, too, that graduates of technical education courses can now pursue higher education with the implementation of Executive Order No. 358, which institutionalizes a ladderized interface between technical-vocational education and training and higher education. Under the Order, TESDA and the Commission on Higher Education have developed unified qualification and articulation mechanisms that allow the transfer of credits from TESDA courses to a four-year degree course.

Issues and Challenges

Skill upgrade is deemed necessary to service and compete in the changing global animation landscape. To compete in the global arena, the Philippines must make sure they have enough computer animation schools to churn out enough graduates to meet future labor demands. It must also ensure that computer animation schools train students using state-of-the-art animation software on computers that have enough processing power to handle these high-powered programs. Both of these goals require funding. The ACPI and the government are investing a lot of money into current and new computer animation schools in order to better train students for the changing face of animation. This partnership is helping fund new education



Rudyard at the First Asia-Pacific Anime Conference in Tokyo, Japan.

initiatives, and setting tougher animation education standards to better prepare the students of the schools for the next animation generation.

To be competitive in a global scale, the Philippine animation industry must address the following issues and challenges that confront both the academic and industry sectors:

- Insufficient number of industry-based institutes and animation curriculum;
- Shortage of skilled animators in the industry to respond to the projected high demand in the industry;
- Gap between industry-required skill set and available courses;
- Lack of resources for small companies to commit towards training employees;
- Software-based approach towards training by private institutes that are distanced from ground realities of the medium;
- Cost of hardware and software requirements which hinders the expansion of capabilities of existing institutes and establishment of more schools;
- Willingness of local and international industry players to participate in education ventures in order to boost local animation industry; and
- Urgent need to establish a competent body that can supervise and facilitate the delivery of animation education relevant to the production demands of the industry.

Future Prospects

A sustained, strong track record and a reputation for creativity in animation -- and the benefits of English proficiency, a western sense of humor, and varied cultural exposure -- make Filipinos the preferred choice for the world's animation requirements. The industry is well prepared for rapid growth. In response to fast-growing demand for 3D animation, Philippine schools and training centers around the country have increased their capacity for educating and developing enthusiastic young animators as well as preparing established 2D animators to transition to 3D. This has led to a surge in interest among Philippine animation companies in co-producing international content with established global partners. Filipinos are also beginning to develop original content animation for global markets. Their wealth of experience in the production of animation and rich cultural background has fostered the industry's capacity for generating innovative concepts, cutting-edge design, and world-class quality.



Rudyard Contreras Pesimo, API Fellow 2004-2005, is a faculty member at the Ateneo de Naga University. He undertook his post-graduate studies in French and European animation at the Gobelins Ecole de l'Image International Summer School in Paris, France. This is an abridged version of the paper presented at The First Asia-Pacific International Anime Conference organized by the Association of Japanese Animations and Asia Pacific Cultural Center for UNESCO held in Tokyo, Japan last March 2007. As the Philippine delegate, the author joined a panel of animation industry experts and academics from China, Korea, Malaysia, Singapore, Thailand, Indonesia and Japan.

FELLOWS IN FOCUS

CENSORSHIPS: OLD CHALLENGES IN A NEW FACE

Krisnadi Yuliawan Saptadi is the Managing Editor of *Gatra Newsweekly Magazine* and Founder of RumahFilmIndonesia.



During my Fellowship in Thailand, I saw the fight against film censorship gain momentum. The controversy that surrounded Apichatpong Weerasethakul's film *Sang Sattawat* [Syndromes and a Century] in late April 2007 gave birth to the Free Thai Cinema Movement. Apichatpong, the first Southeast Asian filmmaker who received a major prize at the Cannes International Film Festival, faced a shocking episode in his career when the local Censorship Board did not approve the release of *Sang Sattawat* domestically without cuts.

There were four specific scenes that the Censorship Board wanted to cut - a monk strumming a guitar; a monk flying an UFO toy; a woman doctor chugging whiskey; and a doctor kissing and getting an erection. Apichatpong was upset and decided to cancel the local release of his film. But when he asked for the copy of his film, the Censorship Board refused.



A seminar held by the Free Thai Cinema Movement. Photo: Krisnadi Yuliawan.

These actions sparked a far-reaching discussion and a petition signed by many filmmakers, artists and scholars. The Free Thai Cinema Movement saw the censorship policy as a form of oppression that restricted people's freedom of expression. The Thai Censorship Board operates under the

Film Act of 1930, when Thailand was still under absolute monarchy.

In the petition submitted to the National Legislative Assembly (which is responsible in drafting New Constitution,) the Free Thai Cinema Movement demanded that movie should be accepted as a form of mass media and should be liberated from state intervention and restriction; the same as other media such as radio, television and newspaper. The movement also wanted the government to abandon the practice of cutting and banning films and to implement a rating system as practiced in free countries.

...movie should be accepted as a form of mass media and should be liberated from state intervention and restriction...



Logo and poster for No Ban No Cut in Thai Cinema. Photo: Krisnadi Yuliawan.

Everybody knew that the petition coincided with the completion of the drafting of the new film law. The Free Thai Cinema Movement was too late to change the draft. Thus, when government announced the proposed new law, the first new legislation governing the film industry in more than seven decades, the filmmakers were unhappy. The new bill provided Thailand with the rating system, something that many filmmakers wanted for a long time; but that does not mean that censorship is abolished. The new draft provided four ratings: PG, PG-15, PG-18 and X. The Thai filmmakers are concerned about the X-rated category that prohibits any movie from being released both domestically and outside Thailand. Apichatpong found it unacceptable to have Thai films banned from international screenings.

Apichatpong and other filmmakers showed strong opposition and were united to kill the government bill - the Thai Film Directors Association and Thai Film Foundations issued a formal protest. They protested against the setting up of a National Film and Video Committee responsible for assigning the ratings. Under the bill, this committee will be made up of 16 government officials and seven "experts" appointed by the government.

It went against public participation. The Thai films professionals proposed a model where the committee would be made up of an equal number of representatives from three sectors - the government, the film industry, and the public (such as parent or student associations.) They wanted the voice of the filmmakers and audience to be heard. The new film committee is mostly made up of bureaucrats with limited understanding of films. The protesters added that while the bill introduces the rating system, it maintains the government's right to cut or ban films.

Censorship, as in other countries in Southeast Asia, has long plagued the Thai film industry. This current controversy showed that censorship will continue to haunt the industry for long.

ORIGINS OF CINEMA CONFERENCE RECALLS FILM BIRTH IN ASIA

Nick Deocampo is Director of the MOWELFUND Film Institute in the Philippines.



Only a few may remember that cinema in Asia is now 110 years old. Introduced in 1896, the first film screening may have been the one held on 7 July 1896 at the Watson's Hotel in Bombay, India. This was followed in August with a film show in a Shanghai teahouse. This year, more countries commemorate film's arrival. Manila recalls showing its first film on 1 January 1897, followed in February by Japan. There was no stopping the spread of motion pictures as the phenomenon traveled to Siam (now Thailand), Straits Settlements (now Malaysia), Indochina (now Vietnam), Dutch East Indies (now Indonesia), and many other parts of the vast continent.

In the "Origins of Cinema in Asia Conference" held in New Delhi, India last 21-22 July, the subject of cinema's early beginnings was the topic discussed by eminent film scholars, historians, archivists and ardent film lovers. International participants discussed the liminal history of motion pictures in the region.

Initiated through An API Follow-Up Grant by Filipino filmmaker and scholar, Nick Deocampo, the conference was first held in Manila in 2005 and is now becoming a running program to rediscover the origins of cinema in the region.

The two-day conference included four panels designed to retrace cinema's early footprints. Speaking in one panel were distinguished film scholars led by Deocampo who, as conference convenor, laid out the conference agenda with his paper tackling the early film conditions swaddling film's coming to the Orient. Moderating the panel was Yale professor and a leading American film historian of early cinema, Dr Charles Musser, who mapped out the historical terrains of the topic as film emerged in this part of the world. British film historian, Dr Stephen Bottomore, followed the trails of American filmmaker, Burton Holmes, to discover how he pioneered filmmaking in the Philippines, Korea and many other parts of the region. Kim Soyung of Korea discussed several problematics besetting the writing of film history when the original film itself is lost.

The following panels revealed the colonial origins of cinema. Speakers included the revered Japanese sensei, Tadao Sato, and the respected Indian film scholar, P. K. Nair. Other speakers came from

Taiwan, Indonesia, Malaysia, Thailand, Vietnam, Iran, Bangladesh, Sri Lanka, Singapore, and Turkey.

As revealed in Deocampo's research output, the subject of Asia's early cinema is significant when seen in the light of the region's evolving identity. Asia was a continent of colonies when film first arrived. Ironically, it was through colonialism that film's arrival was made possible. The moving picture apparatus came to Asia through foreign agents – the French, British, Spaniards, Americans, Dutch, Germans, and Italians. Clearly, film was not indigenous to Asia.

How cinema evolved since the technological introduction of the mechanical picture show is a story that fascinated Deocampo and attracted a high quality of intellectual participation in the conference. His API-funded researches are serving to open up new and novel discourses on film history. Why this topic appeals to other historians is because the study of film's early history brings out revealing knowledge about the region's political and social history. Before film became regarded as "national," its identity was first swaddled in colonial identity. As cinema grew, its changing identity reflected much of the parallel growth the colonies took when they became independent nation-states claiming, in turn, cinema as "national" culture. Cinema as "national culture" has since then become the dominant paradigm when talking about the cinemas in Asia.

Coming out from the conference, a book anthology will be published consisting of the important essays written by the conference participants. This may possibly be the first ever collection of historical writings tracing the roots of cinema in Asia. Included will be essays on the proto-cinema of the region from Indonesia's wayang kulit to China's electric shadow plays or dianying. Others will name the Western pioneers of Asia's motion pictures; identify the founding fathers of native film industries; study early forms of reception; discuss major issues in film production; and investigate other themes surrounding the initial growth of motion pictures. The book will be edited by Deocampo to be published by the Indiana University Press. As a continuing program, another conference will be held in Kuala Lumpur next year to tackle the issues of early cinema, emergence of the public sphere, and the birth of nations in Asia.

WE'RE GONNA GO DANCING!! IN ASIA

Ritsuko Sato Mizuno is Chief Coordinator of the Japan Contemporary Dance Network.



We're Gonna Go Dancing!! is one of Japan Contemporary Dance Network's (JCDN) main projects held every year in Japan where we create new exciting movement in contemporary dance. JCDN held a dance performance tour, workshops and dance meetings in Asia in August thru September - based on my research in these countries last year.

Despite the western influence, each Asian country is developing its contemporary dance style. And although the importance of creat-

ing new dance form is much talked about, artists and countries are still often working in isolation. Through *We're Gonna Go Dancing!! in Asia*, we encourage dance-related people in Asia to get together, cooperate and develop a fruitful dance network. We strongly believe that influencing each other will make the field of dance in our own countries more active in a positive way.

We're Gonna Go Dancing!! in Asia aimed to create: a sustainable dance network in Asia; a new way of communication between artists and organizers; an opportunity to Asian dance artists to stimulate each other; an opportunity for audience to meet new Asian contemporary dance; and a new cultural exchange beyond political or cultural barriers with contemporary dance, the new performing art form that doesn't require language.

We're Gonna Go Dancing!! in Asia was held in five cities in four countries - Kuala Lumpur, Malaysia; Bangkok, Thailand; Manila, the Philippines; and Solo and Jakarta, Indonesia - with seven groups of Japanese artists (three or four groups at each location) together with one or two local artists. The exchange was between Japan and the country visited.

We hope to develop this project later by touring Asian countries with artists from these countries; and to conduct it every year. For further information please inquire at <jcdn@jcdn.org>.



The Shintai Hyogen Circle. Photo: Toshiba Shimizu.

DO YOU REMEMBER THE 20TH DAY OF SEPTEMBER?

Amir bin Muhammad is a columnist and film maker from Malaysia.



My next movie has a rather long title - *Do You Remember the 20th Day of September?* - but the movie itself is rather short at

only 61 minutes. It is based on 20 September 1998 - the day sacked Malaysian Deputy Prime Minister Anwar Ibrahim led a

big demonstration in Kuala Lumpur calling for the resignation of Prime Minister Mahathir. Tens of thousands of people were there. I chose this date because it is in the living memory of most Malaysians; rather than history per se. It was certainly one of the very few incidents where the public took to the streets in protest.

I was not in KL then, as I was working in Singapore, but I remember reading about it in the papers and thinking, for the first time, what an exciting city KL must be. I remembered the incident when I was driving through the area, perhaps the 10,000th time, and "saw" all those people around me. I thought of interviewing 100 people who were somehow involved in the demonstration and piecing their stories together. But surprisingly enough, not many people were willing to come forward. I got messages from people who said they feared arrest.

Along the way, my conception for the movie changed. I wanted it to be less like a documentary. So I ditched the idea of 100 interviews but instead wrote a fictional monologue inspired by the

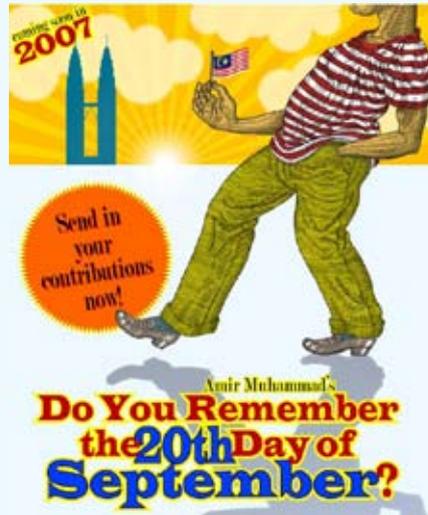
cityscape itself. The path that the demonstration took covers many historic sites that played roles in the 100-plus years of the city.

The shoot was rather simple. I followed my cameraman one day as we shot one continuous take from the National Mosque to the red-light district of Chow Kit. It started to rain but we did not stop; by the time we reached the end, it was a downpour.

The movie will be less about recent politics, but more of the collective memories of the city, of which the demonstration is only one part. It is a work of excavation and enquiry rather than sloganeering. It is also more experimental than I initially thought, as it is just one digital take with continuous voice-over.

I think people's perceptions of the demonstration itself have changed in the past nine years. Righteous indignation has given way to a jaded feeling. After all, big crowds may signify mere voyeuristic curiosity rather than statements of principle. Anwar's release from prison turned out not to have such a big impact on Malaysian society. But my point has never been to valorize a particular politician, but to look at how our surroundings have shaped us.

My last two documentaries, *The Last Communist* and *Village People Radio Show*, were banned by the Malaysian government. I hope this new one does not suffer the same fate. After all, a Malaysian audience will get so much more out of it. We will be sending it to the censors later in the year. Wish us luck.



Poster of Amir's upcoming film.

PINOY INDIE RISING

Edward Paciano Cabagnot is the Media Division Chief of the Cultural Center of the Philippines.



Cinemataya, an annual program of the Cultural Center of the Philippines (CCP) along with other partners, seeks to provide incentives for new Filipino talents through the creation of fresh independent works. It provides seed grants of PhP 500,000 (USD 10,000) each to 10 Filipino filmmakers to help produce their digital full-length features. A

festival is held every July where the productions are exhibited for competition; it also includes a film congress, an exhibition and a film market.

Programming the Cinemataya 2007 Philippine Independent Film Festival is turning out to be a pleasant surprise. Because of the record audience turn-out in the first two Cinemataya, we expanded the festival this year from seven to ten days (from 20 to 29 July 2007) and from five to six CCP venues. With five screenings each day, Cinemataya 2007 boasts of 203 screenings. Aside from nine competition full-lengths and ten competition shorts, the exhibition includes a staggering 120 digital full-length titles. Out of these, 11 are world premieres and around 35 are new Cinemataya screenings.

This number of productions is nothing short of a miracle. Previous to 2000, the average number of annual productions ranged from 100 to 150. In 2000, all indicators pointed to the demise of Philippines movie-making; with a distinct decline in the number of film productions that barely missed the 80's mark. In subsequent years, the number further diminished with an all-time low of about 50 productions in 2004.

The message was clear. Producers were not making films because audiences were staying away from the box-office. Despite at-

tempts at rehashing almost every commercial formula, audiences were simply not biting the bait.

Mainstream industry practitioners cited a list of reasons for their production doldrums - the inordinate taxes heaped on local productions, piracy, Hollywood dominance in local theatres, and lack of technology relative to these titles, among others. But for this author, the main cause can be attributed to something more basic - a change in the major stockholder, the Filipino cineaste.

From 2000s, we saw the globe getting smaller. Technology constantly configured mass media; thus, opening the information floodgates. The world was being served into more Filipino households. Youths of all ages were getting their daily internet fix. Movie treats can now be viewed via DVDs, downloaded through peer-to-peer sharing, or beamed via satellite into one's living room; and of late, streamed directly to one's laptop. The increasing number of film festivals in schools, malls and art spaces also offered more films - both in Manila and the regions. The ordinary Filipino cineaste was getting savvy.

At the same time, things were opening up for Filipino film artists. Video camera models touted higher image definition, surround sound quality and new-fangled perks every six months. Each techno stride meant that prices became more accessible - that is, if one's willing to wait a season or two.

Cinemataya was born during this climate of change. Filipino audiences were hungry for a new cinematic experience. In 2005, the competition supplied the demand with nine works. All played to packed houses during the festival period. Of the nine, the one that set the bar was *Ang Pagdadalaga Ni Maximo Oliveros* [The Bloss-

...the Filipino indie film is constantly re-defining itself...

soming of Maximo Oliveros,] directed by API Fellow Auraeus Solito and based on the screenplay of Michiko Yamamoto and Raymond Lee. Surprisingly, the film made money during its commercial screening at local malls. To date, *Maximo* continues to be a favorite in international film festivals - fifty so far.

Indie films like *Maximo* opened doors for a new breed of Filipino artists locally and abroad. Last year, Jeffrey Jeturian's highly-acclaimed *Kubrador* [The Bet Collector,] which had its world premiere in Cinemalaya 2006, swept major prizes in two international festivals.

The success of Cinemalaya, as well as of Filipino indies in general, is a learning experience for this author. As the number and quality of independent productions grow, my understanding of what is indie is not the same. Previously, an independent work displayed these earmarks: not commercially viable, no name stars, modest production values, etc.

Today, the Filipino indie film is constantly redefining itself. Though the majority of indie screenings do not make money, some titles managed decent theater runs. Based on our Cinemalaya outreach late last year, it seems there is a better chance at success in an alternative circuit e.g. provincial and school tours. We also see more mainstream actors and actress in indie film credits – despite the obvious cut in professional fees. Also, along with the modest small oeuvres, some indies are showcases of high production values and technical flair.

Thus, it seems that “indie flick” resists definition. And rightly so. As I finalize Cinemalaya 2007's schedule, one sees not just a grid of titles, screening hours and venues but a vibrant field of new Filipino voices and the many stories they tell.

API FELLOWS FOR YEAR

Indonesia



Dias Pradadimara, Lecturer, Department of History, Universitas Hasanuddin Kampus Tamalanrea, Makassar
“Thai Capital, Japanese Consumers, Southeast Asian Farmers in (Alternative) Global Circuit of Commodity: A Political Economy Study of Shrimp Farming and Trading in Indonesia, the Philippines, Thailand and Japan”



Prijono Tjiptoherijanto, Professor, Faculty of Economics, University of Indonesia, Kampus UI, DEPOK
“The Implementation of “Good Governance” in dealing with Globalization Era: The Role of Governmental Bureaucracy in Asia”



Dicky Sofjan, Lecturer, Department of International Relations and Communication Science, Universitas Pelita Harapan
“Crafting Identity in Post-11 September Political Landscape: The Case of ‘Liberal Muslims’ Malaysia”



Rina Shahriyani Shahrullah, Law Lecturer and Head of Academic Development Centre, Universitas International Batam (UIB)
“A Comprehensive Study on the Philippines’ Legal Approaches to Combat Human Trafficking: Suggestions for Indonesia”



Andi Amri, Teaching Staff and Researcher, Faculty of Marine Science and Fisheries, Hasanuddin University
“Towards Sustainable Coastal Resource Management: A Comparative Study of Integrated Mangroves and Coastal Aquaculture in Thailand and Philippines”



Juli Bestian Nainggolan, Researcher and Lecturer, Kompas Research and Development
“Public Opinion and Politics in South East Asia: Comparative Study of Public Opinion Research in Malaysia and Philippines”

Japan



Goki Yomota (pen name: Inuhiko,) Professor, Department of Art Studies, Faculty of Human Sciences, Meiji Gakuin University
“Study in Local Popular Cinema of Indonesia and Thailand”



Akio Kawamura, Associate Professor, Kobe College, Faculty of Letters, Department of Intercultural Studies
“Research on the Role of the Human Rights Concept in Inclusive Social Development: from the Experiences of NGOs, Government Agencies, and International Organizations in Thailand and Indonesia”



Motoko Shimagami, Co-chairperson, i-i-network: Research and Action for Community Governance
“Community-based Forest Governance in Indonesia: Action-Research for Interactive Learning and Partnership Building”

Courage

Tatak Praptiujyati is a researcher at the Institute for Economic and Social Research in Indonesia.

*Oh you reluctant adventurer,
It is time to go.
Seek the ultimate light of the lights,
the source of love and peace,
should you want to remove your worry, anger, and sadness.*

*Walk to the horizon from dawn to sunset
Keep your courage, effort, and energy aflame
Leave your damn handsome Greek God away...
Let his smile to cold, his red wine to spoiled.
Let the wild gossips whispered by hundreds lady bugs away.
Let all party invitations blown by the wind.
Let alone the roses garden waits till dry.*

*The peace is a long journey.
The love is a difficult way.
So keep your courage aflame.
No time to take a rest.
No way to turn back*





Takako Iwasawa, Post Doctoral Researcher, National Museum of Ethnology
“Challenge of Dance Artists in Contemporary Thailand: Tradition and Creations”



Naoko Uneme, Javanese Dance Instructor and Indonesian-Japanese Translator
“Wisdom in the Yogyakarta Tradition of Javanese Court Dance: A Search for the Essence of *Zeami’s Hana*’ in the Teaching and Traditions of Javanese Yogyakarta Court Dance”

Malaysia



Ding Choo Ming, Principal Research Fellow, Institute of the Malay World and Civilization (ATMA)
“Role of *Pantun* in Building Cultural Identity in the Malay World in the 21st Century and Beyond”



Lim Mah-Hui, Senior Restructuring Banker, Asian Development Bank (ADB)
“Asian Financial Crisis and Comparative Study of Resolution of Non-Performing Loans in Indonesia, the Philippines, Thailand and Japan”



Loh Cheng-Kooi, Executive Director, Women’s Centre for Change (WCC)
“Approaches and Strategies to Eliminate Violence Against Women: the ASEAN Experience”

Philippines



Jose Luis Martin C. Gascon, Lawyer; Executive Director, Lawyer’s League for Liberty (LIBERTAS)
“Assessing Mechanisms for Effective Access to Justice: Problems, Prospects, and Progress in Public Policy for Legal Aid Reforms in Japan, Malaysia, and Thailand”



Jose Eliseo Recamora, Research Fellow, Institute for Popular Democracy
“Philippines-Indonesia Discourse Encounters on Democratization”



Edward Paciano S. Cabagnet, Officer-in-Charge, CCP Media (Film and Broadcast) Arts Division, Cultural Center of the Philippines
“Changing Landscapes, Changing Lives: The City in Contemporary Asian Cinema”



Raymund Basco Habaradas, Assistant Professor, Business Management Department, De La Salle University
“Examining the National Innovation Systems (NIS) of Malaysia and Thailand: Lessons for Small and medium Scale Enterprise (SME) Development Efforts in the Philippines”



Joel Hernandez, Senior Economist, The Philippines Senate Economic Planning Office
“Shifts in Comparative Advantages and Investing in Worker Skill Development: Cross Country Analysis, Experiences and Policy Implications”



Jay Flores Ticar, Assistant Professor, Kalayaan College
“Project: *Hanapbuhay*”

Thailand



Kavi Chongkittavorn, Assistant Group Editor, Nation Multimedia Group
“Media’s New Challenges in Constructing the East Asian Community”



Chaipant Prabhasavat, Research Team Leader; Director, Institute for Community Rights
“Watershed Management and Public Participation Process”



Sirirat Katanchaleekul, Freelance Research Assistant
“Rethinking *Chao Le* Identity in Thailand in the Context of the History of the Malay Peninsula”



Olarn Ongla, Coordinator, Upper Mae Ping River Basin Management Project, Network of Villagers’ Organizations
“A Study of Forms and Approaches to Decentralization of Power and Mechanisms for Popular Participation in Local Administration in the Philippines and Indonesia”



Kannikar Kijtiwatchakul, Access Campaigner, Médecins sans Frontières – Belgium
“A Study of Migrant Workers’ Access to Health Care in Japan and Malaysia”



UPDATES FROM THE REGIONAL COMMITTEE



The Regional Committee at The Nippon Foundation Office.

During the run of Country Workshops held in March 2007, Fellows from the five API participating countries discussed and endorsed the API Community Vision, API Regional Committee Charter and Guidelines as well as “Guidelines for Participation and Project Development” of the first API Regional Project.

In all five countries, RC members made effective pitches, with Fellows-in-attendance approving the documents in principle.

In April 2007, members of the API Executive Committee (ExeCo) convened in Jakarta to review the documents presented by the RC and to hear feedback reports from the Country Workshops. The ExeCo then listed a number of critical suggestions aligning the RC Charter and Guidelines with current program structures.

Responding to the ExeCo, the RC met in Kuala Lumpur in May, joined by representatives of The Nippon Foundation, ExeCo, and Program Coordinators. This assembly adopted the API Community Vision to direct the entire program in its regional and collaborative thrusts.

In Kuala Lumpur, the RC also proposed restricting its present activities to the launching and management of the API Regional Project. More importantly, the KL meeting addressed certain apprehensions voiced during the country workshops. Mainly, these have to do with fears of over-politicizing the participation of Fellows (some felt that this might compromise their careers) and negotiating for disengagement (where others are no longer keen to take part in post-fellowship activities.)

A communiqué was prepared, addressed to the entire API Community, outlining the RC’s response to these pressing concerns.

In a significant way, the RC now enjoys formal endorsement of its representatives; gained during the Country Workshops. With the exception of Thailand (with Prangtip Daorueng as its sole representative), each of the API participating countries now has two representatives at the RC.

Sumit Mandal of Malaysia chaired the RC’s first session, from its preparatory meeting (Focus Group Meeting) in Bangkok more than a year ago to the April 2007 session in Kuala Lumpur. Danilo Francisco Reyes of the Philippines took over from Sumit Mandal as Coordinator of the RC.

The current RC members include Muktasam Abdurrahman and Herry Yogaswara (Indonesia,) Motoko Kawano and Wataru Fujita (Japan,) Khoo Salma Nasution and Yeoh Seng Guan (Malaysia,) Nick Deocampo and Danilo Francisco Reyes (Philippines,) and Prangtip Daorueng (Thailand.)

Before the year ends, the RC will rework the RC Charter Preamble and Guidelines to reflect the particulars of its current responsibilities.

The Regional Committee now focuses on launching the first API Regional Project. As part of its preparation, the RC met in Tokyo last July, where it received and discussed all proposals relating to the API Regional Project. During this synthesis session, the RC also made a series of recommendations about adjusting the various proposals to align with the project focus.

Early this September, the RC gathered selected proponents from the five API participating countries for the 1st API Regional Project Workshop in the Philippines that took place in Tagaytay, Philippines from 7-9 September 2007.

The API Regional Project adopts the theme of Environment: Knowledge and Responses to Contemporary Challenges. After synthesizing the bulk of submitted proposals, the RC has narrowed its project focus - establishing common threads and highlighting the strengths and solid starting points of the various proposals. Aiming for a translocal perspective, the API Regional Project follows a process with regional orientation, calling for multi-disciplinary involvement from Fellows, local stakeholders, and external partners in advancing environmental awareness.

Nick Deocampo (Philippines,) Herry Yogaswara (Indonesia,) Salma Nasution (Malaysia,) and Wataru Fujita (Japan) were named to the special task force that will steer the API Community through the workshop and project management phases of the API Regional Project.

Communiqué to API Fellows on Resolutions Pertaining to the API Community and the Regional Committee

1. The Regional Committee (RC) was launched officially at the Executive Committee (ExeCo) meeting in Jakarta in April 2007. The documents API Community Vision, RC Charter and RC Guidelines, prepared by the RC, have been approved in principle at all the various Country Workshops and by the ExeCo.
2. It would be desirable for API Fellows to have post-fellowship activities upholding life-long commitment to the values and goals of the API Community but they may choose not to participate in specific activities of the API Community.
3. An API Fellow who wishes to disengage formally from the API Community can do so by writing to the Chair of the Executive Committee, API Fellowship Program.
4. The API Community Vision has been adopted by the API Community.
5. The RC Charter and Guidelines apply only to the Regional Committee. Having received inputs from the Country Workshops, the RC has decided to rework the Preamble of the RC Charter.
6. Where any party of the API Community ventures into activities of a highly political nature in the name of the API, that party should initiate consultation with the rest of the API Community.

The Regional Committee
in collaboration with other Representatives of the API Community
(ExeCo, CI, PIs, The Nippon Foundation)
Kuala Lumpur, 21 May 2007

UPDATES FROM FELLOWS



Herry Yogaswara received the ASEAN Scholars Fellowship from The Asia Research Institute (ARI), the National University of Singapore (NUS.) The three-month library research from May to July 2007 was part of his doctoral research on *Indigenous Peoples, States and Land Tenure in Indonesia* at the Department of Anthropology, University of Indonesia.



Michi Tomioka produced the *Bedhaya Pangkur* [Court Dances] dance performance last 18 June 2007 at the Teater Arena, Taman Budaya Jawa Tengah in Surakarta, Indonesia.



May Datuin, Nick Deocampo, Ed Cabagnot, Patrick Flores and Jess Santiago facilitated an art exhibit and leprosy forum last June 14 and 16 at the Cultural Center of the Philippines. The API Forum on Leprosy included the screening of Lino Brocka's *Tinimbang Ka Ngunit Kulang* (1974, 35mm, 128 mins.) depicting the story of a small town young boy and his friendship with the village idiot and a person affected by leprosy.



Rene Javellana is the recipient of the Thomas Gasson Professorial Chair for academic year 2007-2008 at the Department of Fine Arts, Boston College, Boston, Massachusetts. The chair holder entails teaching two classes and giving a public lecture each semester.



Boonlert Visetprecha's book *Loke Khong Khon Rai Baan* [The World of the Homeless] won the Chukiat Utakapan Awards of the Amarin Publishing. Originally drafted as a Master's thesis that also won the Thammasat University Best Anthropology Thesis in 2003, the book shed light on the daily lives of homeless people in Bangkok.



Anchalee Chaiworaporn received The Japan Foundation Fellowship Program to do a research on *Japanese Women Film Making* with **Goki Yomota** (pen name: Inuhiko) at the Meijigakuin University starting September 2007.



Nur Fadhil Lubis gave a public lecture on *Peace in Mindanao from the Perspective of Islam* at the HCDC Gym in Davao City last 19 May 2007. It was part of a series of inter-religious lectures sponsored by the Ulama-Bishop Conference and the Ignatian Institute of Religious Education Foundation in the Philippines.



May Datuin curated the exhibition entitled *trauma, interrupted*, that featured the works of women artists from six countries at the Cultural Center of the Philippines (CCP) Main Gallery from 14 June to 29 July 2007.



Auraeus Solito, acclaimed for his award-winning film, *Ang Pagdadalaga ni Maximo Oliveros* [The Blossoming of Maximo Oliveros], was named Best Director for

PISAY, his full-length entry to the eight-film competition of Cine-malaya Philippines 2007 Independent Film Festival. It also won the Awards for Audience Choice and Best Production Design. The film has been invited to compete in the 2007 Toronto Film Festival. PISAY, or Philippine Science High School, which admits only gifted science and mathematics students, serves as the backdrop against which eight budding scientists make their way through the challenging four-year curriculum. Partly autobiographical, the story ends with Auraeus' own agonizing about whether to pursue his dream of enrolling in theater arts at the university, or continue in science and mathematics as he was expected to do. API International Selection Committee member **Mary Racelis** plays the kindly principal and API Fellow **Teresita Atienza** the chemistry teacher.



Kavi Chongkittavorn of Thailand, Hisham Kassem (Egypt), Anna Politkovskaya (Russia), and the Instituto Prensa y Sociedad (IPYS) (Venezuela) won the 2007 National Endowment for Democracy (NED) Democracy Award. The annual award highlighted those who bravely contributed to increasing and preserving press freedom and independent media in Egypt, Southeast Asia, Venezuela, and Russia. They were honored by NED on 18 September.



Yuli Nugroho and **Porntip Apisitwasana** were recently awarded the Asian Scholars Fellowship.



NOTICES

Staff Transitions



Noraini Dhiauddin started as Malaysia PI Program Assistant on 15 March 2007. She has worked with API Malaysia PI in its early years. She graduated in Business Administration from Universiti Kebangsaan and has worked in both Federal and State government.



Akiko Kuwajima started as Program Assistant for the Thailand PI and CI on 1 June 2007. She completed a Bachelor of Education at the Hiroshima University and Master of Arts in Thai Studies at the Faculty of Arts, Chulalongkorn University.



Chiara Ma. Francesca de Castro started as the Philippines PI Assistant Program Coordinator on 1 July 2007. She completed her AB European Studies - International Relations at the Ateneo de Manila University. **Rose Gatchalian** also started as administrative staff and will assist in the preparation of the API Workshop.

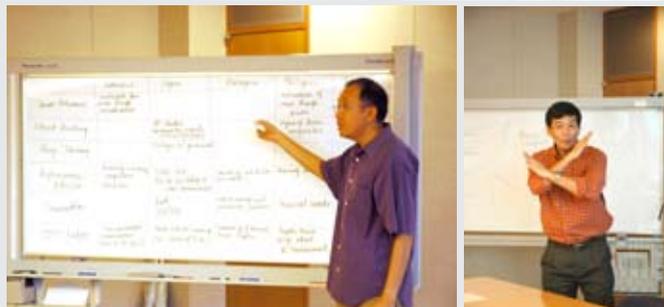


Russell Tabisula was the Philippine PI Assistant Program Coordinator for seven years; and is now pursuing a Master of Arts in Mass Communications at the University of the Philippines. Editor **Anna Magno** and Program Assistant **Chonticha (Kiaw) Srisuk** worked at the Thailand PI and CI for two years until the end of August. Anna will continue to do independent consulting work. Kiaw will work as Administrative and Finance Assistant at the Bank Information Center Mekong/Southeast Asia, Asia Program; and part-time Consultant for the Import-Export Department of Eakuthai Engineering Co. Ltd.

Malaysian Fellows Web Initiatives

The Malaysian Fellows have started their mailing list at <<http://groups.yahoo.com/group/apicomunity/>>. For those interested to join, please send a message to <apicomunity@yahoo.com>. A database of Malaysian Fellows can be accessed at <<http://www.netvouz.com/apicomunity>>.

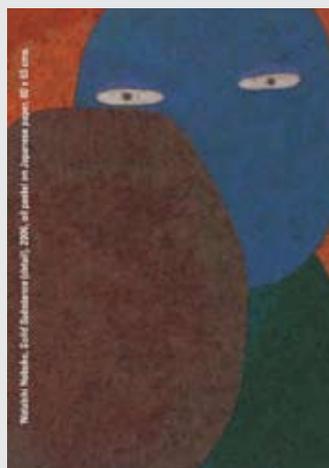
GALLERY



Above: Colin, Herry, Sumit, Prangtip and Danny discussed during the RC meeting in Phuket, Thailand, November 2006. Bottom: Danny and Nick facilitated the RC meeting sessions in Tokyo, Japan, July 2007.



Masako Yasumoto (left) and Ko&Edge Co. (right) at the JCDN's We're Gonna Go Dancing performance. Photo: Toshihiko Shimizu.



Left: Poster artwork of trauma, interrupted exhibition, Manila, June 2007. Right: Poster photo of Nur Fadhil Lubis' Inter-religious Dialogue, Davao City, May 2007.





THE EDITOR

Part of my childhood memories in the 1960s was around movie productions – I and my siblings hang-out on location shoots at my parents’ Magna East Production office, and watched movies at the then state-of-the art Cinerama. My third birthday was an adult affair with directors, actors, and production staff in attendance; and with band music and magician show. Josefa Marcos, mother of presidential aspirant Ferdinand Marcos was there to hobnob with my godmother Mariquit Lopez, wife of vice-presidential aspirant Fernando Lopez, oligarch and financier, on the round-up for the 1966 elections. The rest was history.

My father was one of the seven independent film producers outside of the big Philippine studios. He started on the prodding of cineaste friend Manuel Conde to do a co-production with the government on a documentary on illegal logging in Mindanao. It was a moral crusade on a small budget. He made some blockbuster films too – most memorable with actors such as later president Joseph Estrada and aspirant Fernando Poe Jr. He boycotted film awards because of the big studio lobbies. The industry was characteristically linked to politics; and infested with corruption and censorship. In less than a decade, the outfit went from struggling, box-office hitter, to bankruptcy. It was a good case of how independent outfits can challenge the mainstream – to a certain point.

Forty years on, the movie and animation industries have grown in leaps and bounds. With digital technology and infrastructure getting more accessible and affordable for independent film makers and animators, the possibilities in utilizing these towards meaningful advocacies are limitless.

While moguls and multinationals have had control for a long time, there are more opportunities and potentials for independent film makers and animators. International screenings and exhibitions, online marketing, digital libraries and streaming reach more audience than ever before. All these provide for a bigger arena and a wider audience for public education and discourse on social and political advocacies.

We now see more independent film and animation productions advocating for human rights and environmental concerns, amongst others. We also see a growing circle of educated movie enthusiasts of all ages and from different social groups. Film festivals and regular screenings now include independent film and animation selections. While there were periods of slumps in productions and challenges in local regulations and censorship, there is obviously a renaissance of movie and animation production in the region. And it will only grow more in the coming years

The API Community, with film and animation intellectuals and practitioners as Fellows, has a huge potential for the region. The pool of expertise, with their networks and projects, will strengthen the Community and give new possibilities in advocating for change.

➤ A. Magno



THE FOUNDATION

July and August 2007 were unforgettable for me for two reasons: firstly, the API’s Regional Committee meeting was held at The Nippon Foundation building and secondly, the unprecedented heat the Japanese suffered through August.

The Regional Committee was organized to represent the two-hundred plus API Community constituted by: 1) people who have completed their API Fellowship periods and participated in the API Workshop, 2) people who have served the API International Selection Committee, and 3) people who work for the API Fellowship Program. The Nippon Foundation strongly hopes that the API Community will contribute to the growth of public spaces in which effective responses to regional needs can be generated for the betterment of the region. The Regional Committee (RC) met several times and discussed how to achieve the objectives, and agreed to launch a Regional Project as the first collaboration among the API Community members.

The RC members met in July to formulate the first Regional Project. When Japan was chosen as the meeting venue, I thought of the beautiful city of Kyoto, where the API Partner Institution - Kyoto University - is located. Unfortunately, it coincided with the famous Kyoto festival, “Gion Matsuri,” and it was just impossible to secure hotel accommodations. We had the meeting instead in Tokyo; which became a memorable occasion as it was the first API meeting held at The Nippon Foundation premises.

Tokyo is usually very hot and humid in July. This year was somehow different. As soon as the RC members arrived in mid-July, the weather drastically changed from hot to cool, as if to offer a comfortable environment for them to enjoy their short stay. This strangely cool temperature was in stark contrast to the heat of the discussions inside the meeting room. I thought at times that the Regional Project might be coming to an end as various opinions and values clashed among representatives from the five participating countries – Indonesia, Japan, Malaysia, Philippines and Thailand. Thanks to their wonderful commitment and wisdom, the deadlocked situation resolved itself, and a brilliant breakthrough was achieved! It was quite a remarkable and impressive experience for me to witness the change from negative to positive outlook.

After the RC members left Japan, the weather rapidly changed to hot again. Dozens of people died and hundreds of people were hospitalized due to heatstroke.

August is the month that marks the end of World War II. For many Japanese, it is a time to think about the meaning of war and peace. There are many television programs and news articles related to the war that give people a chance to reflect how absurd and cruel the war was. Decades later, however, millions of people around the globe are still suffering from wars, conflicts, and violence.

It is not easy to make the world a peaceful place. Nevertheless, we have to do something. Public intellectuals have the knowledge, wisdom, passion, and means to convey messages to the people. They can play important parts individually in their own fields and also bring greater impacts by cooperating with others from different expertise and specialties i.e. scholars, lawyers, journalists, NGO workers and artists. With diverse membership, I trust that the API Community is full of potentials to work and has unique roles to play which no other institutions or groups can do. I look forward to the first Regional Project and future activities of the API Community. I believe that they can work together to change the society for the better.

➤ Michiko Taki



FELLOWSHIP PROGRAM MISSION STATEMENT

Public intellectuals are those – academics, researchers, media professionals, artists, creative writers, NGO activists, social workers, public servants and others with moral authority – who are committed to working for the betterment of society by applying their professional knowledge, wisdom, and experience. The Nippon Foundation Fellowships for Asian Public Intellectuals (API Fellowship Program) is designed to stimulate the creation of a new pool of intellectuals in the region. It aims to promote mutual learning among Asian public intellectuals and to contribute to the growth of public spaces in which effective responses to regional needs can be generated.

PARTICIPATING COUNTRIES AND PARTNER INSTITUTIONS

INDONESIA

Research Center for Regional Resources,
The Indonesian Institute of Sciences (PSDR-LIPI)
Widya Graha, 9th Floor, Jl. Gatot, Subroto No.10, Jakarta 12190 Indonesia
Contact Persons: John Haba / Yekti Maunati
Tel : +62-21-522-4667 / 525-1542 ext. 680
Fax : +62-21-570-1232
Email : darahkubiru@yahoo.com / yektim@yahoo.com

JAPAN

Center for Southeast Asian Studies, Kyoto University
46 Shimoadachi-cho, Yoshida, Sakyo-ku, Kyoto 606-8501 Japan
Contact Persons: Naoko Maeno / Satoko Yasuhara
Tel : +81-75-753-7348 / 7391
Fax : +81-75-753-7350
URL : <http://www.cseas.kyoto-u.ac.jp/api/>
Email : api@cseas.kyoto-u.ac.jp

MALAYSIA

Institute of Malaysian and International Studies (IKMAS)
Universiti Kebangsaan Malaysia (UKM)
43600 Bangi, Selangor Darul Ehsan, Malaysia
Contact Persons: Dorothy Fernandez-Robert / Noraini Dhiauddin
Tel : +60-3-8921-3576 / 3205
Fax : +60-3-8926-9253
URL : <http://www.ikmas.ukm.my/api/>
Email : drob@pkriscc.ukm.my

PHILIPPINES

School of Social Sciences, Ateneo de Manila University
API Office in Center for Community Services (CCS) Building,
Social Development Complex
Ateneo de Manila University, Loyola Heights, Quezon City 1108 Philippines
Contact Persons: Melissa Jayme-Lao / Chiara de Castro
Tel : +63-2-426-6001 ext. 5205
Fax : +63-2-426-1279 / 426-6114
URL : <http://api.ateneo.net/>
Email : mldao@ateneo.edu / api@admu.edu.ph

THAILAND

Institute of Asian Studies, Chulalongkorn University
3rd Floor, Prajadhipok-Rambhai Barni Building,
Chulalongkorn University, Phayathai Road, Bangkok 10330 Thailand
Contact Persons: Michiko Yoshida / Saowaros Saetang
Tel : +66-2-218-7422
Fax : +66-2-652-5283
URL : <http://www.ias.chula.ac.th>
Email : api_fellowships@chula.ac.th

THE INTERNATIONAL SELECTION COMMITTEE

Taufik Abdullah

Member, Social Science Commission,
Indonesian Academy of Science;
Research Professor, Indonesian Institute of Sciences (LIPI)

Jose M. Cruz, S.J.

Dean, School of Social Sciences, Loyola Schools,
Ateneo de Manila University

Ragayah Haj. Mat Zin

Professor and Senior Research Fellow,
Institute of Malaysian and International Studies (IKMAS),
Universiti Kebangsaan Malaysia (UKM)

Mary Racelis

Professorial Lecturer, Department of Anthropology, Graduate School,
University of the Philippines - Diliman

Takashi Shiraishi

Vice President, National Graduate Institute for Policy Studies (GRIPS)

Koji Tanaka

Director, Center for Integrated Area Studies (CIAS), Kyoto University

Tatsuya Tanami

Executive Director, The Nippon Foundation

Surichai Wun'Gaeo

Director, Social Research Institute, Chulalongkorn University

THE NIPPON FOUNDATION

The Nippon Foundation is an independent, non-profit, grant making organization founded in 1962. It supports projects both in Japan and overseas in three areas: social welfare and volunteer support, maritime research and development, and overseas cooperative assistance. It works with other non-profit organizations, non-governmental organizations and international organizations. For more details, please contact:



The Nippon Foundation

International Program Department

1-2-2 Akasaka, Minato-ku, Tokyo 107-8404 Japan

Tel: +81-3-6229-5181 Fax: +81-3-6229-5180

URL: <http://www.nippon-foundation.or.jp/eng/>

Email: api@ps.nippon-foundation.or.jp

EDITORIAL COMMITTEE

TNF: Tatsuya Tanami, Michiko Taki

API Thailand/CI: Surichai Wun'Gaeo, Michiko Yoshida

Writer-Editor: A. Magno

The Asian Public Intellectuals is published by the Institute of Asian Studies (IAS) of Chulalongkorn University, Thailand with the support of the Partner Institutions and The Nippon Foundation. All views and opinions expressed are those of the writers. Contributions may be edited for clarity and/or space availability.

@ Copyright, unless otherwise stated, rests with The Nippon Foundation, 2007. Copyright of reprinted materials, whether articles or photos, is the author and the first publisher.

SPECIAL ADVISOR

Prawase Wasi, M.D.

Professor Emeritus of Medicine, Mahidol University