2006 SCHOLARS AND PROFESSIONALS INVITATION PROJECT

Promotion of the Convention for the Safeguarding of the Intangible Cultural Heritage Through Workshops on Creating Related Public Relations Materials by Art/Design Students

2 - 5 July 2007
Sagamihara, Japan

FINAL REPORT

Joshibi University of Art and Design and
Asia/Pacific Cultural Centre for UNESCO (ACCU)
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Welcome Remarks 1

Good morning ladies and gentlemen. I am SANO Nui, President of the College and Junior College of Joshibi University of Art and Design. On behalf of the university, I would like to extend a welcome to all of you - lecturers from Japan and overseas, students of Joshibi’s affiliated institutions overseas and other participants. It is my great pleasure to have the opportunity for our distinguished guests and the teaching staff and students of Joshibi to gather together and act jointly for the preservation of intangible cultural heritage. We believe that the role of our university through this project is extremely important and we greatly hope that the understanding of intangible cultural heritage may be promoted and the momentum for support for its preservation gathered.

We are fortunate to have had the cooperation of many organisations and individuals for this project and I would like to express my hearty thanks to all those concerned. In particular, I would like to thank the Asia / Pacific Cultural Centre for UNESCO (ACCU), the co-sponsor and co-organiser of this project, for providing financial support under the ACCU Invitation Programme for International Educational Exchange of Teachers and Professionals that enabled us to invite researchers and professionals from overseas. In addition, the invitation of overseas students from institutions affiliated with Joshibi was subsidized by the Japan Foundation and the Pola Art Foundation. For this support I am also deeply grateful.

In closing, I wish the coming week will prove meaningful for all of you. I also wish you a great success. Thank you very much.

SANO Nui

President of the College and Junior College of Joshibi University of Art and Design
Welcome Remarks 2

Good morning ladies and gentlemen, President SANO of Joshibi University of Art and Design, teachers and students of the university, specialists from Japan and abroad and distinguished guests. On behalf of the Asia / Pacific Cultural Centre for UNESCO (ACCU), I would like to say a few words of welcome as a sponsor and as a co-organiser, at the opening of the Promotion of the Convention for the Safeguarding of the Intangible Cultural Heritage Through Workshops on Creating Related Public Relations Materials by Art / Design Students.

First of all, I would like to express my sincere appreciation to the specialists and students who have come a long way to participate in the workshops not only from Japan, but also from overseas. I would also like to thank President SANO of the university for her generous acceptance of our workshop project, the teaching staff of Joshibi for your kind support, and all others for cooperating in the preparation of the programme.

The Asia / Pacific Cultural Centre for UNESCO (ACCU) was established in 1971 to promote mutual understanding and cultural cooperation among peoples in the Asia-Pacific region, based on the principles of UNESCO. In the 35 years since, ACCU has been planning and implementing various projects in the three fields of culture, education and personnel exchange between UNESCO and states in the region. Put simply, ACCU’s projects are characterized by promoting international cooperation in culture and education through human resource development and production of various materials. In the production initiatives, in particular, ACCU has developed animation works, educational materials, booklets and books for young people, children and adults in the Asian member states in cooperation with Professor MORI Kei of Department of Design of Joshibi University of Art and Design and other eminent professionals in and outside Japan.

Upon the enactment of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2006, ACCU started to place special emphasis on activities to preserve intangible cultural heritage. However, in reality, many Asian countries have not acceded to the Convention. Government officials in charge of cultural administration, professionals or people in communities that have inherited intangible cultural heritage do not understand the Convention very well. We hear many people say they don’t understand the scope of intangible cultural heritage or that the text of the Convention is unspecific and hard to understand, as reasons to why the Convention has failed to penetrate. I have always wished that we could use attractive and easy-to-understand educational materials that can strike the hearts of people who inherit traditional performing arts, such as in the Sarawak community in Malaysia or the ethnic minority community in Nepal.

In this context, ACCU, in cooperation with Joshibi University of Art and Design, has been able to sponsor and co-organise the project for the promotion of the ICH Convention and workshops to enable Joshibi students to create public relations materials. I would like to extend my sincere gratitude to professionals who have kindly accepted to participate in the workshops as specialists and I ask for your further support so that the workshops may produce fruitful results.

OHNUKI Misako

Director, Culture Division of the Asia / Pacific Cultural Centre for UNESCO (ACCU)
Introduction

Outline and Objective of the Project

The College and Junior College of Joshibi University of Art and Design have launched a joint project concerning experimental production of educational materials with the Asia/Pacific Cultural Centre for UNESCO (hereinafter, “ACCU”) to raise awareness of intangible cultural heritage and disseminate the Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter, “the ICH Convention”) which was adopted in 2003 at the UNESCO General Assembly.

The first objective of the project is to have students obtain a practical understanding of intangible cultural heritage, as well as the reasons behind the establishment of the ICH Convention. This series of lectures, the symposium, discussions and demonstrations were thus conducted, and four overseas experts as well as nine from Japan, including from ACCU—all specialists in ICH or the ICH Convention, or who practice or study ICH—were invited to participate. The participation of these researchers was subsidized by the ACCU Invitation Programme for International Educational Exchange of Teachers and Professionals.

The second objective is to mobilize the art/design capabilities of Joshibi students to produce various media to facilitate social recognition and understanding of ICH, and to utilize such media for publicity activities by ACCU and UNESCO in and outside Japan. To further enhance the role of art students, the project organisers called for participation of students from institutions in China, the United Kingdom, Finland and Australia with which Joshibi has academic collaboration agreements, and formed production groups to create such items as promotional films, animation works, brochures, posters, educational materials and toys. The invitation of overseas students was subsidized by the Pola Art Foundation and the Japan Foundation.

Project Outcome

Prof. Kono Toshiyuki and Prof. Fernand De Varennes, two legal professionals, presented easy-to-understand lectures from their respective viewpoints on the significance of the ICH Convention and the definitions of intangible cultural heritage. Students were therefore able to understand the gist of the ICH. At the symposium, highly sophisticated, important themes were introduced, such as the “Representative List of the Intangible Cultural Heritage of Humanity” to be incorporated in the Convention, traditional culture and new creativity. Also addressed was heritage in need of urgent safeguarding. Mr. Tsuboyama Yutaka and Mr. Oyamori Takashi provided excellent examples of intangible cultural heritage with their respective performances of Amami and Okinawan folk songs. Demonstrations of classical Indian dance by Mr. Gopalan Venu and Maori dance of New Zealand by Prof. Rawiri Hindle, as well as their lectures concerning the significance of cultural inheritance helped the audience understand its significance through visual experience. For craft skills, actual examples of Indonesia and Japan were introduced. While craft skills are included in intangible cultural heritage, it can be difficult to gain understanding as to their significance. Mr. Hendri Suprapto and Prof. Sekimoto Teruo discussed craft skills in Indonesia, whereas Prof. Takimoto Hideo and Prof. Kawada Junzo discussed Japanese...
craft. They contributed their different viewpoints which made the discussions interesting in terms of comparisons between the craft of the two nations. Two documentary films were also shown—one on the classical India *Kutiyattam* and the other on Japanese Shinto music and dance (*Shiromi Kagura*) of Miyazaki Prefecture. The producers of the films, Mr. KAWAMURA Atsunori and Mr. HIMEDA Tadayoshi, also discussed the significance of films in intangible cultural heritage, providing arguments from complementary viewpoints, as well as the fundamental significance of films.

Building on such broad-based understanding, students engaged in media works production for the promotion of the ICH Convention. Having worked on the production for more than three months, students of both the College and Junior College came up with work of an outstanding quality. In this respect, it was very meaningful to invite students from overseas universities affiliated with Joshibi. Thanks to the varied backgrounds and areas of specialisation of the students, each work incorporated a different approach, and thus made the comparison with the works by Japanese students very interesting. The mutual exchange in the course of production between foreign students and their Japanese counterparts was one of the most successful elements of the project.
Proceedings

Day One

Morning Session (Studio, First Floor, Building No. 10)

Lecture 1 - Prof. KONO Toshiyuki (Kyushu University):
“Significance of the Convention for the Safeguarding of the Intangible Cultural Heritage”

Prof. KONO Toshiyuki is a law professional and was involved in the preparation of the preliminary draft in a process prior to the formulation of the Convention as a specialist. He started his lecture by explaining the background that led to the Convention. The concept of intangible heritage was first proposed by Bolivia in relation to a copyright in the 1970s. In response, UNESCO and the World Intellectual Property Organisation (WIPO) started collaborative activities. However, UNESCO later became responsible solely for the safeguarding of intangible cultural heritage, while the WIPO changed to focus purely on intellectual property issues. The process of establishing relevant international rules is still under way.

Intangible cultural heritages face a critical situation. Ninety-six percent of the world’s 6,000 languages are in danger of disappearing. UNESCO has taken a number of measures in response, such as the Recommendation Adopted in 1989 on the Safeguarding of Traditional Culture and Folklore and a 1993 programme named Living Human Treasures, which is modeled on the Intangible Cultural Assets Preservation System under the Law for the Protection of Cultural Properties of Japan, stipulated in 1950.

In 2001, the UNESCO Universal Declaration on Cultural Diversity represented a turning point in the safeguarding of intangible cultural heritage. Since 2001, the Universal Declaration has led to three Proclamations of Masterpieces of the Oral and Intangible Heritage of Humanity. The Convention for the Safeguarding Intangible Cultural Heritage was adopted in 2003 and came into effect in 2006 to make up for the ineffectiveness of the proclamations. This incorporates a distinct difference from the Convention Concerning the Protection of the World Cultural and Natural Heritage of 1972. Unlike the 1972 Convention that provides for the protection of world heritage registered in the list, all aspects of intangible heritage are regarded as having the same value under the ICH Convention, and any portion of the heritage can be included in the scope.

In the framework of the ICH Convention, succession and preservation beyond the generations of practitioners and communities pose a major issue, in addition to the recording and protection of such heritage. Japan submitted candidature files that contained only the Japanese performing arts, such as Noh, Bunraku and Kabuki for the above-mentioned proclamation. The ICH Convention also covers religious rites and folkways, and therefore, it is necessary to establish criteria for integrating these heritages. In addition, many such heritages found in developing countries are in danger of disappearing and it is therefore crucial to provide international assistance, especially in regard to human resources.

Most pressing in relation to the Convention is the listing of applicable heritages. Based on the lists,
concrete safeguarding projects will be planned. In this process, the subjective role of communities as bearers of heritage is extremely important.

Recently, the concept of a cultural landscape has been formed, which provides the interface between the Convention Concerning the Protection of the World Cultural and Natural Heritage and the ICH Convention. For example, *tanada* (rice terraces) have been registered as a World Heritage. Songs are chanted when planting rice seedlings in *tanada*, and in this sense, *tanada* are closely related to a ritual. The issue here is how to distinguish this ritual from world heritage. Also at issue is copyright protection. Copyrights are granted to the creativity of an individual. However, intangible cultural heritage is concerned with communities. This is an issue of how the creativity of a community as a whole should be treated.

Another important issue is how the freedom of cultural expression of ethnic minorities and indigenous peoples are viewed in the context of intangible cultural heritage. At the same time, care needs to be paid to the financial foundations of the Convention—most of the state parties to the Convention are developing countries and therefore the financial foundation of the Convention is extremely fragile. Therefore, another challenge is to obtain support from various corporations, organisations and individuals to strengthen the ICH Convention’s financial base.

Lecture 2 - Ms. OHNUKI Misako (Asia/Pacific Cultural Centre for UNESCO (ACCU)):
“ACCU and Safeguarding of Intangible Cultural Heritage”

Ms. OHNUKI Misako has engaged in and been responsible for projects to promote the ICH Convention and for the development of human resources and educational materials related to listing and recording of intangible cultural heritages.

Firstly, she gave an outline of the various definitions of intangible cultural heritage and pointed out that most of heritages are endangered. She then overviewed the three Proclamations of Masterpieces of the Oral and Intangible Heritage of Humanity granted by UNESCO since 2001 prior to the enactment of the Convention. Some of the 90 proclaimed masterpieces of heritage were introduced on video, allowing participants to gain an understanding of a wide variety of actual examples of intangible cultural heritage through visual materials.

One of the challenges is to explain to actual bearers of intangible cultural heritage in developing countries about the ICH Convention and the importance and significance of their succeeding ICH. To this end, projects for educational materials and to facilitate cross-border exchanges between young people are necessary.

It will be also meaningful to convey the main aims of the Convention throughout the world through educational materials. In this sense, not only international organisations such as ACCU, but also art and design universities in countries around the globe can play a role in cooperating in the promotion of the ICH Convention.

To convey the “difficult” provisions of the Convention to the general public in an easy-to-understand manner, ACCU went ahead and published an educational material on ICH, building on its previous achievements. We completed “Animals in Asian Tradition” as a model that could be an answer to the frequently-asked questions, “What exactly is intangible cultural heritage?” and “What books on intangible cultural heritage are available for teaching in schools?”

Lastly, the speaker raised five points to be considered in the materials development workshops. The first point noted that the materials should clearly indicate what intangible cultural heritage is and should be able to explain the characteristic provisions of the Convention in an easy-to-understand manner. The second point was that the materials could take the form of a brochure or poster capable of disseminating which articles in the Convention provide for inventories and what the inventories are. The third point is that the materials should express the philosophy of the Convention abstractly in an art form—the created materials are expected to present a strong call to safeguard heritage as common assets of humanity. The fourth point is that the materials should be media productions that promote the understanding of the Convention in its entirety. The fifth point is that the materials should not feature and give publicity to any intangible cultural heritage of a certain country.
or community. She ended by expressing high expectations for a successful outcome.

**Lecture 3 - Prof. Rawiri HINDLE (Victoria University of Wellington, New Zealand):**

“Preservation and Revitalisation of Indigenous Culture in New Zealand”

Prof. Rawiri HINDLE is of Maori heritage and a practitioner of ethnic culture education. At the beginning of his lecture he introduced Maori music and then started with the Maori greeting, “Tena koutou.” Specifically, he is involved in introducing Maori art into education and aiding immersion of the Maori culture within the New Zealand educational system. He has been engaged in such activities for the past six and a half years.

He spoke about the Treaty of Waitangi, which was signed in 1840 between Maori and the British Crown following the arrival of colonial settlers. The Treaty has guaranteed equal standing of Maori as the indigenous people of New Zealand. He highlighted that New Zealand has a long tradition of respecting cultural diversity. However, in terms of schooling for Maori children, the Treaty has not been well nurtured. It is only recently that an organisation called Kura Kaupapa Maori was created and that Maori immersion schools where children study in the Maori language were established. In addition, in the formal Maori immersion curriculum, education on the preservation of intangible cultural heritage is now under way.

The Maori art curriculum was prepared by Maori people in the Maori language in 2001, and has since been put into practice and implemented based on the Maori worldview.

Art was an integral part of Maori society before the arrival of Europeans. An assembly hall (marae) that is emblematic of Maori art was created for the new national museum that opened in 1998. The marae employs plywood and is technically brand new. Yet, by the addition of carving, it indicates that Maori art changes with time and that Maori capabilities change constructively.

Tangible aspects of performing arts are represented by the sound, stories and symbols, whereas intangible aspects are highly integrated values, with quality and meaning. Through the tradition of art, Maori people have tried to express all the powers existing in the environment. He lastly stated that Maori art is also inspired by animals.

**Demonstration 1 - Techniques of Body in Kutiyattam Traditional Sanskrit Theater in India**

*(Mr. Gopalan VENU)*

Mr. Gopalan VENU is working on revitalizing Kutiyattam traditional performing art. He has developed a notational system of various body movements, hand signals and other motions of Kutiyattam for transmission. He has completed notations of 2,000 hand signal variations over 40 years.

Some 30 years ago, he encountered a performance of the doyen of Kutiyattam, Guru Ammannur Madhava Chakyar, and became his pupil. Mr. Gopalan VENU is now endeavoring to ensure the transmission of various theater techniques to the next generation.

He demonstrated various gestures, providing explanations for each movement. His theater practices meditation called *Satana*, which expresses nine emotions. For example, the expressions for feeling affection are vast and philosophical and encompass hundreds of variations.
Afternoon Session (Studio, First Floor, Building No. 10)

Symposium - “Preservation and Succession of Intangible Cultural Heritage”

Theme Introduction

1. Prof. KONO Toshiyuki: “The Scope of Intangible Cultural Heritage and the Range of the Convention”

Preservation of intangible cultural heritage refers to measures taken to ensure intangible cultural heritages are used as such. For example, preservation of ICH includes identification and documentation of ICH, as well as research, conservation, safeguarding, promotion, sophistication and succession of ICH, especially succession through formal or informal education. It also includes revitalisation of various aspects of ICH. Preservation of ICH covers wide-ranging activities and there are many things we can to safeguard intangible cultural heritage. Therefore, when we create public relations materials to promote the Convention, it is necessary to have a clear intention as to what aspect should be emphasised.

One of the aspects of ICH that is difficult to deal with is traditional craft skills. It is important to highlight the succession of techniques within the framework of a system to certify selected conservation techniques, incorporated in the Law for the Protection of Cultural Properties of 1975, and not based on the Japan's living national treasure system that rewards the skills of individuals.

2. Prof. Rawiri HINDLE: “What does ‘Preservation of Intangible Cultural Heritage’ Mean?”

Prof. Rawiri HINDLE emphasized that the Treaty of Waitangi of 1840 provided for the diversity of culture. He stated that Maori education became possible thanks to a movement in the 1980s, when it was thought Maori language was becoming endangered. He argued that intangible and tangible cultural assets should be preserved collectively.

3. Mr. Gopalan VENU (NATANA KAIRARI Research and Performing Centre for Traditional Arts): “Preservation of Intangible Cultural Heritage in India”

In his opinion, electronic media is insufficient for preserving intangible heritage. Permanent forms of transmission for ICH should be from person to person and ICH cannot be inherited from person to machine. Secrets of ICH cannot be unearthed even by documentation. This is what intangible cultural heritage is all about.

4. Prof. SEKIMOTO Teruo (University of Tokyo): “Preservation of Traditional Craft Skills, and People Surviving through Living on those Skills”

In his opinion, the ICH Convention is fairly ambitious, and this makes it an interesting project. It is easy to place cultural assets of the world in order and proclaim that the top 10 are important. However, every aspect of ICH comes into play in the scope of the Convention.

Javanese calico of Indonesia is made to earn money to make a living. If such an area is included in ICH, an assertion that economy and culture is inseparable may be made, which provides an important topic for ICH.

Next, diversity throughout the world should be preserved, including those aspects that do not attract interest. This reduces to an issue concerning what should be preserved. The important perspective is that preserving ICH is not for preserving some valuable cultural heritage irrelevant to ourselves, but for preserving our future. Our future cannot be formed by burying the past and building something new. We should realise that our future must be preserved by safeguarding ICH.
5. Prof. Takimoto Hideo (Joshibi University of Art and Design):
“Difficulties in Preserving Traditional Craft Skills”

He discussed traditional craft skills and raw materials from the viewpoint of creation. The current, pressing problem in traditional craft skills is the unavailability of raw materials to maintain traditional craft works. For example, wooden boards used for creating the splashed-patterns of Murayama-Oshima pongee are in short supply. In 1974, the Act on the Promotion of Traditional Craft Industries was enacted and Murayama-Oshima pongee was designated under the act. As the fifth requirement for designation, the act stipulated that raw materials traditionally used must be employed. This requirement must be met in order to obtain designation under the act. Because of its uniform grain, mizumezakura (Beluta grossa), a type of mountain cherry, is used for wooden boards for the kasuri splash patterns of Murayama-Oshima pongee. To secure both vertical and horizontal boards, a 60- to 100-year-old giant cherry tree is required. This is not the only reason for the worsening availability of raw materials from year to year: Because of its uniform grain and low risk of dimensional distortion, the material is supplied as a raw material for pianos. This has aggravated the short supply of raw materials. In the case of Ise paper patterns used for Edo komon stencil-dyed kimonos, it is hard to obtain good-quality kozo (paper mulberry) and kakishibu (persimmon tannin) for the production of handmade stencil paper.

It is now hard to obtain not only raw materials but also tools, such as iron rulers and tamahagane steel used for carving knives. As in the food chain, when one link is broken, the entire process of a traditional craft cannot function well. He highlighted such situations.

Commentators
1. Prof. Habuto Kenichi (Joshibi University of Art and Design)

The Department of Media Arts positions the dissemination of design and art in society as one of its main focuses. The junior students of the Department of Media Arts and the sophomore students majoring in information design of the Junior College worked in tandem on the project.

Each group tried to develop ICH public relations content using various media, while bearing different themes in mind. The most challenging part for each student was to grasp ICH as a personal experience.

2. Ms. Ohnuki Misako (Asia/Pacific Cultural Centre for UNESCO (ACCU))

She introduced the voices of people who inherit ICH. They include, for example, difficulties in passing down such heritage, because of the population outflow to urban areas and the decrease in the birthrate. Another issue is how to accept people outside a community who have expressed their willingness to inherit ICH. There is an opinion that it is difficult to understand the relationship between tourism and ICH. Other issues include: how to view schooling in relation to ICH; whether or not development of sponsors should be promoted; and the extremely unstable financial base.

3. Mr. Hendri Suprapto (Researcher, Institute for Research and Development for Batik and Handicraft Industries of the Ministry of Industry and Trade of Indonesia)

In response to Prof. Sekimoto Teruo’s discussion, he pointed out a close relationship between crafts and the economy. Batik craftspeople cannot live on low wages. They cannot survive if their products do not fetch a good price. Therefore, it is feared that they may choose to produce inexpensive print fabric with Batik patterns that cannot be defined as Batik.

Question & Answer Session

Mr. Hyoki Satoru of the National Research Institute for Cultural Properties, Tokyo raised a question from the floor, requesting a detailed explanation on the significance and role of the representative list of intan-
isible cultural heritage. Prof. KONO answered, saying this was an issue intertwined with the formulation of the ICH Convention. If lists of masterpieces were upgraded to convention status, this would introduce elitism into intangible cultural heritage. Asian and African countries in particular greatly objected to this methodology. When a ratio of world heritages to countries is calculated by region, Africa has the smallest share. The world heritages in Africa account for less than 10% of the lists. As a result, rather than the lists of masterpieces, the representative list was adopted. The representative list is expected to include many and various indiscriminating pieces of intangible cultural heritage.

In response, Mr. Hyoki, who posed the initial question, expressed concerns that the list could still lead to selection and cited folk cultural property-related cases. He said that while there is a premise that all folk customs in Japan carry the same value, for the sake of preservation, a certain order should be assigned. However, making lists entails selection in the form of inclusion and non-inclusion. He expressed concern that such lists might result in some form of prioritisation, unless roles of the representative list are clearly defined. Prof. KONO agreed with this opinion and said it would be the responsibility of UNESCO and member states to create a list that functions effectively.

An overseas student also raised an excellent question, asking the fundamental question of how we should perceive the relationship between changing culture and preservation of traditional culture, based on the understanding that culture changes. Prof. KONO noted that this question might be better answered not by a law professional, but by a practitioner of art. For example, Okinawa Eiser has now been practiced not only in Okinawa, but also in Hokkaido, and even in Hawaii. There is an argument whether or not this is really intangible cultural heritage. Although this may be a tradition, he said that he would like to ask producers of cultural heritage whether these shifts should be interpreted as a part of tradition. He furthered this argument by asking whether or not there was latitude in materials and patterns of batik.

Prof. Takimoto, from a producer’s point of view, said that tradition would be ruined if it depended solely on succession, thereby recognizing that traditional techniques must incorporate living elements to survive into the future. For example, Joshibi University of Art and Design is currently implementing the Edogawa Project. This is a joint industry-university-government project being promoted by students and public institutions to revitalize traditional industries in Tokyo’s Edogawa Ward. From craftspeople's point of view, production and creative activity is one and the same.

Prof. Hindle pointed out that it was sometimes difficult to determine whether something was traditional art or modern art. While some traditional dances change overtime, others remain almost unchanged.

In relation to the report by Prof. Sekimoto, the following question was asked: “When folk techniques are no longer in demand, should related techniques be subject to preservation in recognition of their cultural significance?” Prof. Sekimoto pointed out that we should keep in mind that batik in Indonesia had been the largest industry in Indonesia up until the 1950s, rather than a folk technique. We often hear the argument that it is inevitable that these folk techniques will disappear, but some techniques that people wish to preserve will remain as a result of various efforts by many people. Prof. KONO pointed out that these issues concerning culture and economy could be dealt with by UNESCO’s Convention on the Protection and Promotion of the Diversity of Cultural Expressions (or the Convention on Cultural Diversity). The convention principally covers cultural industries, the film industry in particular, in Europe and developing countries. He mentioned that traditional craft skills might be included in the scope of the convention. He argued, as one way of thinking, that declining skills could be supported by the ICH Convention, while the economical viability of the skills could be addressed by the Convention on Cultural Diversity.

As for folk techniques, Mr. Hyoki noted that a new category of folk techniques has been established as a folk cultural asset, within the framework of the Law for the Protection of Cultural Properties of Japan. There is a producer of traditional wooden agricultural instruments, such as harrows, plows and fanning mills, who lives in central Chiba Prefecture. Currently, however, these wooden instruments are seldom in use. In areas with virtually no farmers, the instruments will not be utilized even if they are produced. He said it felt odd to preserve these traditional skills just because they are traditional. Even so, he is in the position to persuade bearers of traditional skills that the skills have traditional values. He pointed out that it was difficult to say such
efforts should be continued.

In relation to this issue, Prof. KONO maintained that the sense of fulfillment of producers, and the emotional aspect in the community sense, might be especially important.

Mr. HYOKI noted that there was active enjoyment of singing and dancing in performing arts. Many of Japan’s folk performing arts are relatively self-supporting because of their ritual bearing. In contrast, skills established through the production of daily necessities were initially related to the supply of goods simply to meet demand, and their cultural aspects came after. It is thus questionable whether producers can be continuously motivated when such demand disappears. He admitted that one way to encourage preservation was to stress the importance of intangible cultural heritage. Yet, he said he harbored doubts over the effectiveness of unilateral encouragement. In relation, Prof. SEKIMOTO cited batik in Indonesia and argued that traditional skills can survive even if they suffer some decline. As for batik, value-added batik successfully survived as it transformed into a stylish product for urban middle- and high-class consumers in the 1980s. It is greatly meaningful for traditional craft skills to generate a lot of publicity, for example, from UNESCO and international NGOs, as well as universities, other educational institutions and museums. In this sense, he said that these events should actively be organised and implemented.

At the end of the discussion, each panelist was asked to make a comment. Ms. OHNUKI shared a story she heard from a practitioner of intangible cultural heritage: When a network with other successors is formed, their motivation will be heightened. She argued that the role of ACCU should be vitalising a network of practitioners/bearers of ICH and this may be one objective of preservation. Similarly, Mr. VENU stated that the inclusion of Kutiyattam into UNESCO’s Proclamation of Masterpieces of 2001 energized various initiatives related to preservation. Mr. SUPRAPTO said that batik would not perish in any case, but it would not grow any further. He commented that this symposium, in conjunction with workshops and displays, had been a great event. Prof. TAKIMOTO stressed that the field of traditional crafts is difficult to address and that preservation must not become overprotective. He pointed out that producers need to take a self-sustaining approach to improve and learn from others and thereby preserve traditions. Prof. SEKIMOTO remarked on the outlook for traditional culture, saying that it could not be helped that some elements of traditional culture would ultimately die out, but that despite this there were a lot of things we could do before any such demise and this made our work interesting. Prof. HINDLE remarked that it was important to convey to people in countries worldwide that we are struggling to avoid a crisis of extinction of culture. He pointed out that while recognizing that culture changes with time, we must preserve culture. Lastly, Prof. KONO noted the significant influence of visual materials and consequently the importance of students and teaching staff of art / design universities. In conclusion, Prof. HARA Kiyoshi of Joshibi, the session moderator, pointed to the spirit of the Department of Crafts. That is, the department has inherited the spirit of the mingei folk craft movement propounded by YANAGI Soetsu. While being highly traditional, the department upholds the spirit of discovering something creative in tradition. We need to renew our recognition of the spirit. He said that taking this into account, the symposium was very meaningful both in general terms and for the Department of Crafts.
Day Two

Morning Session (Studio, First Floor, Building No. 10)

Discussion 1 - Mr. Gopalan Venu, Mr. Kawamura Atsunori (NHK Educational Corporation): “The Role of Visual Media in the Preservation of Kutiyattam”

To start, Mr. Kawamura introduced a selection of initiatives being undertaken in regard to the visual archives of NHK. In commemoration of the 50th anniversary of its start of television broadcasting, NHK, in cooperation with UNESCO, launched a project, “UNESCO / NHK World Heritage Digital Archive.” The concept of the Digital Archive was initially to provide records of world heritage in forms other than broadcasting for future generations. It has been five years since the start of the project of recoding all UNESCO world heritages in HDTV format to make the record available to as many people as possible.

At the turn of the 21st century, the project staff began to think that it was more important to record formless, intangible heritage rather than tangible heritage and to pass down their records to the future generations. Out of their belief that records of intangible cultural heritage are actually more valuable, they started recording intangible cultural heritages throughout the world in tandem with the enactment of the ICH Convention. One of their efforts covers the film Kutiyattam Traditional Sanskrit Theater. (There was a showing of the film.)

After the film showing, Mr. Kawamura pointed out two aspects of recording intangible heritage with visual media. One is the subtle expressions captured through close ups—through the lens of a camera, we can observe details of expression. The other point is that the programme overviews the theater performance in just 25 minutes, whereas the actual traditional theater is played out for 41 days continuously. The programme is made by choreographing the theatre in a certain way. This may have a negative effect on recording intangible cultural heritage. Mr. Kawamura asked Mr. Venu to give his impression on the film recorded in this way.

Mr. Venu pointed out the importance of documentation. In fact, the film recorded his master’s last performance. Although more than 100 hours of picture recording of Kutiyattam is stored in an archive in Delhi, this programme became an important material for Mr. Venu.

Mr. Venu also noted that the recording was a useful tool in disseminating the art. However, he added, such a record could not be used for teaching purposes.

Mr. Kawamura said that in filmmaking most of the shots end up not being used in the final work. However, this method is not preferable in recording intangible heritage. Enormous works are required before the players actually appear on stage and it is not possible to record this prior process on film. Therefore, to leave such cultural heritage to posterity, it is necessary to utilize distinctive features of each media and leave the records to future generations. It is necessary to base work on the premise that visual records can not serve every need.

Here, Prof. Hara, the moderator, asked about the relationship between a copyright held by a performer and tradition in a community. Mr. Venu answered that a copyright of performing art is a complicated issue for people in India. For example, an issue of copyright arises when choreography which has been inherited by a family for a long time is taught to people outside the family. Some people have started to examine cost-based and community-based copyright fee collection systems.
Prof. Fernand De Varennes (Murdoch University, Australia), an expert in law, provided an additional answer from the floor. From a legal point of view, copyrights can be owned only for the work that one has actually created. Accordingly, mere performance or singing or other performing arts education (teaching), or demonstrations of something cultural, shall not be eligible for copyright, because nothing is created in these cases. Therefore, he answered that this issue of India might be completely unrelated to copyright issues. He said that there might be no ownership issues in cases of traditional intangible cultural heritage, because such arts had been handed down from generation to generation so they would continue to exist.

From the floor, a question was asked as to how to recruit successors. Mr. Venu said that he trains children for 6 months, for instance. If they wished, they could continue their training. He said this was how training of successors works.

From the floor, the following general question was asked: “What should we do to transmit long-lived traditional performing arts?” Mr. Kawamura said that education to rediscover the meaning of something local was basically important. He also pointed out that mass media has an extremely important role to play. Mr. Venu said that opportunities to become familiar with such arts should be provided as a starting point. He also pointed to the need for traditional education.

Hand gestures and the important role of women were also discussed.

Demonstration 2 - Shimauta Folk Songs from the Amami Islands (Mr. Tsuboyama Yutaka)
(Joshihi Art Museum (JAM) Lobby, First Floor, Building No. 10)

Mr. Tsuboyama sang signature shimauta, while explaining the characteristics of shimauta folk songs of the Amami Islands.

Afternoon Session

Workshop for the Promotion of the Convention for the Safeguarding of the Intangible Cultural Heritage
(Department of Media Arts Classroom, Fourth Floor, Building No. 10)

As on the previous day, the workshop was conducted, while exchange with overseas students was promoted.
Day Three

Morning Session (Studio, First Floor, Building No. 10)

Discussion 2 - Mr. TSUOYAMA Yutaka (Amami shimauta singer), Prof. YANAGAWA Hidetoshi (Kagoshima University): “Succession of Amami Shimauta and Local Communities”

To start, Mr. TSUOYAMA explained various characteristics of folk songs of the Amami Islands. Amami shimauta refers collectively to songs sung with the dialect of Amami, shimaguchi. Shimauta have no musical scores and can be sung as people please. Shimauta is characterized by use of falsetto voice and the variations of different village communities or individuals. Prof. YANAGAWA confirmed that “shima” of shimauta originally meant a village community and asked whether efforts to preserve shimauta might result in the folk songs becoming uniform. Mr. TSUOYAMA answered that it was important to sing old songs with old lyrics to preserve shimauta.

Prof. YANAGAWA highlighted the need to value the relationship between the succession of traditional songs and shimaguchi and Mr. TSUOYAMA agreed with the statement. Because there was a period when the use of the dialect was prohibited, there was a generation (now parents of the younger generation) who did not use the dialect at all. He argued that this was detrimental to shimauta and using the dialect in singing shimauta was the primary requirement for the preservation of shimauta.

Prof. YANAGAWA asked for Mr. TSUOYAMA’s opinion as to succession through lessons and records: shimauta was once handed down at community gatherings which have been lost. Mr. TSUOYAMA said shimauta was originally impromptu and inherited at community gatherings on the Amami Islands. However, people now learn the folk songs at shimauta classes. Shimauta as taught in such classes utilizes constant tunes. He answered that such shimauta sometimes lose their original characteristics.

Prof. YANAGAWA doubted that it might be difficult to pass on folk songs in areas where only the songs were taught without the succession of shimaguchi, to which Mr. TSUOYAMA agreed. Prof. YANAGAWA then posed another question, asking whether people who learn the folksongs through classes are actually taking classes with an eye on competitive singing. He wondered if this counted as a proper form of succession. Mr. TSUOYAMA answered that there were positive and negative points about contests. Prof. YANAGAWA also asked about changes of shimauta by the stage performance of the folk songs. Mr. TSUOYAMA said that the songs changed, concurrently with the use of stage. He argued that authentic shimauta should only be inherited at community gatherings. He said that he would like to restore such community gatherings of singing and dancing.

Prof. YANAGAWA stated that the key to the preservation of shimauta was shimaguchi and asked about activities to preserve them. Mr. TSUOYAMA answered that he had been involved in activities to teach shimaguchi to children for the past 20 years. At the same time, he has taught the songs to children in an effort to hand them down to younger generations. Moreover, he answered that shimauta would lose spirituality if they were sung by singers who had not lived in the Amami Islands. He said that if someone wished to learn traditional shimauta, they needed to live on the islands for about a year to become familiar with the spirit of the island, before they could start singing traditional shimauta.

From the floor, Prof. HINDLE asked two questions: one related to the argument that songs lose spirituality when they are taken down in musical notation; the second related to the differences of traditional ways
of singing and current ways of singing. Mr. TSUBOYAMA answered the first question by saying that any good shimauta has a short life once they have a musical score. In answering the second question, Mr. TSUBOYAMA pointed out that new shimauta composed with musical scores were sung only for about three years, whereas traditional songs had been sung continuously for hundreds of years continuously. He answered that songs that can be sung freely would survive.

Prof. YAMAZAKI Minori of the Department of Media Arts asked questions on music notation and traditional songs. Oral transmission of songs contains information that is not encoded and notated and it is difficult to translate all such elements into encoded information. Prof. YAMAZAKI asked Mr. TSUBOYAMA how this should be viewed. Mr. TSUBOYAMA answered that Amami shimauta was an original oral culture. To preserve it, oral transmission is indispensable.

Lecture 4 - Prof. Fernand De VARENNES (Murdoch University, Australia):
“The Role of the Convention for the Safeguarding of the Intangible Cultural Heritage in Preservation of Indigenous Languages”

Prof. De VARENNES is a leading authority in minority language culture at the international law level. In this field, he has cooperated in related UNESCO activities. For this project, he spoke on UNESCO’s endeavors to preserve intangible cultural heritage by using the ICH Convention.

He argued as follows: Diversity in culture and language is firstly worth preserving. As for food for people, it is not natural to emphasise one kind of culture/language to maintain a healthy balance. The essence of being a human resides in diversity, and therefore, diversity is worth preserving. UNESCO is currently striving to preserve the diversity and one of its tools is the Convention Concerning the Protection of the World Cultural and Natural Heritage.

World heritage is maintained through UNESCO’s international programme for world heritage, the objectives of which are to list and preserve common heritages of outstanding cultural and natural significance. Depending on the situation, finance from the World Heritage Fund is available for preservation. The important point for us to remember is that such conventions help many people to understand that the heritage listed on the world heritage lists is important and should be preserved.

UNESCO took a similar approach in 2003 to formulate the Convention for the Safeguarding of the Intangible Cultural Heritage. As of the end of May this year, 78 countries had ratified the Convention. As well as covering oral traditions, expressions and languages, the Convention also encompasses performing arts, social practices, rituals, festive events, and knowledge and practices concerning nature and the universe, as well as traditional craftsmanship.

Yet, we cannot preserve all oral traditions. We shall safeguard only the truly excellent oral traditions that have cultural significance as common heritage for humanity. The ICH Convention entered into force as an international law in 2006 and became the first convention aimed at preserving intangible heritage. Of course, it is not the only such legal instrument. There are other laws and in particular, two important pieces of legislation have been enacted in Europe: One is the Framework Convention for the Protection of National Minorities, and the other is the European Charter for Regional and Minority Languages. Especially the latter is an extremely powerful legal instrument formulated to protect languages in Europe.

UNESCO has established numerous international standards to achieve the objective of preserving creativity and cultural diversity. In 2001, UNESCO issued the Universal Declaration on Cultural Diversity and promulgated the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005.

UNESCO recognises that more than half of the world’s 6,700 languages is in danger of disappearing. Language has been, is and will probably be in the future an important element of culture. Preserving linguistic diversity will help maintain cultural diversity in communities throughout the world. Main obligations under the Convention are the establishment of the Conference of Parties and the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage. The Intergovernmental Committee will examine various
programmes to be supported under the Convention and intangible cultural heritage of different types, worth safeguarding through implementing international assistance projects, and incorporate them into either the List of Intangible Cultural Heritage in Need of Urgent Safeguarding or the Representative List of the Intangible Cultural Heritage of Humanity.

If the Intergovernmental Committee can more proactively support various projects, this may trigger each state government to start generous initiatives to protect indigenous and endangered languages.

For example, Yukara of the Ainu people serves as a perfect example of an intangible cultural asset that needs to be preserved, but in the first place, the Ainu language itself must be safeguarded. Our cultural diversity needs to be preserved alive. Lastly, he concluded his lecture by reading a poem in Nahuatl, a language of Central America related to the ancient Aztecs. The poem expressed sorrow when a language is dying.

In the Question & Answer session, an overseas student asked: “What activities do you recommend to preserve languages?” Prof. De VARENNES answered that different organisations and conventions are necessary for languages. The ICH Convention does not provide for the safeguarding of languages as a central purpose and, therefore, it is best to formulate an instrument solely tailored to languages, as European nations have. In other words, UNESCO should prepare conventions to protect indigenous and ethnic minority languages.

Prof. KOBAYASHI Atsushi of Joshibi’s foreign language laboratory then pointed out that the concept that language is culture is not fully understood by the general public. The argument that language is a vehicle to conveying culture is easy to understand. This, however, may result in an issue of education. In addition to measures for speakers of minority languages, measures for people who are not of minority cultures may be needed in the future. For example, measures are needed for people who speak Japanese as their first language in case of Japan, or for people who speak English as their first language in case of Australia. Prof. De VARENNES agreed with this point.

Prof. SHIMBORI Takaaki of the Secretariat of the Department of Media Arts remarked that how users of languages feel might be important, because people seldom were forced to speak a certain language under normal circumstances. Responding to the statement, Prof. De VARENNES answered that availability is firstly needed in order for a language to survive. A notion that minority languages are “cool” may sometimes inspire more people to speak and study that language. He said that designation of Catalan as the official language by the autonomous government of Catalonia paved the way for wider usage of the language.

Prof. HINDLE asked what advantages the Maori language would be in for through the ratification of the Convention by New Zealand. Prof. De VARENNES stated that significant portions of Maori culture would be included in the list of the Convention, and therefore ratification would boost recognition of the Maori culture. There would also be an advantage in that safeguarding measures would be entirely secured. He said that New Zealand should definitely move to ratify the Convention.

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**Demonstration 3 - Classic Folk Songs of the Yaeyama Islands; Folk Songs of the Ryukyu Islands**

(Mr. OYAMORI Takashi, Ms. MIYARA Kimiko)

Classic folk songs of the Ryukyu Islands and folk songs of Yaeyama Islands were demonstrated, compared and explained.
Afternoon Session

Workshop for the Promotion of the Convention for the Safeguarding of the Intangible Cultural Heritage
(Department of Media Arts Classroom, Fourth Floor, Building No. 10)

As on the previous day, a workshop was held, and related discussions with overseas students promoted.

Demonstration of Batik Production by Mr. Hendri Suprapto
(Department of Crafts Classroom, Second Floor, Building No. 5)

Special demonstration of batik production was conducted for students of the Department of Craft at the department’s dyeing workshop.
**Day Four**

**Morning Session (Studio, First Floor, Building No. 10)**

**Lecture 5 - Prof. KAWADA Junzo (Kanagawa University):**
“Intangible Cultural Heritage—Its Features and Problems Raised by its Preservation”

Prof. KAWADA specializes in African studies and has led a joint research project on the sound culture of Africa related to the UNESCO ICH for the past 12 years.

He introduced problems in relation to intangible cultural heritage, narrowing them down to three key points. The first point related to whether or not bearers of ICH can be motivated to preserve the heritage. Younger generations will not succeed if due consideration is not paid to economic aspects, in addition to its cultural significance. For example, to preserve the traditional music in the Republic of Niger in West Africa, new music was composed by using traditional musical instruments and rhythm, recording it and releasing it. Only then could young people’s motivation be raised. This is one way of preserving intangible cultural heritage.

The second point was about drum language in West Africa is a very valuable intangible cultural heritage for humankind, but its existence is threatened, because of the communities that inherit the language. The challenge in ICH is an issue of communities that maintain the ICH.

The third point was, as illustrated by the case of shamisen of Japan, performers of the instrument are designated as human treasures, whereas techniques to make shamisen are not receiving any such recognition.

A shamisen workshop in Nara is virtually the only place in Japan that produces shamisen. The workshop imports raw cat skin from China. Although there are many abandoned cats in Japan, it is difficult to use their skin. In addition, there are only two craftsmen who have the skills to dress skins for leather. Even though Kabuki, Bunraku and other performing arts of Japan are designated as intangible cultural properties, such performing arts are destined to disappear when the techniques that support the arts vanish.

In recognition of technique in folk cultural properties, the Agency for Cultural Affairs designated three traditional techniques for the first time in 2006: the Kazusa-bori well drilling technique; a technique utilized to build a special boat called mudamahagi in Aomori Prefecture; and a folk technique to manufacture Yunohana hot spring deposits of Beppu. It is unfortunate that designation by the Agency has fallen behind in these intangible techniques.

**Lecture 6 - Mr. HIMEDA Tadayoshi (President, Centre for Ethnological Visual Documentation):**
“Intangible Cultural Heritage and its Visual Record”

Showing of the documentary film, “Festival Surviving in Mountain Village, and the discussion with Prof. KAWADA Junzo.

Mr. HIMEDA has documented on film the culture of the common people on the Japanese archipelago, particularly those in agricultural, mountain and fishing villages, or basic culture of Japan, since the beginning of the 1960s. This has led to a huge collection of words and opinions of “ordinary” people of Japan. Moreover, the films also serve as records of how humankind has lived, in which universality and commonality can be
found.

The UNESCO ICH Convention put forward the importance of mutual communication by using general cultural phenomena as clues. This is an immense task. If ways of recognizing intangible cultural heritage are understood by formal logic, we could lose the viewpoint of the inner movements of humans. He maintained that this could lead to arrogance.

The documentary, “Festival Surviving in Mountain Village,” produced by the Centre for Ethnological Visual Documentation was shown, followed by a brief presentation on the film by Prof. KAWADA.

Prof. KAWADA has recently become greatly interested in the Jomon Culture (c. 8000 B.C.–300 B.C.) that can be said to have provided crystals of wisdom for living in mountain communities. He stated that the film that was screened provided a glimpse into the culture as it portrayed how it enshrined wild boars, while at the same time connecting and contrasting rice growing of Amatsu kami to the deities of Miyazaki Prefecture, the place where the deities are said to have been spirited to Earth. He also said the he could see kagura in the current mountain village in Miyazaki Prefecture that symbolically represents both the wisdom needed to live in the mountains and the start of rice growing.

Mr. HIMEDA pointed out that Prof. KAWADA’s comment presented a viewpoint of understanding a phenomenon in a small mountain village of Japan in the context of world history. He said that this also provided encouragement to people living in agricultural, mountain and fishing villages on the Japanese archipelago.

From the floor, a student from the University of Queensland in Australia asked about the quality of records. In response, Mr. HIMEDA introduced an interesting story from a film showing in Cologne, where a German critic asked about the quality of documents. German and other European people do not like to spend long periods of time producing documentaries as it is believed that responsibilities shall be generated if the longer time is spent. This is a type of argument seldom made in Japan, but for the Germans, who have experiences in the history of the 20th century such as Auschwitz, the argument of responsibility cannot be ignored. Certainly, responsibilities come into play. Admitting this, he said that a way to assume responsibilities is to hold dialogue. He argued that we should hold dialogue, not monologue; we should view the image itself to reflect the relationship between filming people and people who exist as subjects; and furthermore, the only presumption that makes dialogue possible is a willingness to learn.

In conclusion, the moderator asked the two experts to present final comments. Mr. HIMEDA said that it would be wonderful if this event opened up exchange to contribute to the future of the university, each country and each nation.

In relation to the film screening, Prof. KAWADA pointed out that wild boars became an actual problem in Japan. One aspect of this issue pertains to serious crisis mountains in Japan face. Because many woodlands have been cut down, wild boars and bears that subsisted on nuts as food, the nuggets of wisdom of Japanese, come down to villages and lay waste to fields. This has recently been a serious problem.

He argued that, as depicted in the film, wild boars were not only offerings to the deities of the mountains, but they were themselves deities. In many senses, wild boars are important animals, or gods themselves, and if humans respond improperly to nature, the mountain deities make counterblows.

Prof. KAWADA continued his speech to say that in Sicily in Italy, they produce ham called prosciutto made from wild boar. He said that because they are so delicious, he once proposed that wild boar prosciutto be produced as a specialty product also in Japan, but his proposal was not accepted because it would infringe on the Food Sanitation Law of Japan. However, there is a way to evade the Law, which is to keep wild boar for a while once caught. Hot-spring hotels in Isehara, Japan, serve botan nabe (cooked wild boar meat with vegetables). They could catch wild boars and keep them for a while in cotes, instead of cooking them right away. Wild boars offer us an image of games between mischievous human wisdom and the power of nature in a very humorous way. He said that he was able to learn many things from wild boars depicted in Mr. HIMEDA’s film featuring the animal.
Demonstration 4 - Batik Indonesian Traditional Handicraft (Mr. Hendri Suprapto)

Mr. Suprapto currently works for a research institute for batik and handicraft industries in Jogjakarta, Indonesia. He is also a consultant for a batik workshop that uses natural dyes. He first gave an outline of the batik handicraft. Batik was originally produced only inside the palace in Jogjakarta and only later became a cultural asset of Indonesia. It then developed as an industry throughout Indonesia, and continues to the present. Indigo dye, referred to as Aizome in Japan, is used for batik in Indonesia.

He then explained the role of the Institute for Research and Development for Batik and Handicraft Industries in the development of batik in Indonesia. The institute is the only such national research institute in Indonesia and provides such services as the provision of technical information to batik craft workers and craft workshops. It also conducts quality tests of batik and certifies products that have passed the testing system. Technical experiments and tests are also conducted daily. In addition, the institute develops new designs, colors and patterns and provides the related information to batik craft workers.

Mr. Suprapto also explained the main areas of production of Indonesian batik, as well as the materials of natural dyes and advantages of natural dyes in comparison to synthetic dyes. Lastly, he presented five pieces of batik by actually putting them on.

In the question & answer session, it was asked how long it would take to produce one piece. Mr. Suprapto answered that it depended on the type, but generally, at least two months.

Next, a question was raised: “In recent batik trade shows, there is a lot of batik carrying patterns preferred by Japanese consumers, but how do local craft workers feel about this?” Mr. Suprapto answered that it was also a trend of the times. Recently, the production of batik with traditional colors, patterns and local distinctiveness has greatly decreased in Indonesia. He said that business, art and culture were interrelated and that it was impossible to say whether this was good or bad. He hoped that craft workers did not feel complacent as this development would add something unique to the tradition.

To conclude, he added that batik was not unique to Indonesia and woven fabric dyed by batik method was produced worldwide. Indonesia’s batik has long been evaluated highly for its artistic value. He said that he would like to promote batik in Indonesia to live up to the demands of the world from a global point of view in today’s advanced globalization.

Afternoon Session

Presentation of Students’ Works I (Studio, First Floor, Building No. 10)

Presentation of Students’ Works II (JAM Lobby, First Floor, Building No. 10)

Comments from Lecturers (Studio, First Floor, Building No. 10)

Prof. Habuto of the Department of Media Arts of Joshibi University of Art and Design served as a moderator. Firstly, three groups of juniors from the Department of Media Arts—Team Moo, Kokoku-ya San and Archive—gave presentations, followed by another student team of the University, a sand painting animation team, the Amami team and Ms. Akiyama (bingata stencil dyeing). Subsequently, University of Central England Birmingham, EVTEK University of Applied Sciences of Finland, Griffith University of Australia and The Guangzhou Academy of Fine Arts of China gave presentations in turn. The participants then moved to the JAM lobby to inspect the presentations of the works by the Junior College students. At the end of the workshop,
teaching staff at Joshibi University of Art and Design and invited lecturers gave their comments.

Team Moo was divided into two groups: the Web site Group and the Poster Group. The intended audience was school children from the fifth grade through to junior high school students. Their creation aimed at encouraging students to develop an interest in intangible cultural heritage.

Kokoku-ya San, meanwhile, produced posters designed to disseminate the existence of intangible cultural heritage to many people.

Team Nano made a sand painting animation work, inspired by sand painting techniques of Vanuatu.

The theme for the Amami team was a shortage of festival successors. The team selected, as a primary subject for the work, masks widely seen as tools for festivals throughout the world. It produced a work that skillfully combined posters and toys.

Ms. Akiyama of the Department of Crafts developed a plan to promote the preservation and transmission of bingata stencil dyeing skills through the production of a bingata kit.

Students from Birmingham City University in Britain attempted to convey a message on intangible cultural heritage through the use of posters.

Students from EVTEC University of Applied Sciences in Finland expressed the sentiment of losing cultural heritage by means of 3-D animation.

Students from Griffith University in Australia produced a very simple, ordinary poster to make people recognize that there is a convention to preserve ICH. They also expressed the stories they heard in the past several days in the form of art: vanishing art.

Students from The Guangzhou Academy of Fine Arts used an exhibition of ICH as a motif to explore ways to convey proper preservation of the heritage.

The Archive team participated in by juniors of Department of Media Arts upheld the objective of producing contents that record the whole processes of this event. They attempted to produce a promotional film for preserving intangible cultural heritage, using the visual records they filmed here. Specifically, the team used Kutiyattam demonstrated by Mr. Gopalan Venu as a subject.

After this, there were presentations by Junior College students at the JAM Lobby, followed by a round of comments. Prof. De Varennes said he was impressed by the teams from China and Finland; and that every team’s works were fantastic. Prof. Hindle praised that every work showed sincerity and that students regarded the preservation of ICH as a personal challenge. Mr. Suprapto said that he felt the students’ works were rich in imagination, highly creative, and they exhibited student’s enthusiasm. Mr. Venu said that levels of presentations were excellent.

Ms. Ohnuki was impressed by the presentations. While admitting that there were some aspects that required extra works, she made comments as well as gave suggestions on some of the students’ works. She was impressed by the work that combined sugoroku and karuta and the giant poster by Junior College students, as well as the works by the College students—namely the work by Kokoku-ya San, the bingata kit by Ms. Akiyama and the works by the students from Finland. She said that all of them clearly conveyed solid messages. Among the works by the College students, the work by Kokoku-ya San, she said, was very beautiful. Starting with the message of changing a negative image to something positive, they produced a poster portraying the inside of a train wearing a tengu mask. She then commented on the poster of the train, in particular, saying the approach of expressing the message was interesting: It conveys the message visually that something passed down through the ages is actually close to you.

Prof. Yamazaki of the Department of Media Arts stated that he found the students’ works interesting because he could see their visualization efforts in their presentation through the use of various media. He said that the teams of Japanese students were good at replacing the broader concept with something more specific, introducing elements of play and giving shape to the concept, while the teams of overseas students delved deeper into the challenge of how to express more abstract, inner ideas.

Prof. Kawaguchi of the same department said that he could see a potential in the workshop, expressing his sense of fulfillment. On the part of teachers, he gained inspiration from students’ images, ideas or lively complexion when they were giving presentations. He also mentioned that exchange with foreign people has
been extremely limited thus far, and therefore he wished that we could have more exchange opportunities.

Overseas students said that they were impressed by quality levels of the works. They commented that many pieces of works used very interesting styles. They were attracted by cute and creative works.
Day Five

Morning Session

Workshop for the Promotion of the Convention for the Safeguarding of the Intangible Cultural Heritage
(Department of Media Arts Classroom, Fourth Floor, Building No. 10)

A supplemental production workshop was conducted based on the previous day’s comments. Works that were not covered by the comments the day before were dealt with. Overseas students also attended this workshop.

Afternoon Session

Exchange meeting for participating students (Studio, First Floor, Building No. 10)

Prof. SHIMBORI of the Secretariat of Department of Media Arts served as a moderator, and a discussion was conducted with the participation of the students involved in the project. Every student voiced a good opinion on this event. They expected that exchange would continue and another round of this event would be organised.

Farewell Reception (Dining Hall, Building No. 2)

Ms. OGURA Fumiko, Dean of College of Art and Design, Joshibi University of Art and Design, delivered a closing speech, followed by words of appreciation by overseas lecturers and students. Led by Prof. HINDELE, all participants danced a Maori dance and they promised reunion.
Comments and suggestions

1. What is your overall impression of the programme you participated in?

   I was overall impressed by the high level of organisation: activities operated smoothly. Overall, the programme would have benefited from some further organised activities in the evening in order to take advantage of the presence of individuals from various countries. (Prof. Fernand De VARENNES)

   Very informative and interactive. I thought that planning lectures followed by performances was a great way for the students to be exposed to the notion of intangible cultural heritage. (Prof. Rawiri HINDLE)

   I was very impressed with the active participation of the students, their disciplines and enthusiasm which reflected in each and every piece of work they have created. Axing at the preservation of the Intangible Cultural Heritage, I was very happy to see some impressions from my demonstration on Kutiyattam in their work. (Mr. Gopal VENU)

   This programme is good for young generation or students. (Mr. Hendri SUPRAPTO)

2. What do you feel were the most useful/valuable activities to the programme? Please give reasons why.

   For my part, I benefited most from hearing experts in specific aspects of the Conventions for the Safeguarding of the Intangible Cultural Heritage, although my situation is rather unique since I am not an artist or performer, but an academic. (Prof. De VARENNES)

   I was really moved by Mr. VENU’s presentation. In New Zealand, we would call him a living treasure. He expressed in words, actions and spirit intangible cultural heritage. I was able to make connections, through his presentation to aspects of intangible heritage expressed in Maori performance. (Prof. HINDLE)

   Introducing various aspects of ICH of different cultures to the younger generation was the most useful and valuable activity of the workshop. (Mr. VENU)

   All the programme had useful activities and concentrated. (Mr. SUPRAPTO)

3. What were your objectives in participating in this programme? Please tell us whether or not your expectations were met, and the reasons why/why not.

   My objectives were modest, in the sense my participation was mainly to interact and exchange with students, and mainly to give specifically some feedback on the potential of the Convention, from a legal point of view, in respect of protection and promotion of endangered languages. (Prof. De VARENNES)

   To express aspects of intangible cultural heritage transmitted through formal education in New Zealand. In other words, the delivery of the Maori arts in Maori immersion schooling in New Zealand. It is difficult to know if the Japanese students understood. I am not sure if they had earphones for translations. (Prof. HINDLE)

   As a practitioner of an ancient theatre Kutiyattam, I am always enthusiastic in conveying them the spiritual power hidden in such forms. It may be of helpful in finding in their own way expressions and the similarities and values in their own culture. (Mr. VENU)

   I was very enjoyed in participating in the craft workshop in the Department of Textile of the University.
4. To maximize the benefit of this programme, how do you plan on applying ideas and skills you obtained through your participation in the programme upon your return?

The programme has permitted me to better understand the potential – and limitations – of the Convention for the Safeguarding of the Intangible Cultural Heritage which until now I had not fully appreciated. It has in fact allowed me to expand my knowledge of the treaty, and better understand its relevance in the area of languages. (Prof. De VARENNES)

Record new finding regarding ICH for a possible paper. Contribute to my teaching programmes at my university as well as a DVD and book resource I am developing this year for students in Maori immersion secondary schools. (Prof. HINDLE)

Some of the creations in the workshop impressed me very strongly and I feel strongly to introduce similar ideas in promoting Kutiyattam. (Mr. VENU)

I will try maybe in 2 – 3 days. (Mr. SUPRAPTO)

5. Please give us your suggestions on how to improve the Programme in the future.

From speaking to some of the overseas students/artists who participated, I think there needs to be more advanced and clearer indications and instructions as to what they are expected to contribute, and what kind of work and preparation they will be needing before coming to Tokyo.

It may also be useful in dividing the programme more in more specific ‘themes’, so that participants can focus on their particular fields of interest/expertise. (Prof. De VARENNES)

Possibly, earlier communicative interactions between international and Japanese students (as was presented on the final day). (Prof. HINDLE)

I feel that more exposure would be given by arranging one or two full-fledged performers of ICH items in such workshops. (Mr. VENU)

I think students make own design for some by batik natural color. (Mr. SUPRAPTO)
Materials in the CD ROM

Distributed Materials

Pamphlet and Poster

List of Participants

Photographs
**Day One**  Audience, among them the President of the University, Ms. SANO and overseas students.

**Day One**  Lecture by Prof. KONO.

**Day One**  Symposium in the Afternoon Session.

**Day One**  Speakers of the Symposium, Prof. HABUTO, Prof. TAKIMOTO, Prof. SEKIMOTO, Mr. SUPRAPTO (from left to right).

**Day One**  Chinese, Australian and Japanese Students, discussing in the workshop.

**Day One**  Junior College students, laying out their works in the JAM Lobby.
Day Two  Applauding for the demonstration.

Day Two  Shimauta Singing by Mr. Tsuboyama.

Day Two  Mr. Venu discussing with Mr. Karamura.

Day Two  Works of Junior College students.

Day Two  Prof. Hindle, discussing with Japanese and Chinese students in the workshop.

Day Two  Prof. Hayase (left) and Prof. Yamazaki (right) talking with Australian students (center).
Day Three  Mr. Tsuboyama discussing with Prof. Yanagawa.

Day Three  Lecture by Prof. De Varennes.

Day Three  Audience of the demonstration.

Day Three  Yaeyama and Ryukyu songs by the group of Mr. Oyamori Takashi.

Day Three  Finnish students in the workshop.

Day Three  Mr. Oyamori talking with students.
Day Four  Prof. KAWADA discussing with Mr. HIMEDA.

Day Four  Mr. SUPRAPTO, explaining batik costume students wear.

Day Four  Presentation of English students.

Day Four  Presentation of Chinese students.

Day Four  Junior College students presenting their works in the JAM Lobby.

Day Four  Lecturers commenting students’ works.