2008-09
International Partnership Programme
for Safeguarding of Intangible Cultural Heritage

2nd Training Course for
Safeguarding of Intangible Cultural Heritage

FINAL REPORT

11-17 December 2008
Tokyo, Osaka, Kyoto and Nara, Japan
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Japan

Organised by
Asia/Pacific Cultural Centre for UNESCO (ACCU)
Agency for Cultural Affairs, Japan (Bunkacho)
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1. Preface

1.1. Background of the Project

The Asia/Pacific Cultural Centre for UNESCO (ACCU) is a non-profit organisation established in 1971 in line with UNESCO’s basic principles through the cooperation of private and government sectors in Japan in order to contribute to mutual understanding and cultural cooperation in Asia and the Pacific. In recent years, ACCU has been working closely with UNESCO, paying special attention to personnel training, materials development and networking for safeguarding intangible cultural heritage (ICH).

The Convention for the Safeguarding of the Intangible Cultural Heritage (ICH), adopted by the General Conference of UNESCO in October 2003, entered into force on 20 April 2006. Japan has become the 3rd country in Asia and the Pacific to ratify the Convention. To most of the countries in the region, however, the Convention still remains distant, without wide dissemination of the concept of ICH or the implementation of programmes regarding ICH through a regional network in Asia and the Pacific.

In Japan, on the other hand, various parties such as GOs, NGOs, museums, private enterprises and universities have been working on human resource training for more than 50 years. The Japanese government’s launch of programmes to promote international cooperation in safeguarding ICH encourages Japan to take leadership in the field. Under these circumstances, ACCU launched the “International Partnership Programme for Safeguarding of Intangible Cultural Heritage” with the Agency for Cultural Affairs (Bunkacho) in 2007, including a Training Course for Safeguarding ICH.

1.2. Activities under the Project

1.2.1. Establishment of Japan and International Networks for ICH:

ACCU has been establishing a network consisting of respected Japanese organisations working on ICH, as well as an international network consisting of ACCU’s partner organisations in the Asia-Pacific, Latin America and Africa regions. A round-table meeting was held with the Japanese network members in 2007 and 2008, and draft versions of schedule, roles and presentation guidelines were discussed to deepen their understanding of the programme.

The network of nine Japanese organisations was established to implement this programme. (see 1.3.1. for its member organisations) These organisations worked with an international correspondent network of 23 countries namely, Bangladesh, Bhutan, Cambodia, China, Fiji, India, Indonesia, Iran, Kazakhstan, Kyrgyzstan, Mongolia, Myanmar, Nepal, New Zealand, Pakistan, Papua New Guinea, Peru, Philippines, South Africa, Sri Lanka, Thailand, Uzbekistan, and Vietnam, to set up the Training Course for Safeguarding of Intangible Heritage.

1.2.2. Organisation of the Training Course

The “Training Course for Safeguarding Intangible Cultural Heritage” was conducted as human resource training in December 2008 in Japan, inviting participants from countries in Asia and the Pacific. The lectures, including introduction to the UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage, were given by the Japanese Network member organisations.

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1.2.3. Development of Learning Materials (Visual and Prints)
The series of lectures in the 1st and 2nd training courses were videotaped and uploaded to ACCU’s Database on ICH together with PDF files. It targets not only the Course participants but also the general public to promote publicity of safeguarding activities of ICH.

Structure of International Partnership Programme

1.3. Introduction of the 2nd Training Course

The 2nd Training Course for Safeguarding Intangible Cultural Heritage was organised for those who have been working to safeguard ICH in the region, with the support of a network among respected organisations in Japan, as well as a network in Asia and The Pacific. A series of lectures in the Training Course was videotaped and uploaded in ACCU’s ICH Database as the final stage.

1.3.1 Organisers
Organised by Asia/Pacific Cultural Centre for UNESCO (ACCU), and Agency for Cultural Affairs (Bunkacho)
Co-organised by National Research Institute for Cultural Properties, Tokyo
In Cooperation with UNESCO, National Institutes for the Humanities, Japan Arts Council, National Institute of Informatics (NII), National Institutes for the Humanities (National Museum of Ethnology, National Museum of Japanese History), Kyoto Prefecture, Municipality of Kyoto, Nara City, Sakai City and Japanese National Commission for UNESCO

1.3.2. Theme and Objectives
The 2nd Training Course for Safeguarding Intangible Cultural Heritage was conducted as human resource training. The member organisations of the Japanese national network gave a series of lectures based on the following objectives, as well as UNESCO’s introduction to the Convention for the Safeguarding of the Intangible Cultural Heritage. The theme of the 2nd
Training Course was “Introduction to Systems of Safeguarding ICH – UNESCO’s Convention and Law for the Protection of Cultural Properties in Japan”.

The objectives were;

- To inform about the Japanese systems for safeguarding of ICH at the national level;
- To demonstrate the systems which the local authorities and communities are working on for safeguarding the Kasuga Wakamiya On-Matsuri through observation of their activities in Nara; and
- To collect information on safeguarding ICH in each country based on the International ICH Network and to share such information with other participants.

1.3.3. Participation
ACCU sent invitations to 22 countries in Asia and the Pacific which have agreed to cooperate with ACCU. Each country’s designated National Correspondent Organisation nominated participants to the 2nd Training Course.

Nations Participating in the 2nd Training Course: 9 countries
Bhutan, Cambodia, Fiji, India, Kazakhstan, Kyrgyzstan, Nepal, Papua New Guinea and Sri Lanka

Participants/observers were required to meet the qualifications listed below.

<Essential Qualifications>
1) to be well involved in the government’s safeguarding of ICH projects in his/her country
2) to be able to participate in the International ICH Network by providing ACCU with ICH information from his/her country
3) to have the capacity and willingness to follow up with the Course and act as a focal point in the implementation of ACCU projects in the future (i.e. newsletter contribution, research summaries, activity reports, etc.)

<Desired Qualifications>
- to be in good health and able to attend the Training Course throughout the entire period
- to prepare a visual material, such as DVD, for presenting a local ICH project, and agree to its use and/or reproduction by ACCU for producing publications

1.3.4. Dates and Venues
Dates: Thursday, 11 – Wednesday, 17 December 2008
Venues: Hotel Metropolitan Edmont (see 1.3.6. Accommodation)
Kyoto Garden Palace (see 1.3.6. Accommodation)

1.3.5. Working Languages
The working languages of the Training Course were English and Japanese. Simultaneous interpretation between English, Japanese and Russian was provided.

1.3.6. Accommodation
In Tokyo
Hotel Metropolitan Edmont
3-10-8 Iidabashi, Chiyoda-ku, Tokyo 102-8130 Japan
Tel: +81-3-3237-1111 Fax: +81-3-3234-4371
URL: http://www.jrhotelgroup.com/eng/hotel/engl12.htm
In Kyoto
   Kyoto Garden Palace
   605 Tatsumae-cho, Shimochojamachi-agaru
   Karasuma-dori, Kamigyo-ku, Kyoto 602-0912 Japan
   Tel:  +81-75-411-0111  Fax:  +81-75-411-0403
   URL:  http://www.hotelgp-kyoto.com/english/index.html

1.3.7. Correspondence
All inquiries and correspondence concerning the Training Course should be addressed to ACCU
2. PROCEEDING OF THE TRAINING COURSE

2.1. OPENING SESSION

Mr Suzuki Yoshimori, Director of the Programming Department at ACCU, welcomed participants and speakers to the training course. The first speaker was Mr Takasugi Shigeo, Director-General of the Cultural Properties Department of the Agency for Cultural Affairs (Bunkacho). He thanked ACCU and the National Research Institute for Cultural Properties for their work in making the course possible. He noted that Japan was one of the first countries to promote safeguarding of the intangible cultural heritage (ICH) in 1950, and learning from this experience can help other countries to safeguard their ICH. Through the Japanese Funds in Trust and the training and awareness-raising activities of organisations like ACCU since 1971, Japan has also actively assisted in the recording and inventorying of the ICH in other countries. The second Intergovernmental Committee (IGC) meeting for the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (the 2003 Convention) was recently held in Japan. Through initiatives such as this course, the International Partnership Programme for Safeguarding of Intangible Heritage promotes international cooperation for safeguarding the ICH.

Mr Suzuki Norio, Director General, National Research Institute for Cultural Properties, Tokyo, also addressed participants in the opening session. He expressed the Institute’s support for the course, and their willingness to work with ACCU to develop international cooperation for the safeguarding of ICH. He noted the growing international awareness about safeguarding of ICH promoted by the 2003 UNESCO Convention, and the long history of ICH protection in Japan, where research on ICH has focused on both domestic and international examples. Although Japan could share its long experience in safeguarding the ICH, he reminded participants that each country’s interventions had to be tailored to their local situation.

Mr Sato Kunio, Director General of ACCU, concluded the opening session, welcoming all participants and guests on the opening of the second training course under the auspices of the International Partnership Programme for the Safeguarding of Intangible Heritage. He thanked co-organisers Bunkacho and the National Research Institute for Cultural Properties, as well as other organisations, for their assistance with the course. The Japanese government’s active participation in the 2003 Convention encouraged ACCU and its Asian partners to play a key role in the implementation of the Convention. He noted that ties between UNESCO and ACCU have been strengthened since the 2003 Convention was adopted in 2003.

The 21 participants, who represented 9 countries in the Asia-Pacific region, then introduced themselves (for more information see the list of participants in this report).

2.2 PRESENTATION ON ACCU PROGRAMMES PROMOTING THE SAFEGUARDING OF ICH

Ms Misako Ohnuki introduced the ACCU’s activities on ICH safeguarding and showed how they related to the 2003 Convention. More information on these activities is available on the ACCU website.1

ACCU is an independent, semi-governmental organisation located in Tokyo, with a branch office in Nara. ACCU has three programme divisions: culture, education and programme exchange. ACCU’s culture division has been implementing programmes on tangible and

intangible cultural heritage in the Asia Pacific region since 1971. Japan was the third country in the Asia Pacific region to ratify the 2003 Convention, and 104 countries have now ratified it, 15 of them from the Asia Pacific. ACCU’s has further strengthened its ties with UNESCO since the Convention entered into force in April 2006. ACCU was recently included on the list of non-governmental organisations (NGOs) accredited under the Convention at the third session of the IGC in Istanbul, and was recommended to provide advisory services to the IGC.

A number of ACCU’s key activities supported the 2003 Convention, specifically article 12 that requires States Parties to develop one or more inventories of the ICH in their territory, article 14 that promotes awareness-raising and capacity building to assist in the safeguarding of the ICH, and article 15 that ensures the widest possible community involvement in the safeguarding of ICH. For many countries the implementation of the 2003 Convention remains abstract so, with the Agency for Cultural Affairs (Bunkacho), ACCU launched the International Partnership Programme for Safeguarding of Intangible Cultural Heritage in 2007, developing a network of experts and offering training courses such as this one on safeguarding ICH. ACCU co-organised two expert meetings with UNESCO in 2006-7 to help prepare recommendations on inventory-making and community participation to assist in developing the Operational Directives of the Convention.

ACCU’s programmes promote community involvement in ICH safeguarding through training, book development, courses for artists and the promotion of indigenous language publications, and by providing financial and technical assistance to developing countries and rural communities for safeguarding their ICH. ACCU published a book on Animals in Asian Tradition, developing a master version in English and encouraging member states to translate the book into other local languages in the Asia Pacific. Many communities in Asia, Latin America and Africa face problems in transmitting their ICH so in 2007 ACCU also began a Contest to identify Better Practices in Communities’ ICH Revitalisation. This Contest aimed to publicise effective examples of community participation and the involvement of young people in safeguarding ICH across the Asia Pacific. An international jury selected seven projects as good practices in the first Contest in 2007.

Following her presentation, Mr Jin Kenjiro explained the course to participants. Conducted under the auspices of the International Partnership Programme for Safeguarding of Intangible Cultural Heritage, the training course is linked to two networks run by the ACCU and its partners: a network among Japanese organizations to implement the training course and a network of experts in the Asia Pacific who attend the course. The expert network stretched across 14 countries after the first training course, and 8 more countries were added in the current training course.
ACCU Presentation on Programmes on Intangible Cultural Heritage

Misako OHNUKI
Culture Division, Asia/Pacific Cultural Centre for UNESCO (ACCU)

What is ACCU?

Non-profit organization
Established in 1971
Working for the promotion of mutual understanding and cultural cooperation among people in the region in line with the principles of UNESCO
Implements programmes with UNESCO and its 43 Member States in Asia and the Pacific

What is Asia/Pacific Cultural Centre for UNESCO (ACCU)?

ACCU’s contribution to the 2003 Convention

- Lists: Article 16, 17
- Community involvement: Article 15
- Inventory Making: Article 12
- Funding: Article 25, 26

Education, awareness-raising and capacity building: Article 14

Many of the Communities in Asia faces serious problem of transmitting their traditional cultural expressions due to:
- dwindling birth-rate and aging population
- aging masters and very few successors
- absence of representational system and divergent visions within communities
- lack of interest among young generation
- lack of capacities of policy makers to identify ICH-relevant communities, etc.

Article 15 of the Convention

“Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavor to ensure the widest possible participation of communities, groups, and where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.”
ACCU’s Community-based Project: Contest for Better Practices on ICH Safeguarding and Revitalization

- To identify, document and render visible as well as accessible past and current practices that have proven to be successful in revitalizing intangible cultural heritage
- To ensure the transmission of knowledge and know-how to younger generations through international cooperation
- To collect diverse body of experience report and case studies, in order to provide a rich source of creative and innovative approaches to problem-solving, proven solutions, practical information, and lessons learned.

ACCU’s Community-based Project

Training Course for Safeguarding of Intangible Cultural Heritage

- ACCU’s contribution to the Convention: Material Development: “Animals in Asian Tradition” - Intangible Cultural Heritage (ICH) around US

Thank you very much for your cooperation
2.3. SESSION 1: MR TANAKA KENARO, DEPUTY DIRECTOR, OFFICE FOR INTERNATIONAL COOPERATION ON CULTURAL PROPERTIES, TRADITIONAL CULTURAL DIVISION, CULTURAL PROPERTIES DEPARTMENT, AGENCY FOR CULTURAL AFFAIRS (BUNKACHO): UNESCO’S CONVENTION FOR SAFEGUARDING OF THE ICH

Mr Tanaka gave a brief history of the 2003 Convention, outlined its main features, the statutory organs of the Convention, safeguarding instruments and international assistance provided for in the Convention.

Mr Tanaka explained that it was important to understand the 2003 Convention in relation to other UNESCO Conventions, such as the 1972 World Heritage Convention. Under the 1972 Convention, States Parties have listed 679 cultural sites, 174 natural sites, and 25 mixed natural and cultural sites as World Heritage Sites. This ‘tangible’ heritage is celebrated for its ‘outstanding universal value’. By the 1990s, however, it was evident that a different kind of instrument for recognizing and safeguarding ICH was needed at the international level, celebrating the ICH in its own terms and recognizing the key role of the communities, groups and individuals practicing it. In 2001 the first Masterpieces of the Oral and Intangible Heritage of Humanity were proclaimed by UNESCO, with follow-up proclamations in 2003 and 2005. In October 2003 the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the General Conference of UNESCO and it entered into effect in 2006. Japan was the third country to ratify the Convention in 2004 and had been actively involved in the drafting of the Convention. In 2008 the Operational Directives for the implementation of the Convention were adopted by the second General Assembly of the States Parties, and an emblem was selected for the Convention.

The purposes of the 2003 Convention are to safeguard the ICH; to ensure respect for the ICH of the communities, groups and individuals concerned; to raise awareness at the local, national and international levels of the importance of ICH and of ensuring mutual appreciation thereof; and to provide for international co-operation and assistance in doing so. Mr Tanaka explained how the ICH was defined by the Convention, and how it was manifested within a number of domains such as oral traditions and expressions, performing arts, social practices, knowledge and practices concerning nature and the universe, and traditional craftsmanship. The Convention has two statutory organs: a General Assembly of the States Parties (normally held every second year); and an Intergovernmental Committee (IGC), (normally convened every year). Some extraordinary sessions of these statutory organs have been held in the last few years to expedite the setting up of the safeguarding instruments of the Convention.

Under the Convention, each States Party develops its own inventory or inventories of the ICH in its territory. At the international level, the 2003 Convention provides for two Lists to which States Parties can nominate elements from their national inventories of ICH. These are the Representative List of the ICH of Humanity and the List of ICH in Need of Urgent Safeguarding. Ninety of the Masterpieces from the 2001, 2003 and 2005 proclamations have now been put on the Representative List. The first proposals for nomination of new elements to the Representative List and the Urgent Safeguarding List were received in September and October 2008. They will be examined by a subsidiary body selected at the IGC meeting in Istanbul (November 2008), and considered at the next IGC meeting in Abu Dhabi in 2009. Through the Intangible Cultural Heritage Fund and other international funds, States Parties can apply for preparatory assistance in preparing nominations.

In question time, Mr Tanaka was asked whether international assistance was available for countries which have not yet ratified the 2003 Convention, but are already working on national inventories or other safeguarding instruments. Mr Tanaka told participants that only...
those countries that have ratified the Convention are eligible to apply for preparatory assistance. He was also asked how countries like Japan had selected Masterpieces or ICH elements for nomination to the Convention’s Lists: did they prioritize practices that had maintained their historical features or ones that had changed significantly over time; and who decided what domains were highlighted in nominations when, say, oral traditions formed the basis for dance forms. Mr Tanaka explained that in Japan the Law for the Protection of Cultural Properties protected both original and adapted forms. Although some aspects of the ICH should be maintained over time, this was decided on a case-by-case basis, often by practitioners themselves, and it was recognized that ICH is living heritage and has to change over time. Under Japanese law there needs to be an individual or a group nominated as the holders of the ICH, and this often determines how the ICH element’s domain is defined at a national level.

2.4. SPECIAL SESSION: MR FUJITA ROKUROBYOE, 11TH HEAD OF THE FUJITA SCHOOL, NOH FLUTE: CURRENT SITUATION AND ISSUES FOR SUCCESSORS OF INTANGIBLE CULTURAL HERITAGE IN JAPAN

Mr Fujita began the session with a video presentation of Noh Theatre performances and then discussed the challenges in the safeguarding of Noh flute playing that he faces as a performer and head of the Fujita School of Noh Flute. Finally, he played some traditional Noh music for the participants.

Noh is a classical Japanese musical drama that has been performed since the 14th century. There are approximately 250 plays in the current repertoire, many of which are comedies, and a range of characters including deities, spirits, animals and people of different social classes. Noh performances require a chorus and an orchestra – flute, drums and sometimes stick drums – to create ambience for the play. Noh flutes always sound different from each other, so Noh flute music is not scored according to the tuning in the European fashion, but according to the fingering.

Mr Fujita discussed safeguarding challenges relating to musical equipment, access to Noh stages, training and taxation. His family has been playing the flute on the Noh stage for 400 years and he himself began learning the art form when he was five years old. His flute, an antique heirloom passed down through the family, is kept in a hand-embroidered bag and a black and gold-lacquered case. The case and bag are not generally shown to the audience, but the craft of making Noh instruments like flutes and drums, and their cases, still needs safeguarding. It is difficult to maintain the same quality of instrument construction when, for example, horse leather used for making the Noh drum is now imported from overseas. The flute was traditionally made of bamboo, dried with smoke in bamboo houses and polished to a black sheen, but it is difficult to replicate these conditions in making flutes today. Museums can display the tools necessary for Noh performances, e.g. masks and instruments and costumes, but these displayed instruments become ‘dead’ representations of the art form, and lose their musicality when they are not regularly played. Noh musicians maintain their instruments daily as part of the process of practice and performance.

The Noh stage is large and has to be specially constructed. The actors wear masks, which gives them limited visibility on stage and the size and shape of the stage thus has to remain constant. Each actor needs access to a stage so he can train successors, and some own their own stages, but high property taxes make it difficult for people to do this. Large Noh theatres have been set up in Tokyo, Kyoto and Osaka, but these facilities are highly centralized in urban areas. More training facilities are required in rural areas, along with secondary and tertiary training programmes for young people in the classical literatures and arts. Mr Fujita explained how Noh performers often inherited ancient music scores and papers, or costumes, props and masks, from their families, but then had to pay large amounts of inheritance tax if they used
them to earn money through their stage performances. Some items (e.g. costumes) were more affected by depreciation as performance pieces than others (e.g. the flute), but this was not reflected in the depreciation calculations under the current tax regime. The levying of consumption tax was also problematic.

In question time, Mr Fujita was asked how Noh Theatre could be made better known to young people in Japan. In other parts of Asia, traditional performing arts syllabi have been offered in schools and universities and that there are similarities between Noh and other Asian performing arts. Mr Fujita said that most Noh artists could not travel to schools, although there was a Noh stage installed at some schools and Bunkacho supported artists doing this work. He recalled that when he studied at university there were no university courses for learning the traditional performing arts, and the same situation pertains today. Mr Fujita was asked how current performances were linked to traditional performance forms. He explained that holders of intangible cultural properties, or masters of specific arts, spend as much time as possible with their trainees or successors, helping them to understand the core aspects of the tradition that needed to be maintained, while some aspects were adapted by the masters in each generation. Designating masters as holders of ICH properties in Japan gives them the authority to decide which changes are acceptable and which are not.

Participants then presented country reports in two group sessions, which were followed by a plenary session on Day 3. All country reports are available on the ACCU website.

2.5. Session 2: Mr Miyata Shigeyuki, Director, Department of Intangible Cultural Heritage, Tokyo National Research Institute for Cultural Properties: Inventory-Making of ICH and System of Living National Treasures in Japan

This lecture outlined the Japanese national system for safeguarding ICH, including legislation, inventories, the process of selection and designation of intangible cultural properties, and the system of living national treasures.

Mr Miyata explained that the law in Japan for the Protection of Cultural Properties was enacted in 1950. Under this legislation, three national inventories of ICH in Japan have been established, and maintained by Bunkacho:

1. **Designated Important Intangible Cultural Properties**, designated with individual or group holders (such as groups of performing artists). If individual holders pass away, the designation has to be reinstated. There are currently 106 important intangible cultural properties on the list: 81 of them designated through 116 individual holders and the remainder through 25 group holders. This inventory includes class of cultural property, designation name and date, and the details of associated holders or holder groups.

2. **Designated Important Intangible Folk Cultural Properties**, categorized either as Customs, Folk Performing Arts and Folk Techniques. There are currently 257 elements (100 Customs, 150 Folk Performing Arts and 7 Folk Techniques) on this inventory. The inventory includes name of Prefecture, designation name and date, and details of the relevant preservation organizations.

3. **Selected conservation techniques**, listed with individual or group holders. Currently 48 techniques are selected with 53 individual holders and 27 techniques have 28 group holders. The inventory includes name of technique, selection date, and the details of the associated holders or preservation groups.

The designation or selection of candidates for these three inventories is achieved through the following process: a preliminary survey is undertaken by Bunkacho investigators, using where necessary the work of other researchers; then candidates are selected by Bunkacho.
officials and approved by the Ministry of Education, Culture, Sports, Science and Technology; and after further consideration by various panels and subcommittees, a final decision on the ICH element’s inclusion is made by the Minister or by the Commissioner of Bunkacho.

Mr Miyata then discussed the system of Living National Treasures in Japan. This is a colloquial rather than a legal term for an individual holder of a designated Important Intangible Cultural Property or selected Conservation Technique in performing or industrial arts. Two million yen per person per annum is provided as a state subsidy for individual holders, but the status associated with the designation also increases the value of their products or performances. Preservation groups or individuals associated with Folk Cultural Properties are supported by their communities and are not eligible for this annual grant, but they can apply for other grants-in-aid when necessary. The annual budget fixed by the state determines the number of Living National Treasures that can be supported in a year: currently, there are 116 in the whole of Japan. As these people age and become ill, their teaching skills are often lost, but when this happens, it has not been the practice of government to remove the financial support and status associated with Living National Treasure status. As existing holders die, the nomination of new candidates becomes possible.

In the process of identifying new candidates, Bunkacho ensures that the various categories of the traditional arts are adequately represented and maintains strict confidentiality. Candidates can only be considered as holders if they are healthy, show integrity and good character, have a good reputation and an award history as a sign of their exceptional skills in the field, and have an existing group of trainee successors. Candidate documentation is submitted to the Cultural Council’s Cultural Properties subcommittee and an expert panel, and then released to the public through the media. This helps to justify the selection of new candidates in the face of any opposition. The UNESCO convention has now broadened the definition of ICH beyond performing arts and industrial arts, so this has expanded the potential scope of the Living National Treasures system.

In question time, Mr Miyata was asked whether the three inventories were publicly available. He said that they were available to the public (in Japanese) on the Bunkacho website, and in public libraries across Japan. These public copies do not contain all the personal details of holders that are necessary for the administration of the system within Bunkacho. He was also asked whether people could formally apply to become Living National Treasures, to which he replied that they could not, as the process was driven by Bunkacho investigations using the criteria discussed above. He was asked how Bunkacho administers the grant for Living National Treasures, and he explained that it had to be used for safeguarding the ICH and training successors. Monitoring the use of the grant was difficult, but holders were required to give an annual financial report to government and in some cases these reports were provided by the holder’s pupils.

2.6. SESSION 3: MR KIKUCHI KENSAKU, CHIEF SENIOR CULTURAL PROPERTIES, SPECIALIST CULTURAL PROPERTIES DEPARTMENT, AGENCY FOR CULTURAL AFFAIRES (BUNKACHO): JAPANESE ADMINISTRATIVE SYSTEM FOR SAFEGUARDING ICH

In this lecture, Mr Kikuchi explained the scope of the term ‘Cultural Property’ in Japanese law, the organization and structure of Bunkacho, and the Japanese system for protecting cultural properties. He also showed participants a video of the Festival of Yama-age in Karasuyama, designated as an Important Intangible Folk Cultural Property in the 1970s.

The Japanese Law for the Protection of Cultural Properties currently recognizes six different categories of cultural property:
1. **Tangible cultural properties**, such as buildings, works of art or applied art including books and calligraphy;

2. **Intangible cultural properties** representative of the culture of the Japanese people, such as Kabuki theatre, Noh theatre, Japanese ceramics, weaving, dyeing;

3. **Folk cultural properties** representing the evolution of, changes in, or a distinctive regional characteristic of Japanese culture, such as manners and customs (e.g. festivals, annual rituals, praying for good rice harvest); folk techniques (e.g. salt making, hot spring water encrustation), and the tangible folk cultural properties associated with them (foods, clothing etc);

4. **Monuments**, such as ruins, mountains, animals and plants (and their habitats), geographical features or minerals with scientific value;

5. **Cultural landscapes**, such as terraced rice paddies, mountain hamlets and canals; and

6. **Groups of historical buildings**, in places such as inn towns or castletowns.

In safeguarding these cultural properties, the law also recognizes the importance of safeguarding various *Conservation Techniques* (such as shamisen-making and lacquer brush-making).

When it was first promulgated in 1950 this law initially provided only for the protection of ICH elements in danger of extinction. In 1954 the law was amended to provide for the designation of important cultural properties on the basis of their intrinsic value rather than their endangered status. The same amendment established the system of holders of intangible cultural properties (living national treasures) that is still used today. In 1975 a system for protecting ‘intangible folk cultural properties’ was added to protect community-based lifeways and regionally-specific folk performing arts that illustrated the development of national performing arts. Conservation techniques for tangible or intangible cultural heritage were protected under the 1975 amendment and a later amendment in 2004, which added folk conservation techniques to the existing category of folk cultural properties.

The Agency for Cultural Affairs (Bunkacho) was established to promote the culture of Japan and international cultural cooperation, and to perform certain administrative tasks. Its Cultural Properties Department is tasked with the protection of both tangible and intangible cultural properties in Japan. The Traditional Culture Division within this Department is tasked with the safeguarding of intangible cultural properties. Intangible cultural properties currently fall into three main categories: Intangible Cultural Properties, associated Conservation Techniques, and Folk Intangible Cultural Properties (including associated folk conservation techniques). Designated elements in these categories are placed on the three inventories as discussed above, but other elements are selected for further research, currently comprising 90 intangible cultural properties and 574 intangible folk cultural properties.

In question time, Mr Kikuchi was asked whether evaluations or impact assessments were made after grants had been given to assist in the safeguarding of an ICH element. He noted that while recipients were required to make a report there was no scientific evaluation process. Prefectures and municipalities work together with Bunkacho to document and preserve cultural properties. Mr Kikuchi was then asked about the importance of protecting the intellectual property rights of holders. Currently there are few disputes in Japan around intellectual property relating to ICH, but from time to time people do complain to Bunkacho that groups in other areas are performing the same festival. This is not a major concern for government because many festivals in different parts of Japan have developed historical similarities over time. There are difficulties in protecting the intellectual property rights of visual folk artists, however, whose work can be easily replicated.
2.7. SESSION 4: MR YOSHIMURA SATOSHI, DIRECTOR, PERFORMER TRAINING DIVISION, NATIONAL THEATRE RESEARCH AND TRAINING DEPARTMENT: PERSONNEL TRAINING FOR SUCCESSORS OF TRADITIONAL PERFORMING ARTS CONDUCTED BY JAPAN ARTS COUNCIL

In this lecture, participants heard about the history of the Japan Arts Council, and training activities for successors of traditional performing arts. After the lecture, the participants observed the use of the male and female puppets in Bunraku.

The National Theatre of Japan (later renamed the Japan Arts Council) was established in 1966 to publicize and promote Japan’s ancient traditional performing arts, train successors in these arts, and to do research on these arts. Since 1966, four more theatres have opened to support traditional Japanese performing arts (the National Engei Hall, the National Noh Theatre, the National Bunraku Theatre, and the National Theatre Okinawa). In 1990, the Japan Arts Fund was established to promote arts and culture. Succession training was always an important priority of the National Theatre, and training courses began for Kabuki actors in 1970, for Bunraku actors in 1972 and Noh actors in 1984. Musicians, acrobats, jugglers and puppeteers associated with traditional performing arts were soon also being trained.

There are currently nine training courses running in four of the different National Theatres in Tokyo, Osaka and Okinawa. No tuition fees are charged for the courses, and student loans and scholarships are available. Entrants generally undergo a basic screening test at entry (similar to tests for entering an arts course at university) and after three months of training they have to pass an aptitude test. Some students drop out during the course. Graduates of the courses are absorbed into professional organisations, apprenticed to professional players and given ongoing training and performance opportunities. When no new graduates can be accommodated in a specific professional area, training is temporarily suspended.

There are courses for Kabuki actor training, and other Kabuki training courses for singers and musicians in Takemoto, Narimono and Nagauta. Some of these professions have historically been gender-specific, and currently, in the case of Kabuki and Bunraku, only men are admitted for training. Both men and women are now trained in Daikagura, which includes juggling and acrobatics, and used to be a male preserve. Most trainees are under 23 years, but exceptions are occasionally made.

Formal training programmes like these replace or augment traditional family-based succession training, which has been negatively affected by social changes including the westernisation of education, the drop in the birth-rate, the diversification of performing arts, and the devaluation of traditional Japanese culture. The generation of experienced actors is thus ageing and not enough new recruits have been entering the field. The training courses have helped to increase the number of young people entering the profession. Graduates of official courses can comprise a significant proportion of current practitioners, but the actual proportion varies significantly, from 74% of the Takemoto performers to 28% of Kabuki actors and 9% of Nagauta performers.

In question time, the participants asked whether graduates could make a living after they completed their training. Mr Yoshimura said that admissions to training courses were limited by training budgets, and by demand from professional associations. For Takemoto training, applications are now being invited for the first time in three years. Graduates usually studied further under their masters within professional associations. After training in Tokyo many graduates wanted to stay in the cities, rather than returning to smaller communities and performing local variations of performance arts like Kabuki.

After the lecture, the participants observed the use of the male puppet head and full female puppet in Bunraku. Three Bunraku puppeteers manipulate each puppet, dressed in black.
Puppeteers, all of whom are male, study for ten years or more to learn about 100 titles in the highly stylised Bunraku repertoire, learning how to operate levers in the heads, manipulate the arms and legs, to show narrative and emotion, and learning how to work together in Bunraku performances.

2.8. SPECIAL SESSION: COUNTRY REPORT SHARING BY PARTICIPANTS

Group 1 presented a summary of country reports from Sri Lanka, Nepal, India and Bhutan. All country reports explored the richness and diversity of their ICH. First, Sri Lanka emphasised the continuity between anthropological research by British colonial officials and later documentation efforts after Sri Lankan independence in 1948 by the Arts Council of Ceylon (later Sri Lanka) and government departments. Community support for festivals, rituals and performances is strong and has been supported by government, especially before the 1980s and after 2005. But at this stage NGOs only play a small role in the safeguarding of Sri Lankan ICH. Second, the report from Nepal suggested that this country’s cultural diversity complements its different natural environments. The National Department of Culture and State Restructuring is responsible for safeguarding of both tangible and intangible heritage, and has started to inventory all heritage resources on a regional basis. Community-based organisations and NGOs like the Nepali Folklore Society are very active in researching and promoting Nepalese ICH. The Nepalese participant suggested that there should be more openness and interaction between countries on the revitalization of the common heritage of the region.

Third, the report from India discussed historical safeguarding efforts and new government-funded schemes for revitalising ICH introduced from 2007-8. These new schemes include ICH safeguarding measures, awareness-raising about intellectual property rights (IPR), a Cultural Heritage Volunteers (CHV) scheme, and a pilot scheme for cultural industries. Zonal Cultural Centres are responsible for promoting regional arts and culture. The Eastern Zonal Cultural Centre at Kolkata, for example, revitalized traditional ICH by adapting techniques to contemporary contexts and marketing the products, benefitting around 6000 artists. Finally, the participants from Bhutan reported that the preservation and promotion of culture is critical in Bhutan because of its unique development policy based on ‘Gross National Happiness’ and a new forward-looking plan, Vision 2020. Key institutions in safeguarding the ICH include the Folk Heritage Museum, the Royal Dance Troupe, and the Textile Museum, assisted by the Department of Culture, and the Ministry of Home and Cultural Affairs.

Group 2 presented a summary of country reports from Cambodia, Papua New Guinea, Fiji, Kazakhstan and Kyrgyzstan. First, the Cambodian report emphasised the threat posed by natural processes and by humankind to their ICH, including the five main Cambodian traditional performing arts. The Department of Performing Arts under the Ministry of Culture and Fine Art has been developing an inventory of the ICH of Cambodia in close collaboration with UNESCO. Second, the representatives from Papua New Guinea (PNG) discussed their experience in ratifying the 2003 ICH Convention and preliminary inventory-making. They explained that the PNG national government’s financial support for ICH safeguarding was linked to its development goals and objectives.

Third, the participants from Kazakhstan noted the threats posed by globalisation to the ICH associated with the Kazakh people’s nomadic lifestyle. In 2004, the Kazakh Government launched the Cultural Heritage Programme to focus on research and awareness-raising, publication of traditional literature and other safeguarding activities for tangible and intangible heritage. Lastly, the Kyrgyzstan country report highlighted the epics, rituals and customs that represent the richness of the ICH in their country. Kyrgyzstan ratified the 2003 Convention in 2006. The Kyrgyz government had resolved to improve the legal framework leading to heritage protection and revitalization. The thousand-year jubilee of the epic Manas and the revival of the Noonz festival and its nomination to the UNESCO ICH Representative
List are a few recent initiatives. However, the Kyrgyz, like other countries such as PNG, require support in managing specialist programmes in ICH. Finally, the representative from Fiji explained how their cultural mapping programme ran parallel to the creation of the National Inventory on ICH, coordinated by the Institute of Fijian Language and Culture under the Ministry of Indigenous Affairs. In this process, they worked closely with local chieftainship structures. Fiji hopes to ratify the 2003 Convention in the near future.

In concluding, the meeting broadly endorsed the conclusions of Group 2 that recalled the support given by their respective governments to the ratification of the 2003 Convention, and its implementation. The participants underscored the importance of the involvement of communities, as well as the various different tiers of government, in the implementation of the 2003 Convention. They noted the importance of using existing social structures and kinship systems to assist in inventorying processes. They emphasised the importance of articulating the mechanisms for the transmission of ICH to younger generations. Finally, they requested the ACCU and the Agency for Cultural Affairs to assist in capacity building for the implementation of the 2003 Convention.

2.9 SESSION 5: MR FUKUOKA SHOTA, ASSOCIATE PROFESSOR, RESEARCH CENTRE FOR CULTURAL RESOURCES, NATIONAL MUSEUM OF ETHNOLOGY (MINPAKU): ACTIVITIES OF THE NATIONAL MUSEUM OF ETHNOLOGY ON SAFEGUARDING OF INTANGIBLE CULTURAL HERITAGE

Mr Fukuoka is a specialist in ethnomusicology at Minpaku’s Research Centre for Cultural Resources. He explained what the National Museum of Ethnology (Minpaku) does to help safeguard the ICH in Japan and other countries. He explained how Minpaku’s researchers have documented performing arts in Southeast Asia, and discussed challenges associated with this process.

Minpaku, established in 1974 as an inter-university research institute, is Japan’s leading research centre for ethnology and cultural anthropology. It has a research and teaching staff of about 60 people, but also accommodates visiting researchers and runs an Intensive Course on Museology with the Lake Biwa Museum. The Museum houses a collection of about 250,000 artefacts, 620,000 books and periodicals, nearly 70,000 audiovisual (AV) items and over 300 Human Relations Area Files (HRAF). Databases of these collections, both local and international, are available on the internet. This Centre was established in 2004 to support projects on material collections management, digitization, exhibitions and public programming. These materials are used at Minpaku for research purposes and also for exhibitions in Japan and abroad.

Mr Fukuoka explained how Minpaku’s researchers have assisted in the documentation of shadow puppet theatre performing arts in Southeast Asia: Wayang kulit and Sbaek thomm, both of which were listed as UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity. Wayang kulit and other forms of Wayang performance are popular in Java and Bali based on stories from the Mahabharata and Ramayana and accompanied by a gamelan. Sbaek thomm is from Cambodia, based on stories from the Ramayana, and accompanied by the traditional music ensemble called pin-peat. Sbaek thomm was threatened in the 1990s because many performers died under the Pol Pot regime and the leather panels (sbaek) were moved into safekeeping. A leading practitioner, Ty Chien, was already over 80 years old, but

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agreed to perform for the Minpaku research project in March 2000. He performed for seven
nights in a row, which allowed for a valuable video recording to take place. Later his health
deteriorated and he passed away.

Minpaku’s research, documentation and awareness-raising programmes can contribute not
only to academic work on cultural anthropology but also to the safeguarding of ICH. AV
documentation can be part of the succession management process for ICH, but simply having
an AV record of does not necessarily ensure the continuity of the art form. The footage of the
Shaek thomm performances, for example, has been sent to the family of Ty Chien, but it is
difficult for the family to make it widely available to young people in Cambodia to encourage
them to continue performing the art. Such footage could be distributed by local institutions,
but in some cases, people may be concerned about their intellectual property being stolen, or
that secrecy requirements could be violated. Maintaining traditional transmission paths and
secrecy requirements can be an incentive for ICH transmission within families, and should be
respected by researchers.

Audiovisual documentation of performing arts should thus be a joint project between
performers and researchers, conducted after consultation with all relevant parties about the
aims of the documentation project, likely outcomes and associated IP rights. Because the
requirements of documentation sometimes affect the performance, and research footage is
often turned to as an ‘authentic’ record, it should be made clear in constructing and
distributing the footage that there is no one single objective documentation process. A variety
of performances should be documented and filming should accommodate a number of
different perspectives, including performers, backstage workers and the audience. Mr
Fukuoka noted that the duration of performances did not always fit with the needs of
researchers and exhibitions.

In question time, Mr Fukuoka was asked how Minpaku shares data with communities and
what use agreements can be made with them. Minpaku negotiates different levels of data use
with communities by setting up a Memorandum of Understanding at the commencement of
research. The basic agreement provides for use of research materials for research and training
within the museum; higher levels of data disclosure include the use of research materials for
education and research outside the museum; and then the highest level of data disclosure
includes public dissemination through mass media. In Japan, community-owned ICH is
considered to be in the public domain, but copyright can be used in other countries to protect
traditional arts. The research film itself is copyrighted to Minpaku, but performers of course
have performers’ rights in the materials. Minpaku is creating a network of museums around
the world to feed research information back into local communities, and to help them work
with local researchers and create local exhibitions.

2.10. ADDRESS BY MR MATSUZONO MAKIO, DIRECTOR-GENERAL,
NATIONAL MUSEUM OF ETHNOLOGY (MINPAKU):

Mr Matsuzono welcomed participants to the institution. He reminded participants that
Minpaku was established in 1974 as an inter-university research institute and museum to
conduct ethnographic research and promote understanding of people and their cultural
practices around the world.

Participants were then invited to ask questions. Some of the questions were about the
Intensive Course in Museology conducted by Minpaku in partnership with Lake Biwa
Museum in Shiga Prefecture under the auspices of the Japan International Cooperation
Agency (JICA) from 1994.⁴ This is a three or four month course covering subjects like

⁴ See http://www.minpaku.ac.jp/english/research/rccr/museology.html
collections management, field research, documentation, conservation, and community engagement. It has recently been tailored more specifically to the needs of students and for the next three years, five countries have been specifically selected for participation in training programmes.

The participants thanked ACCU and Minpaku for their role in facilitating the visit, and expressed interest in joining its international network of museums and participating in its programmes. Participants were then able to visit the exhibitions in the museum.

2.11. SESSION 6: MR YAMAUCHI HAJIME, DIRECTOR GENERAL, CULTURE AND ART OFFICE, DEPARTMENT OF CULTURE AND ENVIRONMENT, KYOTO PREFECTURAL GOVERNMENT: INFLUENCE OF CULTURE FOR COMMUNITY REVITALISATION IN KYOTO

In this lecture, Mr Yamauchi described the way in which Japan’s cultural properties were administered by Prefectural governments, discussing in particular the ‘Ordinance for the Promotion of the Revitalisation of Kyoto based on Cultural Power’.

The national government in Japan devolves some responsibilities for education, culture and science to its forty-seven Prefectures, or regional governments. Cultural issues are jointly managed at Prefectural level by Governors and Boards of Education. Boards of Education are in charge of the protection of Cultural Properties. The Culture and Art office of the Kyoto Prefectural Government administers the traditional performance arts, industrial arts and World Heritage Sites in Kyoto.

The Kyoto Prefecture has passed an ‘Ordinance for the Promotion of the Revitalisation of Kyoto based on Cultural Power’. This ordinance aims to pass on and develop into the 21st century the vibrant and diverse cultures of Kyoto, based on its history and traditions. Implementing the ordinance forms part of the planning for the Japanese National Culture Festival that will be held in Kyoto in 2011. The Kyoto Prefectural Government promotes culture because of its intrinsic value and its role in fostering social cohesion, social welfare, communication and economic development.

The Kyoto plan for the creation of cultural power emphasises the importance of:

1. Cultivating a spiritually and culturally rich way of life for the next generation based on diverse and creative activities;
2. Encouraging communities’ spiritual and cultural engagement with the Kyoto region by promoting cultural resources such as local festivals and beautiful cityscapes;
3. Improving the quality and extent of economic activities by fostering their close ties to cultural practices;
4. Promoting and developing local cultural values embodying respect for common humanity and the natural environment, such as motenashi (hospitality), and shitsurai (preparation, decoration); and
5. Promoting mutual understanding, creativity and tolerance through international cultural exchanges.

Kyoto Prefecture is promoting local festivals and events as part of a strategic plan to achieve this vision in the lead-up to the National Culture Festival in 2011. Activities have included exhibitions and projects to celebrate the ‘The Tale of Genji Millennium’ in 2008. The Tale of Genji is a classic work of Japanese literature attributed to the Japanese noblewoman Murasaki Shikibu in the early eleventh century. The 1st day in November has been proclaimed ‘Classics day’ to celebrate the Tale of Genji’s thousandth anniversary in 2008. In 2009, Kyoto hopes the Gion Matsuri (Gion festival) will be proposed as an element on the Representative List of the 2003 Convention. Some of these activities have been funded by the new Japanese
Hometown Taxation System, starting in 2008, in which a portion of municipal taxes paid by individuals can be diverted to a municipality of their choice, and used for repair and maintenance, or safeguarding of heritage. This will assist in the maintenance of cultural heritage in Kyoto.

In question time, Mr Yamauchi was asked about the relationship between national and Prefectural government in managing cultural heritage. While national government was engaged in the designation and selection of intangible cultural properties, the registration of tangible cultural properties and the conservation of important cultural heritage, most activities were done at the local level. For example, the Prefectural government provided financial support for repairing the ornaments on the Gion Matsuri floats, and had a volunteer holiday system so that Prefectural staff could pull the heavy floats. Mr Yamauchi was also asked about collaboration with other Prefectures. He said that partly due to the recession and as part of an attempt to attract more tourists from abroad, ten Prefectures in the region of Kinki (including Kyoto, Osaka and Nara) had begun to collaborate on cultural promotion activities.


In this lecture, Mr Fukami introduced the Gion Matsuri (Gion festival) and its yamahoko float procession and discussed current and historical challenges faced in safeguarding the festival.

The Gion Matsuri, one of the most famous festivals in Japan, began in the Jōgan era in 869 CE, a time when Kyoto, the new Japanese capital city, was suffering summer epidemics caused by denser settlement and poor sanitation. The Gion festival, initially called Gion-goroye, aimed at appeasing angry spirits and thus eliminating disease. It was initially a Buddhist festival linked to the Gion shrine, but later became a Shinto festival and the shrine became known as the Yasaka Shrine. A procession of floats began at the Yasaka Shrine and it ended at Shinsenen, believed to be the source of Kyoto’s water supply. The yamahoko float procession is still held in Kyoto on 17 July every year as part of the Gion Matsuri.

The yamahoko floats in Kyoto are among the oldest examples of such floats in Japan. The original 58 yamahoko floats were destroyed in the Ōnin War of 1467 CE but by 1500, yamahoko processions had been revived and today, the 35 yamahoko permitted to participate in the Gion Matsuri procession can all trace their roots back to this period. On rebuilding, the floats became larger and more elaborate. The yamahoko procession, storage of floats and associated professional organisations were originally managed by the powerful chōjū street committees until after 1868 under the Meiji Restoration when the chōjū ceded most of their administrative roles to municipalities. This had an impact on the festival because by 1945 the chōjū were no longer exempt from taxation, or able to use unoccupied town houses (chōie) for storing and displaying yamahoko materials, to extract labour and money from residents to carry out the festival, or to legally own yamahoko floats. The recession following the Second World War, modernisation and internal migration also affected the festival.

The festival was however sustained through the efforts of various public and private groups in the city during the twentieth century. Strategies included establishing preservation societies registered as charitable organisations so they could own floats and chōie; negotiating municipal financial assistance for float repairs and for the accommodation of the needs of the festival alongside city modernisation; and the development of tourism around the Gion Matsuri. The designation of the 29 yamahoko floats and the associated events as Important Intangible Folk Cultural Properties in 1962 and 1979 helped to safeguard all the various
elements of the floats (such as woodwork, textiles), other aspects of the procession (such as musical instruments, or rituals and events associated with the procession), as well as places used for the display and storage of materials. The Gion Matsuri has been selected as a Japanese candidate for nomination to the 2003 Convention’s Representative List in 2009 and, if successful, this will further promote its safeguarding.

The Gion Matsuri Yamahoko Rengo-kai, an umbrella organisation for Yamahoko preservation associations, was formally incorporated in 1992, but had its roots in an older organisation, the Yamahoko Rengo-kai. This was established in 1923 to facilitate the resolution of differences between preservation societies and to address common problems. It was chosen as the recipient organisation for government funding when the yamahoko events were designated by government in 1979.

Social and political factors affected other Japanese festivals. For example, parts of modern Tokyo (Kanda and Sannoh) used to be famous for their festivals, including float parades, but today only mikoshi (portable shrine) festivals are celebrated. The disappearance of float parades was due to various factors such as the Great Kanto earthquake, the Great Tokyo Air Raid, the installation of overhead power lines, and political reasons. The float parades were a symbol of the power of the Tokugawa Shogunate, and were thus disliked by the Meiji government. Recently there have been attempts to revive Edo festivals.

In question time, Mr Fukami was asked about changes in the Gion Matsuri float procession over time. He said that no one today knows how the float procession was conducted in 869 CE, so their main reference point is practices in the first half of the nineteenth century when large and ornate floats were used. Since then there have been some attempts to ban the procession (opposed by the public); it was stopped during the Second World War and was under threat when state Shintoism was banned after the War. There have also been other major changes, such as the inclusion of women as musicians in two of the floats and changes in the route of the procession. However community support has ensured the festival’s survival.

2.13. SPECIAL SESSION: MR MORIGUCHI KUNIHKO AND MR KITAMURA TAKESHI: ACTIVITIES OF IMPORTANT INTANGIBLE CULTURAL PROPERTY HOLDERS (LIVING NATIONAL TREASURES) IN KYOTO

This session, co-facilitated by Mr Ueki, provided participants with an opportunity to hear the life stories of two holders of designated intangible cultural properties, and to discuss the issues and challenges facing them in safeguarding two elements of ICH - the arts of kimono textile dyeing (Mr Moriguchi) and Rah weaving (Mr Kitamura).

Mr Moriguchi explained that, following in the steps of his father, he started studying as an apprentice usean kimono artist in his mid-teens, learning painting as well as textile dyeing. When he had finished his studies in Japanese art, he travelled and studied in France, planning initially to become a professional painter and graphic designer. However, a French painter convinced him to return and become his father’s successor in 1966. His father soon became a Living National Treasure. He learned much from his fathers’ apprentices in the first ten years, and partly because he wanted to express his own artistic style, it was only later that he worked more closely with his father. The modification of old techniques and the development of new ones is central to the continuation of the art form, but the traditional techniques first have to be learned from the masters. Annual competitive exhibitions of the traditional arts of Japan provided opportunities for his own work to be independently recognised.

In creating a kimono design, artists first have to sketch a design on paper, transfer it onto the kimono and then dye the fabric. The design has to express depth and dynamism on the
kimono when it is worn. Mr Moriguchi developed new techniques using sand (zinc dust) mixed with glutinous rice paste to create *makinori* designs. He noted that when tradition and artistic expression become inseparable, the tradition is most effectively expressed.

Mr Kitamura was declared an Important Intangible Cultural Property holder in 1995 for his skills in *Nishijin* - *Rah* weaving. *Rah* weaving has a twisted look, a basket like structure, using the tension and elasticity of the threads in making the silk gauze. This technique existed 2000 years ago in China. Mr Kitamura was not formally apprenticed in the *Rah* technique, but learned from the tradition itself, inspired by seeing an exhibition of Chinese artefacts and weaving equipment including *Rah*. He did not reconstruct ancient *Rah* but weaves a modern *Rah*. For example, he has developed several improvements in the operation of the loom, and uses gold and silver thread.

Mr Kitamura began learning weaving from professional weavers more than fifty years ago, when he was 15 years old, as his father had died and he needed to earn his living. Many of the people in the professional workshops where he learned his craft came from traditional weaving families, although he did not. He learned how to maintain the looms, and visited all the workshops to learn all the different techniques, and how to increase his output. Gradually he became interested in the histories of the different techniques, especially as weaving began to be mechanised, and he began to express his own creativity in his weaving products.

In question time, the speakers were asked how they fostered successors. Mr Moriguchi said that apprentices often used to live with their master, as in the case of his father. When he learned his skills in his father’s workshop, he was not thinking so much of making a living, but of transmitting it to others in the future. However when he thinks of his sons, who are interested in making the traditional art their career, he would like to see it become more economically sustainable. Doing traditional handicrafts is very valuable in giving people a sense of dignity, but it does not always provide a good living. The Japan Arts and Craft Society, which has been established for over 50 years, hosts exhibitions to popularise the traditional arts and this helps to encourage new entrants into the professions. Mr Kitamura noted that today there are fewer opportunities for apprentices to learn different weaving techniques as he did when he was young. There was also not enough support for training loom technicians and other tool-makers for the traditional hand-weaving industry. Mr Moriguchi made the point that some traditional Japanese techniques were used in modern technology, for example the nose of the rocket train is made from sheet metal moulded by hand.

**2.14. SESSION 8: MR IWASAKA NANAO, DIRECTOR, LISTED CULTURAL PROPERTY DIVISION, CULTURAL PROPERTY DEPARTMENT, NARA MUNICIPAL BOARD OF EDUCATION: SAFEGUARDING ACTIVITIES FOR THE KASUGA WAKAMIYA ON-MATSURI FESTIVAL**

In this lecture, Mr Iwasaka showed participants a video of the *On-Matsuri* festival, discussed the history of the festival, and explained various strategies that had been used for safeguarding it.

The *On-Matsuri* festival, first held in 1136 CE, is associated with the Wakamiya shrine, an auxiliary to the Kasuga shrine, and closely linked to the Kofuku Temple. The Kofuku Temple originally ran the festival, but lost much of its status during the seventeenth century and could not continue to do so. The shoguns in the Nara area then supported the festival by providing materials and horses. The greatest threat to the festival came in the *Meiji* era when the government’s religious policies led to the festival being relocated to the Kasuga Shinto shrine; in this process, many of the materials were lost and it could not continue in the same way as before. Local residents now intervened to ensure it continued, starting a committee to help run
the festival. Municipal representatives assisted the committee once Nara gained city status. Today this committee has evolved into a preservation society of about 1000 members that works with the Kasuga shrine and various performing arts preservation societies to run the festival.

The festival was designated as a Nara Prefecture Intangible Cultural Property in 1951 and as Intangible Cultural Heritage in 1954. The Performing Arts of the Kasuga Wakamiya On-Matsuri were designated as an Important Intangible Folk Cultural Property in 1979. The Kasuga shrine and the Kasugayama Primeval Forest were listed as a World Heritage Site in 1998. Today, the festival is considered important for tourism and from a historical perspective it is valuable because it includes many traditional performing arts. The main challenge faced by festival organisers is the increasing frequency of rain at the time of the festival, which damages the antique costumes and affects outdoor events. In case of rain, the organisers are considering erecting temporary shelters, using rainproof costumes and shortening or interrupting parts of the festival proceedings.

In question time, Mr Iwasaka was asked who performed in the festival, and he replied that most performers were from Nara, except for some of the Noh performers. He was also asked how the festival had changed over time. He explained that it had been a religious festival and today it maintains its religious dimension, but the designation of the cultural properties have focused on the performance art elements. The festival was originally celebrated in September, later shifted to November and then December, as the old lunar calendar was changed to the solar calendar. He also said that some of the Buddhist performing arts relating to the temple were dropped under new religious laws after 1868; and the money allocated to the festival decreased dramatically. In the future, the shrine and the festival association plan to return to the more elaborate presentation of the pre-1868 festival.

Mr Nishimura, the Director-General of ACCU’s Nara Office, closed the session, explaining the activities of the ACCU branch office. These activities mainly focused on tangible heritage, but Mr Nishimura emphasised the link between structures and artefacts of the past and the people who made and used them for events like festivals and other ICH-related activities.

2.15. CLOSING SESSION

In the closing session, Ms Deacon, the facilitator, summarised the main issues coming out of the discussion during the course. She noted that the participants had gained valuable perspectives on the safeguarding of ICH in Japan and under the 2003 UNESCO Convention that they could use in developing ICH safeguarding systems further in their own countries.

Some of the issues raised in the workshop included:
(a) There are different mechanisms, structures and priorities for intangible cultural heritage safeguarding at international, national, regional and local levels of government – these need to work together in order to achieve their common goal;
(b) Communities, individuals, researchers and government officials often have different motivations for safeguarding it – these motivations are all important to sustain if safeguarding is to succeed, but some players may be more important than others at different times;
(c) The broader context in which the ICH operates affects its safeguarding, for example the tax regime affects inheritance of tools and objects used in a traditional performance arts; global warming makes it rain more often on the On-Matsuri festival; and finally
(d) The interplay between current creativity and the use of older methods in the practice of ICH is what maintains meaning and value for practitioners and their audiences.
On behalf of all the participants, Ms Korchueva then thanked all the organisers for providing participants with the opportunity to learn about the rich experiences of Japan in safeguarding ICH. She said that the course was very timely as ICH is a most important asset to every nation in a time of globalisation. She particularly thanked the organisers for providing Russian translation services.

A representative from each country then presented some suggestions for taking the experience of this training course forward, and ideas for future partnerships within the Network of Experts. These ideas included:

(a) Information sharing on the ACCU website and the Network about safeguarding methods;
(b) Expert assistance or multi-disciplinary workshops in the various regions to deal with specific problems in ICH safeguarding and the preparation of nomination dossiers;
(c) Exchange and training programmes to explore methods of awareness-raising about ICH with young people and incorporating ICH into the curriculum in different countries; and
(d) Further training courses on:
   a. Intellectual property rights in documentation and research on ICH;
   b. Community-oriented sustainable development, tourism and ICH safeguarding; and
   c. Best practices for inventorying and researching ICH with communities.

Certificates of attendance were then presented to all participants and Mr Sato closed the session with his final address.

Mr Sato explained that ACCU and its co-organisers had tried very hard to make the programme as effective and productive as possible. Participants had benefited from presentations about national and regional Japanese ICH management systems. These presentations provided a variety of different perspectives on ICH management, from central government agencies like Bunkacho, institutions like the National Research Institute for Cultural Properties, research institutions and museums like Minpaku, training and performance institutions like the National Theatre, and from cultural property specialists in the Kyoto Prefectural government and the Nara municipal government. Participants had also been able to have discussions about ICH safeguarding at grassroots level, with Living National Treasures and representatives of preservation societies like the Gion Matsuri Yamahoko Rengo-kai. It was particularly interesting to understand how Living National Treasures in Japan had been able to support themselves through their traditional cultural practices. Although instructive for participants, these interactions with Living National Treasures had been equally useful for ACCU staff.

Mr Sato thanked the participants, co-organisers and lecturers for their hard work in making the course a success. Japan was a good place to host such a course as it is a country with a long history of managing the intangible aspects of its heritage. Mr Sato explained that, as part of the International Partnership Programme for Safeguarding of Intangible Heritage, ACCU expected participants to play an important role in exchanging information about local programmes and circumstances, further developing the network of professionals engaged in safeguarding ICH in the Asia Pacific. He urged participants to continue their excellent work in ICH safeguarding in their own countries.
ANNEX I: LIST OF PARTICIPANTS

I. Participants (21)

Bhutan
Mr. Phurba DORJI
Programme Co-ordinator
Royal Academy of Performing Arts

Mr. Sonam TENZIN
Lecturer
Royal Academy of Performing Arts

Mr. Dorji WANGCHUK
Director
Folk Heritage Museum

Cambodia
Mr. Ith CHAMROEUN
Deputy Director
Department of Performance Arts

Fiji
Mr. Setoki QALUBAU
Administration Officer
Institute of Fijian Language and Culture
Ministry of Indigenous Affairs

India
Ms. Sudha GOPALKRISHNAN
National Fellow
National University of Educational Planning and Administration

Ms. Anuradha MOOKERJEE
Director
EASTERN Zonal Cultural Centre

Kazakhstan
Ms. Gulnara JUMASEITTOVA
Deputy Director in Science
Institute of Literature and Arts

Ms. Raikhan YERGALIYEVA
Head
Fine and Folk arts, Institute of Literature and Arts

Ms. Zhanat Keshrim ZAKIYEVA
Councillor
Kazakhstan National Commission for UNESCO

Kyrgyzstan
Ms. Elnura Asylbekovna KORCHUEVA
Deputy Secretary General
Culture Department
National Commission of the Kyrgyz Republic for UNESCO

Ms. Sabira Samidinovna
SOLIÖNGELDIEVA
Research Assistant
Ethnology Section (NAN of the KR)
Institute of History and Cultural Heritage

Nepal
Mr. Damodar GAUTAM
Chief
Gorka Museum, Department of Archaeology

Mr. Diwasa Tulasi JOSHI
President
Nepali Folklore Society

Mr. Lok Bahadur KHATRI
Secretary
Culture Preservation and Promotion
Ministry of Culture and State Restructuring

Papua New Guinea
Mr. Paul Kop JOHN
Technical Officer
Papua New Guinea National Museum & Arts Gallery

Ms. Hale LAHUI
Research Officer
National Cultural Commission

Sri Lanka
Mr. Pandula ENDAGAMA
Chairman
Arts Council of Sri Lanka
Ministry of Cultural Affairs and National Heritage

Mr. Mahinda Kawayawansa Udawela
PITIGALA ARACHCHILLAYE
Cultural Promotion Officer
Rathnapura
Ministry of Cultural Affairs and National Heritage

Ms. Malas Nandanie RAJAPAKSE
Assistant Secretary
Ministry of Cultural Affairs and National Heritage
Mr. Fujita Ryokurobyoe  
11th Head  
The Fujita School (Fujita-ryu), Noh flute (Fukuta) 

Mr. Fukami Shigeru  
Director General  
Gion Matsuri Yamahoko Rengo-Kai, Kyoto 

Mr. Fukuoka Shota  
Associate Professor  
Research Center for Cultural Resources, National Museum of Ethnology (MINPAKU) 

Mr. Iwasaka Nanao  
Director  
Listed Cultural Property Division, Cultural Property Department, Nara Municipal Board of Education 

Mr. Kikuchi Kensaku  
Chief Senior Cultural Properties Specialist  
Cultural Properties Department  
Agency for Cultural Affairs, Japan 

Mr. Kitamura Takeshi  
Holder  
Designation of Important Intangible Cultural Properties and recognition of Holders "RA" "TATENISHIKI" 

Mr. Miyata Shigeyuki  
Director  
Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties, Tokyo 

Mr. Moriguchi Kunihiko  
Holder  
Designation of Important Intangible Cultural Properties and recognition of Holders "YUZEN" 

Mr. Tanaka Kentaro  
Deputy Director  
International Office for International Cooperation on Cultural Properties  
Agency for Cultural Affairs, Japan 

Mr. Yoshimura Satoshi  
Director  
Performer Training Division, National Theatre Research and Training Department 

Mr. Yamauchi Hajime  
Director General  
Culture and Art Office, Department of Citizens’ Affairs and Labour, Kyoto Prefectural Government 

South Africa  
Ms. Harriet Deacon  
Research Associate  
History Department, University of Cape Town, South Africa 

Japan  
Mr. Ueki Yukinobu  
Former Professor of Kyoto Gakuen University 

Asia/Pacific Cultural Centre for UNESCO (ACCU) (5)  

Mr. Saio Kunio  
Director-General 

Mr. Iida Kazuro  
Managing Director 

Mr. Suzuki Yoshimori  
Director, Programme Department 

Ms. Ohnuki Misako  
Director, Culture Division 

Mr. Jin Kenjiro  
Section Head, Culture Division 

Agency for Cultural Affairs, Japan (Bunkacho) (3)  

Mr. Takasugi Shigeo  
Director General  
Cultural Properties Department 

Ms. Arima Isuko  
Director  
Traditional Culture Division, Cultural Properties Department 

Mr. Yagi Kazuhiro  
Director  
International Office for International Cooperation on Cultural Properties, Traditional Culture Division
# ANNEX II: PROGRAMME

<table>
<thead>
<tr>
<th>Date</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed. 10 Dec. 2008</td>
<td>Arrival of the international participants at Narita Airport and Checking in a Hotel</td>
</tr>
<tr>
<td>Thu. 11 Dec. 2008</td>
<td>Day 1 at Hotel Metropolitan Edmont, Tokyo</td>
</tr>
<tr>
<td>9:00 – 9:30</td>
<td>Registration</td>
</tr>
<tr>
<td>9:30 – 10:15</td>
<td>Opening, Speeches, Introduction of Participants and Group Photo Session</td>
</tr>
<tr>
<td>10:15 – 10:45</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>10:45 – 11:15</td>
<td>Organiser’s Presentations, ACCU’s ICH Activities, Introduction of Programme and Schedule</td>
</tr>
<tr>
<td>11:15 – 12:00</td>
<td><strong>Session 1: UNESCO’s Convention for Safeguarding of the ICH</strong> (30 min)</td>
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<tr>
<td></td>
<td>Mr. TANAKA Kentaro, Agency for Cultural Affairs (Bunkacho)</td>
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<tr>
<td></td>
<td>Q&amp;A (15 min)</td>
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<tr>
<td>12:00 – 13:30</td>
<td>Lunch</td>
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<tr>
<td>13:30 – 14:30</td>
<td><strong>Special Session: Current Situation and Issues for Successors of Intangible Cultural Heritage in Japan</strong> (45 min)</td>
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<tr>
<td></td>
<td>Mr. FUJITA Rokurobyoe, 11th head of the Fujita School (Fujita-ryu), Noh flute (Fuekata)</td>
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<td></td>
<td>Q&amp;A (15 min)</td>
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<tr>
<td>14:30 – 15:00</td>
<td>Coffee Break</td>
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<tr>
<td>15:00 – 17:00</td>
<td><strong>Group Session : Country Report Sharing by Participants 1</strong></td>
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<tr>
<td>18:30 –</td>
<td>Welcome Reception Hosted by Bunkacho and ACCU</td>
</tr>
<tr>
<td>Fri. 12 Dec. 2008</td>
<td>Day 2 at Hotel Metropolitan Edmont, Tokyo</td>
</tr>
<tr>
<td>10:00 – 11:00</td>
<td><strong>Session 2: Inventory-Making of ICH and System of Living National Treasure in Japan</strong> (60 min)</td>
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<tr>
<td></td>
<td>Mr. MIYATA Shigeyuki, National Research Institute for Cultural Properties, Tokyo</td>
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<tr>
<td>11:00 – 11:30</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>11:30 – 13:00</td>
<td>Q&amp;A (90 min)</td>
</tr>
<tr>
<td>13:00 – 14:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>14:30 – 15:30</td>
<td><strong>Session 3: Japanese Administrative System for Safeguarding ICH</strong> (60 min)</td>
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<tr>
<td></td>
<td>Mr. KIKUCHI Kensaku, Agency for Cultural Affairs, Japan (Bunkacho)</td>
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<tr>
<td>15:30 – 16:00</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>16:00 – 17:30</td>
<td>Q&amp;A (90 min)</td>
</tr>
<tr>
<td>Sat. 13 Dec. 2008</td>
<td>Day 3 in National Theatre, Tokyo</td>
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<tr>
<td>8:30</td>
<td>Hotel Checkout and Move to National Theatre</td>
</tr>
<tr>
<td>9:00 – 10:30</td>
<td><strong>Session 4: Personnel Training for Successor of Traditional Performing Arts conducted by Japan Arts Council</strong> (45 min)</td>
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<tr>
<td></td>
<td>Mr. YOSHIMURA Satoshi, National Theatre</td>
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<tr>
<td></td>
<td>Q&amp;A (45 min)</td>
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<tr>
<td>10:30 – 11:00</td>
<td><strong>Special Session: Guided Performance of Ningyo Johruri Bunraku Puppet Theatre</strong></td>
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<tr>
<td>11:00 – 11:30</td>
<td>Break</td>
</tr>
<tr>
<td>11:30 – 13:00</td>
<td><strong>Group Session: Country Report Sharing by Participants 2</strong></td>
</tr>
<tr>
<td>13:00 – 14:00</td>
<td>Lunch</td>
</tr>
<tr>
<td>14:00 –</td>
<td>Leave for Tokyo Station</td>
</tr>
<tr>
<td>14:30 –</td>
<td>Move to Kyoto by the Shinkansen</td>
</tr>
<tr>
<td>18:00</td>
<td>Hotel Check-in</td>
</tr>
<tr>
<td>Sun. 14 Dec. 2008</td>
<td>Day 4 in Kyoto</td>
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<tr>
<td>AM:</td>
<td>World Heritage Observation Tour in Kyoto</td>
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<tr>
<td>PM:</td>
<td>Individual Activities in Kyoto</td>
</tr>
<tr>
<td>Mon. 15 Dec. 2008</td>
<td>Day 5 in Osaka</td>
</tr>
<tr>
<td>8:30 – 9:30</td>
<td>Move to the National Museum of Ethnology, Suita, Osaka</td>
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<tr>
<td>Time</td>
<td>Session</td>
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<tr>
<td>10:00 – 11:30</td>
<td><strong>Session 5: Activities of the National Museum of Ethnology on Safeguarding of Intangible Cultural Heritage (45 min)</strong>&lt;br&gt;Mr. FUKUOKA Shota, National Museum of Ethnology Q&amp;A (45 min)</td>
</tr>
<tr>
<td>11:30 – 12:00</td>
<td>Free Discussion with the Director-General&lt;br&gt;Mr. MATSUZONO Makio, National Museum of Ethnology</td>
</tr>
<tr>
<td>12:00 – 13:00</td>
<td>Lunch</td>
</tr>
<tr>
<td>13:00 – 15:00</td>
<td>Tour of the Facilities and the Museum</td>
</tr>
<tr>
<td>15:00 – 16:30</td>
<td>Back to Kyoto</td>
</tr>
<tr>
<td><strong>Tue. 16 Dec. 2008 Day 6 in Hotel, Kyoto</strong></td>
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</tr>
<tr>
<td>9:00 – 10:30</td>
<td><strong>Session 6: Influence of Culture for Community Revitalisation in Kyoto (45 min)</strong>&lt;br&gt;Mr. YAMAUCHI Hajime, Kyoto Prefectural Government Q&amp;A (45 min)</td>
</tr>
<tr>
<td>10:30 – 11:00</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>11:00 – 11:10</td>
<td>Introduction Video of the Gion Festival</td>
</tr>
<tr>
<td>11:10 – 12:40</td>
<td><strong>Session 7: The Gion Festival Yamahoko Events and Activities of the Gion Matsuri Yamahoko Rengo-Kai (45 min)</strong>&lt;br&gt;Mr. FUKAMI Shigeru, Gion Matsuri Yamahoko Rengo-Kai, Kyoto Q&amp;A (45 min)</td>
</tr>
<tr>
<td>12:40 – 14:00</td>
<td>Lunch</td>
</tr>
<tr>
<td>14:00 – 15:30</td>
<td><strong>Special Session: Activities of Important Intangible Cultural Property Holders (Living National Treasures) in Kyoto (90 min)</strong>&lt;br&gt;Mr. MORIGUCHI Kunihiko Mr. KITAMURA Takeshi Important Intangible Cultural Property Holders</td>
</tr>
<tr>
<td>15:30 – 16:00</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>16:00 – 17:00</td>
<td><strong>Special Session (cont.) Q&amp;A (60 min)</strong></td>
</tr>
<tr>
<td><strong>Wed. 17 Dec. 2008 Day 7 in Nara</strong></td>
<td></td>
</tr>
<tr>
<td>8:30 – 9:30</td>
<td>Move to the Cultural Heritage Protection Cooperation Office (ACCU Nara)</td>
</tr>
<tr>
<td>9:45 – 10:00</td>
<td>Introduction Video of the On-Matsuri Festival</td>
</tr>
<tr>
<td>10:00 – 11:30</td>
<td><strong>Session 8: Safeguarding Activities for the Kasuga Wakamiya On-Matsuri Festival (45 min)</strong>&lt;br&gt;Mr. IWASAKA Nanao, Nara Municipal Board of Education Q&amp;A (45 min)</td>
</tr>
<tr>
<td>11:30 – 12:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>12:40 – 16:00</td>
<td>Field Visit in Nara: Observation of the Kasuga Wakamiya On-Matsuri Festival</td>
</tr>
<tr>
<td>16:00 – 16:30</td>
<td>Move to ACCU Nara Office</td>
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<tr>
<td>16:30 – 17:30</td>
<td>Final Discussion and Closing</td>
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<tr>
<td>17:30 – 19:00</td>
<td>Move to Kyoto</td>
</tr>
<tr>
<td><strong>Thu. 18 Dec. 2008</strong></td>
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<tr>
<td></td>
<td>Departure of International Participants from Kansai Airport</td>
</tr>
</tbody>
</table>
ANNEX III: OPENING REMARKS

a. Mr. TAKASUGI Shigeo, Director General, Cultural Properties Department
Agency for Cultural Affairs (Bunkacho)

Upon opening the Second Training Course for Safeguarding Intangible Cultural Heritage as part of Partnership Programme for Safeguarding Intangible Cultural Heritage, it is an honor for me to offer a hearty welcome on behalf of our country to the 21 participants from nine countries, who came a long way to participate in this course.

In this age of rapid change, it is our important mission to hand over the intangible heritage that our predecessors created and handed down to us to the next generation not merely as a record, but as living culture. I believe that those present here today have the same understanding. Under the Law for the Protection of Cultural Properties established in 1950, Japan quickly established a system to safeguard intangible cultural heritage and has since strived to put it into practice. We believe that our accumulated experience will be of great use to other countries as they strive to safeguard their intangible cultural heritage.

In the past, Japan has conducted projects to safeguard intangible cultural heritage as part of its international cooperation through its trust fund established in the UNESCO. Moreover, the Asia/Pacific Cultural Centre for UNESCO (ACCU), one of the organisers of this course, contributed to the creation of lists and records of intangible cultural heritage by conducting related research.

In the meantime, the UNESCO Convention for Safeguarding Intangible Cultural Heritage took effect in 2006, which gave rise to a common understanding that world cultural heritage is not limited to material manifestations, such as natural sites and tangible artifacts, but also encompasses intangible cultural heritage, which manifests cultural diversity and the creativity of humanity. Such a common understanding has led to enhancing each country’s commitment to the protection of its own cultural properties. Moreover, in the second session of the General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage held in June 2008, operational directives were established. We were happy to see the official start of the Convention.

In response to such a trend, Japan initiated a new project entitled “Partnership Programme for Safeguarding Intangible Heritage” with a focus on training last year. This marks the second occasion for such training.

The purpose of this training course is three-fold: (1) to deepen your understanding of intangible cultural heritage and methodologies to protect them by introducing Japan’s intangible cultural heritage and its protection systems; (2) by taking this opportunity to create a network together with you, our partners in the Asia-Pacific region, to promote future information exchanges among countries, including Japan, that are committed to the safeguarding of intangible cultural heritage; and (3) by doing so, to jointly address the issues involved in this field and further contribute to the international efforts to safeguard intangible cultural heritage.

In the future, Japan intends to continue its ongoing efforts to promote international cooperation and play an active role in implementing the Convention for Safeguarding
Intangible Cultural Heritage.

In this limited period of seven days, we sincerely hope that you will fully avail yourselves of this training opportunity so that you can contribute to the protection of intangible cultural heritage in your country. We also hope that each one of you will play an active role in the creation of the Asia-Pacific network for safeguarding intangible cultural heritage and contribute to the expansion of the network in each country by sharing the knowledge and experience you obtain from this training course with the parties involved.

In addition, we would like to ask for your continued understanding about and cooperation in Japan’s efforts.

Let me conclude this speech by offering my sincere gratitude to the people at the ACCU and the National Research Institute for Cultural Properties, who have worked hard to organize this training course, those at the local governments and educational organisations who always render us warm support and cooperation, and those who work together during this training course as facilitators. Thank you.

b. Mr. SUZUKI Norio, Director General, National Research Institute for Cultural Properties, Tokyo

As a joint organiser, we are happy to see the opening of the second international training course for safeguarding intangible cultural heritage organized by the ACCU of the Agency for Cultural Affairs as its core project.

Since 1952, the National Research Institute for Cultural Properties, Tokyo, has conducted investigations and research for over half a century not only on tangible cultural heritage, but also on intangible cultural heritage. Our activities are not limited to domestic research, but also involve international exchanges and cooperation.

In recent years, international awareness of safeguarding the intangible cultural heritage has been increasing, leading to the creation of international frameworks, such as the UNESCO convention.

Compared to the long history of safeguarding tangible cultural heritage, however, a common understanding among countries and regions as to the extent, techniques, systems, and international cooperation regarding the protection of intangible heritage has not been fully developed.

In this context, Japan has accumulated over fifty years of history and experience in the protection of intangible cultural heritage and achieved some results within the country.

Needless to say, ways to safeguard intangible cultural heritage depend on the country, region, or the history and tradition of each ethnic group; Japanese systems or methodologies are not readily applicable to other countries.

What we intend to do here, therefore, is to first share with you some useful information concerning international trends in safeguarding intangible cultural heritage and safeguarding systems and their realities in Japan to deepen our common understanding. You can then leverage such knowledge in safeguarding intangible heritage in your
countries and regions on an as-needed basis.

At the institute, we also intend to continue our efforts to promote international cooperation in this particular area in collaboration with the ACCU and the Agency for Cultural Affairs. We sincerely hope that this training course will serve as a meaningful opportunity to promote the cause of safeguarding intangible cultural heritage.

Thank you.

c. Mr. SA TO Kunio, Director-General, ACCU

Good morning.

Mr. Takasugi Shigeo, Director General of Cultural Properties Department, Agency for Cultural Affairs, Japan,
Mr. Suzuki Norio, Director-General of National Research Institute of Cultural Properties Tokyo,
Ms. Harriet Deacon, Expert on Intangible Cultural Heritage,
Distinguished participants,
Friends and colleagues,

It is my great pleasure to welcome all of you on behalf of the Asia/Pacific Cultural Centre for UNESCO, on the occasion of the opening of the “Training Course for Safeguarding of Intangible Cultural Heritage” planned under the International Partnership Programmeme for Safeguarding of Intangible Cultural Heritage, which aims to strengthen network of professional people, including practitioners, engaged in safeguarding activities in and beyond the region of Asia and the Pacific. Thank you all the participants from 9 countries (Bhutan, Cambodia, Fiji, India, Kazakhstan, Kyrgyzstan, Nepal, Papua New Guinea and Sri Lanka), coming all the way to attend this Regional Meeting. I should also like to express my appreciation to UNESCO and Ms. Harriet Deacon, our partner, and Japanese experts.

The Asia/Pacific Cultural Centre for UNESCO is a non-profit organisation established in 1971 in line with UNESCO’s basic principles through the cooperation of private and government sectors in Japan in order to contribute to mutual understanding and cultural cooperation in Asia and the Pacific. In the field of Intangible Cultural Heritage, ACCU has been implementing a number of regional programmeme including production of educational, promotional audio-visual materials on folk dances, folk festivals, folk songs and musical instruments, training personnel by sending mobile team of experts on documentation in close cooperation with UNESCO. And I am happy to inform you that the Third Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage held in Istanbul, November this year, decided ACCU as one of the appropriate NGOs and to recommend to the General Assembly to be accredited to provide advisory services to the committee.

On the basis of those 30 years’ experiences, ties between UNESCO and ACCU become more and more strengthened, especially since the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) by UNESCO in 2003. In 2006 and 2007 ACCU and UNESCO co-organised two Expert Meetings for the preparation of Operational Directives of the 2003 Convention and adopted recommendations. These recommendations include the specific roles of ACCU in this field, “Taking into account
the significant and wide-ranging expertise of ACCU in the promotion and protection of intangible cultural heritage in Asia and the Pacific, which makes ACCU an appropriate institution for furthering capacity-building and cooperation in the field of ICH safeguarding in general, and in that of inventory-making in particular", and “call upon ACCU to strengthen its interregional contacts and cooperation with institutions and experts in the Asia-Pacific region and beyond”.

In Japan various parties such as Government organisations, NGOs, museums, private enterprises and universities have been working on human resource training for more than 50 years. The Japanese government’s participation in the 2003 Convention to promote international cooperation on safeguarding ICH encourages us to play a leading role in this field, in close collaboration with Asian partners. Like World Heritage Sites, ICH in any country is very precious to all of us on the earth. While we are talking this morning here in Tokyo, some ICH might be unfortunately disappearing into oblivion for ever somewhere-else. Recognizing how essential ICH is to our life and identity, we would be able to realize the need and responsibility for taking joint actions as soon as possible. For many countries in the region, however, the Convention still remains remote, without wide dissemination of the concept of ICH or the implementation of ICH programmes. Therefore, ACCU considers it is quite opportune to establish a regional network, to make a stocktaking of measures of safeguarding intangible cultural heritage, and discuss future strategies in the region. In this context, ACCU is organising the international partnership programme for safeguarding ICH with the Agency for Cultural Affairs.

As you may already know, this partnership programme will be carried out in three stages. Firstly, we will establish a network of respected organisations and experts in Japan, as well as a network of institutions and experts in Asia and the Pacific as partners so as to enable us to share our experiences and improve our future strategies and programmes for the benefits of all the member states of UNESCO. Secondly, we will organize Training Courses for Safeguarding Intangible Cultural Heritage for those working in this field in the region. Thirdly, a series of lectures in the Training Courses will be videotaped and uploaded in a newly developed section in ICH Database of ACCU.

At this first meeting, we want to share our Japanese experiences of safeguarding ICH with you, which have been acquired over many centuries. During this meeting, you will have field visits to Osaka, Kyoto and Nara. Kyoto, placed on the World Heritage List in 1994, has been actively safeguarding ICH as well, so I hope you will learn some practical lessons from this field study.

At last, I would like to express our sincere thanks to our co-organiser, Agency for Cultural Affairs, for their generous support. Also, I would like to mention our thanks to many organisations and individuals, especially to National Research Institute for Cultural Properties, Tokyo for their professional input in the programme.

ACCU will try our best to make your stay as much pleasant and comfortable as possible. If you happen to have anything inconvenient, please let us know. Let’s have friendly, fruitful discussions during the coming 7 days. Thank you very much.
ANNEX IV: PHOTOS

Lectures in Tokyo

Q & A Following a Lecture

Special Session in Tokyo: Mr. FUJITA, a Practitioner of Japanese Flute, Noh-gaku

Country Reports sharing

Special Session in National Theatre: Ningyo Johruri Bunraku Puppet Theatre
Special session with Japanese Living National Treasure in Kyoto

From left: Mr. MORIGUCHI, Mr. KITAMURA

Discussion in the National Museum of Ethnology, Suita, Osaka (Minpaku)

Lecture on On-Matsuri Festival in Nara

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
2008-09
International Partnership Programme
for Safeguarding of Intangible Cultural Heritage

2nd Training Course for
Safeguarding of
Intangible Cultural Heritage

FINAL REPORT

11-17 December 2008
Tokyo, Osaka, Kyoto and Nara, Japan