

2009-10
International Partnership Programme
for Safeguarding of Intangible Cultural Heritage

3rd Training Course for Safeguarding of Intangible Cultural Heritage

FINAL REPORT



15-22 July 2009
Osaka, Kyoto and Nara, Japan

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

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Asia/Pacific Cultural Centre for UNESCO (ACCU)
6, Fukuromachi, Shinjuku-ku, Tokyo 162-8484 Japan
culture@accu.or.jp
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Tokyo Colony Welfare Factory Oota, September 2009 [150]
(CD-ROM: Exa International, September 2009 [150])

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Cover Photos

Left: Experience on Techniques to Manufacture Uji Tea by Hand Processing ©ACCU

Right: Lecture of the Training Course ©ACCU

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- Lecture Papers (Lecture 1-8)
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- ACCU's ICH Programmes

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).¹

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.

The 1st and 2nd Training Courses were organised for those who had 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 Courses were videotaped and uploaded in ACCU's ICH Database as the final stage.

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 2008 and 2009, and draft versions of schedule, roles and presentation guidelines were discussed to deepen their understanding of the programme.

The network of ten 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 21 countries namely, Bangladesh, Bhutan, Cambodia, Fiji, India, Indonesia, Iran, Kazakhstan, Kyrgyzstan, Mongolia, Nepal, New Zealand, Pakistan, Papua New Guinea, Peru, Philippines, South Africa, Sri Lanka, Thailand, Uzbekistan, and Viet Nam, to set up the Training Course for Safeguarding of Intangible Heritage.

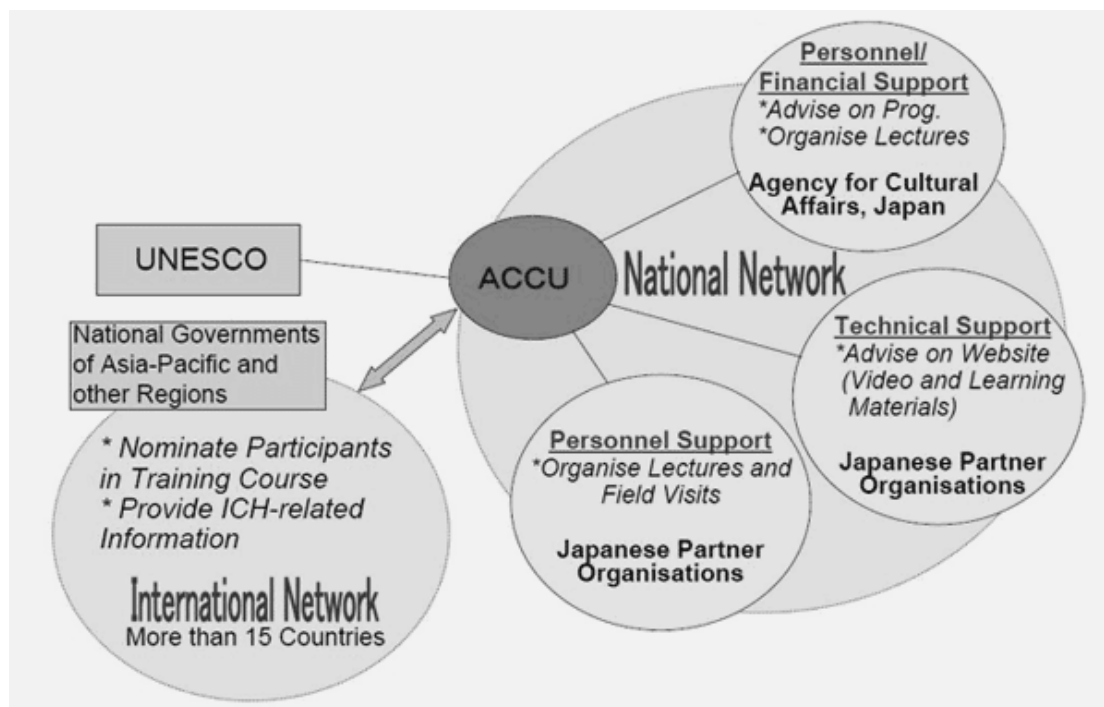
1.2.2. Organisation of the Training Course

The "3rd 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.

¹ <http://www.accu.or.jp/ich/en/>

1.2.3. Development of Learning Materials (Visual and Prints)

The series of lectures in the past training courses including the 3rd course 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 2009-10 Training Course

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 Japan Arts Council, 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 3rd 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. The theme of the 2009 Training Course was "Inventory Making of ICH in Japan, from research to listing".

The Objectives are;

- To learn about the Japanese systems for safeguarding of ICH, in terms of inventory making at the national and local authority levels;
- To learn about the activities which communities are working on for safeguarding the Gion Festival Yamahoko Events through observation of their activities in Kyoto; and
- To share information on safeguarding of ICH in each country of the International ICH Network, and to collect useful information for own countries.

1.3.3. Participation

ACCU invited several participants each from 13 countries in Asia and the Pacific among countries which were the members of ACCU's ICH Network and ratified or accepted the 2003 Convention as

of 1 April 2009, as well as self-support participants from Thailand, through nomination of each country's National Correspondent Organisation.

Nations Invited: 13 countries

Bhutan, Cambodia, India, Indonesia, Iran, Kyrgyzstan, Mongolia, Pakistan, Papua New Guinea, Philippines, Sri Lanka, Uzbekistan, and Viet Nam

Nations Invited with Self-Support: 9 countries

Bangladesh, China, Fiji, Nepal, New Zealand, Peru, Kazakhstan, South Africa and Thailand
(Participants are to bear all the costs for participation in the Course at their own expenses)

Participants should meet the qualification listed below.

<Essential Qualification>

He/she is required;

- 1) to be well involved in the central/local government's safeguarding of ICH projects, especially inventory making in his/her country
- 2) to be able to participate in the International ICH Network by providing ICH information from his/her country to ACCU
- 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.)
- 4) to have not participated in either ACCU's 1st or 2nd training course, in principle
- 5) to be a prominent professional under 45 years old.

<Desired Qualification>

He/she should

- be in good health and able to attend the Training Course throughout the entire period
- 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: Wednesday, 15 – Wednesday, 22 July 2009

Venue: Kyoto Garden Palace (see 9. Accommodation) and others

1.3.5. Working Languages

The working languages of the Training Course are English and Japanese. Simultaneous interpretation between English and Japanese was provided.

1.3.6. Accommodation

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. PROCEEDINGS OF THE TRAINING COURSE

2.1 OPENING SESSION

Ms Misako Ohnuki, Director of the Culture Division of ACCU, welcomed participants and speakers to the training course.

The first speaker was Mr Kazuhiro Yagi, Director, Office for International Cooperation on Cultural Properties, Traditional Culture Division, Cultural Properties Department, Bunkacho. He noted that Japan was one of the first countries to promote safeguarding of the intangible cultural heritage (ICH) in 1950. 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, Japan has thus actively assisted in training international participants in the recording and inventorying of the ICH in other countries for some time. Japan has assisted in the implementation of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (the 2003 Convention). Through initiatives such as this third training course, the International Partnership Programme for Safeguarding of Intangible Heritage promotes international cooperation for ICH safeguarding, capacity-building and the development of a cooperative network of experts.

Mr Hajime Yamauchi, Director-General, Culture and Art Office, Department of Culture and Environment, Kyoto Prefectural Government, then welcomed participants to Kyoto, where the Gion Festival was being held. It was hoped that the Gion festival would soon be inscribed on the Representative List of the 2003 Convention, along with Noh, Bunraku and Kabuki theatre. He hoped that the participants would support the promotion of the intangible cultural heritage of Kyoto Prefecture. Mr Yoshikazu Yamagishi, Director-General, Culture and Citizens Affairs Bureau, Municipality of Kyoto then spoke of the importance of the tangible and intangible cultural heritage in Kyoto, representing its history and autonomy.

The Director General of ACCU, Mr Kunio Sato, then closed the opening session. Thanking the speakers and welcoming the participants, he emphasised the importance of developing cooperative networks of participants. ACCU is a non-profit organisation established in 1971 to contribute to mutual understanding and cultural cooperation in the Asia Pacific region. ACCU has over 30 years of experience in ICH safeguarding and training activities. Ties between UNESCO and ACCU have been strengthened since the 2003 Convention was adopted in 2003. 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. In 2007, ACCU and UNESCO organised two expert meetings in preparation for the development of the Operational Directives of the 2003 Convention. 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. Through the three training courses, ACCU has built up a network of intangible cultural heritage experts in the region. He particularly thanked co-organisers Bunkacho, the National Research Institute for Cultural Properties, and the Kyoto Prefectural and Municipal authorities, and the ACCU's Nara office for their assistance with the course.

The 28 participants, representing 14 countries in the Asia Pacific region, then introduced themselves (for more information, see the list of participants in this report).

2.2 ORGANISERS' PRESENTATIONS: ACCU PROGRAMMES PROMOTING SAFEGUARDING OF ICH

Ms Misako Ohnuki, director of culture division, introduced the ACCU's activities on ICH safeguarding and showed how they planned in line with 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, focused on human resource development, networking and materials development. ACCU has strengthened its ties with UNESCO since the 2003 Convention was adopted; as of 1 July 2009, 114 states had ratified the Convention.

A number of ACCU's key activities support 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, article 15 that ensures the widest possible community involvement in the safeguarding of ICH and article 18 that encourages the development of best-practice activities and programmes to safeguard the ICH. 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 established a databank on traditional performing arts in 2003. ACCU also 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. In 2007, 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 region. 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 has publicised effective examples of community participation and the involvement of young people in safeguarding ICH across the Asia Pacific region. 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.

Following her presentation, Mr Kenjiro Jin 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

¹ ACCU - <http://www.accu.or.jp/en/index.shtml>

networks run by the ACCU and its partners: a network among respected Japanese organizations to implement the training course and a network of national correspondent organisations in the Asia Pacific region and beyond. The first and second training courses accommodated 45 experts from 21 countries and the current training course expands this network considerably.

The main objectives of the third training course are to learn about Japanese systems of ICH safeguarding especially in terms of inventory making; to learn about community activities in the safeguarding of the Gion festival; and to share information on the safeguarding of ICH in each country on the International ICH network represented at the course.

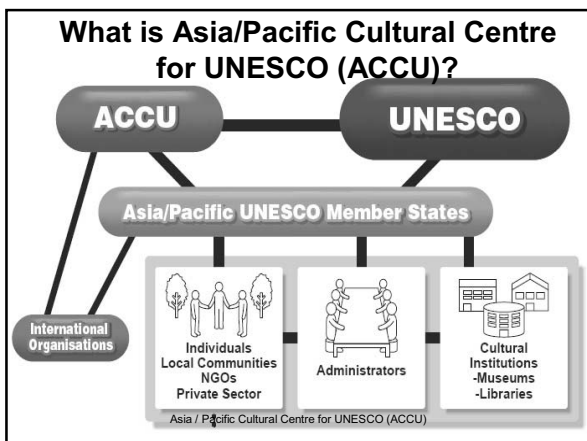
**ACCU Presentation on
the Programmes on Intangible Cultural
Heritage**



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

**Asia/Pacific Cultural Centre for UNESCO
(ACCU), Tokyo**

Non-profit organization
Established in 1971
in Tokyo
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





**Cultural Heritage Protection Cooperation Office
(ACCU Nara Office)**



2003 Convention

- Adopted: October 2003
- Open for ratification since November 2003
- Ratified by 30 States: 20 January 2006
- Ratified now by: 114 States (Asia/Pacific: 19)
Japan, China, Republic of Korea, Mongolia, India, Viet Nam, Pakistan, Bhutan, Iran, Cambodia, Philippines, Kyrgyzstan, Indonesia, Uzbekistan, Sri Lanka, Papua New Guinea, Democratic People's Republic of Korea, Afghanistan, Bangladesh
- Entered into force: 20 April 2006



ACCU's contribution to the 2003 Convention

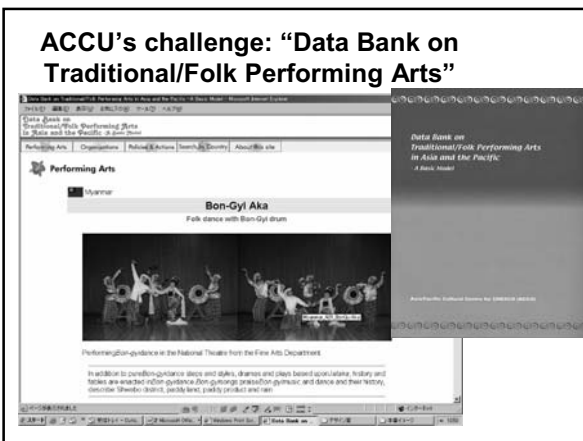
- **Inventory Making: Article 12** ⇒ Organizing Training Courses and Workshops
- **Education, awareness-raising and capacity building: Article 14** ⇒ Publishing and disseminating educational materials for children and adults
- **Programmes, projects and activities for the safeguarding of the ICH: Article 18 & Community Involvement: Article 15** ⇒ Encouraging communities to participate ACCU's community-based project "Contest for Better Practices for ICH revitalization"



ACCU's contribution to the 2003 Convention: Article 12 of the Convention


- "...to ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories..." (in Chapter III Article 12-1)

ACCU's challenge: "Data Bank on Traditional/Folk Performing Arts"



Data Bank

1. Prospectus for Production of the Data Bank
2. Production Guide of the Data Bank
3. Data Sheets on, Traditional/Folk Performing Arts Institute/Organization Country Background



Data Sheet on Traditional/Folk Performing Arts

1. Objectives
2. Criteria for selecting performing arts
3. Brief instruction for filling in the data sheet
4. Name of country
5. Name of the traditional/performing arts, and institutions
6. Note and agreement on the management of the data

Selection of traditional/folk performing arts

- Each participating country will choose ten...
- The performing art chosen must be native to the country and must be highly valued therein for its unique and distinctive features



- In addition, that particular traditional/folk performing art has to meet all the following criteria:

It is recognized to be on the verge of extinction

It is generally considered as a target of a social and/or national policy effort for preservation and revitalization because of its cultural values.

It is considered to deserve more national and international recognition.

ACCU's contribution to the 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.”*

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ACCU's contribution to the Article 18 of the Convention

- *“On the basis of proposals submitted by State Parties, and in accordance with criteria to be defined by the Committee and approved by the General Assembly, the Committee shall periodically selected and produce national, subregional and regional programmes, projects and activities for the safeguarding of the heritage which it considers best reflect the principles and objectives of this Convention, taking into account the special needs of developing countries.*
- *To this end, ...*
- *The committee shall ...*

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.

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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.

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UNESCO (ACCU)

ACCU's Community-based Project

6 Better Practices Awarded!

Results
Update: 15 March 2007
The International Advisory Board of the Centre for Better Practices in Communities (CBP) has announced the awarding of ACCU's 6th Annual CBP awarding to 6 Better Practices and one Honorary Member. ACCU will organize the "Honoring the Youth" Programme for Safeguarding Intangible Cultural Heritage and Community Development (January 2007).

Results of the Centre for Better Practices in Communities (CBP) Awarding
The Convention for the Safeguarding of the Intangible Cultural Heritage (ICH), adopted by the General Conference of UNESCO on 17 October 2003, entered into force on 20 April 2005. In view of the ICH, the awarding of Better Practices in Communities is an important initiative to recognize and promote the role of communities in safeguarding Intangible Cultural Heritage. Towards the implementation of the UNESCO 2003 Convention, jointly adopted by ACCU and UNESCO from 1994 to 2006, the Centre for Better Practices in Communities (CBP) awarding was first held in 2004 and organized by ACCU, and approved by the Intergovernmental Committee for Intangible Cultural Heritage (ICCH).

Workshop for Youth Participation for Safeguarding the Intangible Cultural Heritage and Community Development


FINAL REPORT

15-17 June 2007
Tainan, Taiwan

Organized by Asia-Pacific Cultural Centre for UNESCO (ACCU)
Sponsored by National Science Council


Asia / Pacific Cultural Centre for UNESCO (ACCU)


ACCU's contribution to the Article 14 of the Convention : "Animals in Asian Tradition"- Intangible Cultural Heritage (ICH) around US"



Khon Classical Dance-drama

Khon is a traditional Thai dance-drama that tells the story of the Ramayana. It is a form of classical Thai dance-drama that is performed in a variety of settings, including in the open air, in a hall, or in a theatre. The performance is characterized by its elaborate costumes, masks, and music. The story of the Ramayana is a central theme in Khon, and the performance is a highly stylized and dramatic representation of the story. The performance is a highly stylized and dramatic representation of the story.





Asia / Pacific Cultural Centre for UNESCO (ACCU)

Thank you very much for your cooperation





Asia / Pacific Cultural Centre for UNESCO (ACCU)

2.3 SESSION 1: MR KENSAKU KIKUCHI, CHIEF SENIOR SPECIALIST FOR CULTURAL PROPERTIES, CULTURAL PROPERTIES DEPARTMENT, AGENCY FOR CULTURAL AFFAIRS (BUNKACHO): JAPANESE ADMINISTRATIVE SYSTEM FOR SAFEGUARDING ICH

In this lecture, Mr Kikuchi explained the Japanese system for protecting cultural properties, focusing on the legal framework and the provision of subsidies.

Agency for Cultural Affairs was established to promote the culture of Japan and international cultural cooperation, and to perform certain administrative tasks such as the management of national cultural inventories. 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.

The management of Japanese ICH is regulated by the Law for the Protection of Cultural Properties. When it was first enacted 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. It also made tangible 'folk materials' subject to protection. In 1975 a system for protecting 'intangible folk cultural properties' was added to protect community-based life ways 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 Japanese Law for the Protection of Cultural Properties currently recognizes six different categories of cultural property:

- a *Tangible cultural properties*, such as buildings, works of art or applied art including books and calligraphy;
- b *Intangible cultural properties* representative of the culture of the Japanese people, such *Kabuki* theatre, *Noh* theatre, Japanese ceramics, weaving, dyeing;
- c *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);
- d *Monuments*, such as ruins, mountains, animals and plants (and their habitats), geographical features or minerals with scientific value;
- e *Cultural landscapes*, such as terraced rice paddies, mountain hamlets and canals; and
- f *Groups of historical buildings*, in places such as inn towns or castle towns.

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

There are thus three main categories of intangible cultural properties: 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 Japanese ICH inventories as discussed by Mr Miyata below. The number of designated important intangible cultural properties currently stands at 80 individuals and 52 groups. The number of designated important intangible folk cultural properties currently stands at 264. Other elements are selected for further research, currently comprising 90 intangible cultural properties and 585 intangible folk cultural properties. Mr Kikuchi gave examples of the elements designated and selected as intangible (and folk) cultural properties in Japan and he explained the system of providing grants-in-aid to these cultural properties.

In question time, Mr Kikuchi was asked under what circumstances groups or individuals were defined as holders of intangible cultural properties. He replied that while specific artists could be recognised for their skills as holders of important intangible cultural properties, groups were sometimes recognised as holders for craft techniques such as traditional weaving if these skills were transmitted by the group as a whole. Intangible folk cultural properties are not however designated with reference to specific groups or individual holders, but are assumed to be owned by the local community as a whole. Funding to safeguard folk intangible cultural properties is thus given to projects rather than to individual or group holders. Finally, Mr Kikuchi was asked under what circumstances intangible cultural properties are planned on or removed from the inventory. An examination process is currently used for the designation of new intangible cultural properties, but after designation there is no formal ongoing evaluation process in place. There is provision in the law to remove designated elements, but no items have been delisted to date.

2.4 SESSION 2: MR SHIGEYUKI MIYATA, DIRECTOR OF THE DEPARTMENT OF INTANGIBLE CULTURAL HERITAGE, TOKYO NATIONAL RESEARCH INSTITUTE FOR CULTURAL PROPERTIES: INVENTORY-MAKING OF ICH 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 criteria for entering elements on the national inventories have changed over time, as the legislation has been amended. There are now three national inventories of ICH in Japan, maintained by Bunkacho:

- a Designated Important Intangible Cultural Properties, designated with individual or group holders (such as weaving organisations or performing arts groups). If individual holders pass away, the designation has to be reinstated. This inventory includes class of cultural property, designation name and date, and the details of associated holders or holder groups.
- b Designated Important Intangible Folk Cultural Properties, categorized either as Customs, Folk Performing Arts or Folk Techniques. The inventory includes name of Prefecture, designation name and date, and details of the relevant preservation organizations.
- c Selected Conservation Techniques, listed with individual or 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 assisted by the Commissioner of Bunkacho. Artistic value was one of the criteria used in defining some elements as important intangible cultural heritage, but there were no fixed objective criteria used to evaluate all candidates. Capacity to transmit skills and the integrity of the person were considered when recognising them as holders of ICH. When listing elements as intangible folk cultural properties committees also considered the feelings and intentions of the communities concerned. The inventories are updated every year. The final lists are made publicly available although some information on the process of inventory decision-making and on personal details in the inventory is kept confidential.

In question time, Mr Miyata was asked how the religious aspect of traditional festivals was safeguarded. He responded that the Japanese government has been a secular state since World War II so it cannot promote purely religious rituals or encourage religious conversion. Religious rituals are thus not themselves listed on the Japanese inventories, but the government may safeguard elements of ICH to which communities may or may not attach religious significance. Mr Miyata was asked why the Japanese system distinguished between folk intangible cultural properties and intangible cultural properties. He pointed out that there were historical reasons for this and the system would not necessarily work in other countries.

The participants then observed a video on the Gion festival and visited a *yamahoko* float in the process of construction. This visit showed participants how specific houses in the central part of Kyoto were used as storage sites for the tapestries, timber and other materials used in constructing the floats. The floats were built outside these houses in preparation for the street parade on 17 July.

2.5 SESSION 3: MR KOZO YAMAJI, REPRESENTATIVE DIRECTOR, THE SOCIETY OF FOLKLORIC PERFORMING ARTS: WHY IS THE KYOTO GION FESTIVAL CONDUCTED?

In this lecture, Mr Yamaji introduced the Gion festival, and explained its connection to the local community and the various historical motivations behind the holding of the festival.

The ancient city of Heiankyo was constructed in the Kyoto valley 1,200 years ago. The water source for the city was very close and therefore the water was generally clean, but the city was also subject to periodic flooding. In the Heian period (794-1184 CE), Kyoto, which had become the Japanese capital city, was suffering summer epidemics caused by denser settlement and poor sanitation exacerbated by flooding. The Gion festival, initially called Gion-Goroye, began in 869 CE, supported by the Imperial Court and the nobility who believed it was a way of appeasing the souls (*mitama*) of those who had died in political contests. By the 14th century the townspeople of Kyoto had become more economically powerful and played a more

important role in supporting the festival. Unlike the nobility, they believed that deaths in the rainy season were related to the presence of evil spirits and constructed ‘seats for the gods’ or *kamikura*, symbolised by the tree and the hill on top of the float, so that the evil spirits (*ekijin*) could be lured away from the people. This *kamikura* is the origin of the various kinds of float: *yama*, *hoko*, *yatai* and *kasahoko*.

The procession of floats began at the Yasaka Shrine and it ended at Shinsen-en, believed to be the source of Kyoto’s water supply. The float procession is still held in Kyoto on 17 July every year as part of the Gion festival. The original 58 *yamahoko* floats were destroyed in the Ōnin War of 1467 CE but by 1500, *yamahoko* processions had been revived. On rebuilding, the floats became larger and more elaborate and they became showcases of local industry: woven and dyed fabrics, metalwork, and woodcarving. Today, the 35 *yamahoko* permitted to participate in the Gion festival procession can all trace their roots back to this period. Community members were also involved through the display of charms on houses that are distributed to those people who helped with the float procession. With modernisation, and changes in city governance, the need to raise money to support the festival led to the sale of amulets and charms, the sale of tickets to view the festival and other innovations.

In question time, Mr Yamaji was asked about the relationship between the floats and the performing arts associated with the festival. He responded that some but not all of the floats have musicians who play during the procession and in the practice sessions leading up to 17 July. Those that do, have a special kind of music that is played only for the Gion festival, using bells, flutes and drums. Even fewer of the floats have associated dancing. Some of the floats depict scenes from some early legends that relate to other forms of performing art such as Noh stories. He was also asked about changes in the timing of the festival. In about 1890 Japan switched to the western calendar so the date of the festival, which used to change every year according to the lunar calendar, was fixed on 17 July. However, it continues to be conducted during the rainy season in spite of the fact that it is a tourist attraction and this is not the ideal season for tourists to visit. The retention of the original rainy season timing of the festival relates to its continued association with drawing out evil spirits and disease during times of flooding.

2.6 SESSION 4: MR KENZO FUJII, ADVISER TO THE NISHIJIN TEXTILE INDUSTRIAL ASSOCIATION: TAPESTRIES USED FOR THE KYOTO GION FESTIVAL AND THEIR PRESERVATION

In this lecture, Mr Fujii discussed the history, types, production and cultural aspects of the tapestries used to decorate the floats of the Gion festival in Kyoto.

Float decorations have always been intended to make the floats attractive to the evil spirits by being sophisticated, gorgeous and out of the ordinary. The floats have thus always deployed much gold brocade and bright colours. This is evident in early paintings and scrolls of the festival. Exotic fabrics imported from abroad were particularly valued. Some tapestries were for example made in China (such as official robes and table covers) and Korea (such as Dantsu rugs and brocade), the Middle East (such as Persian rugs), India (such as calico prints and embroidery), and in Europe (such as the wool Gobelin tapestry). Japanese-made tapestries were also used

on the floats, especially in the latter part of the Edo period when imports were limited. Today, modern works, some of which are based on older artworks, retain the sense of novelty and surprise in the festival.

There are a number of different types of tapestries used on the floats, varying according to the type of float and the position of the tapestry on the float. Techniques used for making tapestries include different kinds of embroidery, weaving and dyeing. Draperies have to be easy to put on and take off the floats because the floats are dismantled after every annual procession and stored away until the next festival. The materials are stored in community storehouses where conditions are not always ideal. Conservation considerations in the storage of the tapestries include climate control, insect control, moisture and temperature control. Some older fabrics which remain in the community store-houses have lost their brightness today. When tapestries wear out (about every 100 years) it is expensive to replace them. Not all the communities who support the floats are wealthy, so they rely on government subsidy for repair or on the donation of new tapestries. Professional repair and restoration can be expensive because it requires knowledge of colour analysis and fabric reproduction, and high levels of skill.

One of the questions to be considered in the management of the tapestries is whether they are works of art or cultural properties associated with the intangible values of the Gion festival (i.e. exotic and surprising, intended to attract the evil spirits). Passing down these intangible values associated with the festival is currently the most important issue when producing new tapestries or repairing old ones. If people lose touch with the original purpose of the Gion festival this may affect how the tapestries are used in the future and they may become valued more as works of art or museum pieces.

In question time, Mr Fuji was asked how techniques for textile production were being transferred from generation to generation. He replied that until recently these industries had been very vibrant locally. In the last 10 years the industry had declined, however, making it necessary to conduct specific training courses for the education of professionals in the various sectors. Families who were traditionally involved in local textile industries have now become less important than professional groups in transmitting skills to younger generations. He was also asked about traditional ways of protecting the tapestries against damage. These included the use of wooden storage boxes in wooden community storehouses, built with walls made of earth which provided a thick layer of insulation. This helped to reduce the impact of heat and humidity; windows were sometimes left open to prevent the development of mildew. Many textiles were also made of silk which is better protected against insect damage compared to wool or cotton.

2.7 SPECIAL SESSION: COUNTRY REPORTS ON ICH INVENTORYING

The participants then shared some of their country experiences in inventorying the ICH in their territories during a special session.

It was evident from the submitted questionnaires and reports in this dual session that most countries had started making ICH inventories even prior to the ratification of the 2003 Convention, mostly through academic organisations and NGOs. With

ratification of the 2003 Convention, state involvement in inventorying had become more prominent especially in regard to oversight and financing, but the actual inventorying was often still done with the support of existing academic groups and NGOs. UNESCO support had been sought for planning and funding a number of pilot inventories in the region.

ICH inventorying projects had already been conducted at a national level in countries like Thailand, Indonesia, Cambodia and Iran. A number of countries, such as Papua New Guinea, were now embarking on the inventorying process. Most inventories had concentrated on performing arts, rituals and festivals, and to some extent on oral traditions and handicrafts. In many cases participants commented that there was already considerable existing research on ICH elements (e.g. in Pakistan, India and Sri Lanka) that needed to be the starting point for an inventory. Existing records were often not in digital formats but more recent inventories were also not born digital, and many countries planned to digitise their inventories in the future.

Specific legislation and government structures to support ICH inventorying were at varying stages of development. In some countries, such as Thailand, where government structures were already mandated to conduct inventories, the inventorying process was already highly structured with local and national expert committees. In other countries, such as Pakistan, India and Bhutan, no overarching legislation currently exists to manage the ICH safeguarding process although specific projects were usually already underway, often utilising the expertise of universities and academies. Community involvement was prioritised by all countries represented in the sessions but this required considerable effort and investment to ensure their active involvement in the inventorying process.

Problems with inventorying processes noted by participants included:

- a Lack of awareness and appreciation of the value of ICH inventorying, particularly at the political and corporate level;
- b Inadequate financial assistance for inventorying, although in the longer term dependency on aid is not always appropriate and/or accepted by communities;
- c Difficulties involving communities who do not perceive their practices as endangered or worth inventorying;
- d Insufficient human resource capacity and technical expertise for inventorying;
- e The dangers of canonising, commercialisation and commodification associated with inventorying;
- f Problems posed by ICH inventorying within culturally diverse societies such as ensuring representivity and accommodating multiple languages within the inventory while making it generally accessible;
- g The categorisation and classification of elements that have commonalities across regions;
- h Managing intellectual property rights issues relating to ICH such as knowledge on indigenous healing rites, and medicinal plants.

Participants proposed the following steps to address these problems:

- a Active and continuous lobbying in parliament to raise the profile of ICH safeguarding and ensure legislative reform where necessary, highlighting the value of the ICH to local communities;

- b Campaigning for better coordination between government departments, the academe and NGOs for ICH inventorying (and safeguarding in general such as the inclusion of ICH domains in school curricula);
- c Offering incentives such as tax deductions for work on ICH safeguarding;
- d Encouraging multi-national corporations to assist in ICH safeguarding;
- e Investing in information-sharing, training and capacity development through international cooperation;

The following day began with a field visit to observe the Gion yamahoko procession, the highlight of the Gion festival. A number of floats were observed turning and travelling slowly down the road, pulled by men from the city precincts and some volunteers. The floats were decorated with bright tapestries, and were replete with references to Japanese legends and plays.

2.8 SPECIAL SESSION: MR UEKI, FORMER PROFESSOR OF KYOTO GAKUEN UNIVERSITY: ANSWERING QUESTIONS ON THE GION FESTIVAL

In the special session after this field visit, Mr Ueki answered participants' questions about the festival. Mr Ueki was asked how the Gion festival involved young people. He replied that all folk intangible cultural properties are community-based festivals and so communities involve young people in the festivities from an early age. Children are involved in the sale of amulets during the decoration of the floats on 15-16 July, and thus develop a sense of involvement in the festival. The lottery for deciding the order of the floats is drawn by a six or seven year old child representing the neighbourhood.

Mr Ueki was asked why they use the term festival to describe what could be called a ritual since it involves a Shinto shrine. He replied that the gorgeous display needed to attract the evil deities and thus purge them from the residential area made the festival into a kind of public display. Floats have to be dismantled and stored straight after the ceremony as a way of chasing the evil deities out of the town.

He was also asked how the designs were selected for the floats each year. Not all tapestries were new: the history and aesthetics of the float dictated what kinds of decorations could be used. Leaders of the festival also focused on certain themes every year to encourage novelty and diversity – this directed the acquisition of new art works.

Mr Ueki was asked to describe changes made to the float procession over time. He reminded participants that the mid 17th century saw the stabilising of the floats as we see them today; only minor changes were made after 19th century. One of the features of the *yama* float today is a small hill wrapped in a red cloth which represents the seat of the evil spirits topped by a young pine tree. Originally, however, floats accommodated two hills and an older more mature bonsai-type pine tree. The floats have become more elaborate over time: in the 17th century the *hoko* float with the halberd on top became more elaborately decorated with metalwork, carvings and colourful fabric curtains. Except for the first float, on which a boy still travels, most of the children who had traditionally travelled on the floats were replaced by dolls in the mid 19th century. All floats originally had associated music and dancing, but now only some of the floats have dancers, who perform much formalised dances. There were in

the past a maximum of 61 floats, but today this number has halved. Three new floats - the two umbrella floats (*kasahoko*) and the mantis float - were recently re-introduced to the procession.

Mr Ueki concluded by emphasising three challenges relating to the transmission of the element:

- a The district communities supporting the floats have changed significantly. The central district of Kyoto was a central business zone in the past which meant they had enough wealth to support the festival, but with modernisation small businesses grew into companies and the resident workers and owners moved out of the central city. Newcomers have entered the zone as residents, and older families who had been supporting the festival have moved away.
- b While long-time residents born in the inner-city community used to learn traditional skills through participation from childhood, newcomers and volunteers have no such experience to rely on. Thus the festival requires new ways of educating participants, prefiguring a shift towards volunteerism and away from the traditional reliance on residents' support for the festival. Professional skills such as making the wheels are easier to teach than skills developed through festival participation such as changing the direction of the float. Because the float is only practiced once a year acquiring this kind of experience takes a long time.
- c Traditional skills are needed to maintain the ornaments and decorations. Community organisations and float associations collaborate with municipal and prefectural government to apply for grants to do this, especially important during the current global recession that threatens related local industries. Because there are about 1500 festivals in Japan, cooperation between them can help to maintain the associated skills.

2.9 FIELD VISIT IN KYOTO: UJI TEA MANUFACTURING

The following day, participants visited the Uji tea hall which was inaugurated in 2009 as a local centre for tea manufacturing. The participants observed members of the local preservation group drying the tea leaves by hand on a special heated table and had an opportunity to try the technique themselves, something that proved more difficult than expected. They also viewed a video of the traditional method of tea making.

The Uji tea industry wishes to promote the maintenance of skills to process green tea leaves by hand in the traditional manner. This traditional method was invented in Uji in 1738, modifying an older Chinese method, and involved rubbing the tea leaves by hand to produce a lasting aroma. The Uji tea-making method spread to other parts of the country and was later mechanised. Uji tea was trademarked as a regional brand in 2007. A community group in Uji continues to practice the traditional hand processing technique, which was designated an important intangible cultural property in 2008. This group promotes the continued transmission of the technique through training courses every year. First, the tea is picked and the new leaves are steamed in baskets and then rubbed by hand and dried on trays over a charcoal furnace. After this process, which takes about two hours in total, the tea becomes dark green and dry. Rice glue is

used to stick some of the fragments to the tray and the final rubbing process, unique to the Uji area, improves the aroma of the tea leaves. Lastly, the tea is dried on the tray for another 40 minutes.

Questions were asked to the staff of the centre about the involvement of new people in learning about the traditional way of preparing tea. They responded that training courses in May, June and July are open to all. Freezing of the leaves permits the skills to be taught all year round. A question was also asked about the role of women in the process. They replied that tea leaves are picked by women during May and this is a very important part of the process requiring considerable skill. Questions were also asked about government subsidies. Covers are placed over the tea leaves to prevent sunlight falling on the leaves. This creates a deep green colour and improves the taste of the tea. Government subsidies are provided for these covers and for the planting of new species of tea when required. However no subsidies are provided to promote the sale of tea or to manufacture tea in the traditional way.

2.10 SESSION 5: MR HIROYUKI ARII, SENIOR STAFF, CULTURAL PROPERTIES DIVISION, DEPARTMENT OF GUIDANCE, KYOTO PREFECTURAL BOARD OF EDUCATION: ICH INVENTORY MAKING IN KYOTO PREFECTURE

In this lecture, Mr Aarii explained the Kyoto Prefectural Ordinance for the Protection of Cultural Properties and discussed how the Kyoto Prefectural Board of Investigation has used its powers under this Ordinance to help safeguard the technique of manufacturing Uji tea by hand

Various organisations are involved at Prefectural level in the identification and safeguarding of cultural properties. The Kyoto Prefectural Council for the Protection of Cultural Properties was established as a third-party advisory body in 1976, based on the 1950 Law for the Protection of Cultural Properties. The Council consists of 20 members who are specialists in different areas. This Council formulated the Kyoto Prefectural Ordinance for the Protection of Cultural Properties, promulgated in 1981, and advises on the creation of designation and selection criteria for the Prefectural inventories of cultural properties. The Cultural Properties Division of the Prefectural Board of Education is the institution that manages cultural properties in the Prefecture. The management and investigation section of the Cultural Properties Division is responsible for folk cultural properties, intangible cultural properties and arts and crafts. Other sections are responsible for planning & coordination, buildings, and monuments. Other relevant institutions in the Prefecture include museums like the Kyoto Prefectural Yamashiro Regional Museum and the Tango Regional Museum.

Although the Kyoto Prefecture uses the same definition of cultural properties as the national system, the selection and designation of elements for the regional inventories focus not only on criteria such as intrinsic value, need for safeguarding, community involvement, or the skill and reputation of bearers, but also on the importance of cultural properties to the history and character of the Kyoto region and their area of distribution. The Prefectural inventorying process is similar to the research and consultative processes followed at national level. It includes consultation with the Kyoto Prefectural Council for the Protection of Cultural Properties, research by organisations like the Cultural Properties Division and the Regional Museums, and coordination with local authorities. The Kyoto Prefectural Board of Education takes a

final decision on designation and recognition, publishing the results in a local newsletter.

The “technique to manufacture Uji tea by hand processing” was designated as an important intangible cultural property on the Prefectural inventory in 2008, through a community preservation group. Efforts to safeguard traditional Uji tea manufacturing techniques include research and documentation, and the training of successors using adult training sessions and classes in traditional culture for children. Protecting local ICH helps to keep local communities functioning as a cohesive society. The tea industry has a long history in the Uji area and hand-processing techniques represent this history. Traditional hand-processing techniques have been copied in the development of mechanised processes for tea production, and they can continue to improve the quality of mechanised production. The rubbing technique is indispensable in developing a high quality product. The Kyoto Prefectural Government has also established a research institute in Uji city to develop scientific knowledge about tea growing.

In question time, Mr Arii was asked how the Uji tea processing method differed from the Chinese one. In China, tea leaves were ground and made into a powder before preparation. In the Uji method the tea leaf is not ground - it used to be the case that each leaf was twisted into a needle shape. He was also asked about the involvement of the community in the designation of their ICH. He noted that local residents have to agree to and be involved in inventorying their ICH. Communities also have to be persuaded to continue practicing and transmitting ICH at risk. Finally, he was asked about the nature of government support for ICH safeguarding. The Prefectural budget for assistance is limited, but subsidies are given to holders of ICH to aid transmission, for documentation and to repair or acquire implements being used for ICH purposes receive subsidy. Tax incentives are not generally used in safeguarding ICH in Japan. The Prefectural government does not give any special subsidy to folk intangible cultural heritage events. Subsidies are provided to preservation organisations so they can give special classes in the schools of traditional culture which teach folk performing arts and tea ceremonies, for example, to children. Tourism promotion is however sometimes used to subsidise ICH at Prefectural level.

The following day, participants attended a performance of Bunraku at the National Bunraku Theatre in Osaka. Bunraku was placed on UNESCO’s Representative list of Intangible Cultural Heritage in 2008. The performance viewed by participants included a piece called *Gojobashi* (Gojo Bridge), a story about the powerful mountain ascetic *Benkei*, who is defeated by *Ushiwakamaru*, a young but very skilled swordsman from the aristocratic *Genji* family, and is so impressed by his skill that he becomes his personal retainer. Next, participants were entertained by a brief demonstration of the use of the puppet in Bunraku and finally a performance of *Bake Kurabe Ushimitsu no Kane* (spook showdown at midnight), a story from the kingdom of spooks and goblins.

2.11 SESSION 6: MR NANA O IWASAKA, DIRECTOR, LISTED CULTURAL PROPERTY DIVISION, CULTURAL PROPERTY DEPARTMENT, NARA MUNICIPAL BOARD OF EDUCATION: MAKING INVENTORIES OF INTANGIBLE CULTURAL HERITAGE IN NARA CITY

In this lecture, Mr Iwasaka described the process of making inventories of intangible cultural heritage in Nara City, focusing mainly on folk intangible cultural properties. Designation of cultural properties happens at city, prefectural, and national level in Japan. City-level designations can be upgraded to designations at other levels, but if this is done they are removed from the city inventory. Nara City designates cultural properties at the city level as well as assisting other levels of government in acquiring information for designation at other levels.

Designation at city level is governed by the Nara City Ordinance for the Protection of Cultural Properties (1978). In the late 1960s research was done on the folk customs of Nara, followed by investigations on folk performing arts under the Nara City Ordinance in the period 1986-1989, subsidised by Bunkacho and by the Nara City Government. The work included preliminary questionnaires, on-site visits, video recordings and expert investigations.

Following such investigations, the Nara Board of Education determines the candidates for inventorying, consults the Nara City Council for the Protection of Cultural Properties about the selection, makes the final decision on designation and issues a public notice about the items that have been inventoried. The designation criteria include the local character and typical nature of the item, patterns of historical change, and sustainability through the activities of bearer groups. Changes are made to the inventories as needed. The inventories relating to Nara City cultural properties are publicly available, both in print form at local institutions and on the internet. Like the national and prefectural inventories, the format of the inventory used in Nara City includes a general description of the property as well as other details like name, justification for designation, holder groups and its date of origination.

Mr Iwasaka gave the example of the *Onda* of Tamukeyama-hachimangu Shrine listed on the Nara City inventory as an important folk intangible cultural property in 1995. This festival celebrates rice planting and is representative of other festivals in the Prefecture. Through research activities, the *Onda* in the area were classified into various related sub-types. Some of these sub-types were considered more typical than others and therefore more eligible for the first designation of the type. Another example given was the performing art called *Saimon*, which faded in popularity during the 1940s but was revived in 1982. Nara City designated it as a folk cultural property in 1983, but this designation was considered to be rather too early because the preservation groups were still weak and not much research had been done on the element. However, through the involvement of city officials, the preservation groups were encouraged to safeguard the element. These interventions show that, apart from inventorying, government grants, record-making and special performances also have a role to play in safeguarding.

In question time, Mr Iwasaka was asked how much new research was done in the preliminary investigation for inventorying. He said this depended on the extent of information already gathered. A team of experts, including people expert in tangible

cultural properties, made the decision on what additional information was needed. Some information was gathered for the research and assessment process but not placed in the public domain through the inventory. Mr Iwasaka was asked how some elements were moved from the Nara City inventory to prefectural or national inventories. Any change in the level of designation was achieved through dialogue between various levels of government. The need to move an element was determined through an investigation of the framework in which the significance of the element should be understood. Elements that occur across a number of municipalities or prefectures can be designated at a higher level of government, but for urgent designations different municipalities can collaborate together. He explained that Kyoto City and Prefecture already use a registration system. Registration is somewhat less stringent than designation in the Japanese system, allowing more properties to be included on inventories. Mr Iwasaka was also asked how monitoring and evaluation of the safeguarding of ICH was done at city level. Surveys were done with Nara citizens annually that included questions about the city's involvement in the designation of ICH. Other than these surveys they measured public opinion through the mass media.

2.12 SESSION 7: MR TOSHIKAZU SASAKI, PROFESSOR, NATIONAL MUSEUM OF ETHNOLOGY (MINPAKU): ACTIVITIES OF THE NATIONAL MUSEUM OF ETHNOLOGY FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE AND THE AINU PEOPLE

Mr Sasaki's lecture discussed the status of research on the Ainu in Japanese society today and how this affects safeguarding of their ICH.

Mr Sasaki works at Minpaku, established in 1974 as an inter-university research institute, and now Japan's leading research centre for ethnology and cultural anthropology. Minpaku opened to the public in 1977, so is about a century younger than the Tokyo National Museum. Although its primary role is as a research centre, Minpaku houses a very large collection of about 260,000 artefacts, including visual materials.

In June 2008, the Japanese Diet (or parliament) recognised the Ainu as the indigenous people of Japan. There are formally acknowledged to be about 25,000 Ainu in Japan, located mainly in Hokkaido in the north of Japan. There are actually probably about 100,000 Ainu in Japan, but even so, they remain a small minority group. Because the Japanese government had long viewed the country's population as ethnically and linguistically homogenous, the resolution recognising the indigenous status of the Ainu was of great historical significance.

Traditionally, the Ainu were hunter-gatherers living under village mayors (*kotankorokuru*) who presided over religious and external affairs. In their worldview the kingdom of celestial beings (*kamui moshiri*) exists in parallel with the terrestrial world (*ainu moshiri*) and the underground world (*pokuna moshiri*). The Ainu believe that they as human beings (*ainu*) live alongside spiritual beings (*kamui*), acknowledging the spirituality of nature and the importance of sustainable harvesting. One of their most important ritual practices - the *iomante* ritual - involves the killing of a bear. The Japanese began to trade with the Ainu in the late 17th century but the relationship was essentially a colonial one. The Ainu were perceived by the Japanese

as uncivilized; they were discriminated against and exploited for their labour. Ainu people continued to practice some of their language and cultural traditions but today only about five of the Ainu are native speakers of their indigenous language and it is considered an endangered minority language.

Mr Sasaki showed how the Ainu people had been depicted by the Japanese in the past: wearing grass skirts with naked torsos in the 11th century and wearing shirts grass skirts and heavy beards in the mid 14th century. Such early representations were often inaccurate because they were based on hearsay rather than actual observation. The Ainu in fact wore a combination of different kind of clothes including grass, sealskin, and cloth. From the early 18th century onwards there were more accurate depictions of Ainu people based on observation of their dress and customs. Some of their customs including the *iomante* ritual are depicted in a work illustrated by Shimanojo Murakami in 1800.

In question time, Mr Sasaki was asked whether there were materials relating to the Ainu in Minpaku's collection. He noted that the museum database will soon be available on the Minpaku website, including some of the information on the tangible cultural heritage of the Ainu. He was also asked whether research was done on the Ainu by Russian ethnologists and whether this work was accessible in Japan. He noted that although most Ainu relocated to Hokkaido after World War II from what is now largely Russian territory on Sakhalin and the Kuril Islands, some Russian research was done on the Ainu people. Artefacts and materials from the National Museum of Ethnology in St Petersburg are currently being exhibited in Hokkaido and other sites in Japan. He was asked about the current state of language and cultural studies on the Ainu and how this research could help safeguard Ainu ICH. He noted that there is only one university that offers a course in the Ainu language, and that Minpaku employs only one specialist on the Ainu. No museum in Japan specialises on the Ainu except for one folk museum in Hokkaido, which is struggling financially. Most fieldwork done in Japan on the Ainu is critically assessed by the Ainu people - this makes researchers reluctant to enter the field. Mr Sasaki himself focuses on preserving tangible cultural heritage and on recording the oral traditions of Ainu because there are no written records. He would like to communicate what he is doing to young Ainu people and encourage the appointment of more Ainu researchers in Japanese institutions; perhaps even a National Ainu Research Institute. He noted that a researcher such as himself can help to mediate between communities and the government, thus changing the attitudes and policies of the government to be more sympathetic to community needs.

2.13 ADDRESS BY DIRECTOR-GENERAL OF THE NATIONAL MUSEUM OF ETHNOLOGY (MINPAKU):

The Director-General of Minpaku, Mr. Ken'ichi Sudo, welcomed participants to the Museum, mentioning its large international collection of artefacts from countries represented in the training course. He invited questions from the floor to the assembled panel, which included the Deputy Director-General (Mr Tamura), representatives from the Communications department (Mr Kobayashi and Ms Sonoda) and Mr Sasaki.

The panel was asked how the Central Asian collection of artefacts was assembled. The collection was assembled by experts from the museum from 1975 onwards, when they visited countries in Central Asia assisted by the local government of the time. These researchers determined how to collect items and conduct their research in the field, and selected items were then used in exhibitions. The panel was then asked how entry onto the Intensive Course on Museology was determined. They explained that applicants have to pass an entrance examination but funding for attending the course has to be provided by scholarships – it is not provided directly by Minpaku. The panel was also asked to what extent the museum extended its activities beyond its building. They replied that participation by schools in the activities of the museum was encouraged through the loan of cases of relevant materials. These cases are called Min-paks (the name is a word-play on the name of the museum). The museum also encouraged community participation in various ways - for example they invited Ainu community members to loan items to the museum, and invited its leaders to participate in the planning of an exhibition about the Ainu. They sometimes collaborated directly with museums from other countries, returning for example some items to Taiwan, items which had been collected during the time it was under Japanese colonial rule.

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.

On the morning of the following day, participants shared their country reports: these are available from the attached CD-ROM.

2.14 International Forum for Management of Intangible Cultural Heritage – Inviting Asian Experts of the ACCU’s ICH Training Course

In the public forum on the safeguarding of ICH in Kyoto that followed this session, Mr Kuno Sato, Director-General of ACCU, introduced the participants to the public. He expressed his pleasure at holding the citizens’ forum as part of the third training course for the safeguarding of the ICH. The ACCU has been carrying out various activities for the promotion of culture since 1971. He noted that in recent years there has been a recognition that intangible heritage needed to be safeguarded alongside programs for tangible cultural heritage. Local and regional government both play a very important role in this process, and the people of Kyoto have been very active in the safeguarding of their local cultural heritage.

Mr Toshio Kajikawa, head of the cultural property section of Kyoto City, also welcomed citizens and visitors to the session. He said that the Gion festival is one of the most representative festivals of Japan and if everything proceeds smoothly he hoped it would be among those included on the Representative List of UNESCO in 2009.

2.15 SESSION 8: MR YUKINOBU UEKI, FORMER PROFESSOR OF KYOTO GAKUEN UNIVERSITY: PROSPECTS FOR THE SAFEGUARDING OF ICH IN KYOTO

In this lecture, Mr Ueki discussed the relationship between intangible cultural heritage as defined by the 2003 UNESCO Convention and intangible cultural properties as defined in the Japanese Law of 1950. He also explained various principles behind safeguarding community-based ICH in Japan, and some of the difficulties faced in doing so.

The Japanese system is often poorly understood because it makes a distinction between professionalised (or professionalisable) performing arts and crafts (intangible cultural properties) and community-based folk intangible cultural properties. Both are forms of ICH as defined under the UNESCO Convention. Measures to safeguard ICH had to focus on the people who gave it life rather on the products produced, and this was particularly difficult and important in the case of community-based folk intangible cultural properties.

One of the first steps in safeguarding ICH is research and documentation. This research has to place traditional practices within their historical and social context. The *kamado*, a Japanese earthen vessel traditionally used as an oven, has become obsolete today because of the shift to using gas and electricity instead of wood or charcoal as a fuel. In the past, the ash produced by the *kamado* was used as fertiliser or in dyeing and for making ceramic glaze, but now in the absence of the *kamado* some kinds of wood, charcoal and ash have instead become waste; at the same time, some sources of material for traditional crafts have disappeared. Older ways of recycling are thus often discredited or forgotten, even as we seek new ways of being environmentally friendly. Therefore, simply reviving the practice of using the *kamado* is pointless without proper research and attention being paid to the meaning and context of its use in the past. At the same time, it is difficult to revive such practices if local motivation for continuing to practice them has disappeared. Some previously family-based manufacturing skills like weaving can however become professionalised, and thus maintained today if there is continued demand for the original product or one that utilises the same skills. Some forms of performing arts have been professionalised for centuries. Mr Ueki proposed that some at-risk folk intangible cultural properties could be professionalised and thus be supported by government as intangible cultural properties.

Some forms of ICH – represented in folk festivals such as the Gion festival – are not as easily professionalized as craft or performance techniques. They have traditionally been conducted by local residents, the place and time of the performance has often been limited and the transmission of the associated skills has been restricted to the local community. Mr Ueki reminded participants of the importance of the Kyoto central city community in conducting the Gion festival; skills relating to the erection and dismantling of the floats every year; and the maintenance of tangible objects associated with the floats, such as the tapestries and wooden beams. The establishment of specialised institutions for training and practice across Japan may help to professionalise and thus maintain some of the skills associated with traditional crafts such as weaving, embroidery, or metalwork used in the Gion floats. Systematic promotion of traditional construction and repair techniques could also include the use of accreditation systems, the establishment of national networks and the expansion of

government assistance. Other innovative safeguarding strategies were required to address the collapse of local community involvement in the practice of the festival. The registration system for cultural properties at City and Prefectural level could be used to promote research and recording of ICH elements. Innovative succession planning was required through the development of teaching materials, training programs, and new opportunities for performance and practice.. There may be historical precedents for involving outsiders in such festivals but this brings its own challenges.

In question time, Mr Ueki was asked what his view was on the participation of foreigners in the Gion festival. He said although the ideal was to safeguard the traditional community-based nature of the festival the community itself had become open to the idea of using outsiders as volunteers for some of the tasks. However even an apparently simple task such as pulling the float required considerable skill and experience, and depended on some cultural background which was hard for foreigners to attain.

Country presentations were then made by India, Japan (Kyoto), Uzbekistan and Cambodia in the public forum.

2.16 CLOSING SESSION

In the closing session, Ms Deacon, the facilitator, summarised the main issues raised during the course. She noted that the participants had gained valuable perspectives on the safeguarding of ICH in Japan and had also learned from each other. These approaches could be used in developing ICH safeguarding systems further in their own countries.

She summarised a few implications of what participants had learned from the Japanese system:

- (a) Mr Kikuchi and Mr Miyata had told the participants that the Japanese legislative system for safeguarding ICH was introduced in 1950, and after some changes were made to the law there are now three national inventories for ICH. The law makes a distinction between intangible cultural properties and folk intangible cultural properties, a distinction explained further by Mr Ueki. In each country the particular history and political situation will influence the way in which ICH is defined and safeguarded. Being mindful of how the socio-economic and political environment affects this process can help to maximise the benefits in different countries, across different political, social and economic constituencies.
- (b) Mr Miyata, Mr Arii and Mr Iwasaka told the participants about the various different inventories for intangible cultural heritage at national, prefectural and local levels of government in Japan. The local level of government is probably the most important agent in ensuring community involvement in ICH safeguarding and promotion. In any country different levels of government and various institutions need to work together in order to research and inventory the ICH, promote it, and raise awareness. Examples of cooperation between different levels of government in Nara and Kyoto had been given during the course. Promoting coordination between different

levels of government, communities and relevant institutions is one of the biggest challenges faced in safeguarding ICH.

- (c) Mr Ueki, Mr Sasaki and Mr Yamaji told participants that to safeguard ICH one has to foster continued practice by bearer communities. However any element of ICH has different meanings for different stakeholders, as participants saw in the case of the Gion festival. These meanings also shift over time. In Japan, fostering continued practice and vitality is achieved partly by ensuring that elements are inventoried through their holders, individual or group practitioners, or by supporting preservation groups through government grants. This system gave considerable responsibility for managing change in the practice of an element to identified group and individual bearers, although Japanese law in other cases placed more restrictions on change than the UNESCO system. Finding ways to allow for appropriate change in an element is essential in any national system to prevent 'freezing' of an ICH element.
- (d) The practice of ICH in the past has often been linked not only to the needs of communities but also to the support of powerful sponsors in society, such as the emperors or shoguns of Japan, and the textile industries of Kyoto. Because it happens within a social context, ICH is often threatened by socio-economic and demographic change, migration, political factors and environmental degradation. Its safeguarding is thus made possible within a broader context not only of cultural heritage law but also environmental protection measures, the tax regime, government grants for performing arts, markets for craft products and so on.
- (e) Different conservation approaches privilege different aspects of tangible and intangible heritage values. For example, the safeguarding of the tapestries for the floats of the Gion festival requires that they remain bright and new to surprise the evil spirits and entice them away from the houses. Older tapestries are thus sometimes recreated in brighter colours as they fade over time. By contrast, the Byodo-in temple, a World Heritage Site visited by participants, has not been repainted even though the brightness of the painted and decorated interior used to be of major significance to worshippers. The original look of the temple is represented in a video instead. Safeguarding plans should be carefully balanced to manage and safeguard intangible and tangible heritage values in the appropriate way for each element.

Mr Sato then gave his final address. He said that although participants had come to Kyoto at the worst time of year for rain and heat, it was also the time of the Gion festival - one of the highlights of the Japanese cultural year. He explained that the course was not really a training course but an opportunity for sharing ideas about ways of safeguarding ICH through approaches such as inventory-making and community engagement. There is no hierarchy of culture, so the Japanese case study presented in the course served merely as one reference point for the discussion. Sharing experiences in such ways was a very important role of the regional network.

He noted that cultural tourism had not been discussed very much in the course but was an important topic for further debate. Insisting on cultural tourism as the main purpose of ICH safeguarding would possibly change the nature and form of an ICH

element. He emphasised that involving the community in ICH safeguarding was essential – if this does not succeed then any safeguarding efforts would fail. Awareness campaigns are thus very important, and a common understanding of ICH needs to be developed between communities and government. This task was challenging but very worthwhile.

Mr Sato then thanked the co-organising partners in the course, the staff of ACCU, the municipality of Kyoto, lecturers, participants and the facilitator for their involvement in a very successful course. 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 region. He urged delegates to continue their excellent work in ICH safeguarding in their own countries.

On behalf of all the participants, Ms Anupa Pande from India then thanked ACCU and the co-organisers for providing participants with the opportunity to learn about the rich experiences of Japan in safeguarding ICH. She particularly thanked the translators for their supreme effort in enabling discussion between participants and lecturers.

Mr Sato then presented certificates of attendance to all participants and the course was closed.

ANNEX I: LIST OF PARTICIPANTS

I . Participants (28)

Bhutan

Mr. Tandin WANGDI

District Cultural Officer
District Administration of Paro
Ministry of Home and Cultural Affairs

Mr. Tandin WANGYEL

Dy. Chief Cultural Officer
Royal Academy of Performing Arts (RAPA)
Ministry of Home and Cultural Affairs

Cambodia

Ms. Pen HUN

Secretary for the Secretary of State
Department of Legal Affairs
Ministry of Culture and Fine Arts

Ms. Phary KHENG

Assistant of Director General
General Department of Cultural Technique
Ministry of Culture and Fine Arts

India

Ms. Molly KAUSHAL

Head of the Department
Janapada Sampada
Indira Gandhi National Centre for the Arts

Ms. Anupa PANDE

Head
Department of History of Art
National Museum Institute

Indonesia

Mr. Gunadi Aman PURBA

Staff
Performing Arts Section
Department of Culture and Tourism

Ms. Poppy SAVITRI

Head
Sub Directorate for Local Wisdom and Folklore
Department of Culture and Tourism

Iran

Ms. Mozghan ESMAILI

Director
Iranian Cultural Heritage, Handicrafts and
Tourism Organisation

Ms. Shirin DARVISH ROHANI

Secretary
General Research Centre of Iranian Cultural
Heritage, Handicrafts and Tourism
Organisation

Kyrgyzstan

Ms. Buburia AKMOLDOEVA

Expert of Cultural Anthropology

Ms. Atyra KERIMBEKOVA

Senior Specialist
Department of Cultural Heritage, Ministry of
Culture and Information

Mongolia

Mr. Nasanjargal JARGALSAIKHAN

Registration Officer of Intangible Cultural
Heritage
National Centre of Cultural Heritage

Mr. Sainbayar URTNASAN

Officer
Foundation for Protection of the Historical and
Cultural Heritage of Mongolia

Pakistan

Mr. Muhammad Azeem IQBAL

Art Teacher
Director Programmes, Rawalpindi Arts Council

Ms. Naureen Altaf Urf Tania SHAH

Research Scholar, Member Advisory Council
Artisan Society

Papua New Guinea

Ms. Dorish Piame APUKA

Acting Manager
Culture and Heritage Division
Papua New Guinea National Commission for
UNESCO

Ms. Naomi SIMET

Dance Researcher
Music Department
Institute of Papua New Guinea Studies

Philippines

Ms. Grace Nono AVES

Founding Director
Tao Foundation for Culture and Arts

Ms. Norma Absing RESPICIO

Professor
College of Arts and Letters, University of the
Philippines

Sri Lanka

**Mr. Jayantha Jayasiri AMARASINGHA
ARACHCHIGE**

Senior Lecturer
University of Sri Jayewardenepura

Mr. Wasantha Mahesh PARANAVITHANA

Cultural Promotion Officer
Ministry of Cultural Affairs and National
Heritage

Thailand

Ms. Sunantha MIT-NGAM

Expert
Division of Wisdom, Office of National Culture
Commission (ONCC)

Ms. Benjaras MARPRANEET

Cultural Officer
Division of Wisdom, Office of National Culture
Commission (ONCC)

Uzbekistan

Ms. Saodat Abbasovna KHAKIMOVA

Senior Specialist
Ministry of Culture and Sports of the Republic
of Uzbekistan

Mr. Gayrat Shavkatovich SATVALDIEV

Chief Adviser
The Senate of Oliy Majlis of the Republic of
Uzbekistan

Viet Nam

Mr. Quy Cao PHAM

Officer
Department of Cultural Heritage, Ministry of
Culture, Sports and Tourism

Ms. Uyen Thi Ngoc DO

Vice Chief
Consultant Office for Heritage Information, Hai
Centre for Monuments Management and
Preservation

II. Lectures (8)

Mr. ARII Hiroyuki

Senior Staff
Cultural Properties Division, Kyoto Prefectural
Board of Education

Mr. FUJII Kenzo

Advisor
Nishijin Textile Industrial Association

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, Bunkacho

Mr. MIYATA Shigeyuki

Director
Department of Intangible Cultural Heritage,
Tokyo National Research Institute for Cultural
Properties

Mr. SASAKI Toshikazu

Professor
Research Center for Cultural Resources,
National Museum of Ethnology (MINPAKU)

Mr. YAMAJI Kozo

Representative Director
The Society of Folkloric Performing Arts

Mr. UEKI Yukinobu

Former Professor
Kyoto Gakuen University

III. Facilitator (1)

Ms. Harriet DEACON

Director
Archival Platform, South Africa

IV. Organisers

Asia/Pacific Cultural Centre for UNESCO (ACCU) (4)

Mr. SATO Kunio
Director-General

Ms. OHNUKI Misako
Director, Culture Division

Ms. SASAKI Mariko
Deputy Director, Culture Division

Mr. JIN Kenjiro
Section Head, Culture Division

Agency for Cultural Affairs, Japan (Bunkacho) (1)

Mr. YAGI Kazuhiro
Director
Office for International Cooperation on
Cultural Properties
Traditional Culture Division

ANNEX II: PROGRAMME

Date	Activities
Tue. 14 Jul. 2009	
Arrival of the international participants	
Wed. 15 Jul. 2009 Day 1 at Kyoto Garden Palace	
8:30 – 9:00	Registration
9:00 – 10:00	Opening Speeches, Introduction of Participants, Group Photo Session
10:00 – 10:30	Coffee Break
10:30 – 11:00	Organiser's Presentations
11:00 – 12:30	Session 1 : Japanese Administrative System for Safeguarding ICH (45 min) Mr. KIKUCHI Kensaku, Agency for Cultural Affairs, Japan(Bunkacho) Q&A (45 min)
12:30 – 13:30	Lunch
13:30 – 15:00	Session 2 : Inventory-Making of ICH in Japan (45 min) Mr. MIYATA Shigeyuki, Department of Intangible Cultural Heritage Tokyo National Research Institute for Cultural Properties Q&A (45 min)
15:00 – 15:15	Video of Kyoto Gion Festival Yamahoko Events
15:15 –	Move to Yoi-Yama Festival
16:00 – 17:00	Field Visit in Kyoto : Observation of Yoi-Yama
Thu. 16 Jul. 2009 Day 2 at Kyoto Garden Palace	
9:00 – 10:30	Session 3 : Why is the Kyoto Gion Festival Conducted? (45 min) Mr. YAMAJI Kozo, Representative Director The Society of Folkloric Performing Arts Q&A (45 min)
10:30 – 11:00	Coffee Break
11:00 – 12:30	Session 4 : Tapestries Used for the Kyoto Gion Festival and their Preservation (45 min) Mr. FUJII Kenzo, Adviser Nishijin Textile Industrial Association Q&A (45 min)
12:30 – 14:00	Lunch
14:00 – 15:30	Group session: Country Report Sharing by Participants
15:30 – 16:00	Coffee Break
16:00 – 17:30	Group session: Country Report Sharing
Fri. 17. Jul. 2009 Day 3 in Kyoto Garden Palace	
10:00 – 12:00	Field Visit in Kyoto : Observation of Gion Yamahoko Festival
12:00 – 14:00	Lunch
14:00 – 15:30	Special Session : Q&A and Discussion about the Gion Yamahoko Festival Facilitators: Ms. Deacon, Mr. Ueki Yukinobu
15:30 – 16:00	Move to Festival Ground

16:00 – 17:00	Field Visit in Kyoto : Observation of Gion Yamahoko Festival
Sat. 18 Jul. 2009 Day 4 in Uji, Kyoto	
10:00 – 12:00	Field Visit in Kyoto : Techniques to manufacture Uji Tea by hand Processing
12:00 – 13:00	Lunch
13:00 – 14:30	Session 5 : ICH Inventory Making in Kyoto Prefecture (45 min) Mr. ARII Hiroyuki, Kyoto Prefectural Board of Education Q&A (45 min)
14:30 – 15:00	Move to Byodo-in Temple
15:00 – 17:00	Observation of Byodo-in Temple
Sun. 19 Jul. 2009 Day 5 in Kyoto	
	Day Off (Including an Observation Tour of World Heritage)
Mon. 20 Jul. 2009 Day 6 in Osaka and Nara	
11:00 – 13:30	Special Bunraku Session : at National Bunraku Theatre (Including Lunch)
14:00 – 15:00	Move to Nara
15:00 – 16:30	Session 6 : Making Inventories of Intangible Cultural Heritage in Nara City (45 min) Mr. IWASAKA Nanao, Nara Municipal Board of Education Q&A (45 min)
Tue. 21 Jul. 2009 Day 7 in Osaka	
10:30 – 12:00	Session 7 : Activities of the National Museum of Ethnology for Safeguarding Intangible Cultural Heritage and the Ainu People (45 min) Mr. SASAKI Toshikazu, Professor, National Museum of Ethnology Q&A (45 min)
12:00 – 13:00	Lunch
13:00 – 13:30	Discussion with the Director-General Mr. SUDO Ken'ichi, Director-General, National Museum of Ethnology
13:30 – 15:00	Self Tour of Facilities in the Museum
Wed. 22 Jul. 2009 Day 8 in Kyoto	
10:00 – 12:00	Group session: Case Study Report Sharing by Participants
12:00 – 13:30	Lunch
13:30 – 14:30	Session 8 : Prospects for the Safeguarding of Intangible Cultural Heritage in Kyoto (60 min) Mr. UEKI Yukinobu, Former Professor of Kyoto Gakuen University
14:30 – 14:45	Break
14:45 – 16:15	Case Study Report Sharing (Opening to the Public)
16:15 – 16:45	Q&A with the Citizens Deacon, Mr. Ueki Facilitators: Ms.
16:45 – 17:15	Closing
19:00 – 21:00	Farewell Dinner
Thu. 23 Jul. 2009	
Departure of International Participants	

ANNEX III: OPENING REMARKS

a. Mr. YAGI Kazuhiro

Director, Office for International Cooperation on Cultural Properties, Traditional Culture Division, Agency for Cultural Affairs (Bunkacho)

It is my pleasure to say a few words in greeting on the occasion of the opening of the 3rd Training Course for the Safeguarding of Intangible Cultural Heritages as part of the International Partnership Programme for the Safeguarding of Intangible Cultural Heritages for 2009.

First of all, I would like to extend a warm welcome to the 28 trainees who have come to Japan from some 14 different countries to participate in this course.

In these changing times, we who live in this modern era have an important duty and responsibility to do more than simply chronicle intangible cultural heritages that have been created and passed down by our forebears; we must also pass these heritages on to the next generation as living culture. I am sure that all participants in this programme share this belief. Japan in particular was among the first to create a system for the preservation of intangible cultural heritages with the enactment of and subsequent efforts to implement the 1950 Cultural Assets Preservation Act. I believe that the experience accumulated over the years by Japan can be utilized extremely effectively in the preservation of intangible cultural heritages in other countries.

As part of its international cooperative activities, Japan has also implemented projects to safeguard intangible cultural heritages through the Japan Trust Fund established within UNESCO. Moreover, one of the sponsors of this programme, the Asia/Pacific Cultural Centre for UNESCO (ACCU), has conducted research contributing to the compilation of lists and records of intangible cultural heritages.

With the Convention for the Safeguarding of Intangible Cultural Heritages taking effect in 2006, a common awareness was born that not only world heritage properties visible in nature and tangible structures but also intangible cultural heritages demonstrate the diversity of culture and creativity of humankind, and momentum grew in countries throughout the world to pour efforts into activities to safeguard intangible cultural heritages. Moreover, at the Second Conference of Parties to the Convention for the Safeguarding of Intangible Cultural Heritages held in June of last year, the operational guidelines for the convention were decided, and at the Fourth Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritages meeting, to be held at the end of September this year, the first decision regarding the recording of intangible cultural heritages on the Representative List of Intangible Cultural Heritages of Humanity is to be made. It is immensely pleasing that the convention is finally becoming fully operational.

In response to these trends, in 2007 Japan initiated the International Partnership Programme for the Safeguarding of Intangible Cultural Heritages, focusing centrally on

group training. This is the third time this training course has been held.

The aims of this training course are to (1) deepen trainees' understanding of intangible cultural heritages and preservation methods through the introduction of Japan's intangible cultural heritages and the methods used to safeguard them; (2) establish a network through the bonds forged between those who have come together here from throughout the Asia-Pacific Region and create an environment for the future conducive to information exchange between countries, including Japan, that place high importance on valuing and preserving intangible cultural heritages; and (3) further contribute to the international preservation of intangible cultural heritages by working together with other countries through these activities to address problems and issues in this field.

In future, Japan intends to continue to promote international cooperation, such as this programme, as well as play an active role in the implementation of the Convention for the Safeguarding of Intangible Cultural Heritages.

Although the eight days of the course (July 15-22) provide only limited time, it is my hope that this training course will be extremely fruitful and be of some use, however small, in promoting the preservation of intangible cultural heritages in the home countries of all course participants. I also ask and expect that each participant play an active role in establishing a network for the safeguarding of intangible cultural heritages focused centrally on the Asia-Pacific Region, as well as proactively convey the knowledge and experience gained through this training course to others in their home countries who are involved in safeguarding intangible cultural heritages so that this network may further expand in each country.

I also have high expectations that participants will, in future, continue to understand and cooperate in Japan's efforts in this field.

Acknowledgements

In conclusion, I would like to warmly thank the ACCU and National Research Institute for Cultural Properties, Tokyo, (NRICPT) for their efforts in organizing this training course, as well as the local public agencies and educational and training institutions that lent their support and cooperation, and the facilitators who are accompanying the participants throughout the training course.

I would like to particularly thank Kyoto Prefecture and Kyoto City for their tremendous efforts, despite being in the midst of preparations for the Gion Festival, in establishing such a programme that enables participants from various countries to experience in person the Gion Festival, which is a representative intangible cultural heritage of Japan.

This concludes my address. Thank you for your attention.

b. Mr. YAMAUCHI Hajime,
Director-General, Culture and Art Office, Department of Culture and Environment, Kyoto Prefectural Government

Thank you for coming to Kyoto. I bid you a very warm welcome.

I understand that for one week beginning today you will be undertaking training concerning the safeguarding of Japan's intangible cultural heritages, with particular focus on the Gion Festival.

The Gion Festival is a proud tradition of Kyoto that is supported through cooperation between Kyoto Prefecture and Kyoto City, as well as the local community. Please study and thoroughly enjoy the festival.

Kyoto has both the cultural strength to continually generate new culture over its long history and a spirit of consideration that has enabled the generation of culture in harmony with the environment.

Harnessing these qualities, this year the local government, businesses, and community are working together to stage the Kyoto: Knowledge and Power Exhibition in the city.

Furthermore, to mark the anticipated inclusion of the Gion Festival and other elements of Japan's magnificent cultural heritage on a representative list in an international agreement for safeguarding intangible cultural heritage, a Gion Festival Exhibition is to be held at the Museum of Kyoto.

In addition, to commemorate the inclusion of Noh, Bunraku (traditional Japanese puppet) theater, and Kabuki on this representative list at the end of last year, the Kyoto Prefectural Center for Arts & Culture intends to hold performances of Bunraku and otherwise further promote these traditional Japanese performing arts.

To those of you who have come here to train, I hope that you will take advantage of this opportunity to deepen your understanding of the culture of Japan, especially Kyoto. To those involved in organizing this event and all of you in attendance today, I ask you for your continuing support and cooperation in promoting Kyoto Prefecture.

c. Mr. YAMAGISHI Yoshikazu,
Director-General, Culture and Citizens Affairs Bureau, Kyoto City

Welcome to Kyoto as our summer begins in earnest. According to the schedule, much of the training course will be spent in lectures and observations of events involving the Gion Festival Yamahoko floats. In Kyoto, the Yamahoko procession, which takes place on July 17 and is the climax of the Gion Festival, marks the seasonal change of the end of the rainy season and the beginning of summer. In recent years, the incidence of violent localized heavy rains in Japan has increased, a phenomenon said to be due to the effects of global warming. I sincerely hope that this will not be the case during your

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Director-General, Culture and Art Office, Department of Culture and Environment, Kyoto Prefectural Government

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d. Mr. SATO Kunio, Director-General of ACCU

Good morning.

Mr. Shirama, Director, Traditional Culture Division, Agency for Cultural Affairs, Japan.
Mr. Yamauchi, Director-General, Culture and Art Office, Kyoto Prefectural Government.

Mr. Yamagishi, Director-General, Culture and Citizens Affairs Bureau, Municipality of Kyoto.

Ms. 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 Third Training Course for Safeguarding of Intangible Cultural Heritage planned under the International Partnership Programme for Safeguarding of Intangible Cultural Heritage, which aims to strengthen networks 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 14 countries, coming all the way to attend this Regional Meeting. I should also like to thank our colleague from South Africa Miss Harriet Deacon for her continuous professional support.

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 programmes including production of educational, promotional audio-visual materials on folk dances, folk festivals, folk songs and musical instruments, and training personnel by sending mobile team of experts on documentation in close cooperation with UNESCO.

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 coorganized 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 this connection, 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 last year, designated ACCU

as one of the appropriate NGOs and that the General Assembly made ACCU as an accredited organization to provide advisory services to the Committee.

In Japan various parties such as Government organizations, 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. Over 100 countries have ratified the Convention and become the partners in safeguarding intangible cultural heritage. Recognizing how essential ICH is to our life and identity, 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 has been implementing the international partnership programme for safeguarding ICH with the Agency for Cultural Affairs (Bunkacho) and National Research Institute of Cultural Properties.

Based on the previous two meetings, we have gradually been building 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. Meanwhile, a series of lectures in this Training Course as done in the past will be videotaped and uploaded in ACCU's ICH Database for wide distribution.

At this third meeting, we want to share with you our Japanese experiences of safeguarding ICH with special focus on inventory making at local level. During your stay, you will have field visits to Osaka, Uji and Nara. Kyoto, Uji and Nara, on UNESCO World Heritage List, have been actively safeguarding ICH as well, so I hope you will learn some practical lessons from these field visits.

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 organizations and individuals, especially to National Research Institute for Cultural Properties, Tokyo for their professional input in the programme. Special thanks go to Kyoto Prefectural Government, and Municipality of Kyoto and Nara Municipality for their meticulous arrangements for valuable presentations on their safeguarding programmes and inventory making. One ICH item to be amply discussed and observed in the course is Gion Festival. This will be placed on a first representative list of ICH at Abu Dhabi this autumn.

ACCU will try our best to make your stay as much pleasant and comfortable as possible. Let's have friendly, fruitful discussions. Thank you very much.

ANNEX IV: PHOTOS



Lecture in Kyoto



Country Report Sharing



Q & A Session Following a Lecture



Observation of the Kyoto Gion Festival Yamahoko Events



Experience on Uji Tea Manufacture by Hand Processing



Case Study Report Sharing, Open to the Kyoto Public



Q & A Session Following a Lecture



Giving the Certificate for Completion of Course



Lecture in Nara



