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

FINAL REPORT

8 - 11 June 2007
Tsuruoka
Japan

Organised by
Asia/Pacific Cultural Centre for UNESCO (ACCU)

Sponsored by Accenture Japan Ltd
ACCU’s Community Based Project

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Contents of the DVD-ROM

Visual Presentation Materials (Video and Power Point)

Awarded Communities’ Presentation Materials

- **ACCU Prize**
  - Awaji Ningyo Joruri, Japan
  - Chichibu-yatai-bayashi, Japan
  - Kurokawa-Noh (Rosoku-Noh), Japan
  - Nang Yai Performance, Thailand
  - Nekko Bangaku, Japan
  - Tanedori Festival, Japan

- **Honourable Mention**
  - Nama Dance and Choir, South Africa

Guest Community’s Presentation Material

- Kutiyattam (Traditional Sanskrit Theatre), India
1. **Background of the Project**

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. The first General Assembly of States Parties to the Convention was organised in June 2006, and selected the 18 Member States of the first Intergovernmental Committee. It is specially recommended by UNESCO that a new instrument would have to recognise the crucial role of the communities who are the bearers and transmitters of the traditions and expressions that are to be safeguarded, rather than focusing on documentation, research and researchers.

ACCU has been implementing programmes on the protection and safeguarding of tangible and intangible cultural heritage, jointly with Asian/Pacific UNESCO Member States, since its inception in 1971. In recent years, ACCU has been working closely with UNESCO and its Member States, paying special attention to intangible cultural heritage, in the fields of education and awareness raising, recording and documentation, and its transmission through training. In this context, ACCU organised five international meetings/workshops from 2002 to 2005, supporting UNESCO’s active commitment to ICH and assessing the needs of the Asia-Pacific Region.¹

Within this framework, ACCU and UNESCO jointly organised the “Expert Meeting on Community Involvement in Safeguarding Intangible Cultural Heritage: Towards the Implementation of the UNESCO’s 2003 Convention”, from 13 to 15 March 2006. The Meeting adopted a set of recommendations and suggestions for the definition of communities, groups and individuals.

2. **Outline and Objectives of the Project**

ACCU has launched a new community-based project, the “Contest for Better Practices in Communities’ Intangible Cultural Heritage (ICH) Revitalization”, as one of the programmes on the safeguarding of intangible cultural heritage. The project is sponsored by Accenture Corporate Citizenship Grant, and carried out in close cooperation with UNESCO, contributing to the article 15² and article 2.3³ of the Convention for the Safeguarding of Intangible Cultural Heritage.

It aims to identify, document and render visible, as well as accessible, past and current practices that have proven to be successful in safeguarding or revitalizing intangible cultural heritage, and to collect case studies, thereby contributing to facilitating young people’s participation and empowering the community through ICH revitalization.

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¹ This information has also been made available at the ACCU Website at [http://www.accu.or.jp/ich/en](http://www.accu.or.jp/ich/en)
² Article 15- Participation of communities, groups and individuals: Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour 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.
³ Article 2.3- “safeguarding” means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education as well as the revitalization of the various aspects of such heritage.
This project is to be carried out in three stages.

1) **1st Stage: Call for Entries (November 2006 - 10 February 2007)**

ACCU called for entries from communities in the UNESCO Member States of Asia-Pacific, Arab states, Africa, Latin America and the Caribbean, in close cooperation with the national commissions for UNESCO, and other institutions and museums in the regions. This project especially focuses on the field of “performing arts” and communities, especially those under the threat of disappearing.

The International Jury Meeting of the Contest for Better Practices in Communities’ ICH Revitalization was held on 24 February 2007 in Chiba, Japan. From the entries, the international jury selected seven communities that have proven to be successful in safeguarding or revitalizing intangible cultural heritage, especially through youth participation.

The International Jurors were:

- Ms. Harriet Deacon, Human Sciences Research Council, South Africa
- Mr. Cherif Mohamed Khaznadar, Director, Maison des Cultures de Monde, France
- Mr. Kono Toshiyuki, Professor of Law, Kyushu University, Japan
- Mr. Kikuchi Kensaku, Chief Senior Cultural Properties Specialist, Cultural Properties Department, Bunkacho (Agency for Cultural Affairs Japan)
- Mr. Gopal Venu, Director, Natana Kaira Research and Performing Centre for Traditional Art
- Mr. Rieks Smeets, Chief of Intangible Heritage Section, UNESCO

2) **2nd Stage: International Jury Meeting (24 February 2007)**

3) **3rd Stage: Workshop for Youth Participation in Safeguarding the Intangible Cultural Heritage and Community Development (June 2007)**

- Deliver the result of the workshop on the ACCU Intangible Cultural Heritage Database
- Youth representatives will share the international cooperation experience to other communities, using the Case Study Report
- Exchange ideas and experiences of safeguarding and revitalization
- Fieldwork (Japanese community)
- Resource Persons’ input
- Publish profiles of participating communities as the better practices and the results of the workshop

**FUTURE PLAN**

- Publish the Case Study Report

**Calls for entries from Asia-Pacific, Africa, Arab States, Latin America and the Caribbean (Nov. 06-Feb. 07)**

Select 6 Communities

International Jury Meeting (24 February 2007)

Invite Community Representatives; Leading Youth, community leader and practitioner from 6 Awarded Communities

Invite to Workshop

Establish a Network

Publish the Case Study Report

Activities continue using online network
Awarded seven communities are:

ACCU Prize
- Awaji Ningyo Joruri (Japan)
- Chichibu-yatai-bayashi (Japan)
- Kurokawa-Noh (Rosoku-Noh) (Japan)
- Nang Yai Performance (Thailand)
- Nekko Bangaku (Japan)
- Tanedori Festival (Japan)

Honourable Mention
- Nama Dance and Choir (South Africa)

b) 2nd Stage: Organisation of Workshop for the Awarded Communities (June 2007)
ACCU invited representatives of the awarded communities in the contest to the workshop held in Japan, to present their case studies. The participants were expected to share their information and various experiences through the workshop. The workshop included a field trip to one of the awarded communities in Japan.

c) 3rd Stage: Publication of the Case Study Report (Mid-2007)
ACCU is to publish outcomes of the workshop as the case study report to be widely distributed to UNESCO and its Member States while digital contents will also be released on the Website. By publishing the case study report, ACCU aims to provide a rich source of creative and innovative approaches to problem-solving, proven solutions, practical information, lessons learned and hints useful for other communities.

In the future, ACCU is planning to organise international contests of ICH in fields other than performing arts. Establishment of a community network and upload of various case studies on the ACCU website are also planned.
3. Introduction of the Workshop

ACCU invited 18 representatives from the seven awarded communities in Japan, South Africa, and Thailand in the workshop which was organised by Asia/Pacific Cultural Centre for UNESCO (ACCU). In addition, three young representatives of the community in India that has successfully revived “Kutiyattam, Sanskrit Theatre” were invited. They were proclaimed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity in 2001.

They presented details of their respective awarded projects and shared their experiences with others. After a series of presentations and discussions, the participants had guidance to Kurokawa-Noh (Rosoku-Noh) on Day 3. They had an opportunity to learn how the local community or the preservation association worked to safeguard their ICH and encourage participation of young people in the activities.

The workshop was joined by two resource persons from Brazil and Japan; Mr. Antonio A. Arantes (Cultural Anthropologist) and Prof. Kono Toshiyuki (Faculty of Law, Kyushu University). The sessions were chaired by the two, and practical information and lessons learned for possible innovative approaches to problem-solving were discussed. In the final session, the two resource persons compiled ideas and information acquired through the workshop, as well as important lessons and challenges for the future.

4. Opening of the Workshop

The opening speeches were delivered by Mr. Tomizuka Yoichi, Mayor of Tsuruoka City, Mr. Sato, Director-General of ACCU, and Prof. Kono of Kyushu University. Mr. Sato expressed his heartfelt thanks for the support of workshop sponsor Accenture Japan Ltd, Mr. Tomizuka, and all other parties who accepted the workshop and worked on its preparations.

Mr. Tomizuka sent his sincere congratulations on the awarded communities in the Contest for Better Practices in Communities’ ICH Revitalization. The mayor introduced Yamagata Prefecture’s four important national folk-cultural assets, three of which, including Kurokawa-Noh, are located in Shonai, or the Tsuruoka area. Mr. Tomizuka closed his speech by wishing the workshop success.

Prof. Kono briefly introduced the background information of UNESCO’s 2003 Convention and also shared his experience from the International Jury Meeting of the Contest held in February 2007 in Japan. Through the meeting, Prof. Kono found several points to be considered in ICH, especially a meaning and the role of a “community”.

After the opening speeches, representatives of each awarded community were invited to the front of the meeting room and handed the award by Mr. Sato, Director-General of ACCU. Mr. Sato then, explained about the prepared original ACCU medals for the contest. The Japanese letter “߻” was created from the cursive style of the Chinese character “無”, meaning a kind of negation, such as “intangible”. The design of the medal is based on the shape of “߻” pronounced as Mu, which is the first letter of Mukei Bunka Isan or Intangible Cultural Heritage.

After a tea break, Ms. Misako Ohnuki, Director, Culture Division of ACCU, gave a presentation to introduce the activities of ACCU in the field of ICH. Ms. Ohnuki outlined the objectives and the schedule of the workshop.
5. Proceedings of the Workshop

**DAY 1**

5.1. Presentation of ACCU’s ICH Programmes

Contest for Better Practices in Community’s ICH Revitalization

「私たちの伝統文化コンクール」
(Sponsored by Accenture Corporate Citizenship Grant)

8-11 June 2007

OHNUKI Misako 大貫美佐子
Asia/Pacific Cultural Centre for UNESCO (ACCU)

Contents

1. ACCU Programmes on Safeguarding of Intangible Cultural Heritage ACCUの最新の無形文化遺産事業について
2. Contest for Better Practices on ICH Safeguarding and Revitalization ACCUの無形文化遺産の保護に関する事例コンテストについて
3. Schedule of Workshop ワークショップの流れについて

1. ACCU Programmes on Safeguarding of Intangible Cultural Heritage

ACCUの最新の無形文化遺産事業について

What’s ACCU?

- Non-profit organisation 非営利団体
- Established in 1971 設立1971年
- Working for the promotion of mutual understanding and cultural cooperation among people in the region アジア太平洋地域のお互いの理解を深め、文化的協力を推進していく
- In line with the principles of UNESCO ユネスコの基本方針に沿った活動展開
- Implements programmes with UNESCO and its 43 Member States in Asia and the Pacific ユネスコとともに数々のプログラムを実行し、43カ国のアジア太平洋加盟国と協力

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
ACCUs Networking

ACCUs Programmes on Safeguarding Intangible Cultural Heritage (ACCUs Networking)

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
Training Personnel  専門家の研修

Video Shooting of Traditional / Folk Dance and Music

New Delhi, India 2001

Networking ネットワーク

Delivery of Latest Information and Cooperation Building among the Member States' Government Officers

ACCU Regional Meeting in Asia and the Pacific, Osaka, 2004
Strengthen Ties between UNESCO and ACCU

UNESCO-ACCU Expert Meeting on
Community Involvement in Safeguarding ICH
無形遺産条約のコミュニティの関与に関する専門家会議
Tokyo, March 2006

Publishing and Disseminating Materials on Intangible Cultural Heritage
無形文化遺産の教材を出版、普及
Convention for the Safeguarding of Intangible Cultural Heritage
無形文化遺産の保護に関する条約

- Adopted: October 2003 ユネスコ総会で採択
- Entry into force: 20 April 2006 発効
- Ratified now by 78 States 78カ国が批准
  - Japan: 2004.6 批准
  - India: 2005.9 批准

2. Contest for Better Practices on ICH Safeguarding and Revitalization
プログラムの目的
青少年の参加による無形文化遺産の継承に力を入れている、
日本と発展途上国（ユネスコ加盟国）のコミュニティを発掘、奨励し、活性化に貢献する。
• コミュニティの青少年が交流することで、自分たちの地域が
受け継いできた無形文化遺産の価値を再認識してもらう。
• 無形文化遺産を活かしたユニークな地域振興を奨励する。
• 日本に多くある事例をアジア、アフリカ、ラテンアメリカに生かす。
• 国際機関やユネスコを通じて、無形文化遺産の保護と振興
  に役立てる。
Programme objectives

- 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.

Project Overview

See English Version on Page 2
International Jury Meeting
(24 February 2007)

ACCU Prize: 6, Honorable Mention: 1

3. Schedule of Workshop

DAY 1 (8 June)

• Opening
• ACCU Presentation on ICH

Community’s Presentation

• Ningyo Joruri, Japan
• Nama Dance and Choir, South Africa
• Tanedori Festival, Japan

Discussion
Workshop Schedule

DAY 2 (9 June)

Community’s Presentation 各入賞コミュニティの発表

- Nang Yai Performance, Thailand
- Nekko Bangaku, Japan
- Chichibu-yatai-bayashi, Japan
- Kutiyattam, India
- Kurokawa-Noh (Rosoku-Noh), Japan

Discussion

Workshop Schedule

DAY 3 (10 June)

• Fieldwork at Ohgi Kaikan and Kasuga Shrine
  フィールドワーク: 王祇会館、春日神社
• Lectures by community people on Kurokawa-Noh (Rosoku-Noh)
• Discussion
• Short Live Performance (Rosoku-Noh)

DAY 4

• Wrap-up Discussion
• Closing
5.2. Presentations of the Awarded and Guest Communities

Chairperson welcomed and invited the first community to make a presentation. The community’s presentation was made with use of visual equipments, such as video and Power Point. Please refer to the attached DVD for their presentation materials.

5.2.1 Awaji Ningyo Joruri (ACCU Prize Awarded)

Title of the Project:
Awaji Puppet Association

Name of the Performing Art Concerned in the Project
Awaji Ningyo Joruri

Geographic location of the Community
Awaji City, Sumoto City and Minaiawaji City, Hyogo Prefecture, Japan

Introduction of the Performing Art
Awaji Ningyo Joruri has a 500-year tradition and is one of Japan’s important national folk-cultural assets. It is believed that it was started in Osaka by performers of religious rites such as Bugaku (court dance and music). In Awaji Island, the technique of puppetry was then adopted. The shamisen (the Japanese three-stringed lute), accompanying the Ningyo Joruri puppet theatre refined the performing art.

In the 18th century, 44 za theatre companies competed with each other and toured all over Japan, where they left Awaji puppets, resulting in over 100 puppet theatre traditions being handed down around the nation. Awaji Ningyo Joruri was held in the open air, therefore the puppets and their movements were made larger. The theatre featured unique performances and actions. In short, Awaji Ningyo Joruri is a world-class stage art as well as a traditional folk performing art.

Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art
Awaji Ningyo Joruri was very popular as a seasonal ceremony to praise and pray to the gods. Some za, the puppet theatre companies, consisted of nearly 100 members and, under the protection and patronages of the Imperial household, the Lords of Tokushima Domain and rich merchants, and za companies, made tours to other domains and places.

In the Meiji Period, feudal domain patronage ended and traditional industries declined, and za lost patrons. Introduction of movies and radio also caused diversification of enterprises and thus the number of theatre companies fell sharply to only seven in 1926. In order to protect Awaji Ningyo Joruri, volunteers soon established the Association of Awaji Ningyo Joruri Conservation and the Awaji Puppet Art Revival Association.

In the confusion during World War II, many valuable artifacts such as puppets were lost and za puppet companies in Awaji were either dismantled or stopped their activities. People who had made their living in the puppet theatres looked for new ways of living. Some professionals had to transfer to Bunraku, and Awaji Ningyo Joruri nearly fell into extinction.

Details of the project for solving problems of the performing art, especially who and how it
started, finance, and involvement of younger generation

In 1976, the theatre was designated as an important national intangible folk-cultural asset and the Awaji Puppet Association and Awaji Ningyo-za were incorporated into a semi-governmental foundation.

The Awaji Puppet Association implemented the following projects.

- Successor training for puppeteers, Tayu to recite Gidayu and shamisen accompanists
- Collection and preservation of the puppets, costumes, props, etc. used for Awaji Ningyo Joruri
- Research and study on Awaji Ningyo Joruri puppet theatre
- Lobbying activities to the national governments for its development
- Guarantee of the status of the Ningyo-za staff
- Organisation of the National Puppet Summit & Festival
- Organisation of overseas performances

Through the performance made by Awaji Ningyo-za at the National Theatre of Japan in 1970 and a major success in America in 1974, the Awaji Ningyo Joruri puppet theatre came to be highly regarded by the islanders. In 1985 Awaji Ningyo-za moved to a new office, and the status of young professionals of Awaji Ningyo-za was guaranteed as public servants managed by local authorities, for the purpose of establishing a system that allows them to be involved in the performing arts without excessive worrying about their livelihood.

Club activities in high schools and children’s groups were founded, and also successor training systems were introduced in local schools. A large number of students get opportunities to see performances by visiting theatres and taking introductory Ningyo Joruri performance training at school.

Project’s Outcomes Including Success Stories and Difficulties

Successful Outcomes

- Creation of professional status as public servants which may encourage young people to choose the art as their future occupation
- Hopes and motivation by prospect of overseas performances to the youths of the island
- Solid results achieved by the successor training projects of the association
- Contribution in generating great educational effects on youth development, such as cooperation/communication ability by operation of one puppet by several people and endurance required in long period of training
- Realisation of love of local performing arts for the local students
- Great success of the “National Puppet Summit & Festival” which encouraged puppet groups across the nation and restored Ningyo Joruri
- Encouragement to the young people of the island to be proud of their hometown and restore the declining Awaji Ningyo Joruri
- Solidarity of the islanders through cooperation of Awaji Ningyo-za, the association, local officials, instructors, local supporters, family members
- Secured cooperation from external groups
- Establishment of cooperative framework of cultural volunteers by the association

Challenges

- Lack of supportive organisations for further understanding and to increase the number of supporters
- Limited personnel in the programme due to the island’s small population
Declining number of tourists to Awaji Island
- Lack of audience for Awaji Ningyo-za, the centre of Awaji Ningyo Joruri
- Lack of plans for developing new forms of economic assistance from governments and cooperation/support by the islanders
- New construction of a hall designated for Awaji Ningyo Joruri

5.2.2 Nama Dance and Choir, South Africa (Honourable Mention Awarded)

Title of the Project:
Revival of Traditional Nama Culture in the Richtersveld

Name of the Performing Art:
Nama Dance and Choir

Geographic location of the Community:
Richtersveld, Namakwaland Region, Northern Cape Province, Republic of South Africa

Introduction of the Performing Art
Deeply rooted in the tradition, their unique music and dance practiced by the young and the old is for celebration purposes. The cultural make-up of the Richtersveld is as extraordinary as the botanical diversity of the region. It is also a place where culture increasingly transcends ethnic boundaries - an overall Richtersveld cultural identity is being shaped by people from highly divergent origins blending together into a common “Richtersveld community”.

Music and dance forms of the Nama, first mentioned by 17th Century Dutch East India Company expeditions to the northwestern region of South Africa, are also undergoing a renaissance. Contemporary folk music played on modern instruments, principally acoustic guitar and harmonica, and usually sung in Afrikaans, still reflects the rhythm and the tone of the past. These traditions are also tied to the land and reflect ancient ways of pre-Christian worship.

Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art
The Nama people did not practice their own culture in terms of the language, dance and singing. People were shy to practice their own culture and traditions because of the history in South Africa. They were not allowed to speak their own language in schools and were forced to learn Afrikaans.

In history, the Nama people were landowners on their land and given hope for the future. After regaining their dignity and their land, they have now the chance to live in the way they want. Lack of funding to teach younger people the dance and the songs to make it sustainable was a big problem. Most of the old generation have already passed away taking the traditional knowledge with them forever. The Western influence also had an impact on the revival of the dance and choirs.

The revival of the culture came from the elderly people of the community, and the focus was to transfer these cultural activities and songs to the younger generation. There are small groups of people who initiated a revival of the Nama Culture. This project is supported by the Richtersveld Traditional Nama Council that united all the Nama people
and organisations of the Richtersveld under one umbrella.

With support of external agencies, the Richtersveld local authority is assisting this council with capacity building, empowerment, proposal writing and assistance for implementing a successful project. The external agencies keep in mind that they are assisting and not running the projects or acting on behalf of the Nama people.

Details of the project for solving problems of the performing art, especially who and how it started, finance, and involvement of younger generation

The project is one of many supported by the Richtersveld Traditional Council. The revival of the culture came from the elderly of the community, and the focus was to transfer these cultural activities as well as the songs to the younger people. By achieving this it would ensure that the traditions would not be lost when the elderly had passed away.

Several dozen young people are involved in this specific project. The focus of this project, like other similar ones, was mainly on the different schools in Richtersveld. Awareness raising of the Nama culture was the main priority. At the same time Nama language was presented as a subject in schools and it comes together with the revival of the Nama culture.

During the years small amounts of funding from a variety of sources (NGOs as well as Government) supported some of the Nama culture projects, but the current one that is entering this competition was without funding. The projects mostly survived on the determination of a few elders in each of the four Richtersveld towns to see their culture survive.

Influence of the Award on the Community

The contest’s result was a great and pleasant surprise for the community and affected them positively. The communities, especially the younger generation, appreciate the prize of the contest, and are proud to be associated with an approach to revitalize and strengthen their culture. Recently, more community people are interested in practicing the traditional dance, choir and music. The contest result is evidence that the traditions that were suppressed in the past can now be practiced with pride.

This once again makes people all over the world aware of the uniqueness and importance of our culture. Previously, one had to make very much effort to encourage the community people to practice their own culture, and now, it has become spontaneous and they wish to learn about it. Winning the prize proved to the community that their traditions and culture are precious.
5.2.3. **Tanedori Festival (ACCU Prize Awarded)**

**Title of the Project**
Efforts for the Tanedori Festival of Taketomi Island

**Name of the Performing Art Concerned in the Project**
Performing arts of the Tanedori Festival

**Geographic location of the Community**
Taketomi Town (Taketomi Island), Yaeyama District, Okinawa Prefecture, Japan

**Introduction of the Performing Art**
The Tanedori Festival has been celebrated on Taketomi Island for 600 years. It lasts nine days and is characterised by seed-sowing rituals to pray for the prosperity of the community. On two designated days during the period, almost all the islanders participate in the festival. The day starts with an early-morning prayer at the shrine, followed by a welcome ceremony, paying homage, performances in gardens and on a stage, and house visit through the night.

The Tanedori Festival has been continuing because it is based on a legend to which the foundation of the island is related. Many performances given during the festival are dedicated in worship of and faith to the gods of Muyama on Taketomi Island.

**Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art**
After World War II, Japanese who had stayed in Asian countries were returning to Japan. Taketomi Island also had such migrants; however, with the stabilisation of social conditions in mainland Japan, many settlers started leaving the island. The sharp decline of the population and rationalistic thinking after the war gave rise to a crisis in passing on the traditional culture of the island.

The decline made it difficult for the island to secure performers for the festival, for which more than 500 are needed. The festival also has to be supported by people who carry out shrine rituals, provide food, prepare offerings and meals and set up venues. Therefore, the island asked for help to the Ishigaki-Taketomi Kyoyukai friendship club, whose members were born on Taketomi Island but now live on the adjacent Ishigaki Island. Fortunately, a great number of Taketomi people in Ishigaki voluntarily participated in the festival.

Around the mid-70s, differences in views emerged between the friendship club and the Taketomi Kominkan (community centre). The friendship club questioned the meaning of the Tanedori Festival as what was originally an agricultural ritual compared to the reality; that tourism is the main industry of the island. Furthermore, a practical proposal was made to move the climax of votive performances of the festival to a weekend.

In the 1980s, the island had a growing number of newcomers, such as wives of the islanders and young people. In many cases, they lacked deep understanding of the traditional culture and had little willingness to participate in the Tanedori Festival. In order to preserve the Tanedori Festival, it became an important challenge to motivate and involve “the new Taketomi islanders” in the traditional culture.
Details of the project for solving problems of the performing art, especially who and how it started, finance, and involvement of younger generation

Taketomi Island had no particular plan to overcome the crisis. This is because at that time municipal administrative organisations rarely made efforts for promotion of the traditional culture. Furthermore, Taketomi Town was spread across several islands and its town office was located on neighbouring Ishigaki Island, and had no room for the town to pay attention to the promotion of each island’s traditional culture.

Therefore, the Taketomi Kominkan, organised by islanders, has played a prominent role in the life and the traditional culture of Taketomi Island. The Kominkan is based on community associations and fulfills an important role in this island. No special action was taken at the crisis of the Tanedori Festival, but the neighbouring villages held meetings and Taketomi Kominkan played an important role under its Director’s leadership.

The proposal made by the Ishigaki-Taketomi Kyoyukai friendship club to move the Tanedori Festival to a weekend was an expression of club members’ willingness to participate in the festival. However, after several meetings among the three villages, the villagers reached a consensus to the effect that the tradition should not be so easily changed even at the expense of cooperation with the friendship club.

In order to encourage active participation in the festival by the “new Taketomi Islanders” the villagers formed a group and started training for their children. The training was to teach them to dance and perform on stage based on the following three principles:

1. Study of Taketomi’s tangible and intangible culture by instilling skills and purifying minds
2. Harmony of five fingers which expresses the spirit of Utsugumi (working together) of Taketomi Island
3. Joy and gratitude after enduring hardship in daily life

Project’s Outcomes Including Success Stories and Difficulties

Successful Outcomes

- Participation of a large number of children in the Festival: it was once difficult to gather enough children for the festival.
- Formation of a learning method of the traditional faith and the spiritual world of Taketomi Island through performing arts
- Positive influence on other villages to develop a strong sense that the performing arts dedicated at the Tanedori Festival are not just a show of performing arts
- Development of cooperation with younger generation of related organisations such as Okinawa-Taketomi Kyoyukai friendship club, Ishigaki-Taketomi Kyoyukai friendship club and Tokyo-Taketomi Kyoyukai friendship club
- Realisation of importance of making own costumes/props with traditional skills such as material cultivation, hand weaving and hand making

Challenges

- A need to help the younger generation to understand the ancestral spiritual world of Taketomi Island in order to hand down the festival and our traditional performing arts
DAY 2
Presentations continued and the chairperson invited the next presenter of the awarded communities.

5.2.4. Nang Yai Performance, Thailand (ACCU Prize Awarded)

**Title of the Project:**
The continuity and revitalization of Nang Yai at Wat Khanon Community

**Name of the Performing Art Concerned in the Project**
Nang Yai (big-size Shadow Puppet)

**Geographic location of the Community**
Photharam area, Rajburi Province, Thailand

**Introduction of the Performing Art**
Nang Yai, or big-size shadow puppet play, is one of the oldest forms of Thai classical outdoor entertainment since the 13th century. It comprises many different types of arts and the ancient Hindu Buddhist ritual practice organising many centuries ago. The puppet figure is made of dried cow leather and raised in a higher position in the performance. The main plot of performance is adapted from the original Hindu epic, Ramayana, or Rammakian in Thai. The focus of Thailand communities’ ICH revitalization project is on the Nang Yai troupe of Wat Khanon temple which was initiated by a great monk of Rajburi Province.

**Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art**

Even though Nang Yai was considered to be a creation of royal courts in the old days, the preservation and revitalization have been better done by ordinary people. In the 18th century, serious damage occurred in performing arts. Most Nang Yai troupes were changed from royal institutions to public, such as the noble men, temples and villagers. Nang Yai Wat Khanon declined also after the emergence of modern entertainment forms introduced in Thailand in the late 19th century. The growth of modern economics, industrialisation, and modern life styles also separated people from Nang Yai. By the end of World War II, full-scale Nang Yai performance had almost disappeared.

Many shadow figures were seriously damaged; however, the people of the Wat Khanon community organised the Nang Yai play once a year at a temple festival. Later, a boy who was trained as a puppeteer and disappointed by repeatedly seeing the modern intrusions, decided to devote his life to Buddhist practice and began the revitalization of Nang Yai.

Since all knowledge of this performing art was practiced and passed down orally, without a master nor any authoritative director, it was very hard to launch the comprehensive revival project. However, there were still senior villagers and Buddhist monks remaining, as well as outsiders, who joined the revitalization networks with profound awareness of its values.

**Details of the project for solving problems of the performing art, especially who and how it started, finance, and involvement of younger generation**

The revitalization of Nang Yai at Wat Khanon can be divided into three stages, as follows:
Research Projects during 1976-1982
Field work research was conducted by the two prominent researchers. The first one was by the office of National Identity, the bureau of Prime Minister, and collected the literature data by interviews. The other study by Silpakorn University was conducted on the method of making and preserving shadow figures.

Reconstruction Projects 1989-
Under the patronage of H.R.H. Princess Maha Chakri Sirindhorn, a project which aimed to preserve the Nang Yai of Wat Khanon by producing a new set of shadow figures and replacing old damaged ones was launched. The Nang Yai Museum, which is for the large collection of shadow figures and systemic teaching and learning of Nang Yai to the young generation, was also established.

Reconstruction knowledge of Nang Yai of Wat Khanon was significantly corroborated by a network of Thailand’s higher education institutes. Chulalongkorn University hosted the public conference regarding the aspects of cultural transmission with a special case study of Nang Yai of Wat Khanon in 1994.

The original target group of revitalization was the local youth group consisting of relatives of the original troupe members, and later it was expanded to the other groups. The training is still following the traditional patterns by using the main temple as the centre for the transmitting of knowledge. It enhances the appreciation of Nang Yai in all its aspects among Thai society.

Distribution and Inheritance 1991-
After the preliminary revitalization of Nang Yai and comprehensive training, the younger Nang Yai performers were ready to show their real ability to the public. Wat Khanon naturally became a well-known tourists’ attraction. The young puppeteers and musicians successfully showed their skills on stage as well as in demonstrating the relevant knowledge such as puppet-making and dance training. Funds from the local government and donations from tourists encouraged them to keep on with their practicing.

Local schools introduced the arts of Nang Yai into their curriculum, both at primary and secondary levels. Thai media reported the news at national level and it came to be admired by the public. At the international level, the puppet troupe of Wat Khanon was invited to Japan and Germany in 1993. This success resulted in establishing good cooperation in all sectors. Wat Khanon has become the important place for learning Nang Yai and the project has encouraged the younger generation to realise the importance of their outstanding art and culture.

Influence of the Award on the Community
The award of the contest has made the whole community proud and delighted and also it brought happiness to all the cultural-awareness societies of Thailand. This valuable gift is able to help the community’s precious cultural heritage to be recognised worldwide.

The prize may be a great opportunity and a vehicle for the present and upcoming young artists of the Wat Khanon community to carry on their safeguarding activities, though facing rapid social and economic changes. We are confident that this valuable tradition is breathing and growing endlessly.
5.2.5. Nekko Bangaku, Japan (ACCU Prize Awarded)

Title of the Project
Nekko Bangaku Hozonkai (Nekko Bangaku Preservation Association)

Name of the Performing Art Concerned in the Project
Nekko Bangaku

Geographic location of the Community
Aza Nekkomata, Ani-nekko, Kita-akita City, Akita Prefecture, Japan

Introduction of the Performing Art
Bangaku is a kind of Kagura (Shinto musical dance) that has been passed down by yamabushi mountain ascetics worshipping in the mountains to people in the villages. The dance is performed to ward off evil, appease spirits and pray for good health and longer life. Bangaku is said to be classified as a style of Noh or Kyogen, but it does not purely belong to either of them.

The characteristics of Nekko Bangaku are that its lyrics are excellent as literature, and the style of dance was created before Noh was born. Nekko Bangaku was designated as one of Akita Prefecture’s intangible folklore cultural assets in 1964, and registered as one of the nation’s “intangible folklore cultural assets to be recorded” in 1972, as well as one of the nation’s significant intangible folklore cultural assets in 2004.

Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art
The tradition has been passed down from old times mainly by youngsters of the community. Nekko Bangaku Hozonkai (preservation association) was operated based on a strict system, under which only the eldest sons of the association member families could be admitted as new members. The skills of the art were transmitted only to the association members who practiced very hard to succeed the tradition. The performance of Nekko Bangaku has been playing a valuable role in offering entertainment to the community from old times.

This situation changed when Japan went into the rapid-economic-growth period in the 20th century. More young people and adults living in the countryside started moving to urban areas to look for stable jobs. The Hozonkai was no exception and many of its members left the community.

Details of the project for solving problems of the performing art, especially who and how it started, finance, and involvement of younger generation
The community’s youth group Yuwakai voluntarily started conducting activities to pass down Nekko Bangaku as part of their annual activities. They gathered to preserve and pass down Bangaku, which was almost disappearing, to future generations. The Yuwakai, whose members average 30 years old, decided to receive instruction on its dance and music from members of the Nekko Bangaku Hozonkai, the main body for preservation, in order to help revive Nekko Bangaku. They later joined the Hozonkai and succeeded in maintaining the preservation activities.

The Yuwakai who were inexperienced non-members of the Hozonkai started their weekly activities with a long-term vision. Enthusiasm of the Hozonkai members as instructors and
the young people in the Yuwakai gradually rose and gained the attention of other local residents. The Yuwakai did not seek additional funding, since the main purpose of its activity was to let youngsters learn the skills of the dance and the music and to reproduce the tradition within the village without external support.

Decline of the Hozonkai’s activities due to the members’ aging became a great concern. The collaboration between the new Yuwakai and the traditional Hozonkai stimulated the community.

In 1964, when Nekko Bangaku was designated as one of Akita Prefecture’s intangible folklore cultural assets, the “Bangaku Kodomokai (Children’s Association)” was established based on the local elementary school in cooperation with the Hozonkai. Their after-school activities contributed to preservation of the tradition and continued up to its closure in 1998. This Children’s Association activity was taken over by three student groups of local schools and is continuing till today.

Project’s Outcomes Including Success Stories and Difficulties

Achievement of the Project
- Reconfirmation of the importance of community activities
- Provide a model activity for community development to the community
- Awareness of importance of their folk performing art
- Participation of young people in preservation activities and efforts to pass on the performing art
- Revitalization on realising handing down of the tradition at a technical level
- Strong encouragement from organisations inside and outside the community

Involvement of Young People
- Establishment of the Yuwakai which could convince the community to adjust their tradition to safeguard Nekko Bangaku
- Activities which broke through the old barriers and conducted preservation activities to encourage wider participation of the community
- Creation of ideal forms of activities in cooperation with the elders, especially of the Hozonkai

Future Problems and Issues
- Decline of the preservation activities due to falling birthrate and aging population
- Neglect caused by lack of awareness of the value of traditional folklore in the community
- Promotion of enhancement of performance skills and joint-training with interested organisations (social activities)
5.2.6. Chichibu-yatai-bayashi, Japan (ACCU Prize Awarded)

Title of the Project:
Inheritance of Chichibu-yatai-bayashi

Name of the Performing Art Concerned in the Project
Chichibu-Yatai-bayashi

Geographic location of the Community
Nakamura-cho, Chichibu City, Saitama Prefecture

Introduction of the Performing Art
Chichibu-Yatai-bayashi is instrumental music mainly played with taiko drums on dashi floats during the Chichibu-matsuri festival, a major annual festival. In 1979, the festival was designated as an important intangible folklore cultural asset under the name of the “Yatai events and Kagura (sacred music and dance) of Chichibu-matsuri”. It is comprised of music, dance, and floats, and has been handed down in an integrated manner to the present. Yatai-bayashi is played inside the floats and cannot be seen from outside but plays an important role in directing the movement of the dashi.

The dashi floats are operated by a Yatai-cho-kai group and Yatai-bayashi is handed down by each group in a different form. The instruments usually used for playing Yatai-bayashi are: bass drum, snare drum, gong, and flute. There are no written rules such as musical scores for Yatai-bayashi. Novices learn it by ear through practicing while listening to experienced accompanists play it.

Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art

- Yatai-bayashi was practiced only for six days (in total before the actual festival starts), in an old, small and dark storehouse of the dashi floats.
- The number of children who practiced was limited and the practice was very hard.
- Decline in the number of participants may be caused by diversification of children’s interests and the increase of young adults’ employment outside Chichibu.
- Lack of participation by the young generation means successors training is needed, but effective measures were not taken, as the organisations that operated Yatai-bayashi were not formal entities, making it practically difficult to liaison with residents’ associations.
- Enhancement of Yatai-bayashi organisations that have close relations with residents’ associations is important because the cooperation of local citizens is essential.
- Creating an environment that makes children feel free to play Yatai-bayashi because it is important to get them to experience festival events and traditional culture at as early an age as possible.
- Creating opportunities for personnel exchange since the children of Nakamura-cho area are divided into two elementary schools/two junior high schools and have little communication.

Details of the project for solving problems of the performing art, especially who and how it started, finance, and involvement of younger generation
Residents’ associations founded the Nakachika Yatai-bayashi Preservation Society.
Nakamura-cho received the Saitama prefectural subsidy for succession training, and a studio for practice was built in 1985 with a grant from local government and local communities’ donations. The studio can now allow trainees to practice all year round.

Furthermore, expenses of the studio were covered by the community’s budget for the festivals. Planning and implementation of the training programmes were delegated to the Taikoren Association. The Taikoren discussed future training activities with training clubs and other associations.

The number of practice sessions was increased from once a month to three times a month and skills of the trainees improved. As the shrine festival drew near, they worked hard together, being aware of the friendly rivalry with one another, in order to get permission to get on a dashi. Thus, trainees devoted themselves to the practice in a tense atmosphere.

After revision of practice sessions, the elders came to look after young generations such as senior high school students, junior high school/elementary school students. Younger students could learn proper manners and civility in the presence of their seniors.

The number of successors of the performance gradually increased and it has brought about changes in leaders and board members of the Taikoren easily. Some members of the Taikoren became members of a Yatai-cho-kai group, and so the Taikoren became involved from the subsidy granting stage, rather than just receiving the money to operate its administration the festival.

Project’s Outcomes Including Success Stories and Difficulties

**Successful Outcomes**

- **Hanten** uniform for the festivals, given to participating children, to make them feel that they are important members of the festival
- Increased number of practice sessions
- Successful creation of children’s motivation by many performance opportunities, e.g. performances at nursing homes, summer festival, meetings of elderly citizens’ societies, etc.
- Discovery of children’s remarkable progress in drum playing in a short period of time. Many are also able to pick up another type of drumming quickly.
- Creation of good communication among children and students in the same community which were made through practising taiko drums
- Creation of opportunities for the younger generations to learn manners and civilities in the community which were passed down from generation to generation
- Great progress of children’s skills in taiko drumming by strong and careful leadership of taiko group leaders and instructors and by creating a relaxing environment for practice in cooperation with the community
- Implementation of drop-outs saving programmes together with parents and those who were successfully continuing practice on taiko drums
- Participation of adults, including their parents together with their children, which made an increase in the number of community members involved in preparations of events, escorting children, etc.
5.2.7. Kutiyattam, India (Guest Community)

Title of the Project:
Ammannur Kutiyattam Parampara or Continuity of Tradition

Name of the Performing Art Concerned in the Project
Kutiyattam (Traditional Sanskrit Theatre)

Geographic location of the Community:
Ammannur Chachu Chakyar Smaraka Gurukulam, Irinjalakuda, Thrissur District, Kerala State, India

Introduction of the Performing Art
Kutiyattam of Kerala is the oldest surviving Sanskrit theatre tradition of India and the most ancient continuously performed theatre tradition in the world. It embodies a unique representation of Sanskrit plays and a highly stylised and complex theatre language. In 2001 UNESCO declared Kutiyattam as a masterpiece of the Oral and Intangible Heritage of Humanity.

The art form Kutiyattam internalised all the vigour and vitality of the folk and ritual arts of Kerala. The most salutary contribution of Kutiyattam to Kerala's performing arts is the narration of a story through a system of hand gestures evolved from the potential of hands to express emotions. While emoting, the eyes and the mind are focused on the figures that are created in the emptiness with the hands.

To step in and out of multiple impersonations of characters by a single performer, technique of acting in Kutiyattam, the performers have to undergo arduous training. This includes learning yoga, meditation, having body massage during the rainy season and exercising the eyes.

Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art

There were 18 families of Chakyars (traditional performers) in the 19th century of different clans (a large group of relatives and associates). Each of the families was allotted a certain number of temples to conduct the performances as ritual traditionally. Due to the changing patronage system many, especially the younger generation, had to give up their traditional profession and seek other means of livelihood.

Details of the project for solving problems of the performing art, especially who and how it started, finance, and involvement of younger generation

No documentary data regarding stage manuals, and acting manuals of the art form existed. Ammannur Kochukuttan Chakyar (Muzhikulam Kochukuttan Chakyar) started training in the training space, and he accepted a disciple in 1966 and two more later.

Ammannur Chachu Chakyar Smaraka Gurukulam, the training, performing and research centre for Kutiyattam formally registered as a charitable society in 1982 with financial support from Kendra Sangeet Natak Akademy New Delhi.

In 1979 activities of the training centre started with two young girls, and the tradition of
Ammanur Kutiyyattam kalari began to reach women performers as well. In the late 1990s several disciples joined as the fifth generation and have become the professional artists of Ammanur Gurukulam.

In order to both preserve traditional aspects of the Gurukula system and adjust them to a modern context, the training period was shortened to 15 years from the longer period which the old masters had received. The students also came to have options to remain with the troupe by continuing training and working. Performing on actual stage was considered to be essential for their professional career and they had stage experiences arranged for this purpose.

In an attempt to maintain the rigorous training of the old Gurukula system, Ammanur Gurukulam focuses upon the artistic excellence and self-responsibility of the trainees. Strict discipline is maintained regarding even the minute aspects of the training methodologies of the Gurukulam. This is a place that demands whole-hearted commitment and dedication to the art form from the artistes.

**Project’s Outcomes Including Success Stories and Difficulties**

**Successful Outcomes**
- Realisation of the most important aspect about the training art form; finding the most outstanding maestros as chief resource persons to shape younger generation
- Realisation of importance of careful recording of endemic and rare knowledge for the future generation
- Creation of strong dignity among young trainees under Ammanur Madhava Chakyar
- Breaking out of the old tradition for safeguarding Kutiyyattam which was exclusively taken over by the traditional family members: disciples are now accepted from outside such families and made a troupe

**Challenges**
- No clear future vision for the art form, owing to the tradition that only the assent of the traditional practitioners allows modification, and changes
- Transformation of value of art form like Kutiyyattam today, compared to the past: its artistic value and aesthetical potential can be found only if there is space always for creativity within the practice of the art form.
5.2.8. Kurokawa-Noh (Rosoku-Noh), Japan (ACCU Prize Awarded)

Title of the Project
Rosoku-Noh Executive Committee

Name of the Performing Art Concerned in the Project
Kurokawa-Noh (Rosoku-Noh)

Geographic Location of the Community
Miyanoshita, Kurokawa-aza, Tsuruoka City, Yamagata Prefecture, Japan

Introduction of the Performing Art
Kurokawa-Noh has been preserved and passed down for more than 500 years while keeping its own tradition and an ancient style in its repertoire and performances. The number of its performers is about 160, including Hayashi (musicians) and Kyogen players ranging from children to the elderly. They have 250 Noh masks, over 500 Noh costumes, 540 regular Noh pieces and 50 Kyogen pieces, and Kurokawa-Noh was designated as one of the important intangible folk cultural properties of the nation in 1976.

Kurokawa-Noh is practiced in community members’ houses and performed by two troupes of parishioners of the Kasuga Shrine, where their guardian god is enshrined: the Kami-za troupe that represents the southern area of the shrine and the Shimo-za troupe that represents the northern area. As the two groups perform Noh as parishioners, not as professional Noh players, the art has been blended deeply with and rooted in the life of the people of Kurokawa.

In order to respond many voices wishing to watch the Noh performance, the community decided to hold additional performances by candlelight which may create a unique atmosphere in the shrine setting.

Problems the community faced before the launch of the project, and the factors which caused the decline of and threatened the performing art
Many community members of Kurokawa had little interest in their festivals or Noh. One of the reasons is that Kurokawa-Noh was thought to be only for actors and players, who were directly involved in the performance. There were disparities in levels of people’s interest in Kurokawa-Noh even among parishioners of the same shrine or the same troupe.

One of the underlying reasons may have been a large-scale transformation in the agricultural environment which had comprised a community people living in similar lifestyles for many years. With people beginning to work in non-agricultural industries, their lifestyles were diversified. This may have weakened the community people’s religious devotion to the shrine and their interest in local tradition and culture.

In addition, the women of Kurokawa who were involved in the Ohgi Festival occupied backstage roles and were invisible to the audience. Some of them had seen Noh only in bits and pieces. We thought that more women should be familiarised with the Noh.

A growing number of requests to perform outside the community placed a significant burden on the actors and players since most performers are engaged in agriculture or work in companies. The increased number of performances is welcome because it brings revenue
to the troupes, but on the other hand they need to be away from their regular jobs for additional performances and even for rehearsals. Some found that employers are not always cooperative with the traditional performing arts and culture of the community.

Details of the project for solving problems of the performing art, especially who and how it started, finance, and involvement of younger generation

The major purpose of Rosoku-Noh is to generate new vitality and interest in succession of the Noh in the district through exchanges among Noh actors and the people of Kurokawa. To have a seat for the Noh performance, the general audience had to apply to Kurokawa-Noh Hozonkai (Preservation Association). The number of applications is always over capacity of the building and they have to select who will get a ticket in a fair manner. It is regrettable that not all those who wish to come to the Noh performance are able to appreciate it.

The Ohgi Festival is financially supported by the community members through Kami-za, Shimo-za, the Kasuga Shrine and Kurokawa-Noh Hozonkai. Revenue generated by ticket sales and advertisement fees from corporations, as well as donation from the public are the main supports.

There are few human relation problems because the teacher/student hierarchical type relationships are clearly respected. In Rosoku-Noh, young people are more likely to be able to speak out their opinions in the planning and the operation of the event from the initial stages. Regardless of whether they are actors or not, they are full of vitality and come up with and implement a variety of ideas every year.

Project’s Outcomes Including Success Stories and Difficulties

Successful Outcomes

- Transparent administration by annual reshuffle of the chairperson of the Rosoku-Noh Executive Committee in which a vice-chairperson is routinely upgraded to the chairman in the following year, resulting in solidarity
- Good communication between the community’s young people and those from outside which encourages the succession of Noh
- Gaining confidence and a sense of solidarity in passing on Kurokawa-Noh to the younger generation
- Encouragement for the younger generation to have an enthusiastic attitude for the activities
- Creation of good understanding among non-acting staff members from both inside and outside Kurokawa
- Creation of chances for youth who had never joined in the activities and women who used to work only behind the scenes to engage in Kurokawa-Noh
- Involvement of past chairmen in the operation of the troupes, by offering instruction as middle-masters in Kami-za and Shimo-za troupes
- Increase of repeaters for regular performances of Kurokawa-Noh

Difficulties the Community Faced

- Traditional barrier and objection by the shrine and the Noh troupes on using the shrine for secular events and whether or not to allow people who are neither actors nor parishioners to participate in Shinto rituals or ceremonies
- Gaining a common understanding that required the participation and cooperation of young people of the community, as well as of those inside and outside the prefecture as members of the executive committee

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5.3. Fieldwork to Kurokawa District

DAY 3

The participants moved from the session venue to Kurokawa district for a field visit. The morning session was held in a large hall in Ohgi Kaikan. The session was chaired by Mr. Suzuki Yoshimori, Director, Programme Department of ACCU, and Ms. Sato Satomi, Tsuruoka City Board of Education. Three panelists on the stage were introduced and then the lectures and discussion session begun.

a) Achievements and Problems: 500-year old Transmission System of Kurokawa-Noh

Mr. Saito Kenichi, Chairperson of Kami-za Troupe of Kurokawa-Noh

Mr. Saito started by explaining about a strong religious devotion to the Kasuga Shrine with its 200-year history, which was the backbone of the succession of Kurokawa-Noh. The people of Kurokawa have enjoyed solidarity within the community, and this performing art was strongly united and blended in their religious devotion to the shrine. He added that Kurokawa-Noh has traditionally been performed by two za troupes, Kami-za troupe and Shimo-za troupe, which raised a sense of rivalry between the performers of the two troupes and provided a mutual stimulus.

After a brief explanation of the Ohgi Festival, the most important event for Kurokawa district, Mr. Saito discussed the challenges that Kurokawa-Noh has been facing during its transmission. He opined that structural change of the community is a main problem in the transmission of Kurokawa-Noh. For example, more and more people have side jobs rather than solely farming, and Noh performers had increasing difficulty finding time for practice. They cannot easily take days off from work for the performance, although employers were generally understanding and supportive of Kurokawa-Noh events. He cited the aging population and the declining birthrate as another factor.

Mr. Saito concluded his presentation with an overview of Rosoku-Noh, which is not an independent undertaking but a part of Kurokawa-Noh, and which he hopes will be enjoyed by many individuals.

b) To Whom Does Kurokawa-Noh Belong? Challenges on Opening the Sacred Part of Intangible Cultural Heritage to Outsiders, and the Role of Women and Youth and their Participation

Ms. Tan Emiko, A Member of Rosoku-Noh Executive Committee

Ms. Tan refers to Kurokawa-Noh as a valuable cultural heritage and one of the global treasures, expressing that it may be best to consider Kurokawa-Noh as belonging to those who love and cherish it.

She introduced her viewpoint that Kurokawa-Noh belongs to the Kurokawa community, that is to say, it is a treasure of the parishioners of the Kasuga Shrine. She continued, however, that more than a few parishioners in Kurokawa believed that this performing art belongs only to the Noh actors. Many people applied for a ticket to see a Kurokawa-Noh performance at Ohgi festival but very few of them could actually get one. She added that they performed nearly 10 plays a year by invitation outside the community, in addition to eight regular performances, which became a heavy burden for the performers. This situation made Ms. Tan and her colleagues start thinking of reducing the number of performances held outside the community.
and giving performances in Kurokawa district.

They faced many challenges to overcome since it was a totally new undertaking. First of all, they did not have a budget for this project, which they eventually managed with a subsidy from Yamagata Prefecture. Secondly, Ms. Tan suggested that the attitude of the community people, that time was passive and that they had to switch their mentality and be active enough to have guests. She continued that despite many problems including those presented above they could overcome them thanks to the support of shrine officers and shrine priests at that time.

Ms. Tan stated that the establishment of the Rosoku-Noh Executive Committee received the participation of a large number of women and young people, many of whom had no relationship with Kurokawa-Noh previously. Ms. Tan concluded her presentation by confirming that it would be the biggest positive benefit if she was able to make those women and young people feel that they are the ones making Kurokawa-Noh (Rosoku-Noh) possible behind the scene.

c) Funding and Supporting System to Organise Kurokawa-Noh

Mr. Hasegawa Masashi, Project General Manager, Tsuruoka City Board of Education

Mr. Hasegawa started by explaining about the establishment of the Kurokawa-Noh Preservation Association. People had to go through difficulties, especially during World War II and the post-war era, in fostering Kurokawa-Noh as we know it today. In 1951, in order to preserve the tradition of Kurokawa-Noh and to foster and nurture successors, the Kurokawa-Noh Preservation Association was established. Mr. Hasegawa added that the secretariat of the association is situated in the board of education of Tsuruoka City, which means that it is playing the role of a buffer or an interface of the linkage between the local government and Kurokawa-Noh.

He continued that the surrounding environment of Kurokawa-Noh has been drastically changing. Against the backdrop of the structural changes of the farming industry and environment of the agricultural society, Kurokawa-Noh Denshukan was built in 1985 with the support of parishioners of the Kasuga Shrine, and Ohgi Kaikan or Ohgi hall was built in 2003.

Mr. Hasegawa then moved on to activities of the association, focusing on their largest mission; Ohgi Festival. They receive approximately 200-300 applications for tickets and have to allocate the audience for each of Kami-za troupe or Shimo-za troupe, but only about one third of applications will be selected owing to limited capacity of the physical space of the shrine.

In conclusion, Mr. Hasegawa referred to the linkage and communication channel between the local government and Kurokawa-Noh. The local government has to maintain close contact with the community so that they can deal with its issues and cooperate to make a successful passing down of the tradition of Kurokawa-Noh to the coming generations.

d) Question-and-Answer Session

Mr. Arantes asked in what ways the success of Rosoku-Noh helped the safeguarding and the revitalizing of the tradition of Kurokawa-Noh or Shinto practice as a core activity of Kurokawa-Noh.

Ms. Tan answered that Rosoku-Noh is an attempt to open up Kurokawa-Noh performance as a Shinto ritual to the outside. It was to motivate young people and parishioners who had not
felt a strong desire to safeguard Kurokawa-Noh, and to work on the safeguarding and the revitalizing of the tradition of Kurokawa-Noh. Mr. Saito added that Rosoku-Noh brought about not only mental or spiritual benefit but also economic benefit, as Rosoku-Noh performance brought some revenue.

Ms. Tabata (Awaji) asked about the community members’ attitude or understanding toward their role, referring to the performers’ tight schedule for practice and individual financial burden. She also asked about the interest of people outside Kurokawa district.

Mr. Saito answered that no example has been heard in the past where a performer could not be on stage because of financial problems. He also added that children will perform certain roles according to their age but there has been no case of a child declining the offer of a performance. Ms. Tan answered the second question, explaining that half of the audiences for Rosoku-Noh are from outside Yamagata Prefecture, 40% from outside Tsuruoka City, and that the rest are from the city.

Mr. Narkong (Thailand) asked by what criteria they select the audience when they receive too many applicants for the performance, and whether Kurokawa-Noh performance is available on TV, internet or ipod, etc.

Mr. Saito explained that the selection is necessary for the limited capacity and is conducted in a fair manner. Mr. Hasegawa answered Mr. Narkong’s second question, saying that the photos are only available on the homepage of Tsuruoka City. Then Mr. Saito added that as long as they keep the fundamental core of the performing art, it would be possible to change the form of it with constantly changing social conditions.

e) Live Performance of Kurokawa-Noh (Rosoku-Noh) and Communication with the Locals

In the afternoon session, the participants moved to the Kasuga Shrine and participated in a Shinto ritual ceremony. Mr. Nanba Tamaki, Chairperson of the Kurokawa-Noh Preservation Association, and Mr. Sato, Director-General of ACCU, prayed for the success of the workshop.

And then, they had the precious opportunity to appreciate a live performance of Rosoku-Noh in the Kasuga Shrine which was specially organised by the community for the workshop. Firstly, a Kyogen play, “Chidori”, was performed. This play is a short comedy between a master of a wine shop and a servant who was asked to buy sake from where his master kept unpaid bills. Following “Chidori”, a Noh play “Shojo” was performed in a solemn atmosphere. This is a piece with a dance performance of a Chinese legendary creature that lives in the sea.

After enjoying the live performance, the participants took group photos in front of the shrine and then, made an observation tour of the shrine building. Staff members of Ohgi Kaikan led the tour and gave explanations on the history and the style of the shrine.

After the tour, the participants were invited to a gathering for more casual communication and exchange of opinions on ICH among the participants, the local people and the organisers. Mr. Sato Seimei, Deputy Mayor of Tsuruoka City, delivered a speech, following Mr. Sato Kunio. Participants enjoyed traditional local food and drink that were prepared and served by the housewives of the Kurokawa community.
6. Wrap-up Discussion (Closing)

Before the session was open, a video introducing the nature and community of Richtersveld, South Africa, was shown, based on the request by Mr. Gert Joël Links. And then, the wrap-up session was started by chair of Prof. Kono, who invited Mr. Arantes to make comments on the last three days and the summary of the workshop. Mr. Arantes told the participants that he learned the importance of communities and difficulties in safeguarding cultural heritage at the grassroots level. The presentations and discussion by the participants made him realize that there are gaps between discussion by experts, which tend to be more abstract, and the communities who actually safeguard performing arts. There are more important issues at the grassroots level than the ones considered in academic discussion. The roles of communities are really important. His comments are summarised in the following chapter.

6.1. Comments by the Participants

Prof. Kono thanked Mr. Arantes for his concentrated and fruitful comments in the limited time. The participants were invited to raise any questions on the discussion points of Mr. Arantes.

a) Public Relations

Mr. Takoi (Kurokawa) raised one of Mr. Arantes’ discussion points on importance of public relations; it may increase the number of performances which may increase its fame and financial help to the community. Since Noh was officially designated as an important cultural heritage by the national government, they had a chance to consider their cultural heritage to be shown to a wider range of people.

Mr. Arantes agreed on the importance of public relations and also suggested that each community make a buffer zone which limits information open to the public as being a common practice for tangible cultural heritage. By establishing such a zone, only limited people (such as the community members) are able to access important information; it may increase a sense of identification as a community member.

Prof. Kono asked the Thai participants about the relationship between Nang Yai performance and tourism. Mr. Narkong observed that Nang Yai is not a major tourist attraction, and therefore most tourists stop at the site only for a short time and quickly move to the next destination. They know that general tourists are not interested in the details and background of the performance. Since the activities were started for the purpose of income-generating of the locals, they have to continue welcoming tourists to make their living. The situation of performing only for tourists is not the best for the performing arts; however, the important point is how young generations in the community are feeling.

Ms. Tabata (Awaji) discussed that their performance is different from others as it was performed mainly by professionals and not rooted in any particular community. The performers were traveling to towns in and around the island and supported the island’s economy as one of the main income sources. In recent years, diversification of enterprises swept the Ningyo Joruri away from the main stream.

A few years ago, many Ningyo Joruri preserving groups all over Japan gathered and shared situations and information of safeguarding the performance including financial aspect. Awaji groups disclosed information about subsidies from local authorities and as a result, many
groups could find access to such funds and subsidies. Although it caused the Awaji groups more competition to seek such support, they consider that information sharing among people who have the same objectives was a right decision for the future.

b) Involvement of Schools
Prof. Kono asked the participants to share opinions about involvement of local schools in the safeguarding their performing arts, as some of the awarded communities corporate with their local schools. Mr. Takoi (Kurokawa) said that their primary school had classes of Noh for all students, even girls, who are traditionally not allowed to participate in the performance. Many students show interest in the Noh, but in reality they have to study hard for high school examinations, which sometimes prevents them from joining the training and participating in the annual festival. Mr. Narkong (Thailand) commented that school study in Thailand also limits students’ participation in the local neighbouring activities owing to a tight school schedule and preparation for entrance examinations.

Mr. Inoue (Chichibu) said that their activities are supported by the local schools. However, these are usually held after school, and therefore it is more like a neighbourhood gathering. The practice is based on self-learning and children do not learn techniques of drumming from older generations, but learn about how to communicate with the elderly in the society.

Ms. Tabata (Awaji) said that they safeguard their Ningyo Joruri through school club activities. Since it is done by a small number of students, other students have no chance to know about it and think of the activities as “out of fashion”. Schools are hoped to provide access for all students to local performing arts through classes. Traditional performing arts should be introduced widely to young generations together with other activities, such as games, sports or local festivals. Giving information to a wide range of people will make a chance for more people to take over the tradition.

Prof. Kono remarked that the point raised by Ms. Tabata was linked to Mr. Arantes’ observation that an awareness increase of importance of ICH to the community and even the general public is very important in safeguarding ICH. In some cases, for example in Japan, the central government’s designation system for cultural heritage may have influenced such improved awareness among the people.

Mr. Kishikami (Awaji) commented that schools are already involved in various activities and very busy. It is time for the community to lead safeguarding activities. He raised a basic question whether the community should maintain the traditional “teacher-disciple based style” or adjust it and accept “a new style” as the world has been experiencing. Mr. Arantes commented that solidarity among community members, and with their schools are important to achieve the same goal.

c) Support by Governments
As the last question, Prof. Kono threw a question to all communities as to how governments are involved in supporting the community’s safeguarding activities. Most of the participating communities have already been granted some financial support from central/local government and it seems as if it contributes to their activities.

Mr. Links (South Africa) thanked the government since the community could become revitalized by the support. Mr. Kenmotsu (Kurokawa) told how their community experienced that an official designation system for performing arts could bring positive influence on the community members and now, they wish to get more attention from the local authorities thanks
to ACCU’s award in the contest. Mr. Babu (India) observed that they spend financial support on maintenance of their costumes and theatre since Kutiyattam requires special facilities and equipment. Physical and mental treatment for the actors is also covered by funds through a foundation. Mr. Takahashi (Chichibu) reported that they receive financial support from various organisations for physical maintenance of the dashi floats and organisation of technical workshops. Since the festival is one of the major tourist events in the area, many kinds of facilities for tourists are prepared.

Mr. Sato (Akita) revealed that their activities were accepted and understood by the local authorities and neighbours only as a kind of club activities. However, the official designation as cultural heritage and ACCU’s award of the contest have changed their attitude and now, many pay attention to their activities and are proud to be involved in preservation activities in the community. They receive small financial support from local authorities and private companies, but the support is only enough to keep up the regular performance.

Mr. Narkong (Thailand) mentioned the problem that they have to depend on government’s officers for safeguarding activities and some officers line their pockets by selling their important cultural heritage backed by the national government’s economy-centred policy. Mr. Kishikami (Awaji) said that they have more stable support from local authorities through the preservation foundation founded by the city together with neighbouring townships. The support covers not only costume maintenance and puppets repair but also personnel training.

Mr. Sato, Director-General of ACCU pointed out the following points based on the discussion in the workshop for further discussion in future.

- Role of preservation associations (Hozonkai) and its focal point
- Recognition of importance by official designation system
- Support by networks of old community members living outside
- Technical improvement by competition among groups
- Influence by newcomers’ participation such as females

After the discussion ACCU made an announcement of a request for video materials and permission for its use. The requested video will be uploaded and introduced in ACCU’s ICH Database.
6.2. Comments on the Awarded Projects by Mr. Antonio A. Arantes

“A Place for Intangible Cultural Heritage in Our Common Future”

The projects awarded by this contest of best practices offer an important contribution to the implementation of UNESCO’s 2003 Convention. They bring to our minds the imponderable vicissitudes that are faced by the agents of safeguarding activities when theories are turned into effective practice; they also testify that cultural communities can develop creative and effective ways of coping with the difficulties that are faced when heritage is cultivated as present-day cultural practice, and nurtured as an asset to be handed down to younger generations; and last, but not least, they bring out the positive values that are attributed by youth groups, associations and individuals to this ever changing legacy.

The collective experiences developed and accumulated by these projects’ participants suggest various relevant themes from the point of view of outlining a practical agenda for policy makers. I outline and comment, in this opportunity, issues that seem to constitute a common basis of concern among these projects’ participants. My hope that this can be a contribution to the critique, consolidation and development of these projects’ strategies and achievements, as well as to the continuous elaboration of practical parameters for the application of the above-mentioned Convention.

a) Diversity
The first lesson taught by these projects and by the discussions that took place after their presentations in the workshop sessions is about differences in the nature of the cultural performances to which heritage values are attributed, as well as in the meanings attributed to them by the practitioners.

Diversity in terms of the nature of cultural performances
Some safeguarding projects aim at the transmission and development of highly codified artistic languages. This is the case of the Sanskrit dance-theatre Kutiyattam, as performed in the Ammannur Chachu Chakyar Samaraaka Gurukulam, in India; as well as of the classic shadow puppet theatre Nang Yai, practiced at the Wat Kanon Temple, in Rajburi Province, Thailand; of Kurokawa-Noh, performed by the Kami-za and Shimo-za troupes and parishioners of the Kasuga Shinto Shrine of Tsuruoka City, Yamagata Prefecture; of the Shinto music and dance performance known as Bangaku, as developed by the Nekko Bangaku Hozonkai, in Kita-Akita City, Akita Prefecture, and of the Joruri puppet theatre as developed by the Awaji Puppet Association in some cities of Hyogo Prefecture, in Japan.

Other initiatives focus on rituals or aspects of communities’ celebrations. This is the case of the Tanedori Festival held at Taketomi Island, Okinawa Prefecture and of the Yatai-Bayashi drum playing, which is a central feature of the dashi floats that take place during the festival held in Chichibu City, in Saitama Prefecture, Japan. Another case in point is the Nama’s stapdans, the music and dance performance practiced in Richtersveld, the World Heritage Site located on the South African and the Namibian border.

Diversity of Meanings Attributed by the Practitioners and Their Communities to Cultural Performance
ICH is consistently valued by these projects as important – if not crucial – reference for the construction of social and personal identities, self-esteem, sentiments of belonging to a specific social environment and social inclusion, particularly for the elderly and for migrant...
populations. It does not just persist in contemporary life as part of a group’s social memory, but as an important symbolic and economic asset available to the present cultural community members, and as an element of their legacy to future generations.

Some of them are mostly concerned with the sociological value of heritage, i.e. with strengthening the processes by which senses of belonging and/or social inclusion are constructed or reinforced by means of these practices. The Tanedori Festival, that takes place on Taketomi Island, provides a good example. The island was severely depopulated in the last decades particularly because young adults, mostly male, left their birthplace to work and live elsewhere. The festival became an important opportunity for the villagers to reassemble former neighbours and relatives, as well as to reinforce the socialisation of migrant villagers and initiate their mates and children into the Taketomi world-view, language and religion. Similar meanings and values are attributed to the performance of Nama stapdans in the Richtersveld, as well as to the drum playing in the Chichibu City parade; community participation seems to be the main focus of these performances, without neglecting technical and expressive standards of interpretation.

In other instances, such as the performances that are highly associated with Shinto rituals, of which Kurokawa-Noh is a strong example, or with cosmology and the performing arts as in the Sanskrit Kutiyattam dance-theatre, the aesthetic and spiritual values manifested by and reinforced through the practice of a particular genre seem to be the main concern of the practitioners.

b) Meanings and Priorities

As a consequence of the previous lesson, it would neither be realistic nor productive to think of developing a homogeneous set of parameters for policy making. Diversity of strategies and styles became explicit particularly in the discussions that took place after each project’s presentation in the workshop. Whatever such parameters may be, they must be flexible in order to respond both to the specific characteristics of the cultural practices designated as ICH, and to the singular contexts in which they are transmitted, performed and safeguarded.

Diversity of Priorities and Strategies Elected by the Communities, According to Their Views About the Nature and Meaning of Heritage, as well as to Their Perception of the Difficulties Faced by These Practices

In relation to the production and transmission of ICH, the following problems were very frequently mentioned: (1) Insufficient material and financial resources for the production and reproduction of ICH; (2) Decreasing number of young practitioners and of participants of all ages in the supporting activities; (3) Decreasing public interest and lack of motivation due to strengthening of patterns of sociability and life-styles stimulated by the mass media, consumer society and information technology.

Demographic changes seem to be at the roots of some of the most serious difficulties faced by the continuous reproduction of these practices. Among them, the main ones seem to be (1) aging of the population, (2) low birth-rates, and (3) migration of significant numbers of young adults, male and female, looking for better job opportunities.

The experiences described and discussed in the seminar indicate that the processes by which information technology, entertainment industries and mass media became such powerful cultural producers also undermine the reproduction and development of cultural performances.
Combinations of these tendencies put at risk the patterns and values that provide the sociological framework for the transmission of knowledge and skills associated with heritage (transmission was significantly referred to several times as succession by practitioners), as well as the organisation of the supporting activities on which such performances rely.

However, safeguarding projects creatively respond to these difficulties in various ways. In the Tanedori Festival, for example, it is vital to assemble an increasing number of performers and to widen, as much as possible, the network of those involved in providing the necessary background support to the performances. This implies fund-raising and much actual work in the preparation of the site, food, props, etc.

The Nama music and dance project has another focus and strategy. Centred in the performance, transmission and promotion of a hybrid and fragmented musical language resulting from decades of colonial domination and apartheid, it aims at developing the self-esteem of a population that has diverse ethnic backgrounds, but that shares a territory and views about the future. Community pride and identification with their territory are at the centre of this project’s preoccupations.

The priorities for Kutiyattam, as developed in the tradition of the Chakyar and Nambiar families of Thrissur District, in Kerala, India are of a different kind. Their main challenges are the high production costs of performances and rehearsals, as well as to provide adequate working space for masters and apprentices. The growing success of the film and television industries in that country is another challenge, in so far as it affects the interest and motivation of the young people either as audiences or as future practitioners of this art.

The Ningyo Joruri puppet theatre, in its turn, was developed as one of the religious activities of Shinto shrines and relied for a long time on the professional work of practitioners assembled in several za. However, they face a different kind of problem. The fall of the patronage system in the Meiji Period, as well as the social and economic changes that took place in Japan after World War II, seem to have seriously affected this activity as an economically viable means of life. In addition to that, children and adolescents became strongly IT-minded, and gradually resistant to learning and appreciating this delicately “handmade” form of expression. Besides that, Joruri has had much less public exposure in the last decades than the related and apparently more entertaining genre of puppetry known as Bunraku. Activities consistently developed in schools, supported by young peoples’ associations as well as by other forms of voluntary work that are so characteristic of Japan proved to be most beneficial in terms of facing the hegemony of mass media and information technology among young people and of making Joruri better known and appreciated by children, adolescents and the general public. A similar process took place in the case of Nekko Bangaku practiced in Akita Prefecture, Japan, whose performers and producers developed viable means of support and transmission on the basis of voluntary associations.

Differences in Priorities and Strategies Developed at a Particular Time and Place for Contextual Purposes May Become, in the Long Run, Differences in Styles of Approach to Safeguarding

In order to formulate this issue, one could start by making a schematic distinction between main commitments that safeguarding projects might intend to respond to. In the case of the present seminar, there seems to be, on the one hand, the commitment to achieving the utmost technical and expressive development of a specific genre of cultural performance.
On the other hand, there is the preoccupation of providing for the socio-political needs, future plans and intentions of a cultural community. I would refer to the former as an \textit{aesthetic commitment}, and the latter as a \textit{social commitment}. Obviously, safeguarding projects do not strictly fall in one of these two extreme categories. However, the workshop discussions suggested that, in one way or another, they all face a tension that can be formulated – in terms of this model – as a double commitment with the aesthetic, formal and technical aspects of heritage, as well as with the social dynamics of their bearing communities.

It seems that nothing would be less adequate, from the point of view of policy-making, as to go along the lines of "either or" - and not "both and" - on these matters. Stakeholders must decide by themselves, in terms of their needs, criteria, effective possibilities and according to the circumstances faced at a certain point in time, as to where to stand along this line, but they should also be careful in order not to transform situational choices in styles, dogmas or orthodoxies.

\textit{Kurokawa-Noh} is a good example of a balanced and well-succeeded implementation of safeguarding measures that were intended to respond to the social as well as to the aesthetic (and religious) aspects of heritage. This 500 year-old Shinto ritual is presently performed by the Kami-za and Shimo-za troupes and by the Kasuga Shrine parishioners, in Kurokawa area of Tsuruoka City. In facing the hardships of World War II as well as the country’s deep post-war socio-economic changes, the local community was not only able to keep this ritual as one of the manifestations of their deep religious devotion, but also to develop new roots and blend it with fast changing community life-ways.

Apparently, there is no doubt that \textit{Kurokawa-Noh} belongs to this local community. But in the last decades, practitioners faced the decreasing response of the local community, particularly of the younger generations, to the complex and time-consuming training in the art of \textit{Noh}, as well as their increasingly lower degree of commitment to the practical demands of performance production. The transmission of \textit{Noh} (or \textit{succession} in this art, as practitioners often phrase it) would have been seriously jeopardised if community leaders had been too strict in following the usual patterns of transmission and participation. Two particularly limiting aspects of these rules were that \textit{Noh} should be transmitted within family groups, preferably to first-born male children, and that women had little if anything to do with this almost exclusively male art.

The long celebrated Ohgi Festival was the chosen context for the implementation of important changes in gender and age based on social patterns of participation in performances. An Executive Committee was set to improve the \textit{Rosoku-Noh} (literally, candle lit \textit{Noh}) as a special feature of this annual festival that will have its 15TH consecutive edition in 2008. It became a new institutional space opened to a wider involvement of community members, both male and female, as well as of teenagers. As a consequence, there has been an increase in fund-raising by means of public donations, as well as sponsorship by private corporations and development of complementary commercial activities in the Kasuga Shri ne compound. Another extremely important outcome was the strengthening of public support and interest in Noh as an art, and the growth of audiences in public performances without interfering with the more religiously exclusive rituals of which the practice of Noh is an important part. Indeed, making the rules of participation more flexible and adequate to present day social reality was vital to safeguarding the practice of Noh in its local and traditional setting, as well as its artistic quality and significance for the Kasuga Shinto Shrine parishioners.
c) Continuity and Change

The previous example strongly illustrates that historical circumstances may produce changes in the social basis of ICH transmission and/or production. It also suggests - as contradictory as this may seem - that the continuity of a certain practice may imply change in terms of gender, age and social status of their performers and participants. In such cases, the challenge from the point of view of safeguarding is to find the right balance between continuity and change and to realise that, in concrete situations, these forces are not as conflicting as one might abstractly suppose.

Contextual issues are not the only factors that induce change. Performers and producers develop new styles of interpretation, pieces of repertoire and technical skills out of their continuous practice; the same happens with community celebrations and religious rituals. It would not be realistic to assume that genres of cultural performance have sprung ready-made from the territories where they are presently found and that they have been kept unchanged throughout the times. Languages are historic, dynamic and changeable realities; and so are the social significance attributed to cultural practices, the values and knowledge conveyed by them, and the social organisation underlying their manifestation in actual performance.

Changes in the meanings attributed to community celebrations can be exemplified in our projects by the transformation of the ancient seed-sowing ritual of Taketomi Island in a festival where social inclusion and belonging are cultivated under the leadership of a Shinto woman priest, supported by a significant number of other women and most community members. Another instance would be the renaissance of the Nama community’s celebration by means of the *stapdans* performance, the contemporary folk music played on modern instruments, sung in Afrikaans and still reflecting, from the community’s point of view, “*the rhythm and tone of the past*”.

In all these instances, it seems that tension between continuity and change can be culturally productive, rather than destructive. But, in order to strengthen the creative output of these forces, the protagonism of local people in social and cultural matters is absolutely essential. Safeguarding policies should avoid the implementation of externally induced innovations and give way to the activities, social structural principles, as well as knowledge and skills that nurture the recognition - by the heritage bearers - of a certain practice as a continuous reference to their identity, memory and social values. This is, to my view, one of the foundations of cultural sustainability.

d) Social Protagonism

Sustainability of safeguarding strategies requires the active involvement of heritage bearers. A population that claims a cultural landmark as their own, or as a valuable public expression of their identity, should develop sustainable means for reproducing it. Among other things, this implies, firstly, taking initiatives and having the means of implementing them; and secondly, which is not less important, not depending on patronage, either supported by public or by private funds.

Various projects discussed in this workshop indicate that, from this point of view, the best practices are those that widen, constantly feed and strengthen the social rooting of cultural performances and those that improve the diversification of their material and political means of support. The way to do this surely varies from one country to another, and from one town to another since sustainability depends on the volume and nature of the available resources, as well as on how they are socially distributed. Still, the political empowerment of communities
as well as capacity building – to know how to deal with funding agencies, supporting institutions, accountancy and tax incentives – are important instruments for raising and strengthening social protagonism.

It is relevant to highlight in this context the importance of voluntary work developed by organisations such as preservation and youth associations, community centres, arts groups and friendship clubs, as well as by schools and religious organisations. As attested by the projects, these institutions provide in different towns and countries not only the basic social fabric responsible for gathering the necessary financial and political resources that are needed for these activities to take place, but also the environment that stimulates the raising of future participants’ motivation, that feeds public opinion and develops the capacity to appreciate these complex and often subtle forms of expression.

e) Education
The practice of ICH in schools, while feeding and inspiring both extracurricular and regular school activities, is essential for increasing the motivation of new practitioners and develops well-informed appreciation by audiences and participants, particularly when heritage has lost visibility and relevance in public life. In addition to that, it provides extremely rich themes related to the historical, expressive and spiritual aspects of a culture that can be dealt with in multi-disciplinary educational activities. It also contributes to body language development and to health programmes, as well as raising stamina and awareness among students.

Several projects are stories of success on this topic, but Awaji Ningyo Joruri and Nekko Bangaku should be highlighted in this context. In both cases, the preservation associations with the support of youth groups and children’s voluntary associations were efficient enough to develop extra-curricular activities for elementary school, junior high school and high school students on a regular basis in several towns and villages of Japan.

f) Collective Intellectual Property Rights
In the cases of Kurokawa-Noh, Awaji Ningyo Joruri and Kutiyattam issues concerning ownership rights in relation to plays and styles of interpretation were raised in the discussions. These rights, historically consolidated as common law, have important implications for the accessibility and transmission of ICH that are not in public domain. They also raised questions about the need of further legal protection of these rights, in addition to current customary practices, and to the institutionally developed processes of safeguarding ICH.

g) Universality and Singularity
The safeguarding of ICH faces an apparent contradiction: the more these cultural treasures are embedded in specific social contexts, the more they concern us all, as human beings. Kutiyattam, Nang Yai and Kurokawa-Noh are very good examples in this respect. These traditional expressions of high art seem to be well and deeply rooted in community life, and their publicly recognised importance has by far transcended the limits of the institutions, social groups and localities in which they are practiced and transmitted. They became part of the rich diversity that feeds human experience, in the same way that other forms of artistic expression focused on by the projects presented in this meeting can become.

Recognition of the importance of ICH beyond community boundaries by means of their designation as heritage by national states and by UNESCO may produce positive consequences for those community practices. In fact this has often been the case in relation to the projects that have been awarded by this contest. Cultural communities may take advantage of the added symbolic value, legitimacy and visibility produced by such official proclamations (in symbolic,
political and practical ways). They have often done so in the projects discussed in this meeting.

**Concluding Remarks**

I should like to end these comments emphasising that the utmost aim of any ICH policy or project should be to contribute to building a sustainable cultural diversity for human development and understanding beyond community life. Diversity is the main treasure to be safeguarded for our successors in this planet and we do not have the moral right to deprive them of such beauty and transcendental experiences. In safeguarding cultural resources our compass must be rooted in the present and face towards the future; our minds should be tuned with those who will follow after us; that is why young people’s participation in safeguarding ICH is so relevant. To design the ways and provide the means for these treasures to be handed down to our contemporary young fellows and to future generations is no simple task. Poverty, illiteracy, intolerance, war and forced migration make our task as difficult as it is an urgent one.

A. Appadurai has pointed out that sustainable diversity depends on the capacity of human beings to design their own cultural futures. Their “capacity to aspire”, as the Indian anthropologist phrases it, links culture to development: to human development in general, not just economic. This common will is surely the life principle of *transmission*, as we outsiders tend to name this process of cultural reproduction, or *succession* as some practitioners have called it in this seminar, suggesting the importance of local social structures in organising intergenerational matters. The psychosocial force of shared belonging is what brings together custodians and apprentices as practitioners and militants of the same art, as individuals who form the core of historic continuity, the guardians of their own villages’ or people’s heritage and of what is - or may be – shared by all of us, as human beings.

Cultural heritage is a planetary concern; no wonder institutions like UNESCO and ACCU, as well as broad-minded individuals like you have taken this mission as their own. Let us not forget that last lesson of our workshop!
ANNEX I: GENERAL INFORMATION

1. Organisation
Organised by: Asia/Pacific Cultural Centre for UNESCO (ACCU)
In cooperation with: Tsuruoka City, Japan
Sponsored by: Accenture Japan Ltd and ACCU

2. Background
The Asia/Pacific Cultural Centre for UNESCO (ACCU)\(^1\) 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 intangible cultural heritage.

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. As a previous step toward the entry into force of the Convention, UNESCO has held the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” three times since 2001, proclaiming 90 Masterpieces so far. The Article 16 of the Convention describes that the Committee establishes and publishes the “Representative List of the Intangible Cultural Heritage of Humanity” upon the proposal of the State Parties concerned. It is expected that many of the traditional Performing Arts will be recommended as candidatures from various communities.

Under these backgrounds, ACCU has started a new community-based project, the “Contest for Better Practices in Communities’ ICH Revitalization”, as one of programmes on the safeguarding of intangible cultural heritage\(^2\). It aims to identify, document and render visible, as well as accessible, past and current practices that have proven to be successful in safeguarding or revitalizing intangible cultural heritage, and to collect case studies, thereby contributing to facilitating young people’s participation and empowering the community through ICH revitalization.

The International Jury Meeting of the Contest was organised by ACCU on 24 February 2007 in Chiba, Japan, selecting six ACCU Prizes and one Honourable Mention\(^3\).

3. Objectives
As a follow-up activity, ACCU will organise the “Workshop for Youth Participation for Safeguarding the Intangible Cultural Heritage and Community Development”, to be held in Tsuruoka City, Japan, from 8 to 11 June 2007.

ACCU will invite participants who have been involved in the project selected in the International Jury Meeting as representatives of the communities to this Workshop. The representatives of the communities will present in details of their own awarded project and share their experiences with others. After a series of discussions, the participants will have guidance to Kurokawa-Noh (Rosoku-Noh), which will give the participants the opportunity to learn how the local community or the preservation association works

\(^1\) See ACCU Website (http://www.accu.or.jp/en/)

\(^2\) See http://www.accu.or.jp/en/culture/ for more information on other programmes.

\(^3\) The results of the Contest are noted on the attached annex, and also announced in the ACCU’s ICH Database (http://www.accu.or.jp/ich/en/).
to safeguard their ICH, encouraging participation of young people. In the final session, the participants will compile ideas and information acquired through the Workshop.

All the participants will discuss creative and innovative approaches to problem-solving, proven solutions, practical information, lessons learned and hints useful also for other communities, analysing their projects with one another throughout the Workshop.

In addition to the selected seven communities, ACCU will invite three young representatives of the community in India that has successfully transmitted “Kutiyattam, Sanskrit Theatre”, which is theatrical tradition proclaimed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity in 2001, to join the session.

4. Participation
ACCU will invite (no more than) three participants each from seven communities selected for Better Practices and Honourable Mention, and from the guest community in India.

<Essential Qualification>
Participants should:
- be well versed in and involved in the project that was selected
- be able to participate in presentation and discussion (This Workshop will not include demonstration of performing arts.)
- have the capacity and willingness to follow-up with the Workshop and act as a bridge between their community and ACCU in the implementation of future projects (i.e. newsletter contribution, research summaries, activity reports, etc.)

<Desired Qualification>
Participants should:
- attend the Workshop throughout the entire period
- be in good health to complete all the programmes
- be able to present their own opinions and ideas on the safeguarding and revitalizing of ICH (as for a leading youth)
- prepare and submit a presentation paper to ACCU prior to the Workshop
- prepare a visual material, such as a videotape and a DVD, for presenting the project, and agree to the ACCU’s use or reproduction of it for the purpose of publishing a case study report and for other publicity purposes

5. Dates and Venues
Dates: Friday, 8 June to Monday, 11 June, 2007
Session Venue: Tokyo Daiichi Hotel Tsuruoka
(2-10 Nishiki-machi, Tsuruoka City, Yamagata)
Fieldwork Venue: Ohgi Kaikan, Kasuga Shrine, etc.

6. Working Languages
The working languages of the Workshop are English and Japanese. Consecutive interpretation between English and Japanese is provided.

7. Correspondence
All inquiries and correspondence concerning the Workshop should be addressed to ACCU.
ANNEX II: LIST OF PARTICIPANTS

I. Participants from Awarded Communities (19)

Nekko Bangaku, Akita, Japan
Mr. SATO Niro
President (Leader)
Nekko Bangaku Preservation Association

Mr. SATO Yoriaki
Leader, Practitioner
Nekko Bangaku Preservation Association

Kurokawa-Noh (Rosoku-Noh), Yamagata, Japan
Mr. TAKOI Yukiya
Vice Chairperson (Leader)
Kurokawa-Noh Management Committee

Mr. KENMOTSU Hiroyuki
Dancer (Leader, Practitioner)
Kurokawa-Noh Kami-za

Mr. AKIYAMA Atsushi
Music Player (Leading Youth, Practitioner)
Kurokawa-Noh Kami-za

Ms. TAN Emiko
Rosoku-Noh Producer (Leader)

Mr. SAITO Eisuke
Dancer (Leading Youth, Practitioner)
Kurokawa-Noh Kami-za

Chichibu-yatai-bayashi, Saitama, Japan
Mr. TAKAHASHI Nobuichiro
Chairperson (Leader)
Nakamura-cho

Mr. INOUE Yoshiro
Leading Youth, Practitioner

Mr. HORI Hiroyuki
Project General Manager (Leader)
Cultural Properties Department, Chichibu City

Awaji Ningyo Joruri, Hyogo, Japan
Ms. MOTOHAMA Kanae
Leading Youth, Practitioner

Mr. KISHIKAMI Toshiyuki
Leader, Practitioner
Minamiawaji City Board of Education

Ms. TABATA Yukiko
Teacher (Leader, Practitioner)
Nandan Jr. High School

Tanedori Festival, Okinawa, Japan
Ms. UESEDO Tomoko
Leader, Practitioner

Ms. UESEDO Tsuguko
Leading Youth, Practitioner

Nang Yai Performance, Thailand
Mr. Anant NARKONG
Music Lecturer (Researcher)
The College of Music, Mahidol University

Mr. Phrakhru PITAKSILAPAKOM
Abbot (Practitioner)
Wat Khanon Temple

Mr. Chalan THAWORNNUKULPHONG
Leading Youth, Practitioner
Nang Yai Wat Khanon, Wat Khanon Temple

Nama Dance and Choir, South Africa
( Honourable Mention)
Mr. Gert Joël LINKS
Manager (Nama Traditional Leader)
Richtersveld Community Conservancy
(Richtersveld Traditional Nama Council)

III. Participants from a Guest Community (3)

Kutiyattam (Traditional Sanskrit Theatre), India
Mr. Sooraj NAMBIAR
Practitioner
Ammannur Chachu Chakyar Smaraka Gurukulam

Mr. Rajaneesh BABU
Practitioner
Ammannur Chachu Chakyar Smaraka Gurukulam

Mr. Ranjith RAMACHANDRAN
Practitioner
Ammannur Chachu Chakyar Smaraka Gurukulam

III. Resource Persons (2)

Mr. Antonio A. ARANTES
Cultural Anthropologist
Brazil

Mr. KONO Toshiyuki
Professor
Faculty of Law, Kyushu University
Japan
IV. Asia/Pacific Cultural Centre for UNESCO (ACCU)(Organiser) (6)

Mr. SATO Kunio
Director-General

Mr. SUZUKI Yoshimori
Director, Programme Department

Ms. OHNUKI Misako
Director, Culture Division

Mr. JIN Kenjiro
Section Head, Culture Division

Ms. MURAKAMI Akiko
Programme Assistant, Culture Division

Mr. SAGA Ichiro
Programme Assistant, Culture Division

V. Accenture Japan Ltd (Sponsor) (1)

Mr. YAMAZOE Koji
Senior Manager

VI. Tsuruoka City (8)

Mr. TOMIZUKA Yoichi
Mayor, Tsuruoka City

Mr. SAITO Hideo
Chairperson
Tsuruoka City Board of Education

Mr. NANBA Tamaki
Chairperson
Kurokawa-Noh Preservation Association

Mr. SAITO Kenichi
Chairperson
Kurokawa-Noh Kami-za

Mr. SAITO Kazuya
Director of General Affairs Department
Tsuruoka City

Mr. NARITA Susumu
Director of Education Department
Tsuruoka City Board of Education

Mr. HASEGAWA Masashi
Project General Manager
Tsuruoka City Board of Education

Mr. HAGA Toshiro
General Affairs Department
Tsuruoka City
### ANNEX III: PROGRAMME

#### (Thursday) 7 June 2007

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>pm</td>
<td>Arrival of Participants/Resource Persons</td>
</tr>
</tbody>
</table>

#### (Friday) 8 June 2007: Tsuru no Ma, Tokyo Daiichi Hotel Tsuruoka  [DAY 1]

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30-10:30</td>
<td>Opening Ceremony</td>
</tr>
<tr>
<td></td>
<td>Opening speech delivered by:</td>
</tr>
<tr>
<td></td>
<td>- Mr. SATO Kunio, Director-General of ACCU</td>
</tr>
<tr>
<td></td>
<td>- Mr. TOMIZUKA Yoichi, Mayor of Tsuruoka City</td>
</tr>
<tr>
<td></td>
<td>- Mr. KONO Toshiyuki, Resource Person</td>
</tr>
<tr>
<td></td>
<td>Introduction of the Participants</td>
</tr>
<tr>
<td></td>
<td>Presentation of Medals to the Selected Communities</td>
</tr>
<tr>
<td>10:30-10:45</td>
<td>Tea Break</td>
</tr>
<tr>
<td>10:45-12:00</td>
<td><strong>Session 1: Presentation by ACCU</strong></td>
</tr>
<tr>
<td></td>
<td>- ACCU programmes on Intangible Cultural Heritage (ICH)</td>
</tr>
<tr>
<td></td>
<td>- Introduction of the “Contest for Better Practices in Communities’ ICH</td>
</tr>
<tr>
<td></td>
<td>Revitalization</td>
</tr>
<tr>
<td></td>
<td>- Schedule of the Workshop</td>
</tr>
<tr>
<td>12:00-13:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>13:30-15:20</td>
<td><strong>Session 2: Presentation by the Selected Communities</strong></td>
</tr>
<tr>
<td></td>
<td>(Presentation: 40min., Q &amp; A Session: 15min.)</td>
</tr>
<tr>
<td></td>
<td>◊ Awaji Ningyo Joruri (Japan)</td>
</tr>
<tr>
<td></td>
<td>◊ Nama Dance and Choir (South Africa)</td>
</tr>
<tr>
<td>15:20-15:35</td>
<td>Tea Break</td>
</tr>
<tr>
<td>15:35-17:00</td>
<td><strong>Session 3: Presentation by the Selected Communities</strong></td>
</tr>
<tr>
<td></td>
<td>◊ Tanedori Festival (Japan)</td>
</tr>
<tr>
<td></td>
<td>Comments from the Resource Persons and Discussion</td>
</tr>
</tbody>
</table>

#### (Saturday) 9 June 2007: Tsuru no Ma, Tokyo Daiichi Hotel Tsuruoka  [DAY 2]

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30-10:25</td>
<td><strong>Session 4: Presentation by the Selected Communities</strong></td>
</tr>
<tr>
<td></td>
<td>◊ Nang Yai Performance (Thailand)</td>
</tr>
<tr>
<td>10:25-10:35</td>
<td>Tea Break</td>
</tr>
<tr>
<td>10:35-12:00</td>
<td><strong>Session 5: Presentation by the Selected Communities</strong></td>
</tr>
<tr>
<td></td>
<td>◊ Nekko Bangaku (Japan)</td>
</tr>
<tr>
<td></td>
<td>Comments from the Resource Persons and Discussion</td>
</tr>
<tr>
<td>12:00-13:30</td>
<td>Lunch</td>
</tr>
<tr>
<td>13:30-15:20</td>
<td>**Session 6: Presentation by the Selected Community/the Guest Community</td>
</tr>
<tr>
<td></td>
<td>◊ Chichibu-yatai-bayashi (Japan)</td>
</tr>
<tr>
<td></td>
<td>◊ Kutiyattam (Traditional Sanskrit Theatre) (India)</td>
</tr>
<tr>
<td>15:20-15:30</td>
<td>Tea Break</td>
</tr>
<tr>
<td>15:30-17:00</td>
<td><strong>Session 7: Presentation by the Selected Community</strong></td>
</tr>
<tr>
<td></td>
<td>◊ Kurokawa-Noh (Rosoku-Noh) (Japan)</td>
</tr>
<tr>
<td></td>
<td>Comments from the Resource Persons and Discussion</td>
</tr>
</tbody>
</table>
### (Sunday) 10 June 2007: Fieldwork at Ohgi Kaikan and Kasuga Shrine [DAY 3]

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:15</td>
<td>Leave the Hotel for Ohgi Kaikan (by microbus)</td>
</tr>
<tr>
<td></td>
<td><strong>I. Introduction of participants:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>II. Lectures (15 min. each) and Discussion</strong></td>
</tr>
<tr>
<td></td>
<td>① &quot;Achievements and Problems: 500-year old Transmission System of Kurokawa-Noh”</td>
</tr>
<tr>
<td></td>
<td>② &quot;To Whom Does Kurokawa-Noh Belong? Challenges on Opening the Sacred Part of Intangible Cultural Heritage to Outsiders, and the Role of Women and Youth and their Participation &quot;</td>
</tr>
<tr>
<td></td>
<td>③ &quot;Funding and Supporting System to Organise Kurokawa-Noh&quot;</td>
</tr>
<tr>
<td></td>
<td><strong>Question and Answer, and Discussion</strong></td>
</tr>
<tr>
<td></td>
<td><strong>III. Introduction of Live Performance</strong></td>
</tr>
<tr>
<td>12:30-14:00</td>
<td>Lunch</td>
</tr>
<tr>
<td>14:00-16:00</td>
<td>I. Short Live Performance of Kurokawa-Noh (Rosoku-Noh)</td>
</tr>
<tr>
<td></td>
<td>□ “Chidori” □ “Shojo”</td>
</tr>
<tr>
<td></td>
<td>II. Observation Tour of Ohgi Kaikan and Kasuga Shrine</td>
</tr>
<tr>
<td>16:10-18:00</td>
<td>Participants' Gathering for Free Discussion</td>
</tr>
<tr>
<td></td>
<td>Speech delivered by:</td>
</tr>
<tr>
<td></td>
<td>- Mr. SATO Kunio, Director-General of ACCU</td>
</tr>
<tr>
<td></td>
<td>- Mr. SATO Seimei, Deputy Mayor of Tsuruoka City</td>
</tr>
</tbody>
</table>

### (Monday) 11 June 2007: Tsuru no Ma, Tokyo Daiichi Hotel Tsuruoka [DAY 4]

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30-11:00</td>
<td>Session 8: Wrap-up Discussion and Presentation by Resource Persons</td>
</tr>
<tr>
<td></td>
<td>Closing</td>
</tr>
<tr>
<td>pm</td>
<td>Departure of Participants and Resource Persons</td>
</tr>
</tbody>
</table>
ANNEX IV: PHOTOS

The Jury Meeting in Chiba, Japan

The International Jury Members

Mr. Rieks Smeets, UNESCO

The Workshop in Tsuruoka, Japan

ACCU Prize Awarding Ceremony

The ACCU Prize Medal
Live Performance of Rosoku-Noh

Panel Discussion on Day 3

In Front of the Kasuga Shrine
ACCU’s ICH PROGRAMMES - Promotion of Safeguarding Intangible Cultural Heritage (ICH) in Asia and the Pacific

URL: http://www.accu.or.jp
ICH Data Base: http://www.accu.or.jp/ich/en

The Asia/Pacific Cultural Centre for UNESCO (ACCU) is a non-profit organisation for Asia and the Pacific regional activities in line with the principles of UNESCO. ACCU has been implementing programmes on the safeguarding of tangible and intangible cultural heritage, book development and literacy education, jointly with Asian-Pacific UNESCO Member States since its inception in April 1971. Culture programmes aim at promoting activities for mutual understanding and safeguarding of cultural heritage in Asia and the Pacific, through various means, such as training for those who work in the field of culture and book development, concours for artists, and production and promotion of publications in indigenous languages.
In Asia and the Pacific Region, there are multifarious forms of ICH. Due to the rapid social changes, a significant part of this rich heritage is on the verge of disappearance.

ACCU’s Three Approaches to Safeguarding ICH

**Transmission**
To safeguard ICH, it is of primary importance to ensure its sound transmission. If the last practitioner of a certain ICH passes away without handing down his/her knowledge/skill, the heritage is lost forever. So, it is essential to create an encouraging environment for transmission and to help practitioners of both old and young generations to be aware of the significance of handing down and upholding the heritage.

**Education and Awareness**
Raising awareness of its value among the public, particularly the youth and children, is indispensable in gaining support for practitioners and tradition-bearers to practice, recreate and transmit the heritage.

**Recording and Documentation**
It greatly helps transmission of ICH to record and document ICH as precisely and comprehensively as possible. It is particularly important when it comes to those cultural expressions which are on the verge of disappearance and requires urgent measures.
ACCU’s ICH Networking

ACCU’s ICH Network includes local communities because we put weight and priority on community empowerment (including individuals) in Asia and the Pacific region. As mentioned in the UNESCO Convention for the Safeguarding of the ICH, Chapter III Article 11(b), it is important to ensure participation of communities, groups and relevant non-governmental organisations in identifying and defining ICH because they are the ICH bearers who must be affected the most through the network and programmes.

Based on these approaches and networks mentioned above, ACCU has been implementing programmes and activities on ICH. The main pillars of our activities are “Human Resource Development”, “ICH Data Base” and “Materials Development”.

Human Resource Development

ACCU puts emphasis on human-resource development through workshops and training programmes on ICH in order to build capacities of cultural personnel and experts to safeguard ICH in Asia and the Pacific region.
ICH Database

ACCU developed a Data Bank on Traditional/Folk Arts and the Pacific - A Basic Model, and in 2005, it was developed into an ICH Database covering other domains of ICH as well. Its objectives are to share and mobilise information on ICH for promotion of mutual understanding through cooperative efforts to compile a directory on ICH in the region. It aims at assisting policy-making, development of projects, research and education thereon.

Materials Development

- ICH Educational Materials Development Project
  ACCU published “Animals in Asian Tradition - Intangible Cultural Heritage around Us” in June 2007. This is to be a model material for further series of books and other educational materials on ICH in Asia and the Pacific.
Asia/Pacific Copublication Programme (ACP)
29 titles have been translated into 42 languages and a total of 4.4 million copies had so far been published. Multi-lingual countries have published different language versions, such as Hindi and Kannada in India.

- Lending positive films for free
- Purchasing books of local versions
- Finding financial assistance from Japanese organisations

Audio-Visual Materials
ACCU produces video and cassette tapes on folk/traditional music and dance, musical instruments and festivals etc.

Asian Copyright Handbook
Copyright, which protects rights of authors, illustrators and others by providing legal framework, plays a crucial role in promoting their creative activities. ACCU promotes copyrights for better understanding and eradication of unauthorised use of intellectual property. The English Master version of the “Asian Copyright Handbook” was published in 2004. Vietnamese (2005), Myanmar (2005), Indonesian (2006) and Mongolian (2007) versions were published based on results of discussions in the National Workshops on Copyright held in 2005-2006. In addition, Mandarin Chinese, Taiwanese and Japanese versions are available on the ACCU’s website.

Among series of different programmes, ACCU put emphases on promotion of community participation, especially youth and adolescent, in ICH activities at grassroots levels; and contents development to support the 2003 Convention. Immediately after this meeting, ACCU organised, in collaboration with UNESCO, the International Jury Meeting of the Contest for Better Practices in Communities’ ICH Revitalization, with financial support by Accenture Corporate Citizenship Grant. ACCU will try its best on the programmes for safeguarding ICH, so that those communities facing the danger of disappearance of their cultures may learn lessons from the precious experiences of other communities.