

2007-08

International Partnership Programme for
Safeguarding of Intangible Cultural Heritage

Training Course for Safeguarding of Intangible Cultural Heritage

FINAL REPORT



21-26 January 2008
Tokyo, Osaka and Kyoto, Japan

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

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Left : Lecture of the Training course ©ACCU

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1. Preface

1.1. Background of the Project

The Asia/Pacific Cultural Centre for UNESCO (ACCU) is a non-profit organisation established in 1971 in line with UNESCO's basic principles through the cooperation of private and government sectors in Japan in order to contribute to mutual understanding and cultural cooperation in Asia and the Pacific. In recent years, ACCU has been working closely with UNESCO, paying special attention to personnel training, materials development and networking for safeguarding intangible cultural heritage (ICH).¹

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

From the national government to grassroots levels, Japan boasts varied experience and know-how of human resource training for safeguarding of ICH. The Japanese government effectuated the "Law on the Promotion of International Cooperation for Protection of Cultural Heritage Abroad" in June 2006 and ACCU launched the International Partnership Programme for Safeguarding ICH with Agency for Cultural Affairs (Bunkacho), Japan.

This programme was carried out three stages. Firstly, Japanese and international networks were to be formed for better implementation of the programme. Secondly, the Training Course for Safeguarding of ICH was organised for those who have been working to safeguard ICH in the Asia-Pacific region. A series of lectures in the Training Course was videotaped and uploaded in a newly developed section in ACCU's ICH Database, at the final stage.

1.2. Activities under the Project

1.2.1. Establishment of Japan and International Networks for ICH:

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

The network of nine Japanese organisations namely, the National Research Institute for Cultural Properties, Tokyo; the National Institutes for the Humanities, Japan Arts Council, National Institute of Informatics, National Museum of Ethnology, National

¹ <http://www.accu.or.jp/ich/en/>

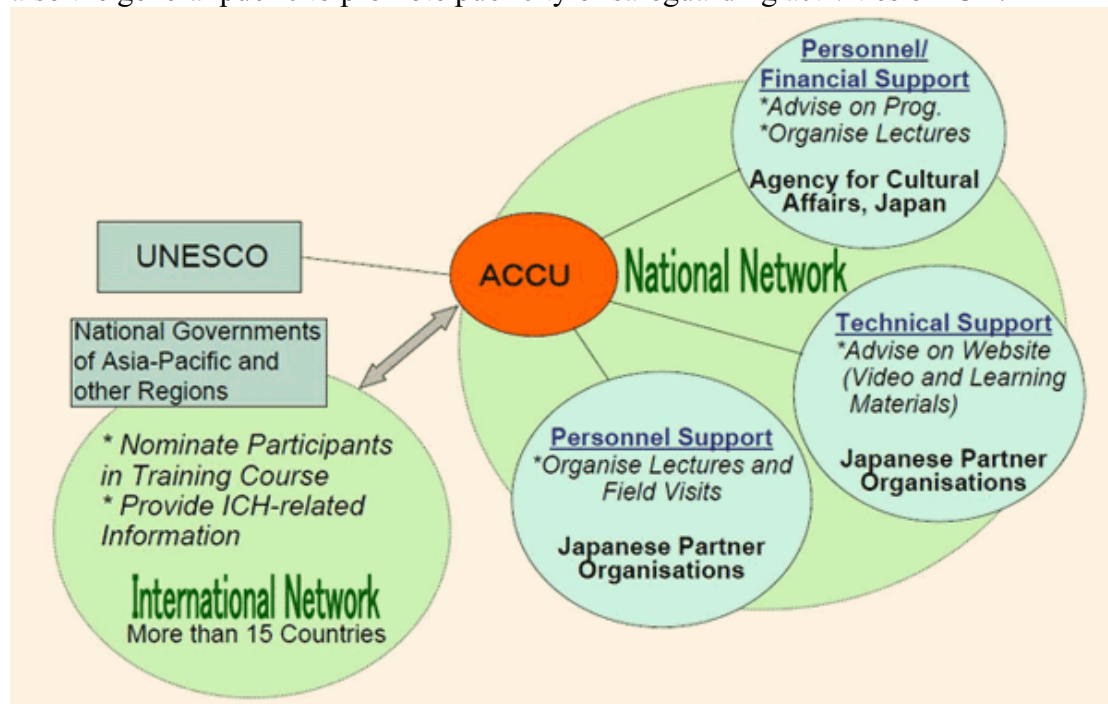
Museum of Japanese History, Kyoto Prefecture, Municipality of Kyoto and Sakai City was established to implement this programme. These organisations worked with an international correspondent network of 14 countries namely, Bangladesh, China, Fiji, Indonesia, Iran, Mongolia, New Zealand, Pakistan, Peru, Philippines, South Africa, Thailand, Uzbekistan and Viet Nam, to set up the Training Course for Safeguarding of Intangible Heritage.

1.2.2. Organisation of the Training Course

The "Training Course for Safeguarding Intangible Cultural Heritage" was conducted as human resource training in January 2008 in Japan, inviting participants from countries in Asia and the Pacific, and observers from other regions. The lectures were given by the Japanese Network member organisations, as well as UNESCO's introduction to the Convention for the Safeguarding of the Intangible Cultural Heritage.

1.2.3. Development of Learning Materials (Visual and Prints)

The series of lectures in the training course was videotaped and uploaded to ACCU's Database on ICH together with PDF files in technical cooperation with the National Institute for Informatics (NII), Japan. It targets not only the Course participants but also the general public to promote publicity of safeguarding activities of ICH.



Structure of International Partnership Programme

1.3. Introduction of the 2007-08 Training Course

The Training Course for Safeguarding Intangible Cultural Heritage was conducted in Japan for countries in Asia and the Pacific which have not yet well-established mechanisms for safeguarding of ICH under the theme "Introduction to Systems of Safeguarding ICH - UNESCO's Convention and Law for the Protection of Cultural Properties in Japan". It was passed in 2006 promoting international cooperation for safeguarding ICH, and Bunkacho consequently launched the International Partnership

Programme for Safeguarding of Intangible Cultural Heritage. ACCU invited two participants each from 11 countries in Asia and the Pacific and an observer each from Africa (South Africa) and Latin America (Peru).

1.3.1 Organisers

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

Co-organised by National Research Institute for Cultural Properties, Tokyo

In Cooperation with UNESCO, National Institutes for the Humanities, Japan Arts Council, National Institute of Informatics (NII), National Museum of Ethnology, National Museum of Japanese History, Kyoto Prefecture, Municipality of Kyoto and Japanese National Commission for UNESCO

1.3.2. Theme and Objectives

The 2007-08 Training Course was conducted based on the following objectives, as well as being UNESCO's introduction to the Convention for the Safeguarding of the Intangible Cultural Heritage. The theme is "Introduction to Systems of Safeguarding ICH – UNESCO's Convention and Law for the Protection of Cultural Properties in Japan".

- To learn about the Japanese systems for safeguarding of ICH at the national level;
- To learn about the systems which the local authorities and communities are working on for safeguarding the Gion Festival, through observation of their activities in Kyoto; and
- To contribute to the establishment of the International ICH Network and its future activities as members, by providing ACCU with information on safeguarding ICH in their countries

1.3.3. Participation

ACCU invited two participants each from eleven countries in Asia and the Pacific as listed below, and an observer each from Africa and Latin America regions.

Bangladesh, China, Fiji, Indonesia, Iran, Mongolia, Pakistan, Philippines, Thailand, Uzbekistan and Viet Nam

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

<Essential Qualification>

He/she should;

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

<Desired Qualification>

He/she should

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

1.3.4. Dates and Venues

Dates: Monday, 21 – Saturday, 26 January 2008
Venues: Hotel Metropolitan Edmont (see 7. Accommodation)
Heian Kaikan (Kamichojamachi-agaru, Karasuma-dori, Kamigyo-ku,
Kyoto Tel: +81-75-432-6181)

1.3.5. Working Languages

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

1.3.6. Accommodation

In Tokyo

Hotel Metropolitan Edmont
3-10-8 Iidabashi, Chiyoda-ku, Tokyo 102-8130 Japan
Tel: +81-3-3237-1111 Fax: +81-3-3234-4371
URL: <http://www.jrhotelgroup.com/eng/hotel/eng112.htm>

In Kyoto

Kyoto Garden Palace
605 Tatsumae-cho, Shimochojamachi-agaru
Karasuma-dori, Kamigyo-ku, Kyoto 602-0912 Japan
Tel: +81-75-411-0111 Fax: +81-75-411-0403
URL: <http://www.hotelgp-kyoto.com/english/index.html>

1.3.7. Correspondence

All inquiries and correspondence concerning the Training Course should be addressed to ACCU

2. Proceedings of the Training Course

2.1. Opening Session

Mr. Suzuki Yoshimori, Director of the Programming Department at ACCU, who chaired the Opening Session, welcomed participants and speakers to the training course. Ms. Onishi Tamae, Director General of the Cultural Properties Department, Agency for Cultural Affairs (Bunkacho) was the first speaker. She welcomed Mr. Mounir Bouchenaki from ICCROM (the International Centre for the Preservation and Restoration of Cultural Property), participants from other countries, and thanked ACCU and other participating organisations. She noted that the intangible cultural heritage (hereafter ICH) has been passed on to current generations from our forefathers, and we need to hand it on as living culture to future generations. Japan was one of the first countries to institute safeguarding for ICH in 1950, and learning from this experience can help other countries to safeguard their ICH.

Japan has been playing an active role internationally in safeguarding ICH. For example, the Japanese Funds in Trust have supported international projects to safeguard ICH, most recently supporting the implementation of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (hereafter 2003 Convention). ACCU has been involved in education and training, including courses on inventory-making, since 1971. Japan now wishes to launch international partnership programmes for training and creating networks of experts for safeguarding ICH in the Asia Pacific region. Ms. Onishi hoped the participants would play an active role in these projects.

Mr. Suzuki Norio, Director General of the National Research Institute for Cultural Properties, was the next speaker in the opening session. He expressed the Institute's support for the course, and their willingness to work with ACCU to develop international cooperation for the safeguarding of ICH. Conservation of tangible cultural heritage had a long history of international collaboration. It was now important to develop international collaboration and awareness around ICH safeguarding. Although Japan could share its long experience in safeguarding the ICH, each country's interventions had to be tailored to their local situation.

Mr. Bouchenaki, Director-General of ICCROM and former Assistant Director General of the Culture Sector of UNESCO, said it was an honour for him to be present at this training course. He said that since the 1970s, there had been increasing focus on ICH – a recognition that tangible heritage needs to be understood and protected in interaction with its physical and non-physical environment. While tangible manifestations survive after the people who produced them have died, ICH depends on continued community involvement for its survival. Safeguarding the ICH thus entails collecting, documenting and recording ICH, as well as re-enacting and practising it. Training in ICH management is therefore very important and Japan, as one of the leading countries in the field of ICH, can provide an important case study for developing ICH safeguarding systems.

Mr. Sato Kunio, Director General of ACCU, concluded the opening session, welcoming all participants and guests on the opening of the training course. He thanked co-organisers Bunkacho as for their support in developing the course, and

other organisations, such as the National Research Institute for Cultural Properties (Tokyo), for their professional inputs. Mr. Sato explained that in the Asia-Pacific region, ACCU, in close collaboration with UNESCO, has been involved in educational, capacity building and awareness-raising activities supporting ICH safeguarding. The Training Course for Safeguarding of Intangible Heritage, planned under the International Partnership Programme for Safeguarding of Intangible Heritage, aims to strengthen the network of professionals engaged in safeguarding ICH in the Asia Pacific, and encourage capacity building in the region, as recommended by recent expert meetings on ICH. ACCU hopes to play a leading role in this field in partnership with World Heritage sites.

Participants, who represented 11 countries in the Asia-Pacific region, and observers from South America (Peru) and Africa (South Africa) then, introduced themselves (for more information see the list of participants).

2.2. Lecture 1:

Mr. Mounir BOUCHENAKI, Director-General of ICCROM: Practical issues in the process of implementing the 2003 UNESCO Convention on Safeguarding Intangible Cultural Heritage

Mr. Bouchenaki noted that ICCROM has developed a longstanding and fruitful relationship with Bunkacho, ACCU and other organisations, and thanked the organisers for inviting him to give the first lecture. He said that the adoption of the CICH in 2003 by the General Conference of UNESCO signals a turning point in the concept of heritage in contemporary society, and ways of safeguarding and preserving it. It has been a very successful convention, ratified by 88 countries to date. He described the historical development of the CICH and suggested that there is a need to integrate the management of tangible cultural heritage and ICH.

UNESCO initially focused mainly on safeguarding tangible heritage, through the adoption of various Conventions in 1954, 1970, 1972 and 2001. Safeguarding the ICH began to get a higher profile at intergovernmental level in the 1970s, when Bolivia asked UNESCO to work on safeguarding folklore and popular art. This issue came into sharper focus in the 1980s and 1990s, when both WIPO and UNESCO began brokering more intensive international dialogue on aspects of safeguarding traditional culture, language and folklore, although it was later decided to separate the intellectual property work of WIPO from the safeguarding remit of the CICH. UNESCO programmes such as the Masterpieces of the Oral and Intangible Heritage of Humanity (1998), and Living Human Treasures (1993), and a series of international meetings on defining ICH and the scope of the Convention, informed the development of the CICH in 2003. The CICH borrowed the model of international lists of ICH from the 1972 UNESCO World Heritage Convention, but highlights the role of communities and civil society in safeguarding whereas the 1972 Convention highlighted the role of experts in conservation. The Inter-Governmental Committee of the CICH is now poised to adopt Operational Directives which are comparable to the Operational Guidelines of the World Heritage Convention. These Directives will help establish principles to guide best practice in safeguarding ICH.

In safeguarding ICH, we need to integrate the management of tangible cultural heritage and ICH as far as possible. On the one hand, maintaining continuity in the

practice of ICH depends on maintaining the willingness, ability and socio-economic viability of communities, whereas tangible cultural heritage can continue to have value even when the people who created it have passed on or moved away. On the other hand, there is also a close connection between tangible and intangible heritage. Some places that are listed as World Heritage Sites are associated with practices and traditions that have been listed as Masterpieces of the Oral and Intangible Heritage of Humanity, and which will therefore be on the Representative List of the CICH. Many ICH elements are associated with tangible objects. Tangible and intangible heritage are thus inseparable, interdependent aspects of a single whole, and sharp distinctions cannot be drawn between them. We need new terminologies and approaches to heritage management that integrate tangible and intangible heritage. Organisations like ICCROM, which used to focus mainly on tangible cultural heritage, have thus now begun intangible or living heritage programmes. There is a need for more collaborative programmes between institutions like ACCU and ICCROM – for example, in developing training workshops to build capacity in new approaches to heritage management.

In the question time, participants asked what happens when some governments do not wish to recognise cultural minorities within their countries although UNESCO has established the principle of community participation in the 2003 Convention. Is UNESCO working on a framework for advising on community participation? Mr. Bouchenaki said that although UNESCO has not yet developed a methodology or guidelines for community participation, it is working on this. First, one needs to map cultural resources, then one needs to raise awareness within communities about their heritage, and third, one needs to focus on revitalisation, not ‘freezing’ of practices. In this way UNESCO can help to identify which ICH is important and endangered. Another participant asked where they could find information on different countries’ experiences with ICH management. Mr. Bouchenaki said that such information could be located on UNESCO’s Intangible Cultural Heritage Unit’s website,² and at institutions such as the Paris Museum of Arts and Popular Tradition.³ Brazil, Korea and Japan have national inventories of ICH. Finally, he was asked whether language was included in the CICH. He replied that there was a consensus within UNESCO that languages would only be included as vehicles of ICH in the Convention: specific languages are listed on databases such as the Atlas of Endangered Languages.⁴

2.3. Presentations on ACCU activities

After a break, Ms. Ohnuki Misako, Director of Culture Division of ACCU gave a presentation to introduce the activities of ACCU, in particular in relation to the 2003 Convention.

ACCU is an independent, semi-governmental organisation located in Tokyo, with a branch office in Nara. ACCU has three programme divisions: culture, education and programme exchange. Since 1971, in close cooperation with UNESCO, ACCU has been implementing programmes for heritage safeguarding, materials development, non-formal education for a variety of audiences, including poor and marginalised

² UNESCO’s Intangible Cultural Heritage Unit - <http://www.unesco.org/culture/ich/>

³ Museum of Arts and Popular Tradition, Paris - <http://www.musee-atp.fr/>

⁴ Atlas of Endangered Languages, 2001 - http://upo.unesco.org/details.aspx?Code_Livre=1352.

Presentation on
ACCU's Activities on Safeguarding of
Intangible Cultural Heritage

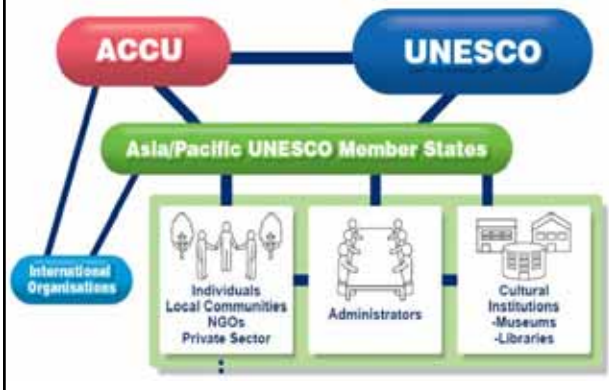
Misako OHNUKI
Director, Culture Division,
Asia/Pacific Cultural Centre for
UNESCO (ACCU)

What is ACCU?



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

What is ACCU?



2003 Convention

Adopted: October 2003
Entry into force: 20 April 2006
Ratified now by States: 86 (as of Nov.2007)
Japan: 2004.6
India: 2005.9
China: 2004.12

**Some features of the 2003
Convention**

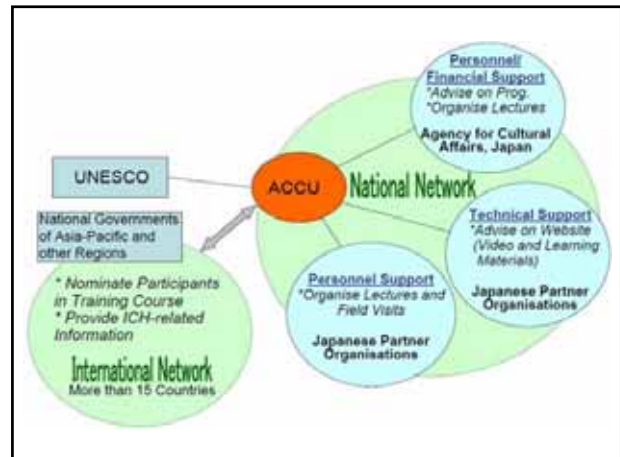
- Lists: Article 16, 17
- Community involvement: Article 15
- Inventory Making: Article 12
- Funding: Article 25, 26
- *****
- Education, awareness-raising and capacity building: Article 14

**1 HUMAN RESOURCE
DEVELOPMENT**

- Training of those who are involved in safeguarding activities of ICH in Asia/Pacific
- Contributing to the 2003 Convention, Article 12 (inventory-making) and Article 14 (capacity building)

Two Workshops organized by ACCU
on Inventory-making in Asia

- **Workshop on Inventory-making for Intangible Cultural Heritage Management (Tokyo, Japan, 6-11 December 2004)**
- **Sub-Regional Experts Meeting in Asia on Intangible Cultural Heritage: Safeguarding and Inventory-Making Methodologies (Bangkok, Thailand, 13-16 December 2005)**



2. NETWORKING AND INFORMATION SHARING

- **ACCU's Partnership Programme and Community-based Programme**
- **Contributing to the 2003 Convention, Article 19 (cooperation) and Article 15 (participation of communities, groups and individuals)**

ACCU's Community-based Project



ACCU's Community-based Project: Contest for Better Practices on ICH Safeguarding and Revitalization

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

3. MATERIAL DEVELOPMENT

- **Planning, publishing and disseminating books on ICH**
- **2003 Convention: Article 14: Education, awareness-raising, and capacity building**



communities, and video documentation of ICH. ACCU has projects developing, publishing and disseminating books on ICH, such as *Animals in Asian Tradition*, published in 2007, which they hope will be translated into indigenous languages in various countries. More information on these activities is available on the ACCU website.⁵

Since 2003, ACCU has mainly focused on issues prioritised in the CICH, such as education, awareness-raising and capacity building (article 14), and inventory-making (article 12). ACCU's ICH programmes thus help in the implementation of the CICH, which has been ratified by 13 countries in the Asia-Pacific region. ACCU responds to the needs of member countries. Ties between ACCU and UNESCO have been strengthened since the ratification of the Convention, and they have co-organised several expert meetings on community involvement and inventorying in the last few years. In 2007, ACCU introduced a contest to identify, document and celebrate better practices in community safeguarding of ICH, initially focusing on performing arts.

Following her presentation, Mr. Jin Kenjiro, Section Head of Cultural Division of ACCU briefly introduced the schedule of the six day programme with expected outcomes.

Country reports were then presented by Bangladesh, China, Fiji, Peru, Thailand, Uzbekistan, and Vietnam. Time constraints prevented formal presentations from other countries, but all country reports are available in the attached CD-ROM and on the ACCU website at <http://www.accu.or.jp/ich/en/training/report.html>.

⁵ ACCU - <http://www.accu.or.jp/en/index.shtml>

2.4. Lecture 2:

Mr. KIKUCHI Kensaku, Chief Senior Specialist for Cultural Properties, Agency for Cultural Affairs (Bunkacho): The Japanese administrative system for safeguarding ICH

Mr. Kikuchi introduced the Japanese Law for the Protection of Cultural Properties of 1950. The law has been amended several times - these amendments will be discussed in the summary of Session 3.

The law now recognises six different categories of cultural property:

- a. *Tangible cultural properties*, such as buildings, works of art or applied art including books and calligraphy;
- b. *Intangible cultural properties* representative of the culture of the Japanese people, such as *Kabuki* theatre, *Noh* theatre, Japanese ceramics, weaving, dyeing;
- c. *Folk cultural properties* representing the evolution of, changes in, or a distinctive regional characteristic of Japanese culture, such as manners and customs (e.g. festivals, annual rituals, praying for good rice harvest); folk techniques (e.g. salt making, hot spring water encrustation), and the tangible folk cultural properties associated with them (foods, clothing etc);
- d. *Monuments*, such as ruins, mountains, animals and plants (and their habitats), geographical features or minerals with scientific value;
- e. *Cultural landscapes*, such as terraced rice paddies, mountain hamlets and canals; and
- f. *Groups of historical buildings*, in places such as inn towns, castle towns.

In safeguarding these cultural properties, the law also recognises the importance of safeguarding various *Conservation Techniques* (shamisen-making, lacquer brush-making, etc.).

There are various ways in which these cultural properties are recognised by the state. Cultural properties of particular value are designated by the Ministry of Education as Important Intangible Cultural Properties, Important Intangible Folk Cultural Properties or Important Tangible (Folk) Cultural Properties and National Treasures. Persons highly skilled in techniques or technologies relating to Important Intangible Cultural Properties are recognised as Holders of these designated properties, and may become National Living Treasures. Other cultural properties of importance, requiring further research are registered as Tangible (Folk) Cultural Properties or selected as Intangible (Folk) Cultural Properties. Conservation Techniques are selected if they are deemed essential to the conservation of Tangible or Intangible Cultural Properties and require intervention for their preservation. Procedures for designation and selection include a preliminary survey, candidate selection and a final decision by the Ministry of Education with the assistance of experts.

Compared to 82 individual and 25 group designations for Important Intangible Cultural Properties, there are currently 252 designations for Important Intangible Folk Cultural Properties, in the latter case mostly for performing arts (148 designations). When a Holder of an Important Intangible Cultural Property (called a National Living Treasure) dies, the designation automatically falls away because it is related to a state subsidy for practice of the ICH, and a new application for designation has to be made.

Holders of Selected Conservation Techniques (currently 47 individuals and 24 groups) also receive annual grants. Holders are not registered during designation of Folk Cultural Properties. In these cases, subsidies are provided on a project basis, for succession classes, continued practice, coordination, research and recording.

In question time, the lecturer was asked about the difference between Intangible Cultural Properties and Intangible Folk Cultural Properties. There has been some debate about this within Japan. For example in the case of performing arts, the distinction often rests on whether the art is performed on the stage or not, and whether the holders are professional, full-time artists or not. Mr. Kikuchi was asked how the Japanese government involves communities in ICH management. He responded that in the case of Folk Cultural Properties the relevant community would not only include the group of performers, but also the audience and backstage workers. When government designates an Important Folk Cultural Property, people continue to transmit the ICH at a local level. They turn to government to cover expenses, or for advice over what kinds of materials to use. He was asked whether state protection ensured the continuity of the traditions by encouraging, for example, the cultivation of lacquer trees or the conservation of areas where clay is collected for pottery. He responded that in the case of lacquer, grant-in-aid programmes were used to help people continue planting trees. There are no provisions for emergency measures for ICH, but in case of natural disasters, tangible cultural properties are covered by special grants-in-aid.

2.5 Lecture 3:

Mr. MIYATA Shigeyuki, Director, Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties, Tokyo: The mechanism for safeguarding and inventory-making of ICH in Japan

Mr. Miyata explained the history of the Law for the Protection of Cultural Properties in Japan. In 1950, after the destruction of property during the Second World War and the post-war occupation of Japan by the Allies, the Japanese government wanted to promote local interest in Japanese culture. Under the initial draft of the law, Tangible and Intangible Cultural Properties were designated by the state. The focus was initially on items of national importance that were in danger of disappearing. By the mid-1950s, Japanese society was more stable. The law was amended in 1954 to improve the safeguarding of Folk Cultural Properties (then called 'folk materials') and Intangible Cultural Properties of high historical or artistic value that were not in danger of disappearing. A selection system was put in place to encourage research on ICH.

In 1975, Japan was experiencing increased prosperity, but livelihoods in rural areas were being threatened by urbanisation and mass media. The law was amended to expand the protection system for folk cultural properties which represented the popular culture of Japanese people. The law now focused on safeguarding Conservation Techniques (for example, making brushes for applying Japanese lacquer) which are important in sustaining both tangible and intangible cultural properties. In 1996, a registration system was introduced to allow the creation of records for Tangible Cultural Properties. In 2004, the law was further amended to include Conservation Techniques relating to folk cultural properties, improve the registration system and include cultural landscapes.

Mr. Miyata noted that there were currently five lists of ICH maintained in the Japanese system:

- a. Important Intangible Cultural Properties - Designation list
- b. Important Intangible Cultural Properties requiring recording - Selection list
- c. Important Intangible Folk Cultural Properties - Designation list
- d. Important Intangible Folk Cultural Properties requiring recording - Selection list
- e. Cultural Property Conservation techniques – Selection list

Small state subsidies are given to Living Human Treasures which helps them practice their skills or techniques and teach successors, but this does not include medical aid or living expenses and is mainly important because it gives status and attracts apprentices. Designation of Folk Cultural Properties within the state system contributes to long-lasting safeguarding of cultural assets. In practice it effectively requires agreement from communities practising the ICH, but currently under Japanese law there is no formal contractual arrangement made for documenting consent.

In question time, Mr. Miyata was asked whether there were status distinctions between the five lists. He responded that properties on designation lists were generally seen as more important than those on selection lists, which were essentially preparatory lists. But there were no formal status differentials between Important Cultural Properties, Folk Cultural Properties and Conservation Techniques. He was asked why the Japanese system has historically listed more performing arts than other domains of ICH. In the case of folk cultural properties, more performing arts have been designated because manners and customs or techniques were more recently included in the legislation. Mr. Miyata was asked whether imported ICH elements can be listed. Imported ICH elements can be designated or selected under the Japanese system, but only if importation happened before the *Meiji* Restoration began, more than 120 years ago. Lastly, Mr. Miyata was asked why the Japanese tea ceremony, flower arranging and sumo wrestling were not designated as intangible cultural properties. He noted that for ICH elements to be recognised under the state system in Japan one effectively needs to have the support of groups of expert researchers, and professional or community associations. If they were to be listed, these ICH elements would be on the Intangible Cultural Properties list if there were no significant regional differentiations.

2.6. Lecture 4:

Mr. MIYATA Shigeyuki, Director, Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties, Tokyo: An Introduction to the ICH Activities of the National Research Institute for Cultural Properties

The National Research Institute for Cultural Properties was founded in 1952, with Departments of Fine Arts, Conservation Science and Performing Arts. The Performing Arts Department originally had three research ‘rooms’: drama; music and dance; and local (later folk) performing arts. It was renamed the Department of Intangible Cultural Heritage in 2006 and organised into three Sections – Intangible Cultural Properties, Intangible Folk Cultural Properties and the Audiovisual (AV)

documentation section. Thus it was able to broaden its scope to include research on all ICH protected under Japanese law.

Research on traditional Japanese performing arts initially focused on developing written transcripts of song lyrics and music in arts like *Noh* theatre, paying little attention to recording living performances. The National Research Institute thus began recording performances (initially using audiotapes and records) and studying performance techniques. In 1960, the Institute published a method of describing body movements, called Standard Japanese Dance Notation, to accompany music scores and songs. This notation is no longer widely used because audio-visual recording has replaced it as a recording technique. Surveys of ICH now include not just documentation of the performance itself, but also the supporting roles such as tool-making and dressmaking, and the construction and use of musical instruments.

In modern Japan, rural communities have become less active, there are fewer young people to pass the skills on to, and local languages have been threatened by the pressures of globalisation. Since 2006, the Department of Intangible Cultural Heritage has thus begun to focus on documenting ICH currently undergoing significant change, especially community-based ICH in rural environments. It has also begun recording performances that are seldom performed publicly and researching ICH elements outside of the performing arts. The Department values not just the academic impact of its research but its broader value and use within Japanese society. More attention is thus paid to preparing research materials for use by communities and the general public rather than simply for government and specialist audiences. Conferences on folk performing arts are being organised with city governments and preservation groups. A guideline for documentation and research is being prepared, as is a digital database of archival research. The Department wants to deepen collaboration and communication with international ICH experts, for example through international symposia on Japanese ICH.

In question time, Mr. Miyata was asked what is being done to engage young people in understanding Japanese ICH. He responded that children are exposed to Japanese ICH through a limited number of programmes on educational television, and in primary and junior high school. Conservation societies in rural areas are key players in encouraging youth participation. Bunkacho also leads children's workshops at various locations in Japan, looking at local traditional diet, the tea ceremony, festivals and so on. Mr. Miyata was then asked what problems were faced in implementing the excellent Japanese system of ICH safeguarding. He noted that in times of prosperity it was easier for government to encourage local communities in their ICH safeguarding activities, but in a time of growing social inequality and financial constraints, there was less local capacity to develop ICH, and less incentive for central government to help. Now is a crucial time for safeguarding ICH, as Japan still has healthy and experienced older people to lead the process. Mr. Miyata was asked whether it was possible to mix traditional and modern features in safeguarding ICH. He said that, personally, he felt they should not modernise traditions simply to please younger people - teenagers will often return to traditional culture after they leave school and university. Traditional Japanese culture should be the basis for modern Japanese identity.

2.7. Lecture 5:

Ms. TAKASE Hiroko, Director, Performer Training Division, National Theatre Research and Training Department: Personnel Training for Successors of Traditional Performing Arts

The National Theatre was established in 1966, and since then four more theatres have opened to support traditional Japanese performing arts (the National Engei Hall, the National Noh Theatre, the National Bunraku Theatre, and the National Theatre Okinawa). In 1990, the Japan Arts Fund (later renamed the Japan Arts Council) was established to promote arts and culture. Succession training was always an important priority of the National Theatre, and training courses began for *kabuki* actors in 1970, for *bunraku* actors in 1972 and *noh* actors in 1984. Musicians, acrobats, jugglers and puppeteers associated with traditional performing arts were soon also being trained.

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

Formal training programmes like these replace or augment traditional family-based succession training, which has been negatively affected by social changes including the westernisation of education, the drop in the birth-rate, the diversification of performing arts, and the devaluation of traditional Japanese culture. The generation of experienced actors is thus ageing and not enough new recruits have been entering the field. The training courses have helped to increase the number of young people entering the profession. Graduates of official courses can comprise a significant proportion of current practitioners, but the actual proportion varies significantly, from 89% of the *yose-bayashi* performers to 28% of *kabuki* actors and 8% of *nagauta* performers.

Ms. Takase then showed video clips and spoke specifically about several of the courses, including the *kabuki* actor training course, and other *kabuki* training courses for singers and musicians in *takemoto*, *narimono* and *nagauta*. Some of these professions are have historically been gender-specific, and currently, in the case of *kabuki* and *bunraku*, only men are admitted for training and, in the case of *yose-bayashi*, one of the popular performing arts, only women are admitted for training. Both men and women are trained in arts such as *daikagura*, which includes juggling and acrobatics.

In question time, the participants asked whether there was any exchange of information with other countries doing similar programmes. Ms. Takase responded that there was no such exchange programme for the students. Established *kabuki* actors were engaged in travel and exchange outside the country, and people from other countries could come and see their programmes locally. She was also asked

whether the National Theatre was planning to open their training programmes to men and women. She noted that *kabuki* used to be performed by women many years ago but was then restricted to men: there are currently no plans to accommodate women in the *kabuki* and *bunraku* training courses, but *noh* courses have recently begun admitting women. The participants also asked whether graduates could make a living after they completed their training. Ms. Takase said that they worked with professional associations to ensure that they could accommodate graduates, but that income levels after graduation were set by performance companies. Not all graduates were able to earn good incomes.

After the lecture, the participants observed some of the training sessions. They were then able to view part of a performance of *kabuki* theatre entitled *Komachimura shibai no shogatsu*, starring Living National Treasure Kikugoro VII. This year marked the first production of this play in 219 years.

2.8. Lecture 6:

Mr. FUKUOKA Shota, Associate Professor at the Research Centre for Cultural Resources of the National Museum of Ethnology (Minpaku): Introduction to the National Museum of Ethnology and their visual materials

Minpaku, Japan's leading research centre for ethnology and cultural anthropology, houses a collection of about 250,000 artefacts, 615,000 books and periodicals, nearly 70,000 audiovisual items and over 300 Human Relations Area Files (HRAF). Databases of these collections are available on the internet.⁶ Mr. Fukuoka is a specialist in ethnomusicology at Minpaku's Research Centre for Cultural Resources. This Centre was established in 2004 to support projects on material collections management, digitisation, exhibitions and public programming. These AV materials are used at Minpaku for research purposes and also for public display.

Mr. Fukuoka explained how Minpaku's researchers have assisted in the documentation of shadow puppet theatre performing arts in Southeast Asia: *Wayang kulit* and *Sbaek thomm*, both of which were listed as UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity.⁷ Course participants saw video footage of both performing arts. Minpaku researchers working on these practices found that although film is often of higher quality and is easier to conserve, videotape is cheaper and more convenient. Video does not require development so playbacks are possible *in situ*, it is better in darker environments than film so it does not require lighting and lighting experts, it does not require complicated reel changes and therefore multiple cameras, and the quality has improved in recent years.

Sbaek thomm is from Cambodia, based on stories from the *Ramayana*, and accompanied by the traditional music ensemble called *pin-peat*. *Sbaek thomm* was threatened in the 1990s because many performers had died under the Pol Pot regime and leather puppets had been sent away for safety. A leading practitioner, Ty Chian, was very old, but agreed to perform for the Minpaku project in March 2000. He

⁶ The Minpaku databases - http://www.minpaku.ac.jp/menu/database_eng.html

⁷ *Sbaek thomm* - <http://www.unesco.org/culture/ich/index.php?topic=mp&cp=KH#TOC2>; *Wayang kulit* - <http://www.unesco.org/culture/ich/index.php?topic=mp&cp=ID#TOC>.

performed for seven nights in a row, which allowed for a valuable video recording to take place, because some time later his health deteriorated and he passed away. *Wayang kulit* is popular in Java and Bali based on stories from the Mahamharata and Ramayana and accompanied by a gamelan. Because performances of *Wayang kulit* are normally very long – up to nine hours – filming a full performance was too expensive. Practitioners found an appropriate way of delivering a performance within an hour, tailoring the performance to the creation of an exhibition at Minpaku.

Mr. Fukuoka said that Minpaku's research and programmes for the dissemination of information on cultural anthropology can contribute not only to academic understanding but also to the safeguarding of ICH. AV documentation can be part of the succession management process for ICH, but simply having an AV record of *Sbaek thomm* performances does not necessarily ensure the continuity of the art form. The Minpaku footage has been sent to the family of Ty Chian, but it is difficult for the family to make it widely available to young people in Cambodia to encourage them to continue performing the art. Such footage could be distributed by local institutions, but in other cases, local communities may be concerned about their art being stolen, or that secrecy requirements could be violated. Maintaining traditional transmission paths and secrecy requirements may be an incentive for ICH transmission, and should be respected by researchers.

Audiovisual documentation of performing arts should thus be a joint project between performers and researchers, conducted after consultation with all relevant parties about the aims of the documentation project, likely outcomes and associated IP rights. Because the requirements of documentation sometimes affect the performance, and research footage is often turned to as an 'authentic' record, it should be made clear in constructing and distributing the footage that there is no one single objective documentation process. A variety of performances should be documented and filming should accommodate a number of different perspectives, including performers, backstage cast and the audience.

In question time, Mr. Fukuoka was asked how Minpaku manages changing AV formats. He responded that conversion into new formats is the usual approach, but it is difficult to digitise material over which Minpaku does not hold copyright, and in these cases they have to ensure that the older formats are preserved as well as possible. He was also asked what kinds of consent researchers from Minpaku seek from the community whose practices are being researched. He said that in the case of the performing arts, formal consent was sought for documentation. Copyright to the film itself resides with Minpaku, but other IP rights generally rest with performers and an agreement has to be reached with them in using the material. As it is funded by the Japanese government, Minpaku also often seeks formal approval for its research from governments in other countries. He said that Minpaku would like to have a network of similar museums around the world, but they have yet to go through the formal processes to do so.

Address by the Director-General of the National Museum of Ethnology (Minpaku):

Mr. Matsuzono Makio, Director-General of Minpaku, welcomed participants to the institution. He explained that Minpaku was established in 1974 as an inter-university

research institute and museum to conduct ethnographic research and promote understanding of people and their cultural practices around the world. This was achieved by the collection and conservation of ethnographic materials and the development of exhibitions. The Museum also trains museologists and anthropologists, and promotes academic collaboration through a visiting scholars and conference programme. The participants thanked ACCU and Minpaku for their role in facilitating the visit. Participants were then able to visit the exhibitions in the museum.

2.9. Lecture 7:

Mr. MURAKAMI Tadayoshi, Specialist for Cultural Properties (Folklore), Municipality of Kyoto: The ICH safeguarding system in the Municipality of Kyoto

In Japan, cultural properties ordinances were developed at Prefectural and Municipal level after the national legislation was passed in 1950. Most local authorities developed such ordinances within five years, but Kyoto was the last Prefecture in Japan to do so. Kyoto City also developed its own ordinance later than most other cities. This is interesting because Kyoto City boasts about 15% of all the designated Tangible Cultural Properties in the whole country (arts, crafts and structures), 32% of the selected Conservation Techniques, and 12% of the designated individual Intangible Cultural Properties. Kyoto Prefecture has 17 World Heritage Sites.

When Kyoto City and the Prefectural Council did pass their own ordinances for cultural property management, they developed a special system that allowed for the 'registration' of cultural properties that lie within the Prefecture and the City and represent the character of the area. Unlike the national designation system, the Kyoto registration system tries to emphasise community-held values rather than expert judgements of cultural significance. Kyoto administrators felt that the registration system was particularly appropriate for Folk Intangible Cultural Properties because it avoids the focus the designation system places on maintaining the 'authentic' or 'original' state of cultural properties, thus potentially 'freezing' them. Unfortunately, however, registration has been seen in some contexts as second-rate, quasi-designation. Different systems for the registration of local cultural properties, the designation of national cultural properties and the international listing of World Heritage Sites and Intangible Heritage can create a hierarchy in which locally valued cultural properties are perceived as the least important. Kyoto City has focused on reducing hierarchies between cultural properties by encouraging registration rather than designation of all local intangible folk cultural properties.

Kyoto City has prioritised three aspects of safeguarding ICH: (a) the production of records, (b) public performance programmes and (c) subsidy programmes. Audiovisual recording of performing arts has been undertaken in Kyoto since the 1970s, a process which has been made cheaper with the introduction of video technology. Recording folkways or customs has been a recent research focus, but because practices are often embedded in community life, recording needs to be quite comprehensive. Mr. Murakami spoke of a community-based research project working with pictorial records of child bearing and coming-of-age rituals in *Kamitakano* village in the northern part of Kyoto. Such records provide support for the continuation of traditions. Professional research generates and disseminates information that can revive community interest in their ICH and provide a focus for

renewed practice. But it also needs to be carefully framed and presented to guard against ‘freezing’ of traditions because community members sometimes see information generated by academic research as providing definitive guidance for continued practice. Public performance of folk cultural events has also been affected by research priorities – it was initially easier to record performances on stage rather than *in situ*, which is one of the reasons why the authorities encouraged it. Public performance of ICH is now valued because it generates wider popular interest and awareness. The change in performance context and the introduction of time constraints on performances have however already modified these practices.

Kyoto City had provided subsidies to folklore groups from 1990, but suspended the programme after 2001 because the administration found that such subsidies tended to become permanent subsidies, creating a drain on resources and reducing the organisational power of folklore groups. Whereas national subsidies to folklore groups have continued to focus on succession planning, Kyoto City has moved towards funding short-term projects with well-defined results aimed at repair or creation of tools and props needed to carry out their events and performing arts. Kyoto also tries to maintain strong links between local industry and ICH practices. For example, Kyoto City and Kyoto Prefecture have jointly funded the design and construction of a new *miokuri-maku* drapery for a float in the *Gion* Festival, based on a dragon design, which showcased high quality silk fabric construction techniques for which local industry is famous and incorporated a newly developed form of re-crystallised ruby.

In question time, the participants asked whether the Kyoto administration integrated cultural heritage into the education system in the City. Mr. Murakami said that although the City’s Cultural Properties section is not involved in school educational programmes, the universities teach cultural property management and send some students to the City for internships. He was also asked whether there were any training courses in Kyoto for people from other countries. He suggested that language was the major barrier to such collaborations and said that the involvement of organisations like ACCU was necessary to facilitate such learning experiences.

2.10. Lecture 8:

**Mr. FUKAMI Shigeru, Director General of the *Gion Matsuri Yamahoko Rengokai* (the Federation coordinating the *Gion* Festival *yamahoko* groups):
Activities for maintenance and succession in the *Gion* festival**

The *Gion Matsuri* (*Gion* festival), one of the most famous festivals in Japan, began in the *Jōgan* era in 869 CE, a time when Kyoto was suffering epidemics caused by denser settlement and poor sanitation in the Japanese capital city. *Gozu Tennō*, the god of *Gion* Shrine, was thought to be exacting retribution on the followers of a wealthy man who had refused him lodging. Because of *Gozu Tennō*’s friendship with the wealthy man’s impoverished brother, who had provided him lodging instead, he offered to spare those of his followers who wore rings of reeds on their waists. The *Gion* story thus bears some similarity to the Jewish Passover story, in which a mark of blood above the door protected the eldest boy of the family from God’s retribution. *Gozu Tennō* is of Indian origin, but was considered locally simply to be a different incarnation of the Japanese Shinto god *Susano-ō-no-mikoto*.

One of the key elements of the festival is the *yamahoko* float procession. The *yamahoko* floats are among the oldest examples of such floats in Japan. The original *yamahoko* floats were destroyed in the Ōnin War of 1467 CE but by 1500, *yamahoko* processions had been revived and today, the 35 *yamahoko* permitted to participate in the *Gion Matsuri* procession can all trace their roots back to this period. The *yamahoko* procession, storage of floats and associated professional organisations were originally managed by the powerful *chōjū* street committees until the *chōjū* ceded most of their administrative roles to municipalities after the *Meiji* Restoration. The *chōjū* were no longer able to use unoccupied town houses (*chōie*) for storing and displaying *yamahoko* materials, to extract labour and money from residents to carry out the festival, or to legally own *yamahoko* floats.

Attempts to sustain the *yamahoko* procession in the twentieth century have included various public and private funding initiatives, the development of tourism around the *Gion Matsuri* and the designation of the 29 *yamahoko* floats and the procession as Important Intangible Folk Cultural Properties in 1962 and 1979. These designations helped to safeguard all the various elements of the floats (such as woodwork, textiles), other aspects of the procession (such as musical instruments, or rituals and events associated with the procession), as well as places used for the display and storage of materials. *Yamahoko* preservation associations, many of which gained legal status as charitable foundations in the 1920s, were coordinated by an umbrella organisation, the Gion Matsuri Yamahoko Rengo-kai, from 1992. This Foundation has worked on a 'restoration by reconstruction' programme with various other partners. For example, in one case a replica was constructed of a damaged *miokuri* (a drapery that decorates the back of the *yamahoko* float), which had been brought to Japan from Brussels in the second half of the 16th century. In another case, a Matsumura Keibun painting used in the *Nagitanahoko* float was repaired because the picture was no longer recognisable. There has also been debate and experimentation on the use of plastic to replace whale baleen in *kane-suri* (gong beaters). But the major role of the Federation is in maintaining intangible elements of the *yamahoko* such as organising the various rituals and events around the procession. Although people were traditionally contracted to perform tasks in the festival, and some students continue to be hired for this work, there is now also a voluntary association, called Kyoto Gionmatsuri Volunteer 21, which provides pullers and carriers for most of the floats.

In question time, the participants were interested in the use of foreign textiles in the *yamahoko* floats, and asked how this came about and whether foreign textile specialists were used in restoring textiles such as Persian carpets. Mr. Fukami said that foreign artefacts came through a few very limited avenues, for example through the European trading houses. *Gion Matsuri* started as a way of impressing people and because foreign objects were rare in Japan their use gave floats greater status and popular appeal. Because promoting the domestic textile industry is very important in restoration work on the floats, international collaborations on textile repair have been infrequent, but purchase of replacement artefacts from abroad is sometimes an option. Mr. Fukami was then asked how someone could become a member of a *yamahoko* float group. He explained that membership of the main group that walked next to the float wearing traditional costumes, was by invitation only, and restricted to people living in the area who were members of the residents associations. Although pullers and carriers of floats were less restricted in terms of membership, only men could volunteer in these roles. Musicians performing at the top of the float were usually

children who volunteered for training and were then accepted by the residents association.

2.11. Field visit: Kawashima Selkon Textiles Co., Ltd.

The participants were welcomed by Mr. Mori Hitoshi, Director and Managing Executive Officer of Kawashima Selkon Textiles Co. Ltd. The company has been involved in the restoration activities for textiles used in the *Gion Festival yamahoko* floats.

The participants were then given a lecture by Mr. Shirai Susumu of the Tatsumura Dyeing and Embroidery Techniques Preservation Society and the Tatsumura Textile Company on the 'History of the *Gion Matsuri yamahoko* float procession and *kesōhin* decorative hangings'. The *kesōhin* are fabric hangings that decorate the *yamahoko* floats, enclose and protect the artefacts attached to the *yamahoko* and give a uniform shape to the structure. Most modern *yamahoko* can be traced to the early 1500s, after most floats were destroyed in the Onin War of the late fifteenth century. Gradually, the *yamahoko* stopped being reconstructed anew each year and became more or less permanent works of art. They became more elaborate and splendid because of commercial sponsorship during the *Azuchi-Momoyama* period in the second half of the sixteenth century. This influenced the development of the *Nishijin* district textile industry, and the Kyoto area became known for producing a wide array of high-quality textiles, which depended on the skills of local people.

There are about 900 *kesōhin* hangings today, some of which are still used on floats, while others are kept in storage or put on display in community halls on festival days. Exotic tapestries were often used to decorate the front of the floats. About a third of the textiles were imported from abroad, mostly from China and neighbouring countries. Most of the *kesōhin* are embroidered rather than dyed or woven. Current *kesōhin* projects include the restoration of originals, and the making of replicas or reproductions for continued use. These projects are conducted under a director selected by committees and specialist panels, with the active participation of community *yamahoko* organisations, the *Gion Matsuri Yamahoko* Foundation, technical experts and local government administrators.

Finally, participants were escorted on a visit to the restoration workshop at the Kawashima site, and the Kawashima Textile Museum. They were able to see the dyeing, embroidery and weaving processes, and to understand how decisions have been made on the reproduction of specific *kesōhin* hangings, with due attention being paid to the restoration of original colours and the retention of the weaving style, and to see the execution of new designs, at the request of *yamahoko* organisations.

2.12. Lecture 9:

**Mr. YAMAUCHI Hajime, Senior Director, Culture and Art Office,
Kyoto Prefectural Government: The influence of culture on community
revitalisation in Kyoto**

The national government in Japan gives some responsibilities for education, culture and science to its 47 Prefectures. Boards of Education within the Prefectures are in charge of the protection of Cultural Properties, and heads of local government affairs

take on other responsibilities for culture not managed by the Boards of Education. The Kyoto Prefecture has passed an ‘Ordinance for the promotion of the revitalisation of Kyoto based on cultural power’. This ordinance aims to pass on and develop into the 21st century the vibrant and diverse culture of Kyoto, based on its history and traditions. The Prefecture is planning for the Japanese National Culture Festival which will be held in Kyoto in 2011. Government promotes culture because of its role in fostering social cohesion, social welfare, communication and economic development, as well as its intrinsic value.

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

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

Activities planned by the Prefecture of Kyoto and its Board of Education in pursuance of this plan include exhibitions and projects to celebrate the ‘The Tale of *Genji* Millennium’ in 2008. The Tale of *Genji* is a classic work of Japanese literature attributed to the Japanese noblewoman Murasaki Shikibu in the early eleventh century. The Kyoto Art Flea Market has been established to help young artists and craftspeople experience a marketplace in which they can sell directly to customers. The Cultural Apprentice Experience Project provides young people with experiences to learn from more experienced cultural artists. Workshops are held to deepen young people’s understanding of Japanese performing arts. Experts on various cultural practices are sent to schools, and support is provided for the activities of local cultural groups such as drumming groups.

In question time, participants asked how local government worked with community-based organisations and non-governmental organisations on ICH safeguarding. Mr. Yamauchi said that there was more collaboration with residents’ organisations than with non-governmental organisations, but that they communicate with non-profit cultural organisations on specific projects such as the Art Flea Market. Participants asked what proportion of the government budget was used for cultural activities. In the current financial year, the Culture and Art Office has been allocated about 1.6 billion Yen of a total Kyoto Prefectural budget of 840 billion Yen, which includes the running of museums and archives but excludes an additional 400 million Yen for the *Genji* project. Mr. Yamauchi was then asked whether adaptation of cultural practice to the needs of the future was in line with safeguarding it. He said that in the Kyoto local government they wanted to promote openness to change within safeguarding practice: new culture and traditions can be born out of existing ones. Participants also asked whether they had experience of ICH safeguarding in other countries, to which Mr. Yamauchi responded that Kyoto does not currently run any overseas projects, but

Kyoto experts have been involved in heritage restoration projects in places like Indonesia.

2.13. Lecture 10:

Mr. UEKI Yukinobu, former Professor of Kyoto Gakuen University and former member of the Subdivision on Cultural Properties of the Council for Cultural Affairs: ICH and its safeguarding system at local level

In the final lecture, Mr. Ueki summarised some of the main issues covered in the course, showing how the legal system for managing cultural heritage at national and local level was affected by social and economic change and how it created the framework within which projects for safeguarding ICH were developed. He reminded participants that Japanese law distinguished between ICH elements that were of national relevance (intangible cultural properties), those of local or regional relevance (usually designated intangible folk cultural properties), and Conservation Techniques.

He discussed *fujiori*, or wisteria weaving, a traditional practice in Miyazu City, in the Kamiseya District of Kyoto Prefecture. The weaving process, using specially prepared wisteria bark, produces a simple cloth used to make kimonos and other products. It was researched by the Kyoto Prefectural Board of Education in the 1980s and designated as Important Intangible Folk Cultural Heritage in 1991. He pointed out that designation by itself is not safeguarding – it needs to be accompanied by community development projects. He emphasised the link between local social development, especially in rural areas, and ICH safeguarding.

In the process of research and designation, ICH practice needs to be understood within the broader social context which supports it. Japan is experiencing structural change (such as the ageing of the community) which particularly affects marginal communities; these communities need to be targeted for ICH-related interventions. In this context, third party interventions to safeguard ICH sometimes need to be considered. Research and recording plays an important role in documenting practices that cannot be easily continued. We need a better combination between written and visual recording to ensure that research is used optimally both by communities and by third party experts. Designation often only protects part of the ICH if care is not taken to include supporting activities. For example, kimono making involves spinning, weaving, loom-making, shuttle-making and various other practices. Classifying some of these skills as Conservation Techniques can help to safeguard them if they have functioning successor plans. Training of successors is essential to continue ICH practices within communities, but it requires planning. People may not be able to make livelihoods out of some practices without support from external agencies, and greater efforts need to be made nationwide in achieving this.

In question time, the lecturer was asked how the general public could be made aware of the importance of ICH, and how safeguarding practice could respond to social change. He highlighted the role of research institutions, museums and field trips by government experts in awareness-raising, but cautioned that this was a long process. Because living heritage needs to move with the people, change itself needs to be recorded. Where communities are disappearing some practices can only be safeguarded in new contexts by third parties such as researchers and national theatres. It was suggested by a participant that government could target parents as well as

young people in raising awareness of ICH. Mr. Ueki agreed but made the point that to encourage their children to continue ICH practices, parents need to know that their children can make a livelihood from these practices.

2.14. Field Visit: Morimoto Decorative Metal Workshop

The participants paid a visit to the Morimoto Decorative Metal Workshop, hosted by Mr. Morimoto senior, who is a Living National Treasure, and still working aged 82. He showed how training for the traditional metalworking techniques takes years of practice – he currently has eight people working for him undergoing successor training. Many of his contracts are for government-funded maintenance and renovations of cultural properties, but these have been affected by the economic downturn.

2.15. Closing Session

In the closing session, a representative from each country presented some suggestions for taking the experience of this training course forward, and ideas for future partnerships within the Network. These ideas included:

- (a) Information sharing on the ACCU website and through an email discussion list managed by ACCU;
- (b) Further training courses on:
 - ▶ The Japanese system of safeguarding, comparing this to ICH safeguarding systems in developing countries or those with marked cultural diversity;
 - ▶ Community-oriented sustainable development, tourism and ICH safeguarding;
 - ▶ The development of ICH legislation and policy that encourage best practice in ICH safeguarding;
 - ▶ Best practices for inventorying and researching ICH with communities; and
 - ▶ Multi-disciplinary approaches to the safeguarding of specific ICH elements at sub-regional level.
- (c) Exchanges of experts between countries to deal with specific problems in ICH safeguarding;
- (d) Exchange and training programmes for ICH practitioners in different countries to encourage community-led programmes for safeguarding;
- (e) Exchange and training programmes to explore methods of awareness raising about ICH with young people and incorporating ICH into the curriculum in different countries.

Ms. Ohnuki, responding to the needs raised by the participants, said that she would like to explore the possibilities in more countries of; (a) awareness raising among young people in communities; (b) safeguarding ICH by encouraging tourism for the empowerment of the communities; and (c) promotion of exchange programme outcomes between institutions/museums and ACCU under the network established in ACCU's Partnership Programme.

Ms. Deacon, the facilitator, summarised the main issues coming out of the discussion during the course. She noted that the participants had gained valuable perspectives on

the safeguarding of ICH within Japan, which they could compare with ICH safeguarding systems and requirements in their own countries. Issues raised in the workshop included in the following:

- (a) Even though there are separate UNESCO Conventions and often also separate national management systems for intangible and tangible cultural heritage, they are often intertwined. It is thus important to integrate their management as far as possible, while differentiating where necessary between management approaches to avoid inappropriate ‘freezing’ of ICH;
- (b) Communities, experts and government often assess the importance of ICH in different ways. Government heritage management systems and UNESCO Conventions create and perpetuate status differentiations between different ICH elements. People working to safeguard ICH need to be aware of this and ensure it does not result in some ICH elements being neglected;
- (c) Political and historical factors affect how countries define and prioritise their ICH. Most countries will emphasise some domains more than others in this process. People working to safeguard ICH should be critically aware of these national and international processes in their attempt to ensure that all ICH is documented and safeguarded as far as possible; and
- (d) While research and documentation is not by itself sufficient for safeguarding ICH, it can play an important role in revitalising ICH. Community consent and involvement should thus be actively sought in this process. However, research can also affect ICH practice and create fixed standards for it, so researchers should attempt to document their research processes and capture multiple perspectives on the ICH in their documentation.

Before closing, Ms. Cecilia Picache, the participant from the Philippines, made a short speech representing all the participants. She expressed her appreciation to ACCU and Bunkacho for all of their dedication which brought about maximum results and great success of the first Training Course. She also thanked ACCU for its hospitality during the Course in Tokyo, Osaka and Kyoto.

Mr. Sato closed the training course, thanking Mr. Morimoto for hosting the final session, ACCU’s course co-organisers, and the participants for their active participation in the course in spite of snowy weather. He reminded the participants that they had experienced a wide range of viewpoints regarding the Japanese system of safeguarding ICH at the international level from ICCROM, the national level from Bunkacho, the National Research Institute for Cultural Properties, Tokyo, Minpaku, and the National Theatre, the local authority level from the Kyoto Prefectural and city governments, and community level from the Gion Matsuri Yamahoko Rengo-kai. He continued that the participants also had precious chances to visit the Kawashima Selkon Textile’s restoration workshops and to meet Mr. Morimoto, a Living National Treasure, at the Morimoto Decorative Metal Workshop. Mr. Sato urged the participants to consider various factors involved in safeguarding ICH and to continue their excellent work in ICH safeguarding and further developing the network of the National Correspondents in Asia and the Pacific and beyond the region, as part of the International Partnership Programme for Safeguarding of ICH.

ANNEX I: LIST OF PARTICIPANTS

I. Participants (22)

Bangladesh

Mr. S.M. Shamim AKTER

Assistant Director
Tribal Cell, Bangladesh Shilpakala Academy

Mr. Irin Pervin LOPA

Drama Instructor
Training Department, Bangladesh Shilpakala Academy

China

Mr. LI Xinfeng

Professor
Art Theory Institute, Chinese Academy of Arts

Ms. LUO Wei

Head of Theory Research Office
Chinese Intangible Cultural Heritage
Safeguarding Centre, Chinese Academy of Arts

Fiji

Mr. Lasaro ETUATE

National Project Officer
Fiji Arts Council

Mr. Misiwaini QEREQERETABUA

Director
Institute of Fijian Language and Culture

Indonesia

Mr. Ahmad MAHENDRA

Head of Section Traditional Technology
Ministry of Culture and Tourism

Ms. Dewi INDDRAWATI

Head
Sub Directorate of Cultural Environment

Iran

Mr. Morteza REZVANFAR

Head of Anthropology Research Center
Anthropology Research Center

Mr. Yadollah PARMOUN

Head of Dialectology Research Department
Research Institute to the Iranian Cultural
Heritage, Handcraft, and Tourism Org

Mongolia

Mr. Dorjdagva TOGOOCH

Head
Faculty of Cultural Ethnology and Philosophy
National University of Mongolia

Mr. Jargalsaikhan TSAMBA

Specialist for Policy Coordination of Local
Culture and Cultural Heritage
Department of Culture and Arts, Ministry of
Education, Culture and science of Mongolia

Pakistan

Mr. Anwaar UI HAQ

Programme Executive, National Heritage
Museum
National Institute of Folk and Traditional
Heritage (LOK VIRSA)

Mr. Syed Muhammad ALI

Programme Executive
Publication Section
National Institute of Folk and Traditional
Heritage (LOK VIRSA)

Philippines

Ms. Cecilia Velasco PICACHE

Project Development Officer
National Commission for Culture and the Arts

Ms. Norma Absing RESPICIO

Professor
Arts Studies, College of Arts and Letters
University of the Philippines

Thailand

Mr. Nuttee POOKAYAPORN

President, Nakornsawan Provincial Cultural
Council
Nakornsawan Provincial Cultural Council

Ms. Klittiporn CHAIBOON

Cultural Officer
Office of the National Culture Commission

Uzbekistan

Mr. Rustambek ABDULLAEV

Head of Department
Academy of Arts of Uzbekistan

Mr. Sayidafzal MALLAKHANOV

Senior Expert
Cabinet of Ministers of the Republic of
Uzbekistan, National Commission of
Uzbekistan for UNESCO

Viet Nam

Ms. LE Thi Minh Ly

Deputy Director
Department of Culture Heritage, Ministry of
Culture, Sports and Tourism, Vietnam

Mr. HO Minh Tuan

Deputy Secretary-General
Viet Nam National Commission for UNESCO,
Ministry of Foreign Affairs of Viet Nam

II. Observers (2)

South Africa

Mr. Korapetse SOFELENG

Provincial Manager
Heritage Resource Management
South African Heritage Resources Agency

Peru

Mr. Urrutia CERUTI

Director General
Centro Regional Para La Salvaguardia del
Patrimonio Cultural Inmaterial de America
Latina-Crespial (CRESPIAL)

III. International Lecturers (9)

Mr. Mounir BOUCHENAKI

Director General
International Centre for the Study of the
Preservation and Restoration of Cultural
Property (ICCROM)

Mr. FUKAMI Shigeru

Director General
Gion Matsuri Yamahoko Rengo-Kai, Kyoto

Mr. FUKUOKA Shota

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

Mr. KIKUCHI Kensaku

Chief Senior Cultural Properties Specialist
Cultural Properties Department, Bunkacho

Mr. MIYATA Shigeyuki

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

Mr. MURAKAMI Tadayoshi

Specialist for Cultural Properties (Folklore)
Cultural Properties Protection Section, Cultural
City Development Office, Culture and Citizens
Affairs Bureau, Municipality of Kyoto

Ms. TAKASE Hiroko

Director
Performer Training Division, National Theatre
Research and Training Department

Mr. YAMAUCHI Hajime

Director General
Culture and Art Office, Department of Citizens'
Affairs and Labour, Kyoto Prefectural
Government

Mr. UEKI Yukinobu

Former Professor of Kyoto Gakuen University
Cultural Properties Division, Department of
Guidance, Kyoto Prefectural Board of
Education

IV. Facilitator/International Expert (1)

Ms. Harriet DEACON

History Department, University of Cape Town,
South Africa
Research Associate

V. Organisers

**Asia/Pacific Cultural Centre for UNESCO
(ACCU) (6)**

Mr. SATO Kunio

Director-General

Mr. IIDA Kazuro

Managing Director

Mr. SUZUKI Yoshimori

Director, Programme Department

Ms. OHNUKI Misako

Director, Culture Division

Mr. JIN Kenjiro

Section Head, Culture Division

Mr. SAGA Ichiro

Programme Assistant, Culture Division

**Agency for Cultural Affairs, Japan
(Bunkacho) (5)**

Ms. ONISHI Tamae

Director General
Cultural Properties Department

Ms. ARIMATSU Ikuko

Director
Traditional Culture Division, Cultural
Properties Department

Mr. ASANO Atsuyuki

Director
International Office for International
Cooperation on Cultural Properties, Traditional
Culture Division

Mr. KATSUHIRA Hiroshi

Deputy Director
International Office for International
Cooperation on Cultural Properties

Mr. HIGUCHI Rio

Unit Chief
International Office for International
Cooperation on Cultural Properties

ANNEX II: PROGRAMME

Date	Activities
Sun. 20 Jan. 2008	Arrival of the international participants at Narita Airport and Checking in a Hotel
Mon. 21 Jan. 2008	Day 1 in Hotel Metropolitan Edmont, Iidabashi, Chiyoda-ku, Tokyo
9:00 – 9:30	Registration
9:30 – 10:00	Opening - Speeches *ONISHI Tamae, Director General of Cultural Properties Department, Agent for Cultural Affairs (Bunkacho) *SUZUKI Norio, Director General of National Research Institute for Cultural Properties, Tokyo *Mounir Bouchenaki, Director-General of ICCROM *SATO Kunio, Director-General of ACCU - Introduction of Participants - Group Photo Session
10:00 – 10:30	Coffee Break
10:30 – 12:00	Session 1 : Practical Issues in the Process of Implementing the 2003 Convention (60 min) Mr. Mounir Bouchenaki, Director-General, ICCROM, Former Assistant Director General, Culture Sector of UNESCO Q&A (30 min) facilitated by Ms. Harriet Deacon
12:00 – 13:30	Lunch
13:30 – 14:30	Presentation on ACCU's ICH Activities Introduction of Programme and Schedule by ACCU
14:30 – 15:00	Coffee Break
15:00 – 17:00	Country Report Sharing by Participants Facilitated by Ms. Harriet Deacon
18:30 -	Welcome Reception Hosted by Bunkacho and ACCU
Tue. 22 Jan. 2008	Day 2 in Hotel Metropolitan Edmont, Iidabashi, Chiyoda-ku, Tokyo
9:00 – 10:30	Session 2 : Japanese Administrative System for Safeguarding ICH ① (60 min) Mr. KIKUCHI Kensaku, Chief Senior Cultural Properties Specialist, Cultural Properties Department, Bunkacho Q&A (30 min)
10:30 – 11:00	Coffee Break
11:00 – 12:30	Session 2 : Cont'd ② (60 min) Q&A (30 min)
12:30 – 14:00	Lunch
14:00 – 15:30	Session 3 : Mechanism for Safeguarding and Inventory-Making of ICH in Japan (60 min) Mr. MIYATA Shigeyoshi, Director, Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties, Tokyo Q&A (30 min)
15:30 – 16:00	Coffee Break
16:00 – 17:30	Session 4: Introduction to ICH Activities by National Research Institute for Cultural Properties (60 min) Mr. MIYATA Shigeyuki, Director, Department of Intangible Cultural Heritage, National Research Institute for Cultural Properties, Tokyo Q&A (30 min)
Wed. 23 Jan. 2008	Day 3 in Tokyo and Kyoto
9:00 – 9:30	Move to National Theatre, Chiyoda-ku, Tokyo
9:30 – 11:00	Session 5 : Personnel Training for Successors of Traditional Performing Arts (60 min) Ms. TAKASE Hiroko, Director, Performer Training Division, National Theatre Research and Training Department Q&A (30 min)

11:00 – 11:30	Tour of the Training Courses
12:00 – 15:00	Appreciation of Kabuki at the National Theatre (including Lunch)
15:30 –	Move to Kyoto by the Shinkansen Train
Thu. 24 Jan. 2008 Day 4 in Osaka and Kyoto	
8:30 – 9:30	Move to the National Museum of Ethnology, Suita, Osaka
10:00 – 11:30	Session 6 : Introduction to the National Museum of Ethnology and Its Visual Materials (60 min) Mr. FUKUOKA Shota, Associate Professor, Research Center for Cultural Resources, National Museum of Ethnology (Minpaku) Q&A (30 min)
11:40 – 11:50	Courtesy Visit to the Director-General
11:50 – 12:50	Lunch
12:50 – 13:50	Tour of the Facilities and the Museum
14:00 –	Move Back to Kyoto for Individual Cultural Activities
Fri. 25 Jan. 2008 Day 5 in Heian kaikan, Kamigyo-ku, Kyoto	
9:00 – 10:15	Session 7 : Safeguarding System of ICH by Municipality of Kyoto (45 min) Mr. MURAKAMI Tadayoshi, Specialist for Cultural Properties (Folklore), Cultural Properties Protection Section, Cultural City Development Office, Culture and Citizens Affairs Bureau, Municipality of Kyoto Q&A (20 min) and Video of the Kyoto Gion Festival (10 min)
10:15 – 10:45	Coffee Break
10:45 – 12:15	Session 8 : Activities for Maintaining and Succeeding Tradition of the Gion Festival Yamahoko Events (60 min) Mr. FUKAMI Shigeru, Director General of Gion Matsuri Yamahoko Rengo-kai Q&A (30 min)
12:15 – 13:15	Lunch
13:15 – 17:00	Field Visit in Kyoto Observation of Repair of Screens used in the Gion Festival and their Exhibition Room Guided by Mr. AKASHI Fumio, Kawashima Selkon Textiles Co., Ltd. Mr. SHIRAI Susumu, Tatsumura Textile Co.
Sat. 26 Jan. 2008 Day 6 in Heian kaikan, Kamigyo-ku, Kyoto	
9:00 – 10:30	Session 9 : Safeguarding System of ICH by Kyoto Prefectural Government Influence on Culture for Community Revitalisation in Kyoto (60 min) Mr. YAMAUCHI Hajime, Director-General, Culture and Art Office, Department of Citizens' Affairs and Labour, Kyoto Prefectural Government Q&A (30 min)
10:30 – 11:00	Coffee Break
11:00 – 12:30	Session 10: ICH and its Safeguarding System at Local Level (60 min) Mr. UEKI Yukinobu, Former Professor of Kyoto Gakuen University (Cultural Properties Division, Department of Guidance, Kyoto Prefectural Board of Education) Q&A (30 min)
12:30 – 13:30	Lunch
13:30 – 16:30	Field Visit in Kyoto Safeguarding Activities of Cultural Artifact in Kyoto Pref. – Observation of Morimoto Decorative Metal Workshop Ltd. Final Discussion facilitated by Ms. Harriet Deacon Closing
Sun. 27 Jan. 2008	
Departure of International Participants from Kansai Airport	

ANNEX III: OPENING REMARKS

a. Ms. ONISHI Tamae, Director General, Cultural Properties Department, Agency for Cultural Affairs

Welcoming remarks:

I would like to begin by making a few remarks on the 1st Training Course for Safeguarding of Intangible Cultural Heritage based on the International Partnership Programme for Safeguarding of Intangible Cultural Heritage.

First of all, please let me express my heartfelt appreciation to Mr. Bouchenaki, the former UNESCO Assistant Director-General for Culture and current Director-General of ICCROM, for having taken time out of his busy schedule to travel the great distance from Rome to be with us today. I also wish to welcome the participants in charge of the safeguarding of intangible cultural heritage, who are representing their governments on the continents of Asia, Africa, and South America.

Purpose of the project:

In this ever-changing world, it is incumbent upon us to keep alive the elements of intangible cultural heritage created by and left to us by our ancestors not just in the form of documentary records, but as a living and breathing culture that should be passed on to future generations. I am confident that every participant shares this view. Owing to the Law for the Protection of Cultural Properties that came into effect in 1950, Japan was one of the first nations in the world to establish systems for the safeguarding of intangible cultural properties, and has since worked to enforce the spirit of that law. I believe that the experiences gained in Japan will prove very useful for other countries in their quests to preserve their own intangible cultural properties.

In terms of international cooperation, Japan has conducted projects for protecting intangible cultural properties through the Japan Trust Fund set up under the aegis of UNESCO. Furthermore, the Asia/Pacific Cultural Centre for UNESCO (ACCU), one of the sponsors of this seminar, has carried out workshops and the like that have contributed to the cataloguing and recording of elements of intangible cultural heritage. In part because the Convention for the Safeguarding of the Intangible Cultural Heritage came into effect, there has arisen a common understanding particularly in the last year that the diversity of cultures and the creativity of humankind are represented not just by natural wonders and manmade artifacts, but also by intangible cultural artifacts. And because of these developments, projects in countries all over the world to focus resources on protecting intangible culture have gained momentum, which I find extremely gratifying. In light of this, Japan wishes to launch the International Partnership Programme for Safeguarding of Intangible Cultural Heritage, of which this workshop is an integral part, to develop human resources in the Asia/Pacific region, to build networks, and to make further contributions to this field.

In addition to promoting international cooperative efforts such as this, it is Japan's wish to take an active role in the aspects surrounding implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage.

Hopes for the participants:

In spite of the tight six-day schedule, it is my sincere hope that the insights gained at this workshop will be useful in promoting the protection of intangible cultural heritage

in our respective countries. I would also like to ask of each and every one of the participants here that you work to build networks that will help preserve intangible cultural heritage in the Asia/Pacific region. Furthermore, I humbly request your continued understanding of and cooperation with Japan's efforts toward the same.

Special thanks:

Lastly, I would like to express my heartfelt gratitude to the ACCU and the National Research Institute for Cultural Properties for their tireless efforts, as well as to the members of local authorities and educational institutions whose support and cooperation have made this workshop possible. Thank you all for your kind attention.

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

Today marks the start of the Training Course for Safeguarding Intangible Cultural Heritage sponsored by the Japanese Agency for Cultural Affairs and the ACCU. It is my honor and distinct pleasure to be a cosponsor of this event.

The National Research Institute for Cultural Properties, which conducts surveys and studies not only of tangible properties of cultural heritage but of intangible ones as well, wishes to cooperate in any and every way that it can in the convening of this seminar.

In recent years we have seen a phenomenal rise in awareness of the need to protect intangible cultural properties around the world, and international frameworks, including of course UNESCO conventions, are gradually being instituted.

That being said, compared with the relatively long history of preservation efforts in the realm of tangible properties, it should be noted that among relevant regions and countries there is a lack of consensus regarding what to preserve, methods of preservation, and how to cooperate when it comes to international efforts for safeguarding intangible cultural heritage.

Japan has over half a century's experience in safeguarding its own intangible cultural heritage and has achieved significant results.

Needless to say, however, ways of safeguarding intangible cultural properties differ from country to country and from region to region. This inherent diversity is rooted in the traditions and histories of the specific peoples concerned, and it would be off the mark to suggest that Japan's systems and methods are readily applicable to the countries represented by the participants here.

I feel that this occasion should first be a forum for sharing useful information on worldwide trends in safeguarding intangible cultural properties as well as Japan's protection systems, methods and progress made. Furthermore, I hope that in addition to deepening our mutual understanding of pertinent issues, some of the information that we share with one another can be put to practical use.

We at the National Research Institute for Cultural Properties, in cooperation with the Agency for Cultural Affairs and the ACCU, are dedicated to continued and proactive efforts to cooperate with the international community in this field.

It is my hope that this seminar will prove to be a fruitful experience for all participants.

c. Mr. Mounir Bouchenaki, Director-General, ICCROM

I am particularly honoured to be in Tokyo, thanks to the kind invitation of the Asia/Pacific Cultural Centre of UNESCO (ACCU), in person of Director General, Mr. SATO Kunio, and to have the opportunity to intervene in this Training Course for the Safeguarding of Intangible Cultural Heritage. I want to express my gratitude as well to the Agency of Cultural Affairs (Bunkacho) that is cooperating in the organization of this course.

As most of the colleagues know, this is a special topic to me. In fact during my mandate in UNESCO I witnessed the gradual development of the reflection on the wide-recognised concept of cultural heritage till the integration of the intangible aspects.

As we will see later in my intervention, since the beginning of the '70s attention has focused on the conceptualization and the designation of this complementary dimension to the heritage, in fact the notion of intangible cultural heritage.

This is the result of closer focus on the individual or/and community systems of knowledge, both spiritual and philosophical, in which the individual pursues his creative activities.

Beyond the quest for the components of the intangible cultural heritage, the concept related to it has taught us that tangible vestiges and remains cannot be appreciated in their own right, but necessarily in relation to others and through an understanding of their interactions with their physical and non physical environment, both natural and human.

Training in this regard is a fundamental tool for the conservation of Intangible Cultural Heritage and specific aspects have to be considered in this regard.

In fact safeguarding the intangible cultural heritage entails collecting, documenting and archiving, as well as protecting and supporting the people holding the culture. While the tangible cultural heritage is destined to survive a long time after the death of the people who have produced it or commissioned it, the fate of the intangible cultural heritage is much more closely linked to its creators, because in most cases it depends on oral transmission.

Therefore it is an important challenge that this Training Course for the safeguarding of Intangible Cultural Heritage, Introduction to Systems of Safeguarding ICH – UNESCO's convention and law for the protection of cultural properties in Japan is entailing in our work.

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

Good morning.

Mr. Bouchenaki, Director-General of ICCROM, and former Assistant Director-General for Culture of UNESCO

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

It is my great pleasure to welcome all of you on behalf of the Asia/Pacific Cultural Centre for UNESCO, on the occasion of the opening of the “Training Course for Safeguarding of Intangible Cultural Heritage” planned under the International Partnership Programme for Safeguarding of Intangible Cultural Heritage, which aims to strengthen network of professional people, including practitioners, engaged in safeguarding activities in and beyond the region of Asia and the Pacific. Thank you all the participants from 13 countries (Rep. of Korea, Vanuatu India except), coming all the way to attend this Regional Meeting. I should also like to express my appreciation to UNESCO, and Mr. Bouchenaki, Director-General of ICCROM, Ms. Harriet Deacon, our partner, and Japanese experts.

The Asia/Pacific Cultural Centre for UNESCO is a non-profit organisation established in 1971 in line with UNESCO’s basic principles through the cooperation of private and government sectors in Japan in order to contribute to mutual understanding and cultural cooperation in Asia and the Pacific. In the field of Intangible Cultural Heritage, ACCU has been implementing a number of regional programmes including production of educational, promotional audio-visual materials on folk dances, folk festivals, folk songs and musical instruments, training personnel by sending mobile team of experts on documentation in close cooperation with UNESCO.

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

In Japan various parties such as Government organizations, NGOs, museums, private enterprises and universities have been working on human resource training for more than 50 years. The Japanese government’s participation in the 2003 Convention to promote international cooperation on safeguarding ICH encourages us to play a leading role in this field, in close collaboration with Asian partners. Like World Heritage Sites, ICH in any country is very precious to all of us on the earth. While we are talking this morning here in Tokyo, some ICH might be unfortunately disappearing into oblivion for ever somewhere-else. Recognizing how essential ICH is to our life and identity, we would be able to realize the need and responsibility for taking joint actions as soon as possible. For many countries in the region, however, the Convention still remains

remote, without wide dissemination of the concept of ICH or the implementation of ICH programmes. Therefore, ACCU considers it is quite opportune to establish a regional network, to make a stocktaking of measures of safeguarding intangible cultural heritage, and discuss future strategies in the region. In this context, ACCU is organising the international partnership programme for safeguarding ICH with the Agency for Cultural Affairs (Bunkacho).

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

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

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

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

ANNEX IV: PHOTOS



Lecture in Tokyo



From left: Mr. Sato (ACCU), Mr. Ceruti (CRESPIAL)



At the Opening Reception

From left: Ms. Onishi (Bunkacho), Mr. Aoki (Bunkacho), Mr. Bouchenaki (ICCROM), Mr. Fujita (Nohgaku flutist), Mr. Sato



Observation of Training Programmes at National Theatre



Lectures in Kyoto



Field Visit to Morimoto Metal Workshop in Kyoto



