

*2016 International Symposium on ICH Safeguarding  
in the Asia-Pacific Region  
Transmitting Art and Spirit of ICH*

Date

13:30 - 17:00 19 November 2016

Venue

Sun Square Hall, Sakai City, Japan

Co-organized by: International Research Centre for the Intangible Cultural Heritage  
in the Asia-Pacific Region (IRCI)  
Sakai City  
Agency for Cultural Affairs (Japan)

Cooperating bodies: Ministry of Foreign Affairs (Japan)  
Japanese National Commission for UNESCO  
Japan Art Council (National Bunraku Theatre)

## Programme

### ◆Opening Remarks

**Ms. Yoko FUJIE** Director General, Cultural Properties Department,  
Agency for Cultural Affairs, Japan

**Mr. Osami TAKEYAMA** Mayor, Sakai City

### ◆Keynote Speech

**“Intangible Cultural Heritage and Us”**

**Mr. Koïchiro MATSUURA**

Former Director-General, UNESCO

### ◆Panel Discussion

**“Transmitting Art and Spirit of ICH”**

#### **Panellists**

**Mr. Mitsuru IJIMA**

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

**Mr. Hanafi Bin HUSSIN**

Associate Professor, Department of South East Asian  
Studies, Faculty of Arts and Social Sciences,  
University of Malaya, Malaysia

**Mr. Shota FUKUOKA**

Associate Professor, National Museum of Ethnology,  
Japan

**Mr. Sokrithy IM**

Deputy Director, Angkor International Research  
Center and Documentation, APSARA Authority,  
Cambodia

#### **Coordinator**

**Mr. Wataru IWAMOTO**

Director-General, IRCI, Japan

◆ Performance of *Ningyo Joruri Bunraku* (Japanese Puppet Theatre)  
(inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity)

**“Brief Introduction of *Bunraku*”**

**Mr. Seijuro TOYOMATSU** (*Ningyo*: Puppetry)

**Performance of BUNRAKU**

**“Hinomiyagura no dan (Scene of The Fire Watchtower)” from “Datemusume koi no hikanoko (The Red-Hot Love of the Greengrocer’s Daughter)”**

**Performed by Ningyo Joruri Buraku Puppet Theatre Troupe**

**Mr. Rosetayu TOYOTAKE** (*Tayu*: Chanting)

**Mr. Seishiro TSURUZAWA** (*Shamisen*)

**Mr. Seijuro TOYOMATSU** (*Ningyo*: Puppetry)

**MOCHIZUKI TAMEZOU SHACHU** (*Ohayashi*: Music)

◆ Closing Remarks

**Mr. Wataru IWAMOTO** Director-General, IRCI

## **Profiles**

### **Keynote Speaker**

**Mr. Koïchiro MATSUURA**

**(Former Director-General, UNESCO)**

Started his professional career in Ministry of Foreign Affairs, Japan in 1959. After graduation of Faculty of Economics, Haverford College, USA in 1961, he held various posts such as Director-General of Economic Cooperation Bureau, Director-General of North American Affairs Bureau, and Deputy Minister for Foreign Affairs (Sherpa for Japan at the G-7 Summit). After serving as Ambassador of Japan to France and Chairperson of World Heritage Committee of UNESCO, he was Director-General of UNESCO from 1999 to 2009. He immensely contributed to the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage in 2003, and to the enforcement of the six UNESCO culture conventions. Presently he serves as a governing board member of IRCI from 2013.

### **Panelists (in alphabetical order)**

**Mr. Shota FUKUOKA**

**(Associate Professor, National Museum of Ethnology, Japan)**

Ethnomusicologist, specializing in research on traditional music in Indonesia and South East Asia. He has also been conducting research on the role of video recording for the transmission of ICH in Iojima, Kagoshima in Japan.

**Mr. Hanafi Bin HUSSIN**

**(Associate Professor, Department of South East Asian Studies, Faculty of Arts and Social Sciences, University of Malaya, Malaysia)**

Started his professional career in University of Malaya from 1989. He is a cultural anthropologist focusing on rituals and performing arts of Sama Dilaut and Kadazan of Sabha, Malaysia.

## **Mr. Mitsuru IJIMA**

**(Director, Department of Intangible Cultural Heritage, Tokyo National Research Institute for Cultural Properties, Japan)**

Served in Tokyo National Research Institute for Cultural Properties from 2004. He is a researcher of Japanese early modern performing arts. He is also engaged in recording of stage performances worth being transmitted as ICH.

## **Mr. Sokrithy IM**

**(Deputy Director, Angkor International Research Center and Documentation, APSARA Authority, Cambodia)**

Served in APSARA Authority from 2005, and the former co-director of Living Angkor Road Project (2005-2013). He is especially focuses on tangible and intangible cultural heritage in Angkor, Cambodia.

### **Coordinator**

**Mr. Wataru IWAMOTO (Director-General, IRCI, Japan)**

Started his professional career in Ministry of Education, Science and Culture of Japan, he then assumed various posts such as Director of the Division of Secondary, Technical and Vocational Education, and Director of the Division of Social Science, Research and Policy at the UNESCO HQs. Presently he is Director-General of IRCI since 2016.



### **National Institutes for Cultural Heritage International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI)**

IRCI, established on 1 October 2011, celebrates its fifth anniversary as a Category 2 Centre under the auspices of UNESCO (institution that serves to contribute to the achievement of UNESCO's strategic objectives) and one of the National Institutes for Cultural Heritage.

IRCI aims to enhance research activities on the safeguarding of intangible cultural heritage (ICH) in the Asia-Pacific region. ICH (oral traditions and expressions, performing arts, rituals, and so forth) are valuable treasures of humanity, and international cooperation is crucial in its safeguarding and transmission. Many elements of ICH that have been passed on for generations are endangered throughout the world due to various factors. With a vision to build a sustainable society for ICH safeguarding, IRCI works in close cooperation with universities, research institutions, governmental and non-governmental organisations, museums, and communities worldwide.



2015 IRCI Experts Meeting on Mapping Project for ICH Safeguarding in the Asia-Pacific Countries (Kyrgyz Republic)



International Symposium in Celebration of the 10<sup>th</sup> Anniversary of the Convention for the Safeguarding of ICH (Sakai City, Osaka)

## **Intangible Cultural Heritage in Sakai**

### ***Niwadani Ko-odori dancing***

*Niwadani Ko-odori* dancing, passed down at Hachigamine-dera Temple in Sakai City's Minami Ward, and thought to have originally been a rain dance, is now performed as part of the Autumn Festival at Sakurai Shrine in Katakura area in the ward. *Onigami* demon god's *himeko*, a bundle of wooden sticks which are decorated with colorful paper strips, is said to be a charm against evil and a folk custom to attach a stick to the gate or house door still remains.

(Selected as an Intangible Folk Cultural Property that needs measures such as documentation by the Japanese government in 1972; designated as an Intangible Folk Cultural Property by Osaka Prefecture in 1993)

### ***Sakai Dantsu rug***

*Dantsu* is a hand-woven carpet that was produced in great quantities between the late Edo period and modern time (early nineteenth to early twentieth century). Sakai *dantsu* is recognized as being Japan's top three *dantsu* along with *Nabeshima dantsu* of Saga Prefecture and *Ako dantsu* of Hyogo Prefecture, and was massively exported to overseas markets during the mid Meiji period (late nineteenth to early twentieth century). Now the weaving skills have been transmitted by a conservation society.

(Designated as an Intangible Folk Cultural Property by Osaka Prefecture in 2006)



*Niwadani Ko-odori*



*Dantsu*

## **Aspiring World Heritage Site**

### ***Mozu-Furuichi Kofungun mounded tomb group***

*Mozu Kofungun* in Sakai and *Furuichi Kofungun* in Habikino and Fujiidera are representative of ancient mounded tombs called *kofun*, with the world's largest burial mounds such as *Nintoku-tenno-ryo Kofun* and *Ojin-tenno-ryo Kofun*. They have been passed down for 1,600 years, in spite of all sorts of difficulties, along with the lives of local people.

(Inscribed on Japan's Tentative List for World Heritage sites in November 2010)



## What Is Bunraku?

Bunraku is the traditional puppet theatre of Japan, a high-level stage art of which Japan can be very proud. Bunraku was originally the name of the theatre in which this puppet drama was performed, but gradually it came to be used as the name of the art itself and is today used as the official name of the puppet theatre. The art only came to be known as "Bunraku" around the end of the Meiji era (1868-1912); up until that time, the art was known as *ayatsuri joruri shibai* ("puppet joruri plays") or *ningyo joruri*, or "puppet narrative drama." Now, *joruri* is a type of *shamisen* music, and the name reflects that the puppet plays were performed to a *joruri* accompaniment.

Bunraku's world renown stems not only from its high-quality artistic technique, but also from the high level of its *joruri* music and the unique nature of manipulating the puppets—each puppet requires three puppeteers to bring it to life.

Throughout the world there are a number of types of puppet theatre, and they all treat with simple stories such as myths and legends. There is no other art that requires a whole day for its long, serious drama to unfold. Furthermore, in most of the world's puppet theatres, great pains have been taken to hide the manipulation of the puppeteers from the audience. There are several methods of achieving this: suspending the puppet from strings attached to the ceiling, as with marionettes; placing a hand within the puppet and moving it with the fingers, as with guignol puppets; and casting shadows upon a screen, as with the wayan kulit shadow puppets. But in Bunraku, the manipulators appear openly, in full view of the audience. These two characteristics, which make it completely different from the other puppet theatre traditions around the world, can be said to be the reason that Bunraku is called the most highly developed puppet theatre art in the world.

(Excerpt from Japan Arts Council Website)

URL: <http://www2.ntj.jac.go.jp/unesco/bunraku/en/contents/whats/index.html>

## Synopsis

***Hinomiyagura no dan* (Scene of The Fire Watchtower)**

**from "*Datemusume koi no hikanoko*" (The Red-Hot Love of the Greengrocer's Daughter)**

The temple bell tolls midnight. In those days every main street in Edo was blocked by gates which were closed at midnight for the security and the various districts were sealed off until dawn. Though it seems possible for Oshichi to secure the sword her lover Kochisaburo is looking for, she is at a loss because even if she gets the sword it is utterly impossible to deliver it to him immediately. She is worried because she knows that he must kill himself if he cannot get it before the sun rises. Only one thing can open the gates and that is the sound of the fire alarm bell. Though the penalty for a false alarm is death, she runs to the fire watchtower. Oshichi climbs the tower and frantically rings the sonorous bell at its top. The gates are opened. Oshichi rushes to deliver the sword to Kichisaburo for saving his life.