

2011-2

National Institutes for Cultural Heritage, JAPAN
International Partnership Programme
for Safeguarding of Intangible Cultural Heritage

**The Training Course
for Safeguarding of Intangible Cultural
Heritage 2011**

FINAL REPORT

1-5 February 2011
Tokyo, Osaka and Shiga, JAPAN

2011-2
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for Safeguarding of Intangible Cultural Heritage

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Organized by
National Institutes for Cultural Heritage, Japan
Agency for Cultural Affairs (Bunkacho)

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Table of Contents

Table of Contents and Contents of DVD	3
1. Preface	5
1.1 Background of the Project	5
1.2 Introduction of the 2011 course	5
2. Lectures of the Training Course	7
2.1 Session 1	
Japanese Administrative System for Safeguarding ICH	
KIKUCHI Kensaku	7
2.2 Session 2	
Preservation and Inventory-Making of ICH in Japan	
MIYATA Shigeyuki	18
2.3 Session 3	
Local region and Folklore: Regarding a video documentary about "Hachigatsu Odori of Amami Oshima" produced by National Museum of Ethnology	
SASAHARA Ryoji	22
2.4 Session 4	
About National Museum of Ethnology – the Roles & Missions	
TAMURA Katsumi	30
2.5 Session 5	
About the Hikiyama Festival & Community Activity	
NISHIKAWA Takeo, SAZANAMI Yasuhisa	34
Annex I List of Participants	38
Annex II Programme	40
Annex III Opening Remarks	42
a. Mr. MINAMI Shimpei	42
b. Mr. ENDO Hajime	43
c. Mr. TAKAHASHI Masayuki	44
Annex IV Message on behalf of the participants at the closing of the training course	45
Annex V Questionnaire Report	46
Annex VI Photos	55

Contents of the DVD

➤ Movies of Lecture (Lecture 1-5)

➤ Case Study Reports by the Participating Countries

1. Preface

1.1 Background of the Project

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

In Japan, on the other hand, various parties such as GOs, NGOs, museums, private enterprises and universities have been working on human resource training for more than 50 years. The Japanese government's launch of programmes to promote international cooperation in safeguarding ICH encourages Japan to take leadership in the field. Under these circumstances, ACCU (The Asia/Pacific Cultural Centre for UNESCO) launched the "International Partnership Programme for Safeguarding of Intangible Cultural Heritage" with the Agency for Cultural Affairs (Bunkacho) in 2007-2009, including a Training Course for Safeguarding ICH.

Then, since the ACCU concluded its activities on ICH in 2009 and the agreement on establishment of "the Institutes and Centres under the Auspices of UNESCO (UNESCO Category 2 Center)" under the National Institutes for Cultural Heritage was signed between Japanese Government and UNESCO in August 2010, the National Institute organize the International Partnership Programme this year.

This year the programme focuses on "the Japanese systems for safeguarding of ICH" which will deepen the understanding of the national and local cases in Japan, on the basis of interest of the many participants in the past programme.

1.2 Introduction of the 2011 course

1.2.1 Organizers

Organised by National Institutes for Cultural Heritage, and Agency for Cultural Affairs (Bunkacho)

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

In Cooperation with National Museum of Ethnology,

Supported by Japanese National Commission for UNESCO

1.2.2 Theme and Objectives

The Training Course for Safeguarding Intangible Cultural Heritage 2011 will be conducted as human resource training. The member organisations of the Japanese national network will give a series of lectures based on the following objectives. The theme of the 2011 Training Course is "the Japanese systems for safeguarding of ICH".

The Objectives are;

- To learn about the Japanese systems for safeguarding of ICH at the national and local authority levels;
- To enhance exchanges between the participating countries and the institute or the local governments in Japan, and to contribute to the research activities of safeguarding of ICH in Asia and the Pacific; and
- To strengthen International ICH Network so far partially established by ACCU in 2007-2009, and to collect useful information for own countries.

1.2.3 Participation

National Institutes for Cultural Heritage invited several participants each from 15 countries which are the State Parties of the UNESCO Convention in Asia and the Pacific, as well as self-support participants with the recommendation by Japanese National Commission for UNESCO.

Nations Invited: 15 countries

Bhutan, Cambodia, China, Indonesia, Korea, Maldives, Mongolia, Myanmar, Nepal, Philippines, Samoa, Sri Lanka, Thailand, Uzbekistan, and Viet Nam

Participants should meet the qualification listed below.

<Essential Qualification>

He/she is required ;

- 1) to be well involved in the central/local government's safeguarding of ICH projects, especially inventory making or cultural policy making in his/her country
- 2) to be able to cooperate in sharing information and research activities conducted by Japan's Category II centre to be established in late 2011
- 3) to have not participated in the past training courses of ACCU,
- 4) to be a prominent professional under 45 years old.

<Desired Qualification>

He/she should

- be in good health and able to attend the Training Course throughout the entire period
- prepare a country report in accordance with the guidelines
- submit questionnaire prepared by the organizer

1.2.4 Date and Venues

Dates: Tuesday, 1 – Saturday, 5 February 2011

Venue: Mitsui Garden Hotel Ueno and others

1.2.5 Working languages

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

1.2.6 Accommodation

Mitsui Garden Hotel Ueno

3-19-7, Higashi-ueno, Taito-ku,

Tokyo, 110-0015, Japan

Tel: +81-3839-1131

URL: <http://www.gardenhotels.co.jp/eng/ueno/>

1.2.7 Correspondence

All inquiries and correspondence concerning the Training Course should be addressed to Preparatory Office for Category 2 Centre UNESCO, National Institutes for Cultural Heritage.

**Session 1 :
Japanese Administrative System for Safeguarding ICH**

KIKUCHI Kensaku
Chief Senior Cultural Properties Specialist
Agency for Cultural Affairs, Japan
1 February 2011

Outline

1. Introduction
2. The scope of intangible cultural properties Three types of inventory and the contents
3. The history of the protection of Japan's cultural properties
4. Systems for protecting cultural properties
5. Steps taken for protection

1. Introduction

In Japan, drama, music and crafts, manners and customs, and folk performing arts have been protected as intangible cultural properties (i.e. intangible cultural heritage: hereinafter referred to as “intangible cultural properties”) since the establishment of the Law for the Protection of Cultural Properties in 1950. In 1975, a system for designation of intangible folk cultural properties was introduced, and the techniques necessary to preserve cultural properties were selected as cultural property preservation technology. Additionally in 2005, folk techniques were newly added as one area of folk cultural properties and have similarly been designated, identified, and selected with other intangible cultural properties. We’ ll briefly take a look at the system of protection here.

2. The scope of intangible cultural properties

Cultural Property is defined in Article 2 of the Law for the Protection of Cultural Property. While *Intangible Cultural Property* is defined in Item (2), Paragraph 1, Article 2 of the Law as “drama, music, applied art, and other intangible cultural products that are of a significant historical or artistic value to Japan (hereinafter referred to as “Intangible Cultural Property),” *Folk Cultural Property* is defined in Item (3) of the same as “manners and customs related to food, clothing, and housing, to occupations, to religious faiths, and to annual festivals; folk performing arts; folk skill; clothes, utensils, houses and other objects used therefor, which are indispensable to the understanding of changes in the mode of life of Japan (hereinafter referred to as “*Folk Cultural Property*”).” Article 147 also stipulates that, “The Minister of Education, Culture, Sports, Science and Technology may designate as *selected (sentei) preservation techniques* those traditional techniques or craftsmanship which are indispensable for the conservation of cultural properties and must be preserved with special measures.”

Like this, the scope of intangible cultural properties includes intangible cultural properties, intangible folk cultural properties, and selected preservation techniques prescribed by the protection law.

What are intangible cultural properties? Intangible cultural properties, intangible folk cultural properties and selected preservation techniques under the protection law include the following.

Important intangible cultural properties: Performing arts

Individual *Nogaku* (*No-shitekata*, *No-wakikata*, *No-hayashikata-kotsuzumi*,
No-hayashikata-otsuzumi, *No-hayashikata-taiko*, *Kyogen*)

Bunraku (*Ningyo-joruri-bunraku-tayu*, *Ningyo-joruri-bunraku-shamisen*,
Ningyo-joruri-bunraku-ningyo)

Kabuki (*Kabuki-tachiyaku*, *Kabuki-onnagata*, *Kabuki-wakiyaku*,
Kabuki-ongaku-nagauta)

Kumi-odori (*Kumiodori-tachikata*, *Kumiodori-ongakuuta-sanshin*)

Music (*Shakuhachi, So-kyoku, Jiuta, Nagauta-uta, Nagauta-shamisen, Nagauta-narimono, Gidayu-bushi-joruri, Gidayu-bushi-shamisen, Icchu-bushi-joruri, Icchu-bushi-shamisen, Miyazono-bushi-joruri, Shinnai-bushi-joruri, Shinnai-bushi-shamisen, Tokiwazu-bushi-joruri, Tokiwazu-bushi-shamisen, Kiyomoto-bushi-joruri, Kiyomoto-bushi-shamisen, Kato-bushi-joruri, Ryukyu classic music*)

Dance (*Kabuki-buyo*)

Dramaticentertainment(Classic *rakugo, Kodan*)

Performing arts: Group *Gagaku, Bunraku, Nogaku, Kabuki, Kumi-odori, Gidayu-bushi, Tokiwazu-bushi, Icchu-bushi, Kato-bushi, Miyazono-bushi, Ogie-bushi*

Crafts

Ceramics (*Iroe-jiki, Saiyu-jiki, Yuri-kinsai, Hakuji, Seiji, Tetsuyu-toki, Mumyo-iyaki, Shino, Bizen-yaki, Hagi-yaki*)

Fabric dyeing (*Yusoku-orimono, Ra, Tatenishiki, Tsumugi-ori, Tsuzure-ori, Saga-nishiki, Seigo-sendaihira, Kenjo-hakataori, Shuri-no-orimono, Basho-fu, Yuzen, Edo-komon, Mokuhanzuri-sarasa, Bingata, Embroidery*)

Japanese lacquer (*Makie, Raden, Chinkin, Kinma, Kyushitsu*)

Metal craft (Metal casting, Tea kettles, Toreiutics, Hammering, Gongs,Japanese swords,Sword wetting)

Wood/bamboo crafts (Wood crafts, Bamboo crafts)

Dolls (Costume dolls, *Toso* dolls)

Paper hand making (*Echizen-hosho, Najio-ganpishi, Tosa-tengu-joshi*)

Group *Kakiemon, Ironabeshima, Onta-yaki, Yuki-tsumugi, Ojiya-chijimi/Echigo-jofu, Kurume-gasuri, Kijoka-no-bashofu, Miyako-jofu, Ise-katagami, Kumejima-tsumugi, Wajima-nuri, Hosokawa-gami, Honmino-shi, Sekishu-banshi*

Important intangible folk cultural properties:

Manners and customs (*Climbing-and-Worshiping Event of Mt. Iwaki, Dashi Event at Hachinohe Sansha Festival, Otsunahiki of Kariwano, Karasuyama Yama-age Event, Toba Fire Festival, Gion Festival Yamahoko Events, Ungami at Shioya Bay, etc.*)

Folk performing arts (*Hayachine Kagura, Flower Festival, Narazuhiko Shrine Okina-mai, Mitsukuri Kagura, Takachiho Yokagura, Taketomi Island Sowing Ritual, etc.*)

Folk techniques (*Kazusabori Well-boring, Banked-terrace Salt Production in Noto, etc.*)

Selected preservation techniques

Production and renovation of wind instruments for *Gagaku*, *Hiwada-buki/Kaki-buki*, production of Japanese lacquer brush, techniques to preserve cultural property gardens, and the production and renovation of festival stalls

3. The history of the protection of Japan's cultural properties

Intangible cultural properties prescribed in Article 2, Paragraph 1, Item (2), of the Law for the Protection of Cultural Properties and intangible folk cultural properties, such as manners and customs concerning clothing, food and housing, occupations, religion, and annual events, and folk performing arts and folk techniques prescribed in Paragraph 3 have been protected as described below.

However, folk cultural properties were defined when the law was revised in 2004; before that, there had been two areas of folk cultural properties: manners and customs, and folk performing arts.

Under the initial Law for the Protection of Cultural Properties established in 1950, the current “folk cultural properties” were called “folk materials,” and only tangible folk cultural properties were to be designated as important cultural properties along with works of arts/crafts and buildings. However, no single folk material was designated as important cultural properties. At the same time, intangible cultural properties that are especially high in value and could be lost without protection by the nation were to be protected by implementing the appropriate measures for protection, such as subsidization, rendering of materials, etc. Against this background, in May 1951, the “criteria for selecting intangible cultural properties requiring special measures, such as subsidization” were determined and subsidies were provided until 1953 for intangible cultural properties that were especially high in value and could be lost without protection by the nation, such as the rendering of materials. Those intangible cultural properties selected for special subsidization on this occasion include the following.

Performing arts:

- “*Bunraku (Ningyo-joruri-bunraku)*”
- “*Lyrics/melodies, songs/dances, festivals, etc. concerning Ainu (Ainu traditional dance)*” “*Enburi (Enburi of Hachinohe),*” “*En-nen (Motsuji Temple)*”
- “*Dainichido Bugaku,*” “*Kurokawa-no*”
- “*Bugaku of Yachi (Hayashike-bugaku)*” (*Kahoku-cho, Saga City, Yamagata*) “*Nomaoi (Soma-nomaoi)*” (*Minami-soma City*)
- “*Toyama Festival (Shimotsuki Festival of Toyama)*”
- “*Gion Festival (Kyoto Gion Festival Yamahoko Events)*”
- “*On-Matsuri Festival (Kasuga Wakamiya On-Matsuri Festival)*” “*Mibu-dainenbutsu (Mibu-kyogen)*”
- “*Hikiyama-kyogen (Hikiyama Event at Nagahama Hikiyama Festival)*”

Crafts:

- “*Japanese lacquer: KOUMO, Tozan*”
- “*Edo-komon: KOMIYA, Kosuke*”
- “*Ojiya-chijimi: Ojiya Chijimi-nuno Technique Preservation Association*”
- “*Ise-katagami: ROKUTANI, Kikuo and other*”
- “*Ubai: IO, Asajiro*”(Ubai-seizo)
- “*Stereotomy: YOSHIDA, Tanejiro*”(modern stereotomy)
- “*Bizen-yaki: KANESHIGE, Toyo*”
- “*Japanese swords: TAKAHASHI, Kaneichi*” “*Kyo-yuzen: TABATA, Kihachi and UENO, Tameji*”

As you can see from the above, those intangible cultural properties that were selected included current intangible cultural properties, as well as folk performing arts, festival events, etc., as intangible folk cultural properties, selected preservation techniques, etc. Namely, entire cultural

properties were the target. Also, for these properties, support in the form of grant money for documentation, such as movies and written materials, and subsidies for public exhibition projects including local performing arts events were provided.

Under such a situation, the Law for the Protection of Cultural Properties was partly revised in 1954, starting afresh with the selection of intangible cultural properties requiring special measures of subsidization and requiring us to actively implement protective measures for those with high historical and artistic value, even if they were not likely to be lost, as well as to designate them as important intangible cultural properties and certify their practitioners. Since then, important intangible cultural properties have been designated and certified almost annually until today. In addition, the current revision to the law also introduced the selection system for intangible cultural properties requiring special measures, such as the creation of records.

Tangible folk materials were separated from tangible cultural properties and a system to designate them, not as important cultural properties but independently as important folk materials, was established. At the same time, intangible folk materials became the target of protection by establishing a system to select intangible folk materials requiring special measures, such as the creation of records, and the selection criteria were developed. The criteria are as follows.

Criteria for selecting intangible folk materials requiring special measures, such as the creation of records

1. Among the following intangible folk materials, those that show the characteristics of Japanese people's basic life and culture in their origin, contents, etc., and are typical.

- (1) Those concerning clothing, food, and housing: e.g., clothing, dietary and housing folk manners and customs
- (2) Those concerning production and occupation: e.g., manners and customs concerning farming, fishery, manufacturing, spinning/weaving, etc.
- (3) Those concerning transportation, transit and communication: e.g., manners and customs concerning travel
- (4) Those concerning trading: e.g., manners and customs such as markets, peddling, sitting-vending, currency exchange, pawn-broking, etc.
- (5) Those concerning social life: e.g., manners and customs of social rites, youth groups, elderly groups, collaborative works, etc.
- (6) Those concerning oral traditions: e.g., legends, old tales, etc.
- (7) Those concerning religion: e.g., religious services, Buddhist mass, ancestor-worshipping, worshipping of rice-field gods, Shamanism, spirit possession, etc.
- (8) Those concerning folk knowledge: e.g., calendar, taboos, fortune-telling, healthcare, education, etc.
- (9) Those concerning folk performing arts, entertainment, games, hobbies: e.g., festival events, contests, children's plays
- (10) Those concerning people's life: e.g., birth, child rearing, celebrations of longevity, wedding, funeral, grave system, etc.
- (11) Those concerning annual events: e.g., New Year, *setsubun*, *sekku*, *bon*, etc.

2. Among intangible folk materials, those that are not applicable to the above but are especially necessary for understanding the characteristics of important folk materials.

3. Among intangible folk materials prescribed in the above two items concerning other ethnic groups, those that are especially necessary in relation to Japanese people's lives and culture.

Looking at the above criteria, you will know that intangible folk materials cover all lifestyles.

Let's compare these with the "criteria for selecting intangible cultural properties requiring special measures, such as subsidization" established in May 1951 and the "criteria for selecting intangible cultural properties requiring special measures, such as the creation of records" established in December 1954.

- Criteria for selecting intangible cultural properties requiring special measures, such as subsidization (May 10, 1951)

Among the following, those that represent the essence of Japanese culture and are high in artistic value as classic cultural properties or those that are rooted in the lives of Japanese people, are characteristic of our culture, and have historical significance.

- (1) Performing arts Music, dance, drama, etc: *Gagaku, Bugaku, Shomyo, Nogaku, Kyogen, Ningyo-shibai, Kabuki, Biwa, Shakuhachi, Joruri, Jiuta, Sankyoku, Nagauta, Hauta, Min-yo, Kagura*, local performing arts, folk traditions/events, etc.
- (2) Crafts Japanese lacquer, metal craft, wood/bamboo craft, fabric-dyeing, ceramics, architecture, etc:
e.g., *Makie, Kyushoku, Zogan, Dokyo, Kacchu*, Japanese swords, accouterment/swords, *Kirikane, Sunago, Mokuga*, industrial tools, Japan paper, block print, *Karagumi*, Japanese dyeing, dolls, toys, *Rokuro, Yuyaku, Uwaetsuke, Shippo*, stereotomy, etc.

- Criteria for selecting intangible cultural properties requiring special measures, such as the creation of records

[Performing arts]

Among the technologies that are important for music, dance, drama, and other performing arts, as well as their development and structure and the skills and techniques essential for the existence of these performing arts and technologies, those that are valuable for understanding the transition processes of Japanese performing arts, excluding those designated as important intangible cultural properties.

[Crafts]

Among techniques of renovation, reproduction, and fabrication of ceramics, fabric-dyeing, Japanese lacquer, metal craft, and other crafts, as well as tangible cultural properties, architectural techniques, including stereotomy and other techniques concerning arts, those that are valuable for understanding the transition processes of techniques of Japanese crafts or arts, excluding those designated as important intangible cultural properties.

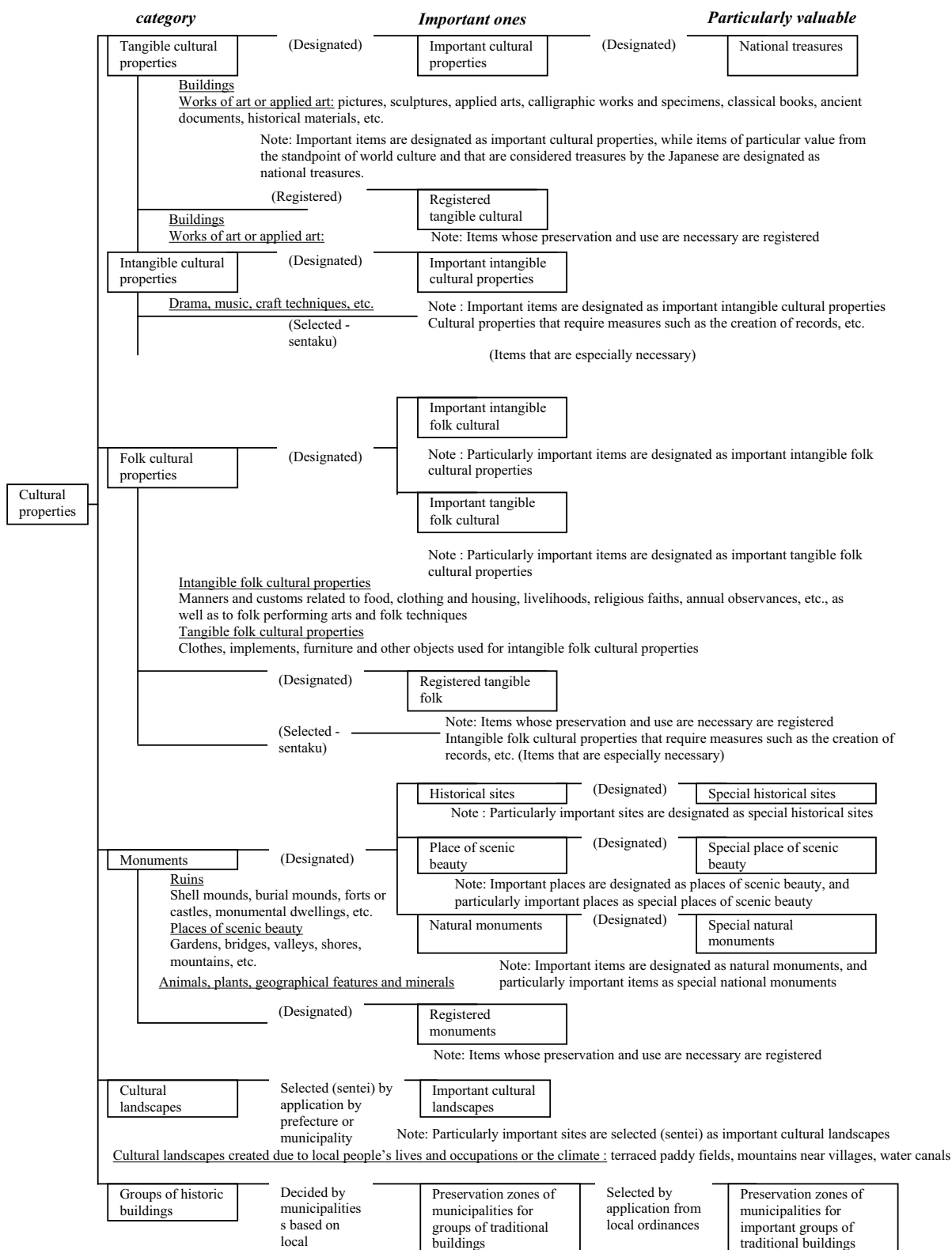
According to the above, although *Min-yo, Kagura* and local performing arts were included in the performing arts of the "criteria for selecting intangible cultural properties requiring special measures, such as subsidization," such exemplification as local performing arts, *Min-yo, Kagura*, etc., was omitted in the "criteria for selecting intangible cultural properties requiring special measures, such as the creation of records" established in 1954. Instead, they were defined as performing arts of intangible cultural properties by prescribing "Among techniques that are important for music, dance, drama, and other performing arts, as well as their development and structure, and skills and technologies essential for the existence of these performing arts and techniques, those that are valuable for understanding the transition processes of Japanese performing arts, excluding those designated as important intangible cultural properties." And folk performing arts were exemplified in the "criteria for selecting intangible folk materials requiring special measures, such as the creation of records," which was established at the same time. Folk performing arts tend to be understood as belonging to folk materials, but in actuality, the first time when the selection of folk performing arts requiring special measures, such as the creation of records, was conducted was June 8, 1970. Needless to say, this selection was conducted as

intangible cultural properties requiring special measures, such as the creation of records, not as intangible folk materials.

Subsequently, another amendment was made to the Law for the Protection of Cultural Properties in 1975 which called for “folk materials” to be renamed “folk cultural properties”, and under which a new system for designating intangible folk materials was adopted. Based on this, what until then were known as “important folk materials” were now renamed “important tangible folk cultural properties”, and at the same time a system for designating important intangible folk cultural properties was begun. Due to this amendment manners and customs as well as folk performing arts were to be treated as intangible folk cultural properties. This amendment also brought preservation techniques for cultural properties, which are invaluable for the preservation of both tangible and intangible cultural properties, under the protection of the law. As a result, techniques for producing Japanese lacquer and for making the special brushes to apply it were chosen as selected preservation techniques. Assistance was now to be given to projects designed to preserve such selected preservation techniques. This meant that in addition to preserving intangible cultural properties themselves, broad-ranging steps would also be taken to preserve the techniques that serve as their foundation.

Furthermore, under the amendment to the Law for the Protection of Cultural Properties dated May 28, 2004, the area of “folk techniques” was adopted as a new category of folk cultural properties, and together with manners/customs and folk performing arts, these three categories make up today’s folk cultural properties.

Structure of Cultural Property Preservation Measures



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The Training Course for Safeguarding of Intangible Cultural Heritage 2011

*Note: Sites that are of particular value in and for the country are selected (*sentei*) as preservation zones for important groups of traditional buildings

Groups of historic buildings of high value which form a certain historic beauty in combination with their surroundings Inn towns, castle towns, agricultural or fishing villages, etc.

Preservation techniques
for cultural properties

(selected
sentei)

Selected preservation
techniques

Techniques indispensable for
producing materials for or
restoring cultural properties

Note: those that are indispensable for preservation
are specified as selected preservation techniques

Buried cultural
properties

4. Systems for protecting cultural properties

As I stated previously, it is possible to designate intangible cultural properties of particular import as important intangible cultural properties. When designating, it is necessary to recognize the holder(s) or holder group (a holder group here is one comprising mainly of holders of the intangible cultural property and that has stipulations regarding the representative of said group) of the relevant important intangible cultural property. Furthermore, there are also stipulations that make it possible to select (*sentaku*) a particularly necessary intangible cultural property that has been not designated an important intangible cultural property, create records yourself, preserve it, or make such available to the public.

It is also possible to designate intangible folk cultural properties of particular import as important intangible folk cultural properties, and intangible folk cultural properties that have been not designated as important intangible folk cultural properties are selected (*sentaku*) as intangible folk cultural properties that require measures such as the creation of records, etc.

It is also possible to specify selected preservation techniques as such for cultural properties that require special preservation measures. The protection of these techniques is aided by recognizing holders or holder groups (a holder group here is a group [including juridical foundations] whose purpose is the preservation of selected preservation techniques and that has stipulations regarding a representative or administrator of said group).

The current state of designations, recognitions, selections (*sentei*) and selections (*sentaku*) is as follows:

(as of 1 June 2009)

1. Important intangible cultural properties	<i>Recognition of Individuals</i>		<i>Recognition of Groups</i>	
	No. of designations	No. of holders	No. of designations	No. of holders
Performing arts	39	58(58)	12	12
Applied arts	42	55(54)	14	14
Total	81	113(112)	26	26

*Note: The number in parentheses refers to the actual number of persons recognized as “holders” (in these cases, the same person is counted twice as he/she holds two techniques).

- 2. Important intangible folk cultural properties 264
 - Manners and customs 103
 - Folk performing arts 151
 - Folk techniques 10
- 3. Intangible cultural properties requiring special measures such as the creation of records: 90
- 4. Intangible folk cultural properties requiring special measures such as the creation of records: 585

5. Selected (*sentei*) preservation techniques

No. of selected techniques	No. of holders		No. of preservation groups	
	No. of techniques	No. of holders	No. of techniques	No. of groups
70	48	53	29	31 (29)

*Note: The number in parentheses indicates the actual number of groups, as there are overlaps in preservation groups recognized.

In designating, recognizing, or selecting properties, it is first necessary to conduct an examination of the intangible cultural property itself. Examinations include those conducted by examiners sent to the relevant locations in addition to surveys of trends in the academic community and of existing research literature. To take examinations of intangible folk cultural properties as an example, there are examinations done for the purpose of creating records directly under the administration of the Agency for Cultural Affairs as well as examinations conducted as assistance projects, such as examinations of festivals. Subjects whose value as cultural properties has been verified through these studies are then designated.

5. Steps taken for protection

In order to preserve designated or selected (*sentei*) intangible cultural properties, the government issues grants-in-aid and subsidies. To preserve designated intangible cultural properties, “holders” who have been officially recognized are disbursed a Special Grant for the Preservation of Important Intangible Cultural Properties yearly, which is for the purpose of improving or broadening their own skills and for the training of potential successors. Holder groups and groups related to a specific property for which all practitioners have been officially recognized has holders are disbursed financial aid every year in accordance with the details and scale of projects designed to pass down designated techniques to future generations.

For intangible folk cultural properties, grants are issued on an as-needed basis to survey projects to create records and the projects to create and repair facilities and tools for important intangible folk cultural properties, train successors, make those properties available to the public in the relevant locales, make related presentations, and create visual materials. These grants are not awarded annually on a regular basis, but rather provided on an as-needed basis when preservation groups implement their projects.

For selected preservation techniques, recognized individual holders receive a fixed amount annually, whereas groups recognized as preservation groups receive yearly grants in amounts deemed necessary.

To give a few examples, the following is an outline of assistance projects dealing with intangible folk cultural properties.

(1) State-funded supplementary aid for folk cultural properties studies

1) Purpose

To provide supplementary aid for expenses for studies contributing to the protection of tangible folk cultural properties and intangible folk cultural properties related thereto

2) Qualifications for project coordinators

Those parties deemed by local public agencies or the Commissioner of the Agency for Cultural Affairs to be qualified to conduct studies of folk cultural properties

3) Target projects

Investigative projects involving folk cultural properties of our nation whose importance for

the understanding of the culture are nation is recognized that are also in danger of dissipating, disappearing or substantive alteration, or that had been passed down over a wide area in the past but due to rapid social changes are now in terms of succession limited to only certain areas,

(2) Projects for the succession and/or utilization of folk cultural properties (certain important tangible folk cultural properties are admissible)

1) Purpose

To provide supplementary aid for expenses necessary for projects involving the succession and/or utilization of folk cultural properties

2) Qualifications for project coordinators

Local public agencies, owners, protection groups (preservation associations, etc) or similar;

for projects to which category A-e below apply, museums or archives with custodianship over the designated cultural property or local public agencies where the former is located

3) Target projects

A. Projects to build foundations for the succession of important tangible and intangible folk cultural properties

a. Projects to repair or protect against disaster those facilities for important intangible or intangible folk cultural properties

b. Projects for the repair or fabrication of tools for important intangible folk cultural properties

c. Projects to restore tools or facilities for important intangible folk cultural properties damaged by disasters

d. Projects to train successors to important intangible folk cultural properties

e. Projects to restore or study the uses of important tangible folk cultural properties

f. Projects to make publicly available important intangible folk cultural properties or intangible folk cultural properties requiring the creation of records and similar steps

B. Successor projects for intangible folk cultural properties

a. Information dissemination projects involving intangible folk cultural properties

b. Projects for holding successor training classes, lectures or presentations involving intangible folk cultural properties

C. Projects to utilize intangible folk cultural properties

a. Projects for the creation of records based on documents, photographs, or transcribed materials or the publication thereof

b. Projects to create audio or visual records

Note: Projects falling under A-d and A-f are mainly limited to those in which local public agencies supplement expenses for projects carried out by protection groups (preservation associations, etc), and projects in B and C are mainly limited those carried out by local public agencies themselves.

Session 2 :
Safeguarding and Inventory-Making of ICH in Japan

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3 February 2011

Outline

1. Inventories of intangible cultural heritages in Japan
2. Historical background and enactment of and amendments to the Law for the Protection of Cultural Properties
3. Three types of inventory and the contents
4. Designation, recognition, and selection procedures
5. Key points for each inventory

1 . Inventories of intangible cultural heritages in Japan

Presently, there are three inventories of intangible cultural heritages in Japan: list of important intangible cultural properties, the list of important intangible folk-cultural properties, and the list of holders of selected preservation techniques. These lists are compiled and administered by the Agency for Cultural Affairs, a governmental organization.

2. Historical background and enactment of and amendments to the Law for the Protection of Cultural Properties

In 1950, Japan enacted the Law for the Protection of Cultural Properties, which covered tangible properties and intangible properties. Initially, the statute only provided for the protection of intangible cultural properties facing imminent danger of extinction. However, under amendments to this law enacted in 1954, a designation and recognition system for designating Japanese traditional performing arts and craft techniques with particularly high artistic or historic value as important intangible properties and recognizing persons embodying the arts as holders of such properties was established. This led to the creation of a dual structure of designation and recognition, such that arts are designated arts and persons who maintain these arts are recognized as holders. The concept of separately recognizing arts and holders can be described as one of the most salient features of the system of protecting intangible cultural properties in Japan.

Under further amendments to this law enacted in 1975, a system for designating intangible folk cultural properties and a system for selecting and recognizing techniques used to preserve cultural properties were newly established. These amendments sought to more proactively transmit intangible folk cultural properties by designating particularly important examples of typical customs representing features of basic lifestyles and folk performing arts illustrating the development of performing arts as intangible folk cultural properties.

In addition, repair techniques and other preservation techniques must be precise and should be regarded differently from intangible properties, for which the emphasis is on their value as performing arts. For these reasons, it was determined that proactive support for the transmission of traditional skills essential for the preservation of cultural properties and for which preservation measures must be implemented shall be provided by selecting such skills as selected preservation techniques.

Under the amendments to this law enacted in 2004, folk techniques were added to the category of intangible folk cultural properties, and provisions were stipulated to implement protective measures similar to those applicable to existing folk cultural properties in order to protect folk techniques that have been transmitted as techniques for the production of implements, supplies, and other such items pertaining to local lifestyles and industries as cultural properties. The Agency for Cultural Affairs designates and recognizes the intangible cultural properties pursuant to the Law for

the Protection of Cultural Properties and produces and administers the inventories.

3. Three types of inventory and the contents thereof

Inventory 1: list of important intangible cultural properties

Particularly important intangible cultural properties are designated important intangible cultural properties; at the same time, persons or organizations that embody or that have mastered such arts at an advanced level are recognized as holders or holder groups. Generally, this inventory also includes persons commonly known as living national treasures. As noted above, these persons are recognized as holders of designated techniques or skills, such that the death of such a person would result in the loss of recognition and the deletion of the person's name from the inventory. Furthermore, the designation of any field that loses all holders would also be nullified.

* Information included in this inventory:

Individual recognition:

Class, designation name, designation date, name of holder (real name, stage name or pen name), date of birth of holder, date on which holder was recognized, address of holder, comments (history of major awards, etc.)

General recognition, holder group recognition:

Name, designation requirements, name of the applicable holder or the representative thereof (performing arts) or the name of the applicable holder group or the representative thereof (craft techniques), the name and contact information of the applicable affiliated institution or group (performing arts) or the address of the offices of the holder group (craft techniques), designation date

* Numbers of cultural properties and holders (as of 6 January 2011)

Individual recognition

Number of cultural properties: 82

(Performing arts: 39; craft techniques: 43)

Number of holders: 115

(Performing arts: 56; craft techniques: 59)

General recognition, holder group recognition

Number of cultural properties: 26

(Performing arts: 12; craft techniques: 14)

Number of groups: 26

(Performing arts: 12; craft techniques: 14)

Inventory 2: list of important intangible folk-cultural properties

This inventory consists of customs (including production/vocation, life rituals, entertainment and games, social life (folk knowledge), annual events, festivals, and religion), folk performing arts (including kagura and dengaku ritual dances, secular performing arts, storytelling and votive arts, arts and rituals performed after religious gatherings, arts introduced from overseas, and stage arts), and folk techniques that are particularly important in terms of understanding changes in the lives of the Japanese people.

* Information included in this inventory:

Name of prefecture, designation name, address, name of protection organization, designation date

* Number of cultural properties: 266 (as of 6 January 2011)

Customs: 104

Folk performing arts: 152

Folk techniques: 10

Inventory 3: list of holders of selected preservation techniques

This inventory consists of traditional techniques and skills that are essential for the preservation of cultural properties and for which preservation measures need to be implemented.

* Information included in this inventory:

Recognition of holders:

Name of selected preservation technique, selection date, name of holder (real name, pen name), date of birth, recognition date, address

Recognition of preservation groups:

Name of selected preservation technique, selection date, name of preservation group, recognition date, name of representative, address of the offices of the preservation group

* Recognition of holders: (numbers are as of 1 June 2009)

Number of techniques: 46

Number of holders: 52

Recognition of preservation groups:

Number of techniques: 29

Number of preservation groups: 31

4. Procedures for designating, recognizing, and selecting

1) Preliminary surveys

The designation, selection of the intangible cultural heritage, and the recognition of holders and holder groups (among others) are predicated on the conducting of sufficient preliminary surveys.

As the numbers of applicable intangible cultural properties and techniques for preserving cultural properties are comparatively limited, these surveys are primarily conducted by investigators from the Agency for Cultural Affairs. In these cases, it is important to adequately ascertain research trends by relevant academic societies, the research results of researchers related to the applicable field, and other types of information.

At the same time, because there are numerous applicable intangible folk cultural properties in existence nationwide, it would be difficult to have sufficient basic surveys conducted by only investigators working for the Agency for Cultural Affairs (of which there are six in charge of intangible folk cultural properties). However, most intangible folk cultural properties have already been designated at the prefectural or municipal level prior to being designated at the national level, which means that surveys required for a certain degree of basic value assessments have already been made; in many cases, survey reports and video recordings are also available. Accordingly, surveys at a national level are conducted on the basis of these existing survey results.

2) Candidate selection

A candidate is chosen according to the following steps based on a preliminary survey.

Draft proposal produced by secretariat (Traditional Culture Division of the Agency for Cultural Affairs) → approved by the Agency for Cultural Affairs (division head, department head, councilor, deputy commissioner, commissioner) → approved by the Ministry of Education, Culture, Sports, Science and Technology (administrative vice-minister, parliamentary secretary, senior vice-minister, minister)

3) Final decision

The Minister of Education, Culture, Sports, Science and Technology submits the advisability of including the candidate in an inventory to the Culture Council. While the Culture Council then

investigates this submission through the Cultural Properties Subcommittee, a request to engage in deliberations is further issued to an expert panel comprising specialist researchers in the given field. Matters that have been carefully discussed by this panel of experts are reported to the Cultural Properties Subcommittee and the Culture Council. Finally, the results of this process are submitted to the Minister of Education, Culture, Sports, Science and Technology. Based on these results, the government publicly announces the fact of designation, recognition or selection, as the case may be, and the candidate is then included in the applicable inventory.

5. Key points for each inventory

1) Important intangible cultural properties/ Selected preservation techniques

What is designated as important intangible cultural properties and selected as the selected preservation techniques is the “intangible technique” itself, such as performing arts, craft techniques, and preservation techniques of the cultural properties. However, it only theoretically declares the importance. It is essential to have technique holders who have mastered and embodied the techniques to a high degree in order to show it to the public in a visible way and to ensure that such techniques are passed on to future generations of experts. Therefore, when another technique is designated or selected, recognition of holders, holder groups, and preservation groups is required at the same time. What we must take notice of here, in particular, is the case when an individual person is designated as a holder.

In order to recognize a holder, a candidate list (reference data) is created after grasping the status according to the areas subject to designation or selection. The candidate list should be comprehensive and include candidates for the next occasion and persons in the succeeding generation, to say nothing of current and past holders who should be listed at the top.

For the next candidate, all daily information must be grasped; such as condition, award history, whether the person has a successor or not, and personality and wisdom. Such prior information must be as confidential as possible.

2) Important intangible folk-cultural properties

In the case of important intangible folk-cultural properties, only the national government has the resources to grasp the situation in detail since the objects range widely across Japan. The national government must build close relationships with prefectural and municipal governments that understand the status of local important intangible folk-cultural properties in greater detail.

As for the designation of important intangible folk-cultural properties by the nation, it is important to consider the intentions of each community with such properties. It requires enormous effort by the local community to inherit properties even after the nation designates them. Therefore, when designating, the nation should consider the thoughts of each community and assign academic value to the properties.

Session 3 :

Local region and Folklore: Regarding a video documentary about "Hachigatsu Odori of Amami Oshima" produced by National Museum of Ethnology

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4 February, 2010

Outline

1. Production of a long video documentary "Hachigatsu Odori of Amami Oshima"
2. How to capture Hachigatsu Odori on video
3. History of performing arts as "folklore"
4. Hachigatsu Odori for the people of the island
5. The gap between insiders and outsiders
6. New theory of performing arts
7. New theory of performing arts and Local study
8. Records of local region as a better concept
9. People who watch the documentary
10. Standpoints of New theory of performing arts

1. Production of a long video documentary "Hachigatsu Odori of Amami Oshima"

National Museum of Ethnology (abbreviated to Minpaku hereafter) had interviews about Hachigatsu Odori, which descends in all over the island of Amami Oshima in Kagoshima prefecture, between 2004 and 2005 and, based on those interviews, produced a long video documentary about "Hachigatsu Odori of Amami Oshima" (abbreviated to the documentary hereafter) in 2007. Hachigatsu Odori is one of the most important traditional performing arts of the Amami islands, located between Kyushu and Okinawa, and continues to be performed to this day in the northern three islands: Amami Oshima, Kikai Jima, and Tokuno Shima.

In the following, I would like to explain why we, Minpaku, interviewed and produced the documentary and then express my personal opinions about how researchers should establish relationships with local societies and people for the investigation research of local cultural phenomenon.

2. How to capture Hachigatsu Odori on video

In order to have interviews and produce the documentary about Hachigatsu Odori, the first issue was how we should understand Hachigatsu Odori as performing arts, because it would make differences in the process of interviews and production. Therefore, we selected some characteristics based on the pre-research on the traditional Hachigatsu Odori and decided to focus on these for the interviews and production.

The first characteristic is the form of performance. Hachigatsu Odori has a unique form which is different from other performing arts of other area. It is a group performance in which everyone participates as dancer regardless of age sex and makes circles divided into men and women and a trinity of song, dance and drums performed by the participants. The songs are arranged in 8-8-8-6 syllables, which is also the common style of Okinawa, and sang with five musical scales, which is the common style of Kyushu and Honshu. The first word of each number is always the same but the following are chosen from more than 100 common words to make improvisational communication. It is normally performed between men and women.

The second characteristic is its history. In "Nantou Zatsuwa" written by an officer of Satsuma clan who was assigned in Amami Oshima from Kagoshima in the 19th century, the lives of people in Amami of that time are described in details with drawings and writings. As it also explains about Hachigatsu Odori, we can understand that it was already performed in the trinity of song, dance and

drums in the 19th century.

The third characteristic is the variety. Hachigatsu Odori is performed in all over Amami Oshima. Even in some villages where they do not perform today, they used to do as well as the other villages. However, the performance is not the same in all the regions. There are differences in styles especially between the north and south. For example about songs, although men and women communicate in both areas, they sing with the same melodies but different keys in the north but both men and women use the same melodies and keys in the south. The mode of singing is also different: they start singing before the others finish and the tempo also increases in the north, on the other hand, they don't sing at the same time or there is no increase in the tempo in the south. Other than songs, there are also differences in drums of men and women between the north and the south. Moreover, if we take a look at styles within the north and south in details, there are also differences in numbers and programs of performance between villages. Hachigatsu Odori has a large variety of styles depending on regions.

The fourth characteristic is the ritual. Basically, Hachigatsu Odori is performed at annual events. In Amami Oshima, August of the lunar calendar is called Mihachigatsu and, as it is a seasonal change, there are more annual events than other time of the year. Hachigatsu Odori is performed at these events (e.g. Arasetsu, Shibasashi, and Donga) in many villages. It is also performed at Festival for a plentiful year especially in the southern region. It is also considered as a ritual performance because Noro (female oracle) has an important role: the performance starts from her home and she divines the program of performance.

We started interviews and production of the documentary based on these characteristics (form, history, variety, and ritual). However, when we contacted with local people more deeply, I started to wonder if these characteristics are enough to understand Hachigatsu Odori.

3. History of performing arts as “folklore”

The history of performing arts by Shinobu Orikuchi would help me define my question more clearly. Orikuchi considers the performing arts as a historical presence rather than fixed idea. He does not mean a chronicle in a chart in which explains the progress of a certain performing art according to the time. He says: “it is difficult to review a performing art of a certain historical period “by sorting into time”” and “even Kabuki and Noh collected all kind of elements of performing arts and it is not easy to say what comes from a certain performing art (Shinobu Orikuchi, “Nihon Geinoushi Rokkou,” 1944).” In fact, the history of performing arts is a complicated process of continuous changes that new performing arts are repeatedly born under the influence of different kinds of performing arts in the previous time period. Therefore, as the performing arts always change with the time, it is difficult to understand the “ideal form” of a performing art of a certain period of time. How and who should define the ideal form in the first place? Although the “tradition” is often compared with the ideal form of performing arts, the question still remains: the form of which period should be defined as “traditional?” How and who decides “traditional?” If we consider the form of a certain period of time is “traditional,” it would deny the historical presence of performing arts. If we do, would it be an appropriate concept? In sum, the “tradition” is a prejudged ideology regardless of actual conditions rather than the definition based on the reality.

By reviewing these ideas, I came to the conclusion that the performing arts carried on by people of the region should be considered as “folklore” instead of “tradition.” The “folklore” here does not include those carried on without changing the previous forms and contents. “It is recreated very moment based on the previous performances as references, changes its form and contents, and is performed repeatedly according to the time period and changes of the social circumstance. (Ryoji Sasahara, “Sanbikishishimai no kenkyu,” 2003)” Indeed, the “folklore” is performed with changes according to the time and circumstances and this also coincidences with what Orikuchi explained about the history of performing arts.

However, if the performing arts are carried on in this way, another issue can be raised: the group of carrier, in other words, who has carried on the performing arts. In case of Hachigatsu Odori, it is how the performers actually feel and think about having carried on their performance.

4. Hachigatsu Odori for the people of the island

Yoshimori Ebara, a folklorist from Amami Oshima, wrote about Hachigatsu Odori based on the

experience of his own childhood:

“When I was a child, I was waiting for Hachigatsu Odori more than any other event and it was the most pleasant moment of the year. When the fire of Sakizare passed by Takakura, my family said “here they come!” with excitement. We became busy in the house and screamed “prepare sake” and “prepare flowers.” As my mother liked the song named “Imono hano tuyu,” the performers always sang it even we didn’t ask them. It has full of joy like an ecstasy, and if you experience it once, you will subconsciously miss it when the season comes and participate in the performance to look forward the ecstasy. (Yoshimori Ebara, “Hachigatsu Odori of Amami: Sono keitai to hassei no kotodomo,” 1982)”

These descriptions helped me realize that there is another issue different from what I previously explained such as the form, history, variety, and ritual. That is to say, it is the issue of how the participants actually think and feel about the performance. So, we also decided to reflect it on our interviews and production of the documentary. To be more specific, we started to have interviews with the actual participants and showed them in the documentary.

In one of the interviews shown in the documentary, an old woman says: “The songs are about love. I could learn them because I like both singing and dancing. If you don’t like them, you can’t remember them.” In another interview, a young woman says: “Nobody taught me how to dance. I learned it by watching our grandmothers and dancing like them. Now, I think I am lucky to be born where this performance has been carried on.” Some interviews were not shown in the documentary. A man commented at the end of the interview: “I was out of the island for a long time and recently came back so I don’t know much about the performance.” Although his comments were not for the documentary, he gave me a strong impression because I realized that participants have different backgrounds and involvements in the performance and there are different voices and feelings between them.

5. Gap between insiders and outsiders

Although we collected opinions of many different people, an issue still remains: there is a gap between ideas and passions of the parties who actually carry on the performing arts and opinions of researchers and cultural heritage protectors who involve in it from outside through research investigations, interviews and productions of documentaries.

Jyunzou Kawata discusses about it as following by taking an example of local history: “The meaning of history for the parties who live in it is always different from its observers.” He also says: “from the parties’ point of view, the quality of their interpretation from the inside is more important than the range of references” and “the chance of integration” of insider and outsiders is low but “we cannot say that I, who observe it from outside, am correct and the insiders are wrong” (Jyunzou Kawata, “Symposium Rekishi to Minzoku no Kousa,” 2004). I think his opinion is reasonable. But it does not mean that it is not necessary to consider ideas and passions of participants for research investigations even if the chance of integration is low. Of course, I wonder if we can say that we understand it enough by concluding it without concerning ideas and passions of the participants. I think we should at least try to integrate our ideas and opinions even if it is difficult.

6. New theory of performing arts

Taking these into consideration, I have suggested “New theory of performing arts” to review the performing arts. This theory borrows the idea from “New theory of language” suggested by Kunio Yanagita. According to New theory of language of Yanagita, there is nothing more variable than languages and not all the words have remained the same since the past, however; languages are consisted of “new words” created and adapted for “necessities” in the daily life at a certain period of time in the past and, as a result of taking root and being used or sometime disappearing after being experimented and approved by the “group” of local people and social aggregations, languages used in the daily life of local people is established and various dialects of different regions are born (Kunio Yanagita, “Sadamoto Yanagita Kunio Shu No.18,” 1969).

I thought New theory of language suggested by Yanagita would also help us to understand the performing arts. In “New theory of performing arts,” I suggest that there is nothing more variable than performing arts and not all the performing arts have remained the same since the past, however; the performing arts are consisted of “new performing arts” created and adapted for “necessities” in

the daily life at a certain period of time in the past and they are used and established in the daily life of local people, and as a result of taking root and being used or sometime disappearing after being experimented and approved by the “group” of the local people and social aggregations, the performing arts performed in the daily life of local people are established and various performing arts of different regions are born (Ryoji Sasahara, “Can we record the traditional performing arts?” 2009).

Similar to New theory of language suggested by Yanagita, New theory of performing arts also gives the prior right of making voluntary decisions about how their culture should be to the local people who actually carry it on. In New theory of performing arts, the concept of outsiders including researchers cannot be considered superior to voices and feelings of local insiders even if it is for academic investigation research. In addition, it also allows us to accept actual conditions of various folk performances in all over the country as performing arts created and changed by voluntaries of local people.

7. New theory of performing arts and Local study

New theory of performing arts has also similarity to “Local study” suggested by Kunio Yanagita as well as New theory of language. Yanagita states about “Local study” that he “did not try to study local regions but “something”, including “life of Japanese people especially the history of people as group,” in local regions” and “tried to restudy it in local regions or through ideas and feelings of local people (Kunio Yanagita, “Sadamoto Yanagita Kunio Shu No.24,” 1970).” In other words, Local study of Yanagita is to study histories and cultures “through ideas and feelings” of local people in local regions and, by studying them “in local regions,” he respected the prior right of local people. If you apply it to the case of performing arts, it is an intention to understand the performing arts “through feelings and consciousnesses of the life” of local people who have actually performed.

The final goal of both New theory of performing arts and Local study is a better concept of object. Then, what is a better concept of culture which has been carried on by local people like Hachigatsu Odori? It is still difficult for me to answer clearly, but this is what I am always wondering about. I know it must be the result of listening to voices of many people with different points of view inside and outside of local region. It must give a chance to exchange ideas and opinions of many people with different points of view inside and outside of local region: those of researchers outside will be one of them. It must also give a chance for local people to review their lives, histories, and cultures by knowing it. For these, it is important and essential that the concept is based on accurate records of current situations. It must help local people to review and think their own history in the future as well as now. Finally, the concept must not be fixed as a common myth but continuously updated. By doing so, it will realize the attitude of giving the priority right to local people to decide voluntarily how their culture should be and what their history is.

Nonetheless, Local study is not perfect. Yanagita also points defects of Local study at the same time with insisting the importance. According to him, there are “common mistakes” in Local study: “emphasizing too much on unusualness of what only exists in the region” and, in contrary, “not paying attention because of considering it something very usual.” He also suggests that “Local study must be done by local people of each region” because “it does require dividing into small areas but it is not effective if it is isolated (Kunio Yanagita, “Sadamoto Yanagita Kunio Shu No.25,” 1970).” The perspective tends to be narrow in Local study; as a result, it might lead a centrism of its culture, local egoism, and lack of attention and understanding. To avoid these, it is necessary to cooperate with people who dedicate in Local study in other regions to refer and compare with their studies and concepts. These are also essential in order to generalize fragmental concepts of Local study.

According to Yanagita’s opinions, our interviews and production of the documentary could be also a reference and an object of comparison as a concept of outsiders about Hachigatsu Odori in order to avoid “common mistakes” of local people and lead a better concept of Hachigatsu Odori.

8. Records of local region as a better concept

New theory of performing arts and Local Study of Yanagita also relate to “Records of local region” which was suggested by Yanagita. Yanagita states that “in records of local region, we must demonstrate how the local region has developed until today, what kind of restrictions and routes they have, and with what conditions they exist and, when someone refers them, they must help him/her to

think about what he/she can do so that the village will be able to stay in the happiness (Kunio Yanagita, "Sadamoto Yanagita Kunio Shu No.25," 1970)." In other words, records of local region must be a material which gives opportunities to realize a better life of the local village in the future for someone who reads it as well as an observation of local people's lives and history.

In case of Hachigatsu Odori, it must be the records of Hachigatsu Odori that helps the local people to improve their Hachigatsu Odori in the future by referring it as well as the observation of how they have performed in each region. As I also explained earlier, this was the goal of our interviews and production of the documentary. Therefore, we showed the documentary to the local people who actually perform and asked their opinions and impressions. We tested if the documentary is satisfied as records of the local region, which is suggested by Yanagita, in other words, if the local people would revalue their performances and start to think about how their performance should be in the future after watching the documentary.

We showed the documentary and asked their opinions in Amami Oshima, where we had interviews, and places nearby such as Kagoshima city, Kikai Jima, Tokuno Shima, and Okinoerabu Jima. I would like to introduce opinions and impressions of people in Amami Oshima in the following. I also included them in "Recording Hachigatsu Odori in video (Sasahara, 2008)."

9. People who watch the documentary

(1) Passion for Hachigatsu Odori

After watching the documentary, many people talked about their passions for Hachigatsu Odori from their hearts.

I like Hachigatsu Odori since I was a student and I have very good memories of beating washbowls to dance on the beach every time I came back to the island for vacations.

A young girl in the documentary said that she learned the dance and songs by listening and watching but, this is the ideal way to learn the performance for us too.

The story of an old woman is the most valuable in the documentary. I want all the successors in the island to listen to it and learn the performance.

It is our responsibility for our ancestors to study and carry on old traditions. "Shimaguchi," a number of Hachigatsu Odori, must be really respected.

When we showed the documentary in Amami Oshima, the audience was those who were especially interested in Hachigatsu Odori. Therefore, the opinions were mostly positive. They reconfirmed their passions for Hachigatsu Odori by watching the documentary. Many of them also sympathized especially with the stories of women in the documentary and they even gave applause for some of them while they were watching.

(2) Differences of performance

As Hachigatsu Odori is performed at the same time of the year in all regions, there are not many chances for them to see the performances of other villages. Indeed, many of them watched them for the first time in the documentary.

Hachigatsu Odori has many common numbers across regions but, if you watch the documentary, you will find that not all the words are the same in other regions.

Details of the performance are not the same. It is amazing how they are different even though all the villages are geographically close to each other.

Today, I saw the performances of Kasari and Tatsugou for the first time but I understood the differences because the documentary explanation.

The differences in dances and songs of each region are a big problem to carry on Hachigatsu

Odori. Now, I am concerning how we should carry it on in the future.

From these opinions, we understood that they started to think they should protect the identity of their performances when they found the differences between regions.

(3) Critiques

Some people also criticized the documentary.

In my village, every single person participates and it has very important role of respecting old people. I also wanted you to talk about it in the documentary.

The narration bothered me. The pronunciation wasn't good. I am very concerning that this will lead misunderstanding if it stays in the video. The expression of local dialect is very difficult.

We haven't thought about the relationships between Hachigatsu Odori and old people until this person criticized even though we had seen them many times during the interviews. I regret it more than anything in the documentary.

There were many critiques about the language. I think the local people who actually speak the dialect felt it very strange because we also added explanatory titles with the narration in the documentary. It was hard for us to find an appropriate way to express specific expressions and pronunciations of the region. I think it will be our assignment for the future

(4) Concerns

Those who visit the island from other places might think that Hachigatsu Odori is actively performed all over the island but, you will realize that it is not true if you listen to the concerns and difficulties of many local people in order to continue the performance.

I think many of you here actually perform but, if anyone knows procedures to learn dancing and singing well, I want you to teach me.

They teach Hachigatsu Odori in schools but there is also a problem. They can't teach love songs or sexual songs between men and women. We are trying to think of a way to support them in the community to carry on the performance.

In my village, women are good at playing drums and dancing but not singing. There are not many men. We organize an activity club to practice them periodically and feel our way for finding a solution. We want to continue the performance anyhow.

These concerns and difficulties show that it is not easy to keep the local community itself as a result of the depopulation, aging of society, and low birthrate in all regions.

(5) Ideas

People are not only accepting their problems but also trying various measures to solve them. Some people introduced their ideas and challenges after watching the documentary.

In our village, we write words of songs in Kanji and Hiragana and add ruby to the dialect of Amami. The dialect is easier to understand in Kanji. If we use a text in Kanji, we all can learn the same words regardless of age.

It will be easier to learn if we make a DVD to show how to perform and practice with watching.

I teach the performance to women married into families in our village from other villages once a month. If they learn songs first, it will be easier to learn drums.

If we let young people be responsibility of all the performance, they will learn it very quickly.

From their opinions, I understood that many people are actively trying new methods to continue the performance instead of persisting traditional ways. Some of them were people who came back to their villages after retirement.

(6) Suggestions

It was also very interesting that people of different regions suggested specific ideas of communicating each other and carrying on Hachigatsu Odori in the future.

If we record the words of songs of every village in a book and keep it in a library or periodically communicate each other to learn the performances of other places, I think Hachigatsu Odori would be more exiting in all over the island.

I want you to sell this documentary so that other people out of the island can learn about Hachigatsu Odori.

The suggestion to establish a network between villages is interesting. Since Hachigatsu Odori is not designated as a cultural heritage by central or local government, there is no preservation organization in each region. Therefore, performers of different regions had never gathered in one place in the past. After watching our documentary and exchanging their opinions, I think people felt it is beneficial for their Hachigatsu Odori if they establish a network to exchange information.

We are not able to sell the documentary because of complicated problems. However, we sent DVDs to libraries and museums in the island so that everybody can watch them for free. One of the libraries told us that many people came to watch it when Hachigatsu Odori was performed.

In conclusion, by reviewing these ideas and opinions of local people after watching the documentary, I would consider that our goal of producing the documentary as a concept of Local study, which I explained earlier, have almost accomplished.

10. Standpoints of New theory of performing arts

Finally, based on Minpaku's work of interview and the documentary production about Hachigatsu Odori, I would like to show three subjects from the perspective of my New theory of performing arts in order to reach a better concept of local performing arts like Hachigatsu Odori.

First, why don't we try to be stoic like "vagabond Tora-san?" Our way of understanding performing arts is not certainly natural and obvious because we always build a concept based on some frameworks we set. As I have explained earlier, "cultural heritage" and "tradition" are sorts of ideologies that are not sure and reliable as frameworks. Therefore, when we want to state that a performing art is "cultural heritage" or "tradition," we should remember the famous words of Tora-san: "It will be over if you say that" and face to the performing art without these ideologies. Then, we have to use all our sensibilities with our eyes and ears to understand it with our own wishes and responsibilities. I think we will be able to reach a better concept of the performing arts by doing so. In order to achieve a better concept of subject, it is necessary to understand base frameworks clearly and make them relative.

Second, don't hate changes. Kunio Yanagita also says that it is unavoidable that languages change so they should be changed for the improvement in the future rather than avoid changing. This is why it is important to analyze history of language. Understanding history of language, rules of its changes and linguistic abilities of people who make changes, is very beneficial for realizing better changes of the language in the future. This could be also applied to performing arts: it is unavoidable that local performing arts change so they should be changed for the improvement in the future rather than avoid changing them and understanding history of performing art, rules of its changes and performing abilities of people who make changes, is very beneficial for realizing better changes of the performing art in the future.

Yanagita says that knowing about the past or understanding history does not necessarily mean the conservatism and "the society will be able to become wiser as much as they want." In fact, he expects possibilities that things would get better according to the time.

Third, for whom performing arts exist. The other day, I had a chance to see a festival in Okinawa. Various performances were presented in the festival for three days. In addition to folk dances and

classic performing arts of Okinawa, children's plays and dances with pop music were also performed and received same applause or even more cheering from the audience. Although this festival is designated as a national cultural heritage, I guess only the folk dances and classic performing arts are included in the subjects of designation but not the children's plays and pop dances. This made me realize an important issue about how local performing arts should be: for whom local festivals and performing arts as cultural heritage exist. Generally, it will be the same issue if a festival and performing art is designated as World Heritage. In most cases, those who value performing arts and make decisions about designations of cultural heritage or World Heritage are not the local people. Then, who makes decision based on what reasons? Does it have legitimacy? If a performing art is valued without involvements of the parties, then for whom the performing art primarily exist?

What I wonder more than anything is if the local people can really enjoy performing and watching a performing art designated as cultural heritage or World Heritage by outsiders. If we observe local performing arts, people also seem to enjoy the traditional way of annoying and tiring preparations and arrangements of their performances even though they complain at the same time. Anyway, they have some pleasures and amusements for their performing arts that have been repeatedly performed.

In case of Okinawa, if only the folk dances and classical performing arts are preserved as cultural heritage in the future, do the local people really enjoy and satisfied with the festival and performing arts? In my opinion, if the local people who actually participate cannot enjoy, then it is not sufficient as performing arts.

For whom local performing arts exist; in other words, who has the priority right to decide rules of performing arts. How they should be valued, enjoyed and performed and if they should be continued, changed or not changed, stopped or renewed. I think it should be primarily the local people who actually participate. This is the most fundamental reason why I suggested New theory of performing arts.

Session 4 :

About National Museum of Ethnology – the Roles & Missions

TAMURA Katsumi

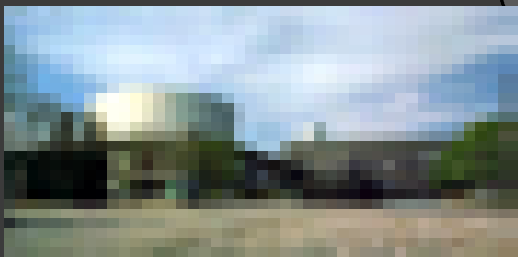
Deputy Director

Deputy Director of National Museum of

Ethnology

4 February, 2010

National Museum of Ethnology ,
Osaka, Japan
(MINPAKU)



Deputy Director-General
Katsumi TAMURA

History of National Museum of Ethnology

- ◉ established in 1974

to conduct anthropological and ethnological research and aims to promote a general understanding and awareness of peoples, societies and cultures around the world through the collection and conservation of ethnographic materials and public exhibitions.

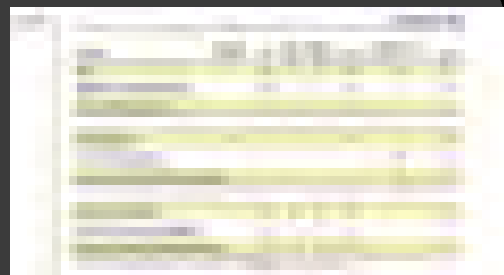
Inter- University Research Institute

- ◉ 2004 re-start as an Inter- University

Research Institute

to promote its own research as well as joint research with other members of the National Institutes for the Humanities, comprehensively addressing the study of human cultures.

staff



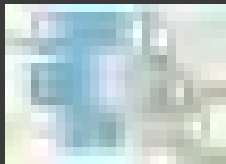
Budget

The Basic Concept of the Museum Design



Total area of grounds: 40,821 m²
 Ground area occupied by the museum buildings: 17,089 m²
 Total floor space: 51,225 m²

Basement 3,015 m²



Ground Floor 15,987 m²

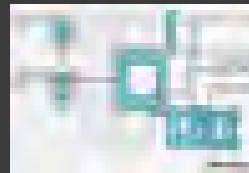
Entrance hall, central patio, restaurant, Special Exhibition hall, storage area and museum shop.

Second Floor 16,830 m²



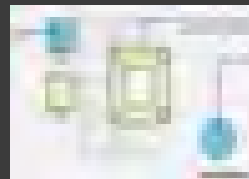
Exhibition halls, patio, central patio, multifunctional terminal room, the offices of the Administration Office, Special Exhibition hall and auditorium (seating capacity for 462 persons).

Third Floor 7,340 m²



The offices of the Information and Documentation Office, library, library stacks, audio-visual monitoring room and storage areas.

Fourth Floor 7,207 m²



The offices of research staff members, laboratories, library stacks, and storage area.

Rooftop 846 m²

Functions



research institute

- The Museum functions as a research institute equipped with a museum. It serves as a research center for anthropology and ethnology, providing information and research results to academic communities and the general public through publications and a variety of other forms.

joint research

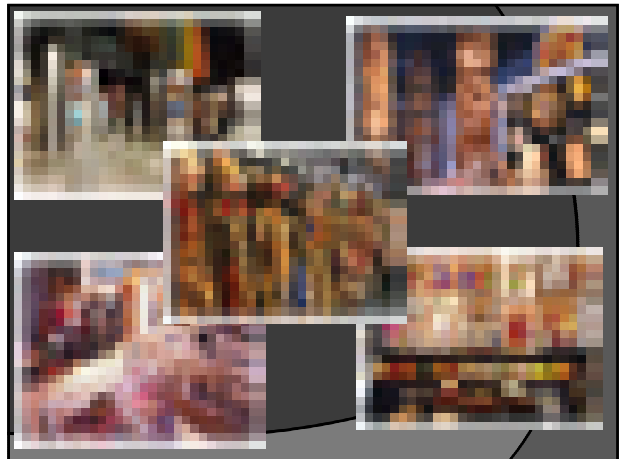
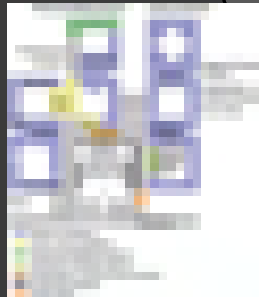
- As an Inter-University Research Institute, the Museum supports and organizes joint research projects with a number of researchers from other academic institutions. Research materials collected and stored in the Museum are widely used by those researchers.

information center

- The Museum has collected and maintained ethnological research materials over the years, including artifacts, audio-visual materials, books and other forms of research data. It is also a repository for the HRAF (Human Relations Area Files). Information about these materials is provided to researchers inside and outside the Museum through computerized databases.

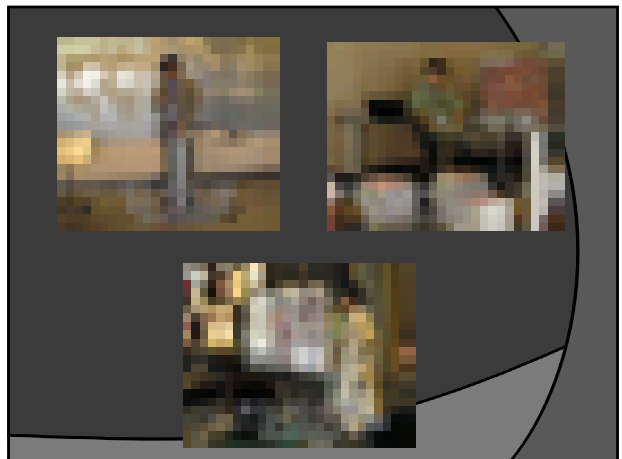
exhibitions

- The research results of the Museum are open to the public through exhibitions.



The Museum presents temporary, comprehensive exhibitions on special topics to make its joint research available to the public.

Thematic Exhibitions are also held from time to time which focus on rapidly changing world situations and feature current research in cultural anthropology and ethnology.





graduate program

- The School of Cultural and Social Studies of the Graduate University for Advanced Studies, based at the Inter-University Research Institute, is located at the Museum. It has two courses: Local Cultural Studies and Comparative Cultural Studies. These Departments offer research training programs leading to the Ph.D. degree with the aim of producing unique professional scholars.



**Session 5 :
The Nagahama Hikiyama Festival and its Transmission**

NISHIKAWA Takeo
SAZANAMI Yasuhisa
Nagahama Hikiyama Cultural Association
5 February 2011

Outline

1. The Lord Hideyoshi and the Beginnings of the Nagahama Hikiyama Festival
2. Kodomo Kyogen (kabuki by children) and Shagiri (festival music)
3. Solidarity in Yamagumi Groups
4. Organizations for the Transmission of the Festival and their Activities
5. Conclusion

1. The Lord Hideyoshi and the Beginnings of the Nagahama Hikiyama Festival

The Nagahama Hikiyama Festival has its roots in the Tachiwatari sword parade started by the lord Hideyoshi when he built a castle in Nagahama and restored the festival of the ruined Hachiman shrine more than 400 years ago. Tachiwatari, believed to be the origin of the festival, is still operated by the Naginatagumi district (one of the districts which own the floats.)

There is a well-known tradition, however, about the beginning of the festival according to which Hideyoshi gave a large amount of gold dust to the citizens of Nagahama to celebrate the birth of his son while he was in Nagahama. This gold dust enabled the citizens to build the floats that were pulled along the streets.

Although it is impossible to historically identify the son during his time in Nagahama, Hideyoshi is considered to have helped start the Hikiyama festival, financially, because he made an enormous contribution to the establishment of Nagahama through the exemption of an annual tribute and labor. This in turn led to the development of the silk industry. Decorations of the Hikiyama floats with splendid metal adornment, lacquering and back tapestries represent the prosperity and success of the city.

2. Kodomo Kyogen (kabuki by children) and Shagiri (festival music)

The uniqueness of the Hikiyama floats in Nagahama is that they are built as a moving stage, and what is performed on the stage is kodomo kyogen (kabuki by children), the major attraction of the festival (kabuki is a stylized classical Japanese dance drama.)

Kodomo kyogen is performed by changing “real” kabuki, i.e. kabuki performed by professional actors so that it is suitable for the stage size of a float, and it can be performed within 40 minutes. Actors are all boys aged 5 to 12.

Kodomo kyogen has over 250 years of history. The book of scripts in 1742, and also records of plays in 1769, show that kabuki had already been performed in Nagahama during that time. Kabuki is considered to have been brought to Nagahama by merchants of the town who made many trips to Kyoto for selling silk. Kabuki was in fashion in Kyoto, so that is the reason it was taken into the festival in Nagahama and later came to be performed on the moving stage.

Kabuki performances require much practice, therefore choreographers intensively teach boy actors how to act like professionals while they are off for spring holidays during a three week period beginning the last half of March. First, they have to memorize lines written in the old fashioned language by reading the book of scripts, then they practice movements required in kabuki

performances. The narrator, called *tayu*, who explains the story of the kabuki play, and *shamisen* (3-stringed Japanese lute) player, as an accompaniment to *tayu*, join the practice to complete the play when the festival approaches.

Although *kodomo kyogen* used to be performed on all twelve *hikiyama* floats until 1917, we saw a decrease in the number of floats giving kabuki performances at the festival after the interruption by World War II. Only four of the twelve floats have participated in the festival since 1954.

While *kodomo kyogen* centers on giving performances to spectators, festival music is associated with movements of the floats, and a number of float festivals all over Japan have some sort of accompaniment music. Floats and accompaniment music are inseparable. The music is considered to have come into being when *Hikiyama* floats were built.

Festival music played in the Nagahama *Hikiyama* Festival is called *shagiri*. There are roughly two types of tunes played which correspond to festival scenes: one is played when floats move, and the other is played before and after *kodomo kyogen*. Musicians are boys, girls and adults of each float group. Currently more than 200 children, young men, and young women take part in the festival as *Shagiri* musicians. Musical instruments used in *Shagiri* comprise *shinobue* (flutes), *taiko* (drums) and *surigane* (flat gong). On the float, 3 to 4 children usually play flutes, and drums and flat gong are respectively played by one person. On the days of the festival, the musicians play on the second story of the floats. Since only men are allowed on the floats, girls play *shagiri* around or in back of the floats. Taking part in the festival as a *shagiri* musician during the festival period is regarded the same as attending school classes in in the Nagahama area (the same is true for boy actors). While boy actors practice kabuki for only three weeks during spring holidays, each float group gathers children once a week throughout the year for *shagiri* practice at a house or a hall owned by someone in each district, and practices are also conducted at the *hikiyama* museum.

3. Solidarity in Yamagumi groups

Organizations that manage the *hikiyama* festival are *sotoban* and 13 *yamagumi* groups. *Sotoban* is an executive committee consisting of representatives mainly from *yamagumi* groups, a team which is responsible for the preservation of the floats. Usually a *yamagumi* group consist of several districts of a town, but some *yamagumi* groups consist of just one district. Members of *yamagumi* groups are divided into three roles according to their age, i.e. *churo*, *wakashu* and boy actors. *Churo* members are over 45 years old and manage the festival. *Churo* is also responsible for pulling the float. The youngest group of men aged from 18 to 45, called *wakashu*, are responsible for *kodomo kyogen*.

Boy actors are chosen from residents in each *yamagumi* group, but if the district has a shortage of suitable boys, it is necessary to ask boys from other districts. Some of the actors become involved in *kodomo kyogen* later in life as a *wakashu* member. *Wakashu* members choose the boys, decide the play to be performed and the *sanyaku* roles, and make arrangements for costumes, wigs and stage settings. They devote themselves to taking care of the boys, above all, as they were once cared for by *wakashu* members when they performed kabuki. After finishing their *wakashu* role, they become involved in the management of the festival as *churo*.

Three generations play each role in the festival. Participants feel attachment and pride for the festival in the unity of the three parties. After the festival they share joy and have a stronger sense of solidarity than ever before.

Events in the Nagahama *Hikiyama* Festival are handled exclusively by men. Women, in contrast, support the festival as spectators. This is a festival by men on the surface, but it is women's enthusiasm that supports the festival. The festival is transmitted by all people, beyond age or gender.

4. Organizations for the Transmission of the Festival and their Activities

The festival has over 430 years of history and kabuki has been performed on the hikiyama floats built more than 270 years ago. Floats over 250 years old have been handed down to us and maintained until now. Despite its long-lasting history, we faced a drastic change after World War II.

There are three main instructors called sanyaku (three roles), which are indispensable to kodomo kyogen: furitukeshi, the choreographer, tayu (the narrator), and syamisen (the 3-stringed Japanese lute) player. Traditionally these people came to the festival from neighboring areas of Nagahama, in addition to hikiyama communities. However, rapid postwar economic growth and changing lifestyles as a result of it, caused younger generations to move to cities. Aging of successors of sanyaku roles became a problem. Similarly, we have seen a drastic decline in the number of shagiri participants from rural areas. The festival has been maintained not only by primary successors of the festival in the hikiyama community, but by neighboring communities in the region. Consequently, the decrease in the number of participants in sanyaku roles left us no choice but to ask professional syamisen players and tayu in remote regions such as Aichi, Shikoku and Hokkaido to perform. Moreover, because there were few Shagiri musicians available in the neighborhood, some yamagumi were forced to use a tape recording of Sharigi at the festival.

Faced with these problems, wakashu members of some yamagumi groups established the Nagahama Hikiyama Festival Shagiri Preservation Association in 1971 with the aim of transmitting shagiri music and training of successors. Shagiri is one of the most successful activities in the preservation and transmission of the Hikiyama Festival due to efforts to write down what was traditionally handed down orally to the next generation, transforming it into musical scores in order for everyone who wishes to learn it to be able to master it. Moreover, the association started to hand down Sharigi, which had been transmitted to only adults, to children to be able to play it all by themselves at the festival. These efforts led to the revitalization of the music.

Initially, boys were the primary successors of shagiri, but girls also wished to take part in the practice. It follows that boys play shagiri on the float and girls play it around the float at the festival. Currently we have more than 200 members, playing it at various events held in the community, as well as the festival.

The Nagahama Hikiyama Festival was designated as an important intangible folk cultural property by the national government in 1979, which led us to establish the Nagahama Hikiyama Festival Preservation Association in order to comprehensively preserve and transmit the festival. The Association is the preceding organization of the foundation, Nagahama Hikiyama Cultural Association, whose mission is the promotion of the Hikiyama events, Kodomo Kyogen, and techniques used in the floats; subsidizing the hikiyama festival; and research, collection and utilization of materials for the festival. We do these projects while taking advantage of the Hikiyama museum that opened in 2000.

We mentioned earlier that sanyaku (three roles), i.e. the choreographer, tayu (the narrator) and syamisen player, required in the performances of kabuki, are often requested by other regions and prefectures. In order to support and transmit unique regional culture, our wish is for people in local communities to get involved in hikiyama festivals. Making use of the local community revitalization project initiated by the Japanese government in 1988, we raised the kodomo kyogen succession fund. Profits from the fund enabled us to hire a professional syamisen player in Nagoya for training of people who wanted to be sanyakus at the festival. This was the beginning of sanyaku shugyo juku (the sanyaku training school). Currently fifteen men and women aged 30 to 80 are trained. These 20-year steady activities bore fruit and five trainees took part in the festival last year, the largest number of participants ever. Moreover, they are even being requested by similar hikiyama festivals taking place throughout the neighborhoods of Nagahama.

The Nagahama Hikiyama Cultural Association, established along with the opening of the Hikiyama Museum, took over the sanyaku shugyo juku and manages projects for transmitting culture derived

from the hikiyama festival. In the kodomo kabuki kyositsu (a kabuki school for children) at the museum, for example, we aim to promote kodomo kyogen by giving children, especially children outside the hikiyama community, the opportunity to experience kabuki just as boy actors do during the festival period. The participants practice kabuki and give a performance in front of spectators during the final stage of the school. Kabuki at the festival is restricted to boys, and actors are residents in the hikiyama community. It is regrettable that many children are excluded from Kodomo kyogen because of such restrictions. Therefore kodomo kabuki kyositsu is open to both boys and girls, to those outside the community, and to members of sanyaku shugyo juku, especially women, to accompany the kabuki.

The hikiyama museum stores and exhibits the floats deposited from the yamagumi groups. There are four floats stored in the museum and two of them take turns being in permanent exhibition. You can see processions and events of the festival on video at the museum. Although the museum has these functions, the uniqueness of the museum lies in transmitting and developing intangible parts of the festival.

Next we would like to mention briefly the cooperation between the museum and Nagahama west junior high school, which is located near the hikiyama community. It has a program for children to learn about features of the festival in order to develop enthusiastic successors. The school also has hikiyama buka kyositu (class for hikiyama) for exploring the museum and experiencing some of the events of the festival. In the traditional performing art class, they learn shagiri and syamisen, and play them at a recital held at the end of the class. The Nagahama Hikiyama Cultural Association has a succession committee consisting of mainly wakashu members of each yamagumi, cooperating with the school in introducing the museum to students so they can experience performing arts. A staff member of the museum and members of the Shagiri Preservation Association join the class as lecturers. Cooperation and collaboration between the museum and the school are under way, with the aim of encouraging children to become interested in the festival. Children play a central role, among other things in the festival, so we think that they are going to be interested.

5. Conclusion

Culture in rural areas with hundreds of years of history is likely to face a decline due to the rapid social and economical changes of our time. If we overlook it, the culture will die out soon. So as to hand down to the next generation what has been handed down to us, it is necessary for us to find novel ways to transmit it.

When shagiri was in danger of extinction due to a shortage of successors, what was tried was to transform the tunes into music scores. It is rare for musical scores to be written for music which has been handed down orally because musical scores often include abstract features, unique to the music, making it impossible to represent. Despite such risk, shagiri was transformed into scores, without which it would have been lost for good, and we might not have been able to see some 200 successors playing shagiri at festivals today.

Sanyaku roles, indispensable to kodomo kyogen, require years of training. There is no end point when it comes to improving the required skills. Although there are now fifteen members at the sanyaku shugyo juku, it is difficult for all of them to participate in the festival for reasons related to their skills, and the restriction that only men can ride on the float. However, taking part in the festival does not necessarily mean that the participants are successors of this performing art. Improving skills by training and giving performances on many occasions enables the trainees to transmit their skills to someone who is a prospective performer on floats of the future.

We have made various efforts to preserve and transmit the festival, while continuing the festival year after year. Along with respecting its long history, we are required to have a synchronic point of view in order to be able to deal with all the changes currently taking place.

ANNEX I:List of Participants

1.Participants(15)

Bhutan

Mr. Rinzin PENJORE

Principal,Royal Academy of Performing Arts,
Department of Culture
Ministry of Home & Cultural Affairs,
Royal Government of Bhutan

Cambodia

Mr. Laychour VIN

Directorate General for Cultural Technique
Ministry of Culture and Fine Arts,Cambodia

China

Ms.Yuqing GE

PhD

Chinese National Academy of Arts

Indonesia

Ms. Rizki HANDAYANI MUSTAFA

Deputy Director for Multilateral Cooperation,
International Relation Bureau,
Ministry of Culture and Tourism

Korea

Ms. Pilyoung PARK

Project Officer,
Intangible Cultural Heritage Centre for
Asia and the Pacific (ICHCAP)

Maldives

Mr. Ismail ASHRAF

Assistant Curator
National Museum

Mongolia

Ms. Munkhzul LUVSANJALBUU

Programme Senior Specialist for Culture
Mongolian National Commission for
UNESCO

Myanmar

Mr. Kyaw OO LWIN

Director General,
Department of Archaeology
National Museum and Library

Nepal

Ms. Manju SINGH BHANDARI (Thapa)

Conservation Officer
Parliamentary Affairs and Culture

Philippines

Ms. Renee CORESES TALAVERA

Head,Cultural Communities and Traditional
Arts Section,
National Commission for Culture and
the Arts

Samoa

Ms. Ailini AH KEN

Museum/Archives Officer
Ministry of Education Sports and
Culture

Sri Lanka

**Mr. Tharanga VAJIRA KANTHA
RATHNAYAKE**

Assistant Director,Administration and Art,
Department of Culture Ministry of Culture
and the Arts

Thailand

Ms. Panchawee PRAYNRNPROHM

Cultural Officer
Department of Cultural Promotion

Uzbekistan

Mr. Shavkat YOLDASHOV

Deputy Director,
Republican Center for Studies and
Information on Intangible Cultural

Vietnam

Ms. Trang THI THU NGUYEN

Officer
Ministry of Culture, Sport and Tourism

2. Lecturers(15)

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

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

Mr. SUDO Kenichi
Director
National Museum of Ethnology

Mr. TAMURA Katsumi
Deputy Director
National Museum of Ethnology

Mr. SASAHARA Ryoji
Associate professor
National Museum of Ethnology

Mr. TAKAHASHI Masayuki
Director
Nagahama Hikiyama Cultural Association

Mr. NISHIKAWA Takeo
Nagahama Hikiyama Cultural Association

Mr. SAZANAMI Yasuhisa
Nagahama Hikiyama Cultural Association

Mr. TSUJI Kihachiro
Nagahama Hikiyama Cultural Association

Mr. OTSUKA Hideaki
Nagahama Hikiyama Cultural Association

3. Organizers

Agency for Cultural Affairs, Japan(1)

Mr. MINAMI Shimpei
Director, Office for International Cooperation
on Cultural Properties

**National Institutes for Cultural Heritage,
Japan(6)**

Mr. ENDO Hajime
Director

Mr. KANAYA Fumiaki
Secretary-General

Mr. FUJIMOTO Shinya
Supervisor
General Affairs Division

Ms. HATTORI Noriko
Chief, General Affairs Division

Ms. OHNUKI Misako
Associate Fellow
Preparatory Office for Category 2
Centre UNESCO,

Ms. FUJISAWA Satoko
Research Assistant
Preparatory Office for Category 2
Centre UNESCO,

ANNEX II : PROGRAMME

Date	Activities
Day 1 (Tuesday, 1 February) at Tokyo National Museum, 3F 1st Meeting Room	
9:30 – 10:00	Registration
10:00 – 11:00	Opening - Speeches by Mr. MINAMI Shimpei, Director of Office for International Cooperation on Cultural Properties, Agency for Cultural Affairs, Japan(Bunkacho) Mr. ENDO Hajime, Director of National Institutes for Cultural Heritage - Introduction of Participants - Group Photo Session
11:00 – 11:15	Coffee Break
11:15 – 12:00	Organiser's Presentations on Introduction of Programme Ms. FUJISAWA Satoko Research Assistant of Preparatory Office for Category 2 Centre UNESCO, National Institutes for Cultural Heritage
12:00 – 13:00	Lunch
13:00 – 13:45	Session 1-1 : Japanese Administrative System for Safeguarding ICH Mr. KIKUCHI Kensaku, Chief Senior Cultural Properties Specialist Cultural Properties Department, Agency for Cultural Affairs, Japan(Bunkacho)
13:45 – 14:00	Break
14:00 – 14:30	Session 1-2 : Japanese Administrative System for Safeguarding ICH (cont'd)
14:30 – 15:00	Q&A
15:00 – 15:15	Coffee Break
15:15 – 16:15	Case Study Report Sharing by Participants
Day 2 (Wednesday, 2 February) at Tokyo National Museum, 3F 1st Meeting Room	
10:00 – 11:30	Observation of Tokyo National Museum
(10:00–11:00)	Special Cultural Exhibition and Guided Tour Docent : Ms. TAKEUCHI Namiko, Section Leader of Decorative Arts and Archaeological Objects Section, Curatorial Research Department, Tokyo National Museum (Specialty Area: Decorative Arts)
(11:00–11:30)	Special Exhibition HIRAYAMA Ikuo and preservation of cultural properties (free)
11:30 – 12:15	Have a lunch in the lecture room
12:15 – 12:45	Move to National Nôgaku Theatre by bus of their own
13:00 – 16:30	- The Japanese ICH Inscribed on the Representative List of the 2003 Convention - "Nôgaku Theatre" at National Nôgaku Theatre
Day 3 (Thursday, 3 February) in (Tokyo)	
9:30 – 10:15	Session 2-1 : Preservation and Inventory-Making of ICH in Japan Mr. MIYATA Shigeyuki, Director, Department of Intangible Cultural Heritage Tokyo National Research Institute for Cultural Properties
10:15 – 10:30	Coffee Break
10:30 – 11:15	Session 2-2 : Preservation and Inventory-Making of ICH in Japan (cont'd)
11:15 – 11:45	Q&A
PM	Move to Osaka

Day 4 (Friday, 4 February) in Osaka, National Museum of Ethnology	
10:00 – 10:45	Session 3 : Local region and Folklore: Regarding a video documentary about "Hachigatsu Odori of Amami Oshima" produced by National Museum of Ethnology Mr. SASAHARA Ryoji, Associate professor of Department of Cultural Research, National Museum of Ethnology
10:45 – 11:00	Q&A
11:00 – 11:15	Coffee Break
11:15 – 12:00	Session 4 : About National Museum of Ethnology – the Roles & Missions - Mr. TAMURA Katsumi, Deputy Director of National Museum of Ethnology Address by Director Mr. SUDO Kenichi, Director of National Museum of Ethnology
12:00 – 12:15	Q&A
12:15 – 13:15	Lunch
13:15 – 14:30	Observation of National Museum of Ethnology
14:30 – 15:30	Case Study Report Sharing by Participants
15:30 –	Move to Nagahama
Day 5 (Saturday, 5 February) in Shiga, Hikiyama Museum	
9:20 – 9:30	Explanation of Schedule by the Organizer of the Community Address by the Chairperson of Nagahama Hikiyama Cultural Association
9:30 – 11:30	Session 5 : About the Hikiyama Festival & Community Activity Mr. SAZANAMI Yasuhisa & Mr. NISHIKAWA Takeo Nagahama Hikiyama Cultural Association Performance • Festival music by members of Nagahama Hikiyama Festival Shagiri Preservation Society (Seikaizan, Kasugazan, Kankozan) • Performance of tayu (the singer telling the story) and shamisen (Japanese lute) of kabuki by San'yaku Shugyo Juku Experience - Experience of shamisen, Japanese lute of festival music, drum and surigane
11:30 – 12:00	Observation of Hikiyama Museum of Ethnology
12:00 – 13:00	Lunch
13:00 – 14:30	Field Observation in Hikiyama Community Guided by Mr. SAZANAMI Yasuhisa & Mr. NISHIKAWA Takeo Nagahama Hikiyama Cultural Association
14:30 – 15:00	Move to the site of Hikiyama Museum and take a break
15:00 – 16:00	Closing Ceremony - Speech & Conferment certificate by Mr. KANAYA Fumiaki, Secretary-General, National Institutes for Cultural Heritage
16:00 – 18:00	Farewell Meeting with Hikiyama Community (30 people who participate or accompany, people of Nagahama Hikiyama Cultural Association, Tokyo National Museum, Succession Committee, Sanyaku Shugyo Juku and people related to the city)
Day 6 (Sunday, 6 February)	
Departure of International Participants	

ANNEX III: Opening Address

a. MINAMI Shimpei

Director, Office for International Cooperation on Cultural Properties

Agency for Cultural Affairs, Japan

My name is (Simpei) Minami, Chief of the Office for International Cooperation in Cultural Properties of Traditional Culture Division, the Agency for Cultural Affairs.

I would like to extend a warm welcome to all the participants in “International Partnership Program Training Course for Safeguarding of Intangible Cultural Heritage”.

We living in this current age have a heavy responsibility to pass on intangible cultural heritage our predecessors created and transmitted to the next generation. Japan enacted “the Law for the Protection of Cultural Properties” in 1950. We have developed and implemented the system in line with the law to preserve not only tangible cultural heritage but also intangible cultural heritage (ICH). For sixty years since the enactment, our country has accumulated the knowledge about ICH. We are very pleased to provide our knowledge to you as much as possible within this period of time. We would like you to take this opportunity to apply an accumulation of our knowledge to promoting the protection of ICH in your countries.

At the general assembly in October 2009, UNESCO approved the plan to open a center in Japan to protect ICH under its auspices. This center is referred to as “Category 2 Center” of UNESCO, the second UNESCO-affiliated center in Japan after “Global Center of Excellence for Water Hazard and Risk Management”. “Category 2 Center” will also be founded both in China and South Korea to preserve ICH. There is a clear allocation of roles between China, South Korea and Japan. China will be in charge of human development, South Korea will work on information network and Japan will be responsible for research & development. In order to facilitate research & development of ICH by “Category 2 Center” in Japan, we would like to ask for cooperation from everyone concerned in protection of ICH in each country. We will step up our efforts toward protecting ICH in Asia-Pacific area, using “Category 2 Center” as a core.

This training course has five days, starting today. We would like all of you to share your information actively during the period and continue information exchange after going back to your countries. I sincerely hope that this training course will be fruitful to all of you.

In closing, I would like to thank National Institutes for Cultural Heritage, National Research Institute for Cultural Properties, Tokyo and everyone concerned for their contribution and generous support in organizing the training course. Thank your very much.

b. ENDO Hajime
Director
National Institutes for Cultural Heritage, Japan

On behalf of the organizer, National Institutes for Cultural Heritage, I would like to make a few remarks on the opening of the Intangible Cultural Heritage Partnership Program Partnership Training Program.

My name is Hajime Endo, and I am a Director of the National Institutes for Cultural Heritage.

I would like to welcome everyone that has come today to participate in the Intangible Cultural Heritage Protection Partnership Training Program.

The National Institutes for Cultural Heritage started in 2007 as an umbrella organization of four national museums and two national research institutes for cultural properties together.

At the UNESCO general meeting in October 2009, a center to protect intangible cultural heritages was approved to be built in China, South Korea and Japan. In October 2011, the UNESCO category 2 center will be set up as our seventh facility and have the same degree of independence as the national museums and national research institutes for cultural properties.

This training project will be one of the central projects that the category 2 center operates to protect the intangible cultural heritages in the Asian pacific region and we plan to organize this program next year and beyond.

This training program will last for five days, starting from today. The schedule is rather rushed as you go from Tokyo to Osaka and Shiga, but I hope this is a good opportunity for those participating to create an information network with other participants, and continue to exchange information on protecting the intangible cultural heritages of countries after you return home. I hope this training program is productive for all of you.

In closing, I would like to thank the Cultural Affairs Agency and everyone else that had a hand in making this training program a reality.

c. TAKAHASHI Masayuki

Director, Nagahama Hikiyama Cultural Association

I inserted a space between names, after the comma

Welcoming comments by Director General

Thank you for coming to Nagahama. This is our first time to hold a meeting with as many as 15 countries in the Asia-pacific region participating. We sincerely welcome your visit. We had heavy snow a week ago, and as you can see, there is plenty left around town. I hope you also enjoy the view.

Today you are going to spend a day in Nagahama as part of our International Partnership Program for safeguarding of intangible cultural heritages. We have an intangible cultural heritage in the form of a festival called Nagahama Hikiyama Matsuri. This is the festival where kabuki, one of traditional Japanese performing arts, is performed on the stage of floats. The festival takes place on April 13 through 16, and preparation is already under way. The plays to be performed this year were announced on Feb 1st. Nagahama is still in the middle of a cold winter but it makes us happy to see preparation for the festival in warm spring making steady progress.

The program that follows concentrates on history of the Nagahama Hikiyama Festival, and its preservation and transmission. Today's lecturers have long been involved in its preservation and transmission so we can expect them to express their thoughts and feelings about the festival. There are also some performances and a hands-on experiencing session. You have only one day in Nagahama but it would be our pleasure if you could find something to connect with to make the program in Nagahama fruitful.

Last but not least, we wish you to play an active role in each country and create much happiness.

ANNEX IV: Message on behalf of the participants at the closing of the training course

ISMAIL Ashraf
Assistant Curator,
Maldives National Museum, Department of Heritage,
Republic of Maldives

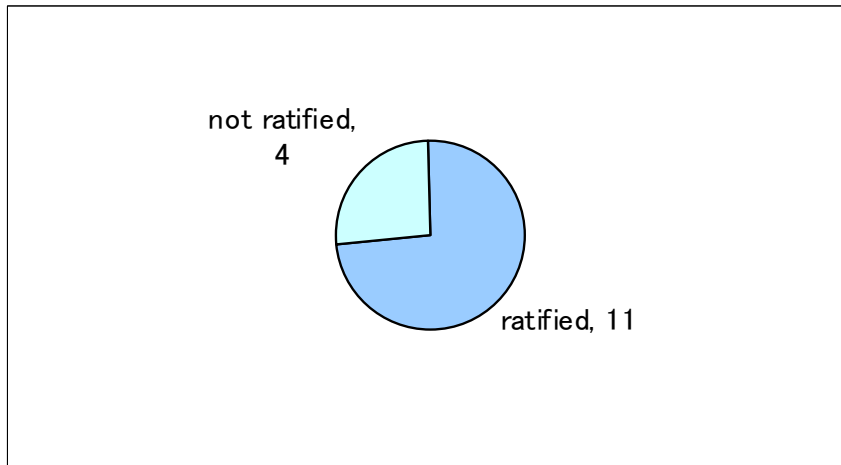
On behalf of all the 15 participants representing the 15 countries, I would like to thank the Organizers for the Invitation for this training course, Interpreters, the secretariat and the rest for the wonderful job and hospitality as all of us have learned so much regarding ICH safeguarding. We have learned so many new ideas we can put to use in our own countries to improve our current safeguarding methods and situations. This training course benefited us not only in the knowledge of ICH but also new friendships between the 15 countries. Through our group discussions and condition report sharing we have learned many different things about our countries and how we can help each other in the future. And I hope that we will all stay in touch in the future and also hope that we will see each other soon somewhere. Once again I would like to thank everyone who has been involved in any way with this training course. Thank you.

ANNEX V :

Report of Questionnaire about ICH Convention in the Participants' Countries

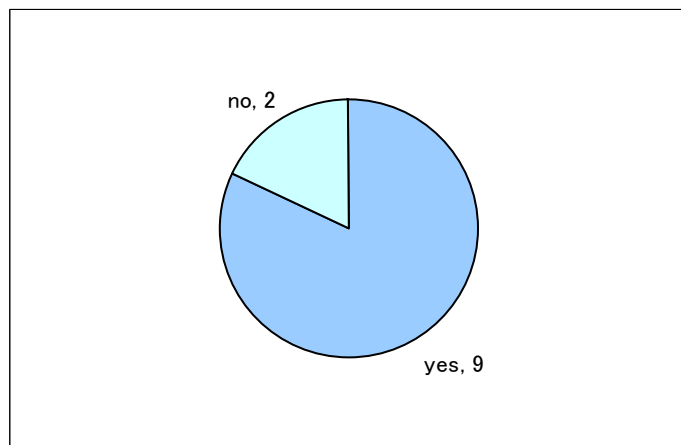
FUJISAWA Satoko, OHNUKI Misako
Research Assistant, Associate Fellow
Preparatory Office for Category 2 Centre, UNESCO
National Institutes for Cultural Heritage, Japan
1 February 2011

1 . about 2003 UNESCO ICH Convention



1.1 (for ratified) = 11 countries

(1) Does your country has the ICH listed in the representative list ?



* Diversion of the data without proper quotation information is prohibited.

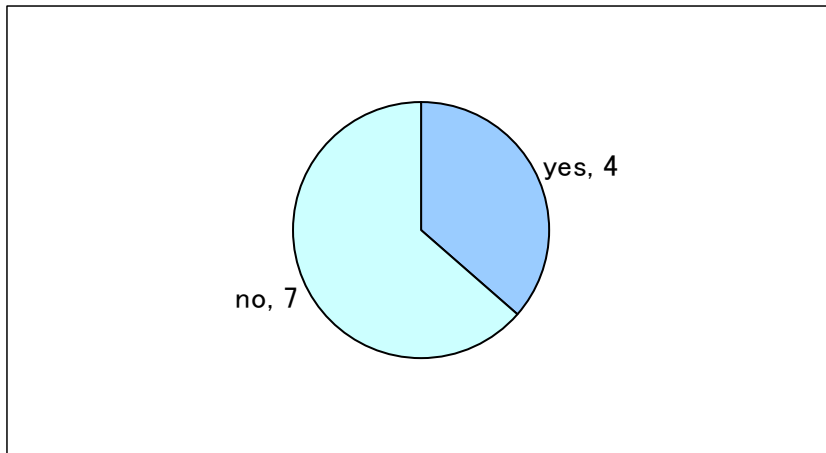
if yes,

(2) What is advantage / disadvantage so far experienced in your country for that ?

advantage	disadvantage
<ul style="list-style-type: none"> - it ensure visibility & awareness of ICH - preservation & protection from globalization - it can help people to know the ICH & protect them better - awareness in local, national and international the richness of Indonesia culture Heritage. This is also to increase Pride, Care as well as willingness to Indonesia's people to protect, conserve and to develop our culture heritage - It contributes to promoting ICH elements after nominated on the UNESCO lists both at the national and international level - Raising awareness of the importance of ICH not only international level but also local and national level b. Increasing mobility of ICH artists and community based bearers - increasing awareness, appreciation and deeper understanding of the significance of and pride for the ICH - public awareness, sustainable safeguarding support from governmental and non-governmental organizations, development of cultural tourism - ICH is identified and recognized for its value and its importance. Communities are aware of ICH protection and promotion ICH. They benefit directly from ICH. 	<ul style="list-style-type: none"> - When the ICH element promoting, if it is not well safeguarded by considerations of ICH communities in the central role to keep promote it. It is too commercialized, If it often seen the ICH elements is for amuse tourists. - After being recognized, cultural heritage becomes a component of tourism product. If it is not managed and promoted properly, it can be commercialized.

* Diversion of the data without proper quotation information is prohibited.

(3) Does your country has the ICH listed in the urgent safeguarding list ?



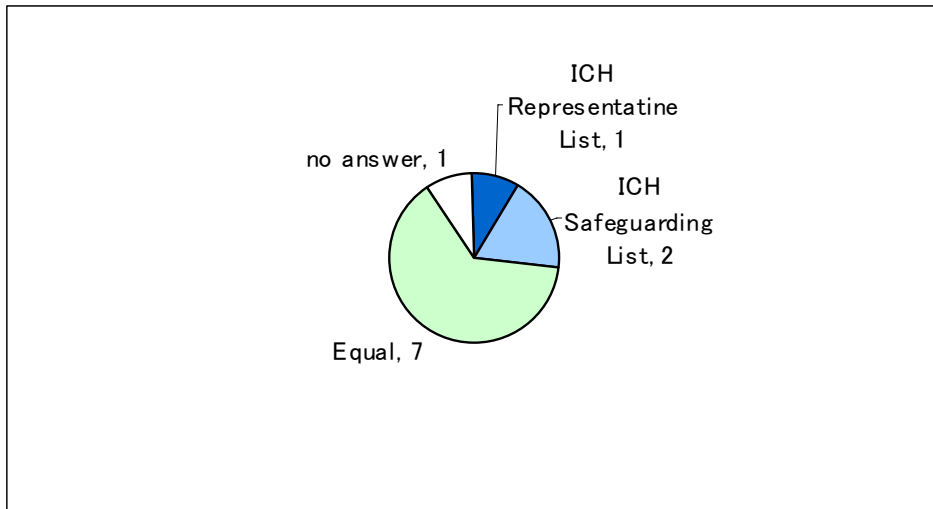
if yes,

(4) What is advantage / disadvantage for that ?

advantage	disadvantage
<ul style="list-style-type: none"> - It improve the protection of them - To increase awareness for all parties (government, communities, private sectors in to give more attention to the ICH which list in the uregent safeguarding list. - Re-examine the practice of the funding and grant making based on the UNESCO project on Living Human Treasure System. - Adopting to the Educational system, safeguarding ICH and passing on descendants - ICH is identified and recognized for the value, importance as well as the risk of wasting. Communities are aware of the urgent protection and preservation of alive ICH. 	<ul style="list-style-type: none"> - Face to protect the ICH - After being recognized, cultural heritage becomes a component of tourism product. If it is not managed and promoted properly, it can be commercialized and changed.

* Diversion of the data without proper quotation information is prohibited.

(5) Which is more interesting for ICH in your country ?



1.2 (for not ratified) = 4 countries

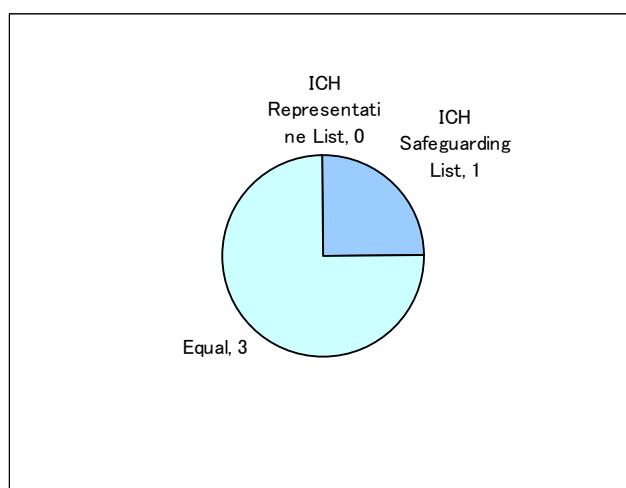
(1) The reason why you don't ratified the 2003 UNESCO Convention. (multiple answers)

you don't have the ICH inventory	2
you most interested in the World Heritage Convention	2

(2) What kind of merit do you expect to ratify the Convention ? (multiple answers)

Safeguarding ICH in danger of disappearing	3
Promotion of ICH in the world	3
Economical support	2
Technical support to safeguard ICH	2
Promote development of research activities	1
Tourist revenue	1

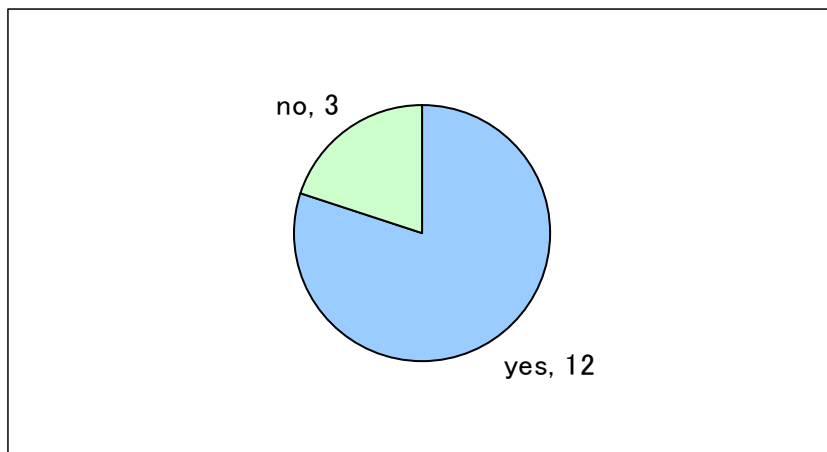
(3) Which is more interesting for ICH in your country?



* Diversion of the data without proper quotation information is prohibited.

2. ICH inventory in your country

Does your country has any inventory of ICH ?



2.1 (for “yes”) = 12 countries

(1) Who does hold initiative to make the inventory ? (multiple answers)

Government (national)	12
Community	6
Specialist (domestic)	6
Government (local)	3
Specialist (foreign)	2
Others : Private sector (Folklor society)	1

(2) What are data formats of the inventory ? (multiple answers)

text (paper)	12
text (digital)	9
photo (film)	6
photo (digital)	8
movie (film)	5
movie (digital)	5
sound (tape)	4
sound (digital)	5

* Diversion of the data without proper quotation information is prohibited.

(3) Who can access the inventory data ? (multiple answers)

Officers	7
Specialists (domestic)	7
Transmitters of the ICH	4
Anybody	4
Successors of the ICH	3
Citizen	3
Specialists (foreign)	2
Others: With approval of management information systems unit or head of the agency	1

(4) In what language is text of the inventory written ? (multiple answers)

National official language	9
English *	5
Community language	1
French	1
Russian	1

* Samoa's answer is `English`. It is also the National official language.

(5) Usage of the inventory ? (multiple answers)

Research	10
Cultural policy	9
UNESCO's list	7
Succession of ICH	6
Promotion of tourism	6
Profit making	2

2.2 (for "no") = 3 countries

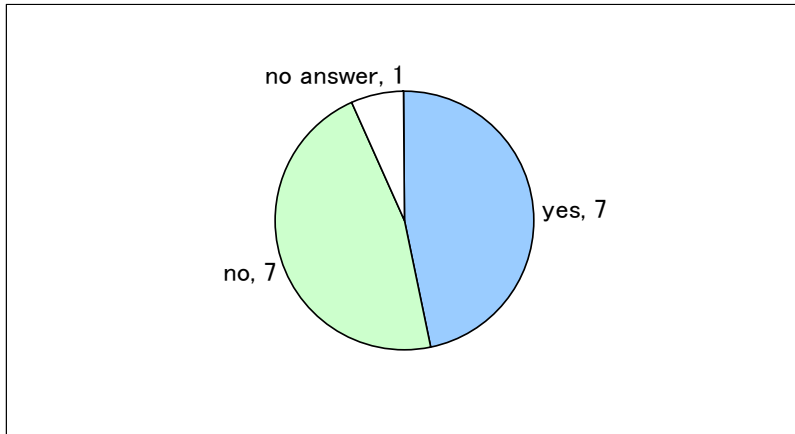
(1) What is obstacle to make ICH inventory ? (multiple answers)

lack of research information	3
budget problem	2
absence of person who make inventory	2
know-how lacking	1
technical problem	1
difficulty in getting community people participated	1

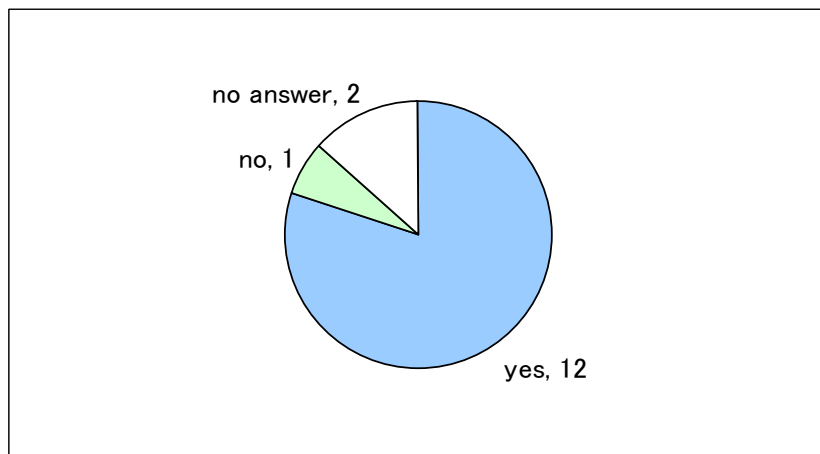
* Diversion of the data without proper quotation information is prohibited.

3. About international support to inventory-making or ICH protection

(1) Have you ever been given international support to inventory-making or ICH protection ?



(2) If there is international support, would you like to make/develop ICH inventory ?



i) What supports do you expect ? (multiple answers) = 12 countries

technical support	11
awareness-raising to habitants of the ICH community	9
know-how training	8
economical support	7

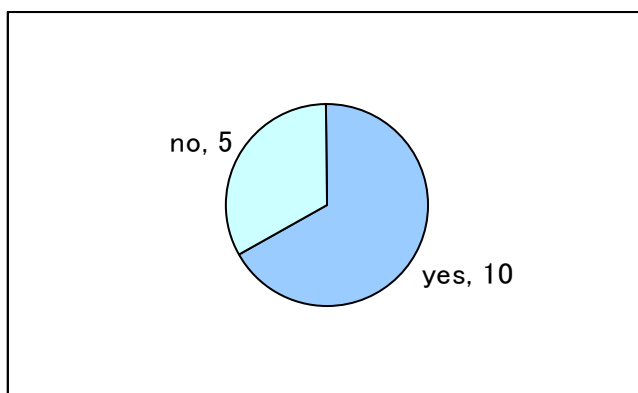
ii) Why will you reject the support ? = 1 country

we would like to give other developing countries in need.

* Diversion of the data without proper quotation information is prohibited.

4. About Tangible aspects concerning the ICH

(1) Is there the national museum of ethnology in your country ?



4.1 (for “yes”) = 10 countries

(1) What kinds of material are stored there ? (multiple answers)

Objects (ethnological instrument, handicrafts etc..)	10
Books	5
Images (on paper)	6
Images (film)	4
Images (electric data)	3
Sounds (tape)	3
Sounds (electric data)	3
Movies (tape)	2
Movies (electric data)	2
Inventory (hard media=paper etc..)	3
Inventory (electric data)	1

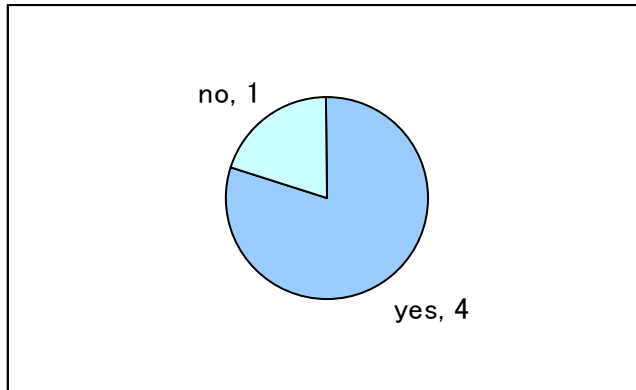
(2) How does the museum work for the ICH ? (multiple answers)

Education for school children	9
Promotion to tourists	6
Training for school teachers	4
Association activity	3
Training for successors	1
Others:	
- to disseminate the cultural informational to the public	2
- to preserve cultural objects & cultural heritage	1
- to promote the awareness of ICH	1
- declaration of national cultural treasures	1

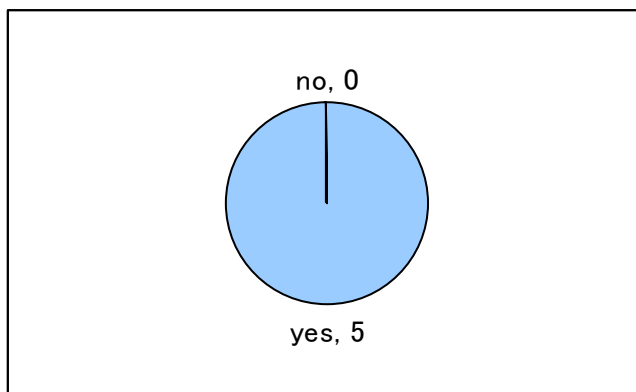
* Diversion of the data without proper quotation information is prohibited.

4.2 (for “no”) = 5 countries

(1) Are there any museums in the world which store the objects (ethnological instrument, handicrafts) concerning the ICH of your country ? (multiple answers)



(2) Do you want to establish the national ethnology museum in your country ?



i) What function do you expect to the museum ? (multiple answers)

awareness-raising to habitants of the ICH community	5
place for networking	5
place for training	5

* Diversion of the data without proper quotation information is prohibited.

ANNEX VI:Photos



Opening Ceremony



Welcome Speech by Director-General Mr. SUDO Ken'ichi at National Museum of Ethnology



Case Study Report Sharing in groups



Case Study Report Sharing in groups



Case Study Report Sharing in groups



Closing Ceremony