

JCIC-Heritage's 29th Seminar

# Preservation and inheritance of information related to cultural heritage

For Whom and What Purpose

Report

Lion dance in the Town of Onagawa, Miyagi Prefecture



JCIC-Heritage

Japan Consortium for International Cooperation in Cultural Heritage

JCIC-Heritage's 29th Seminar

# Preservation and inheritance of information related to cultural heritage

For Whom and What Purpose

Report



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## Explanatory note

This report includes presentations and discussions made at the JCIC-Heritage's 29th Seminar (Webinar) "Preservation and Inheritance of the Information related to Cultural Heritage: For Whom and What Purpose" held on August 9, 2021 under the sponsorship of the Japan Consortium for International Cooperation in Cultural Heritage. This report consists of transcripts of voice recordings, which have been slightly edited into a report format. All photographs of unknown sources and used in presentations are provided by the presenters.

We hereby express a sense of gratitude to the experts below for giving their great contribution to holding this seminar.

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第29回  
文化遺産国際協力コンソーシアム研究会

# 文化遺産 にまつわる 情報の保存と継承

開かれたデータベースに向けて

2021年  
8月9日(月・休)  
14:00 ▶ 16:00 (13:45 接続開始)

- 開会挨拶・趣旨説明  
岡田保良 (国士館大学 名誉教授)
- 「フォーラム型情報ミュージアムプロジェクトとアイヌ民族資料の活用」  
齋藤玲子 (国立民族学博物館 人類文明誌研究部 准教授)
- 「無形文化遺産に関わる情報の記録と活用について」  
久保田裕道 (東京文化財研究所 無形文化遺産部 無形民俗文化財研究室長)
- 「アジア近代建築遺産データベースの40年：その展開・変容・課題」  
林憲吾 (東京大学生産技術研究所 准教授)
- ディスカッション：「文化遺産にまつわる情報の記録と国際協力への展望」  
モデレーター：近藤康久 (総合地球環境学研究所 准教授)
- 閉会挨拶  
友田正彦 (文化遺産国際協力コンソーシアム 事務局長)

会場：Zoom ウェビナー  
参加費：無料 (要事前登録)  
申込方法：詳細は HP をご参照ください  
<https://www.jcic-heritage.jp/>

## Program

- 14:00-14:05 **Opening Remarks**  
OKADA Yasuyoshi (Vice chairperson of the JCIC-Heritage)
- 14:05-14:25 **“The ‘Info-Forum Museum’ Project and the Use of Ainu artifacts”**  
SAITO Reiko (Associate Professor of the Department of Cultural Research, National Museum of Ethnology)
- 14:25-14:45 **“Recording and Applying Information Related to Intangible Cultural Heritage”**  
KUBOTA Hiromichi (Head of Intangible Folk Cultural Properties Section, Department of Intangible Cultural Heritage, Tokyo National Research Institute for Cultural Properties)
- 14:45-15:05 **“40 Years of the Modern Asian Architectural Heritage Database: Its Development, Transformation, and Challenges”**  
HAYASHI Kengo (Associate Professor of Institute of Industrial Science, The University of Tokyo)
- 15:05-15:55 **Discussion: “Documenting Cultural Heritage Information: Challenges and Prospects for International Cooperation”**  
Moderator: KONDO Yasuhisa (Associate Professor of Research Institute for Humanity and Nature)  
Panelists: SAITO Reiko, KUBOTA Hiromichi, HAYASHI Kengo
- 15:55-16:00 **Closing Remarks**  
TOMODA Masahiko (Secretary General of the JCIC-Heritage)

## Opening Remarks

### OKADA Yasuyoshi

Vice President of the Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage)



Hello, everyone. Let me start by expressing my heartfelt thanks for participating in the seminar of the Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage) today. On behalf of the organizer, I would like to say a few words.

The JCIC-Heritage organizes seminars twice a year, where not only members but the general public can take part as well, with a view to communicating Japan's international activities to safeguard cultural heritage widely. Today's seminar is the first this year and marks the 29th one in the JCIC-Heritage's history.

Let me briefly explain the purpose of today's seminar, which is titled "Preservation and inheritance of the Information related to Cultural Heritage—For Whom and What Purpose".

The preservation of cultural heritage evokes strong connotations of how objects per se should be protected both spatially and physically. But in essence, cultural heritage encompasses a wide variety of information throughout its long history, and this is the source of its value. The World Heritage Convention also states that considering that deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world.

Today, the information on the internet has become an indispensable part of our lives. Along with this, it is becoming increasingly important to make information collected and accumulated in the field of cultural heritage widely available on the internet. Further, in parallel with the publication and communication of said information, I heard that new interactive efforts are being made to continuously consolidate the unique cultural information handed down from people living in various regions in Japan and the rest of the world into a database. Moreover, such information could be used in ways that we may not have thought of, or could contribute to society in new and unexpected ways. In this context, we recognize that people with various perspectives are involved in how information related to cultural heritage should be preserved, to whom it should be communicated, how it should be used or applied, and ensuring that the methods for doing so are increasingly diversifying.

From this perspective, in today's seminar, three specialists who are working on the creation or use of databases in the fields of tangible/intangible and movable/unmovable cultural heritage will make presentations on their respective fields. This will be followed by a panel discussion with the presenters and a new moderator joining us. We will discuss the most appropriate way to preserve and pass on information related to cultural heritage. As a member of the consortium, I would be more than pleased if we could take the opportunity to think about the possibility of international cooperation in these fields in the future. I also hope that the participants will enjoy today's seminar.

This concludes my brief remarks on behalf of the consortium. Thank you very much again.

## Lecture 1

## The 'Info-Forum Museum' Project and the Use of Ainu artifacts



SAITO Reiko

Associate Professor of National Museum of Ethnology

After graduating from Hokkaido University, she worked as a curator at Hokkaido Museum of Northern Peoples and joined the National Museum of Ethnology in 2011. She has been studying the material culture of Ainu and Northern indigenous peoples and also takes an interest in the history of museum collections. Her main writings and editing work include "Memories of Life in the Arctic and Forest: The Art of the Inuit and Northwest Coast Peoples" (co-edited by Keiichi OMURA and Nobuhiro KISHIGAMI, published by Showado in 2010) and '200 Years of Ainu Crafts: Overview of Its History' in "Ainu Art in the World" (edited by YAMASAKI and ITO, published by Center for Ainu & Indigenous Studies, Hokkaido University in 2012). She was in charge of "Special Exhibition: Treasures of Indigenous Peoples" in 2020 and "Thematic Exhibition: A World Full of Life: The Art of Fujito Takeki, an Ainu Master Carver" in 2018, which were held at the National Museum of Ethnology and other venues.

Thank you for the introduction. My name is SAITO Reiko.

As the title shows (Fig. 1), today, I will give an overview of the project that our museum is working on, and will also discuss the database of Ainu artifacts that I am in charge of.

My presentation will proceed as shown here (Fig. 2). The National Museum of Ethnology is also known as "Minpaku". It is located in the Expo '70 Commemorative Park in Suita City, Osaka. I started working here 10 years ago. I will discuss the research and projects that I have been involved in since.

First of all, let me give you a brief introduction to Minpaku (Fig. 3). The museum was founded in 1974 following Expo '70. It opened to the public in 1977. In addition to doing research on cultural anthropology and ethnology, the museum collects, stores, and exhibits objects related to ethnic groups from all over the world. Further, the museum was originally established as an inter-university research institute, so researchers from universities and institutes both at home and abroad can use its facilities, equipment, and materials, and do joint research. In 2007, which marked the museum's 30th anniversary, we planned to drastically revamp



Fig. 1

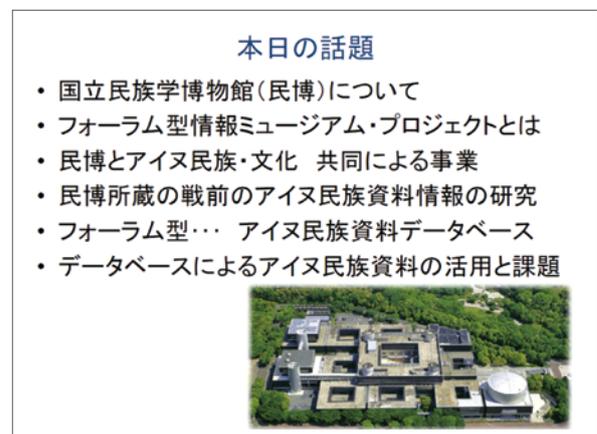


Fig. 2

the exhibitions in the main building, and renovated them from FY 2008 to FY 2016.

The next major project, the Info-Forum Museum project, was launched in FY 2014 (Fig. 4). The rationale for this Info-Forum Museum project is that since the 1970s, cultural anthropology had been less actively studying material culture, so the need arose to review research that focused on the relationship between objects and people. Also since the mid-1980s, the problem of one-sided cultural representations of “the Other” by researchers had been recognized in cultural anthropology and ethnography. Behind this is the notion that the researchers who make presentations should collaborate with the represented, as well as the public, who sees and reads those representations. As the current director-general of the museum, Dr. YOSHIDA Kenji, has written several books on this subject, this project was created with the aim of “turning the museum into a forum”. For over 40 years, the museum has researched and collected tangible and

intangible ethnic materials. The Info-Forum Museum was conceived as a new type of museum to organize and manage these materials as cultural resources for humanity, share them with people around the world, and pass them on to future generations.

One hallmark of this project is that the database is developed in collaboration with the society that originally held the materials, whose materials were collected or recorded as images and sound (also known as source community), and research institutions and universities within the society. Another feature of this database is that it is multilingual with local languages and English always included. Since FY 2014, we have been working on two types of several projects concurrently: large-scale database establishment project (maximum four years) and database improvement project (maximum two years), many of which have already been completed. For more information, including a list of the projects, please visit our website. Though we have created many databases and are making them publicly available, we still have issues to resolve, like how to integrate and update them and how to handle copyright and personal information.

This is an illustration of the Info-Forum Museum's structure (Fig. 5). I do not have time to get into the details, so please take a look at our website later. Many projects are going on (Fig. 6). They include not only the specimens and objects but also video and audio materials in the museum's collection.

In fact, the number of Info-Forum databases that are currently open to the public is rather small, given the total number of projects. Many

### 国立民族学博物館(民博)について

1974年設立、1977年開館(展示公開)

- ・設置目的  
文化人類学・民族学に関する調査・研究をおこなうとともに、民族資料の収集・整理・公開などの活動をすすめて、世界の諸民族の社会と文化に関する情報を人々に提供し、諸民族についての認識と理解を深める
- ・機能  
研究所、共同利用、情報センター、展示公開、社会還元、大学院教育
- ・本館展示の新構築(リニューアル)2008~16年度

◇フォーラム型ミュージアムプロジェクト 2014~  
→データベース作成と公開



Fig.3

### フォーラム型情報ミュージアム・プロジェクト

**背景**

- ・ものと人間の関係性に焦点をあてた研究の見直し
- ・研究者による一方的な他者表象の問題  
→ 研究者(表象する側)と当事者(表象される側)、一般市民(その表象を読んだり見たりする側)の協同が重要 →フォーラム化

**新ミュージアム構想**

有形・無形の民族資料と関係情報の集積:「文化資源」として整理・管理し、世界中の人々と共有し、後世に伝える

**ソースコミュニティと共同で整備+多言語化**

開発型プロジェクト(4年以内) 継続中:2 終了:4  
強化型プロジェクト(2年以内) 継続中:3 終了:15  
<https://www.minpaku.ac.jp/research/project/ifm>

- ・課題 データベースの統合 アップデート 著作権 個人情報

Fig.4



Fig.5

databases are open to the public inside the museum, but these are the ones that can be accessed only from our website (Fig.7). Of these, I also helped with the Cultural Resources of Indigenous Peoples in Northern North America Database, but the Ainu collection database is only available inside of the museum currently. I will mention the reason later.

Next, I would like to briefly explain the relationship between the culture of the Ainu people of which I am in charge and the museum as the background for the database (Fig.8). While our museum has exhibits from around the world, the exhibition of the Ainu culture opened to the public in 1979, two years after the museum opened. Thirty-seven years later in FY 2016, we completed renovations. The Ainu people of Hokkaido assisted us in making folk tools and reconstructing the traditional houses when the exhibition hall was built. When the museum was renovated, the Ainu people from all different walks of life were also involved in planning,

including selecting materials and supervising, as members of a committee.

As Minpaku carries out various projects in collaboration with the Ainu people, a large number of materials have come to be stored. At the moment, we have about 5,400 items related to Ainu. In recent years, partly because the Japanese government has made a concerted effort to promote the Ainu people and their culture, we have received an increasing number of requests to lend out materials for exhibits, research and surveys. In this context, I started to think about the need to publish an easy-to-use database offering accurate information.

Shortly after I was assigned to Minpaku, I conducted a joint research project on the prewar collection at Minpaku. After the joint research, we created a database over four years from FY 2016 to FY 2019 in an info-forum museum project called "Re-examination and Documentation of the Ainu Collection at Minpaku".

As part of the joint project between the Ainu



Fig.6

### 国立民族学博物館とアイヌ民族・文化

本館「アイヌの文化」展示場公開1979年→2016年度リニューアル

- 展示場新設時 民具の製作および伝統的民具の復元
- リニューアル時 計画・立案から会議メンバー 資料選定、監修
- 共同によるさまざまな事業
- アイヌ民族資料の貸出の増加
  - 使いやすい・正確なデータベースの公開の必要性
- 戦前のコレクションに関する研究（共同研究）2012～15年度  
東京大学理学部人類学教室、旧日本民族学会附属民族学博物館ほか
- フォーラム型… 開発型プロジェクト・2016～19年度  
「民博が所蔵するアイヌ民族資料の形成と記録の再検討」  
→ データベース作成と公開

Fig.8

データベース名	概要
宮城地域文化資料データベース	本データベースは、国立民族学博物館が所蔵している中央・西アジア関連資料のうち、戸倉もも子博士が収集したアラビア半島近辺の民俗資料、ジョイ・グワック氏が収集した近現代イラン手工芸品資料、歴史文化、民俗学資料、近世収集したコーヒー関連資料をデータベース化したものです。
北海道先住民文化資料データベース	本データベースは、国立民族学博物館が所蔵している約3000点に及ぶアラスカ/アタカパ、グリーンランドの先住民に関する標本資料の基本情報をデータベース化したものです。
日本の文化展示関連情報データベース	日本の文化展示関連情報データベースは、国立民族学博物館が所蔵する「日本の文化」で展示している資料に関連するデータベースです。
ジョージア・ブナココレクション	このデータベースは、国史館で展示するだけでなく、1990年代後半から2000年代前半にかけての展示場リニューアルにおいて、メソッド研究会の協力を得て収集した経路図コレクションである。国立民族学博物館は、1985年と1988年にニューヨーク大学からこのコレクションを購入した。
おぼろぎの伝説の文化	プロジェクトで調査、研究を進めたおぼろぎの伝説について、日本語、中国語、英語の3言語で解説、複製等が可能なデータベースを構築する。生活用具、服飾、工芸品などの内容で展示、複製記録はクラウドを基盤とし、クラウド民具展、資料も取り入れ、単に民族研究だけでなく、研究者だけでなく、一般市民やSNSコミュニティの人たちの利用にも配慮している。また、スマホやタブレットでの閲覧、増強した展示場を構築したデザインをとり、将来的にさらに発展すると考えられる標準的な利便性もあわせたい。
熊鷹の伝説	甲府および武蔵野には熊鷹の伝説が数多くあり、このデータベースは、熊鷹の伝説に由来する民俗資料を整理し、伝承や研究に役立てることを目的としている。熊鷹は、伝説的動物、伊弉諾、天孫の使者など、さまざまな伝説の存在する。2010年が2016年にかけて、おぼろぎの伝説と熊鷹の伝説をテーマとして、地域と連携を深めるとともに、熊鷹の伝説をテーマとした展示場を構築する。熊鷹の伝説や熊鷹の伝説に関する研究や展示場を構築する。熊鷹の伝説をテーマとした展示場を構築する。

Fig.7

### アイヌ民族との共同による事業

◎北海道アイヌ協会との協定

- カムイノミ(神への祈り)(1979～2006)2007～
  - 標本資料の活用(使用)
  - 儀礼具(イナウ)収集
  - 映像記録
  - 道内各地から招聘
- 工芸者技術研修(外来研究員)受入2000～
  - 2019年11月28日 豊浦アイヌ協会
- 展示 本館常設展のリニューアル 特別展 作品出品・映像提供
- イベント 公演、実演、ワークショップ…
- 体験学習キット「みんぱく」 資料の製作、作者からのコメント

Fig.9

people and Minpaku, we signed an agreement with the Ainu Association of Hokkaido and hold a ritual prayer to the deities called “*kamuy nomi*” every year (Fig. 9). In this ceremony, we use objects from our collection, especially ritual tools. We collect a tool called an “*inaru*” that is made by carved wood for every ritual. We also film and record the ritual. As a general rule, we invite people from Ainu associations from each place of Hokkaido every two years to contribute materials to our collections and keep records of rituals. Further, we have welcomed craftspeople sent by Ainu associations who make Ainu items like embroidery and wood carvings as guest researchers in a craftspeople technical training project over the past 20 years or so.

As I mentioned earlier, the Ainu people from all walks of life not only helped with the renovation of exhibition but created artwork for the permanent and special exhibitions, provided photos or videos, and lectured at an event like seminars and demonstration workshops as well. They also helped us with the production of learning kits that we lend out to schools called “Minpack”, and provided comments from the artists on how they use the kits and how they made them.

The joint research that I mentioned earlier has a long name and title (Fig. 10). Minpaku was established in 1974 but holds many older materials collected before the establishment. For instance, it holds 5,000 to 6,000 items.

The Department of Anthropology, Faculty of Science, University of Tokyo, has collected since the Meiji period. There also used to be a museum of ethnology affiliated with the Japanese Society

of Ethnology which had been built before W. W. II in the former city of Hoya in Tokyo (currently, Nishitokyo), and some 20,000 items from that museum collection have been transferred to Minpaku. However, some of these materials were misunderstood or misinterpreted when they were acquired, and when they were transferred, some data was lost or there were errors in transcriptions or inputs, so the database itself was not always entirely accurate.

In terms of the Ainu people, the database includes valuable materials collected before W. W. II from Sakhalin and the Kuril Islands, among others. So the first thing that we did was to set up a joint research group to study the process of how these materials were acquired, as well as to append appropriate information to them. As it turned out, we examined these materials in preparing to create this database.

A thick ledger called “The catalogue of Folk Objects” at that time (upper two photos, Fig. 11) is attached to the materials that were transferred from the University of Tokyo. That ledger included sketches of where, when, and by whom the materials were acquired, but not all of that information had been included in Minpaku’s database. So we had to go back to the original sources, recheck them, and reinput them. In addition to these original records, we checked the writings of the collectors and discovered some little-known documents containing information about when a certain item was collected or had photographs of the time, so we added these to the database. For example, the University of Tokyo published a book series called *Illustrated Collection of Domestic and Foreign Folk Objects* (Hounsha)

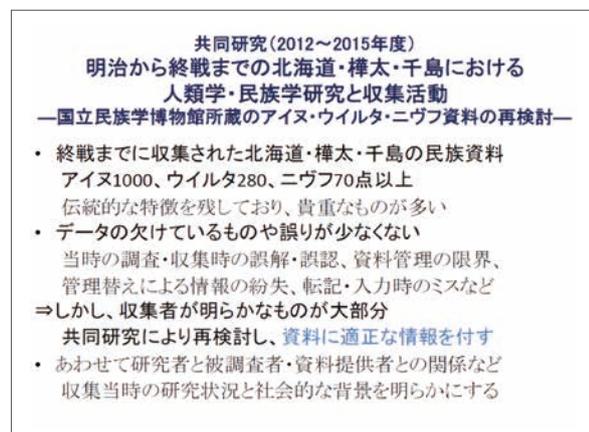


Fig. 10



Fig. 11

from 1938 to 1939, containing photographs of original conditions and collectors' information, so we have been examining these carefully and adding them to the database (Fig. 12).

The first and foremost goal of the Ainu artifacts database which I am overseeing at the Info-Forum Museum is to provide a more accessible database for those interested in Ainu culture in Japan and the rest of the world. The number of special uses for lending, research, and reproduction is increasing but the database available on the website only provides very basic information, like the name of the item, the year it was received, and the region, which is no more specific than Hokkaido. So we wanted to make more detailed information available on the internet as well (Fig. 13).

Another problem is that the names of materials have not been standardized; I assume all museums face this problem. Items collected in the distant past are registered under their original names in many cases, and as time goes by, their

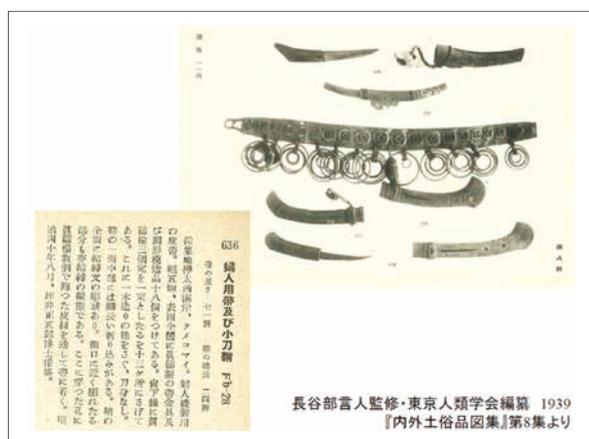


Fig. 12

フォーラム型情報ミュージアムプロジェクト「民博が所蔵するアイヌ民族資料の形成と記録の再検討」

民博所蔵のアイヌ民族資料(約5400点)の情報を充実  
→国内外のアイヌ文化に関心をもつ人びとがより利用しやすいデータベースを提供

- アイヌ文化への関心の高まり→民博の事業のみならず、貸し出し、研究や複製等のための特別利用増加。しかし、公開中現データベースは資料の概要や個別情報の入手困難。
- 情報の整理・追加とともに検索しやすい分類に。とくにアイヌ文化の担い手に活用されるデータベースをめざす。
- 多言語化 日本語、英語、アイヌ語、ロシア語
- コメント欄 メールで連絡、承認後、ログイン可能に

※併せて資料(民具)収集とアイヌ民族に関する民族学的研究がどのような関係だったのか、コレクションの成り立ちを分析

Fig. 13

names change and we sometimes cannot search. So the idea is to keep the name of the material as they are while making them easier to search by classification so that people can get to the materials that they look for. Besides, as for the Ainu materials, the database is mainly in Japanese since the local community uses Japanese as their primary language. However, the English pages include the names of the materials translated into English, the names of the places where the materials were collected, and the names of the producers if they are known, both of which are romanized.

Further, there are Ainu and Russian translations of the material names. Russian researchers are also interested in Ainu culture and materials, including those collected in the Kuril Islands and Sakhalin, we added Russian names to some of the items. To ensure that the database functions as a forum, we have set up a private comments section. If you register by email and get approved, you will be able to log in and comment on the materials.

I would like to show you the database (Figs. 14 and 15). You can search by selecting “Display all”, or by keyword, item, category, or region. You can choose between Japanese and English. It has categories, such as subsistence, clothing, food, dwelling. In the clothing category, you can view all clothing, as well as search by subdivision, such as headwear and footwear. This makes it easy to find what you look for even if the names of the materials are not known.

Further, the category of regions is divided into Hokkaido, Sakhalin, the Kuril Islands, other, and unknown. As Hokkaido is a very big region, it is subdivided into administrative units called



Fig. 14

“subprefectural offices” as well (Fig. 16). We have made it possible to search by region because we have received many requests from local people to see or create something from their own region, whether it be Hidaka or Iburi, for instance. We also include the data when it was registered along with the most current data. You can compare what the data looked like when first collected and registered with the newly revised or added data after research was conducted. That is what it looks like (Figs. 17 and 18).

We hope that, using this database, you will continue to access Ainu collection in the future, and we believe that they can be used not only for research on material culture but also for the research history of the Ainu people through the collection of objects since the Meiji period. They can not only be used for exhibitions at Minpaku but also be lent to other institutions. Another key point is that they can be used to pass on culture. As I mentioned earlier, they can be used for rituals and for research on older items to revive production

techniques that have been forgotten with the passage of time (Fig. 19).

However, there are challenges as well. One of the reasons that it is only open to the public at the museum is copyrights. We are working on making all of the copyrighted works that we have viewable, but only as thumbnails and not as enlarged images. We are working on opening databases, but it is taking a while to sort out which works are copyrighted and which are not.

In addition, regarding Ainu materials, in particular, protecting personal data is also an issue. I do not think that there is a problem with the collectors and researchers, and it may be appropriate to disclose information about who originally owned the materials for research purposes if they are famous and prominent keepers of the Ainu cultural tradition. However, in the cases where such individuals or their families may not want the information made public, we will make it clear that the data is in the database but will not be made public. For more information, let



Fig. 15

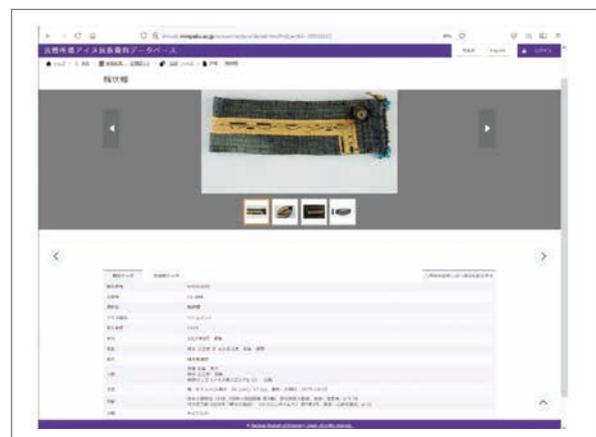


Fig. 17



Fig. 16

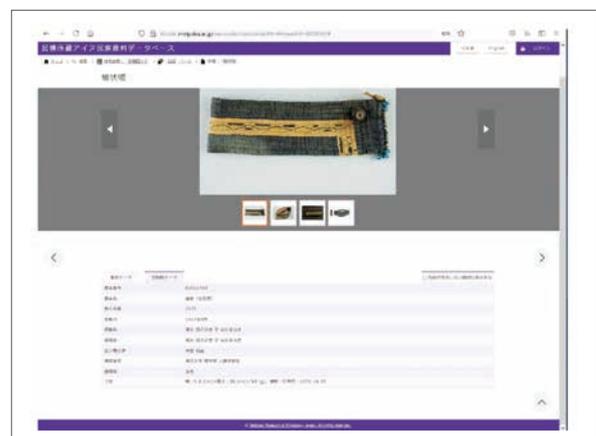


Fig. 18

we refer you to our publication *Minpaku Tsushin*, which you can read online in Japanese.

Though currently, this database is only open to the public in the museum, we can provide more

detailed information if you contact us through the inquiry form on our website or contact us directly. This concludes my presentation (Fig.20). Thank you very much.

データベースによるアイヌ民族資料の活用と課題

- 研究: 物質文化 研究史
- 展示: 民博での展示 他機関への貸出
- 文化継承: 使用(儀式) 復元
- 著作権、個人情報保護の問題

参考: 齋藤玲子 『民博通信』No.155, 160, 同Online No.2 など



カムイミ前日の収蔵庫前での折り ↑ 外来研究員による調査

Fig.19



<新展示> 導入部

アイヌ・コレクションの成り立ち

ありがとうございました イヤイライケレ

Fig.20

## Lecture 2

# Recording and Applying Information Related to Intangible Cultural Heritage

**KUBOTA Hiromichi**, Head of Intangible Folk Cultural Properties Section,  
Department of Intangible Cultural Heritage,  
Tokyo National Research Institute for Cultural Properties



After his stint as a university lecturer, he joined the Tokyo National Research Institute for Cultural Properties (Tobunken) in 2013. He is involved in a wide range of research mainly on folk performing arts and festivals and their preservation at the Department of Intangible Cultural Heritage. In particular, his aim is to build a nationwide intangible cultural heritage database on the basis of a folklore cultural asset database created after the Great East Japan Earthquake for the affected areas. He has also been engaged in ethnographic research on pre-earthquake lives in selected affected areas, and has shared the results with residents. Furthermore, after the April 2015 Nepal Earthquake, he conducted a survey on annual festivals of Kathmandu Valley to compile a booklet aimed at raising awareness on intangible cultural asset inheritance. He is the author of "Detailed Picture Book of Japanese Festivals" published by X-Knowledge, and has co-authored "Guidebook to Explore Japanese Performing Art" published by Kokushokankokai, among others.

I would like to make a presentation about intangible cultural heritage (Fig. 1). When it comes to "intangible cultural heritage", it is very broad in scope and is comparable to "tangible cultural heritage", so it is difficult to sum it up in a single sentence. Of course, there are similar problems in this record and database as Ms. Saito mentioned in her presentation, but I assume that what I will discuss today should be about the much earlier, preliminary stages.

First of all, I would like to broadly explain the types of intangible cultural heritage. What does this term cover? It is a quite tricky question. In Japan, it is categorized into intangible cultural properties, intangible folk cultural properties, and conservation techniques for cultural properties (Fig. 2). However, UNESCO's categorization

covers an extremely wide range and includes everything that is not tangible and everything that people do. Since all have their distinctive characteristics, I think that it is important to think about each of them separately in recording or creating a database.

According to Japan's categorization, in particular, traditional performing arts by professionals fall under intangible cultural properties. Meanwhile, traditions, such as those performed at local festivals, would be considered intangible folk cultural properties. These have different characters, so today, I would like to focus on these intangible folk cultural properties (Fig. 3).

As for folk cultural properties, the cultural heritage is tied to the local community, and the issue is how to record the cultural heritage of that



Fig.1

## 1. 無形文化遺産の種類

### A. 日本のカテゴリー (文化財)

- ①無形文化財 : 演劇・音楽 (古典芸能)・工芸技術等
- ②無形民俗文化財: 風俗慣習・民俗芸能・民俗技術
- ③文化財保存技術: 文化財保存のための伝統的技術・技能

### B. ユネスコのカテゴリー (例)

- ①口承による伝統及び表現
- ②芸能
- ③社会的慣習
- ④儀式及び祭礼行事
- ⑤自然及び万物に関する知識及び慣習
- ⑥伝統工芸技術 等

Fig.2

community. In Japan, there is the unique premise that intangible folk cultural properties of a region are usually protected by a preservation society and so a preservation society needs to be created for those properties to be designated as a cultural property, so they are easy to keep track of.

Now, let me move on to how we created the database specifically. Following the Great East Japan Earthquake and Tsunami in 2011, we started this database because we wanted to identify the post-disaster status of intangible cultural properties, the many folk performing arts and festivals in the Tohoku region, from Iwate to Miyagi and Fukushima prefectures, among others (Fig. 4). At first, I can say that we had no basic information about what was there. In particular, there were many arts other than those designated as cultural properties, and when I counted them later on, I found that there were about 1,000 to 1,100 folk performing arts alone, just along the coastal areas of the three prefectures. Of those, designated ones accounted for only about 10%. In addition, it was not easy to get information on the extent of the damage to the cultural properties, and what kind of support was available. So we decided to make a table that would help us understand the situation of intangible cultural properties. At that time, I was not yet working at

Tobunken, but I have cooperated with my colleagues in creating this database in Excel.

After that, Tobunken used the National Research Institute for Earth Science and Disaster Resilience (NIED) system in Tsukuba and made a map (Fig. 5). They made available an e-Communication mapping system to be used by local governments. For example, the area shown in Fig. 5 is around the Oshika Peninsula in Miyagi Prefecture. Whether information is available or not is marked in blue and red. We created a database as a means to gather information for the areas on which there was no information as well. Also, at that time, the fact that folk performing arts and festivals were affected by the disaster was not widely known, so we made this in order to call attention to it and increase public awareness.

In addition to the list and mapping, the database also contains videos and images, which are essential in allowing people to understand intangible cultural heritage concretely. For this reason, we added an archive of images and videos (Fig. 6) as well. Due to system limitations, embedding videos and images into the database would overload the system, so we create them separately and then add links. In addition, we uploaded the videos via YouTube to reduce the burden on the server.

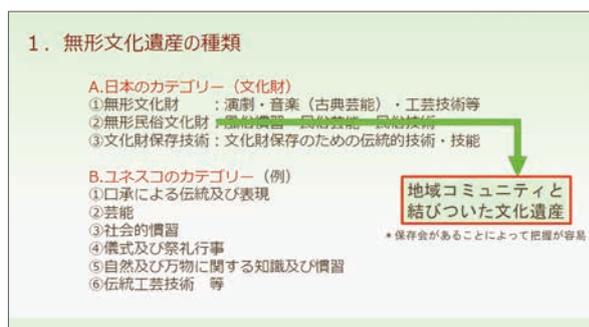


Fig. 3



Fig. 5

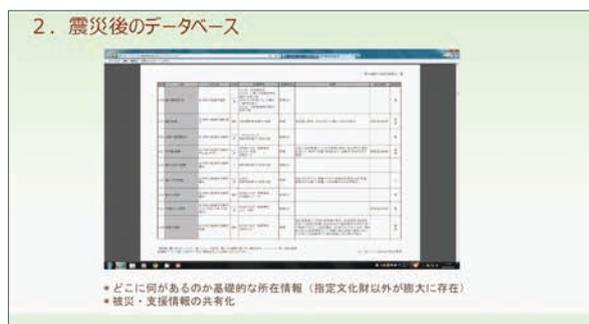


Fig. 4



Fig. 6



these on the right are moves for the Bon festival dance. In order to be able to revive a lost art form, we have to record these movements. Using videos, of course, is the best, but videos alone are not always clear to communicate them precisely. On the right, for example, how high should you raise your hand. These are called critical movements or “geitai”, performative movements and gestures of the art. It is vital to record these.

Further, we were told after the Great East Japan Earthquake and Tsunami that if we want to gather information, we should post it because information is drawn to where it is posted. So, we created a website for lion dance fans in the general public and have been posting information on that site in parallel (Fig. 12).

As you can see, what is vital to record are the four items that I have mentioned so far (Fig. 13). The items on the right are just a tentative list, but I believe that these items will be very important in creating an intangible cultural heritage database.

Finally, I would like to consider whether the kind of database that we have developed in Japan could be used for international cooperation (Fig. 14). This shows Sulawesi Island in Indonesia, where there has been damage from a tsunami and liquefaction. So, I went to investigate what kind of damage the intangible cultural heritage sustained

and how it was being restored. I spoke with a city official, who was personally creating a database of intangible cultural heritage. The items listed here, for example, have already been included in the database that is still under development. This is a literal translation so it may be hard to follow also for myself, but even a quick glance shows traditional ceremonies, oral traditions, performing arts, cuisine, and religious traditions. In short, there is an extremely wide range. The next section lists many of the organizations involved, and the list also includes information of inheritors, including their parents, their social position, and so on. I was also impressed by how detailed they made their inventory.

In the global community, people talk about how advanced Japan is in the creation of intangible cultural heritage inventories. It is true that we have handled a great number of designated cultural heritage under the cultural properties protection system, so in this regard, we are certainly advanced. However, our method for making inventories per se is not exportable at all. I think that what should be considered intangible cultural heritage largely depends on each country's way of thinking. So I find it quite hard to say that Japan's approach can be replicated in the rest of the world in creating inventories.

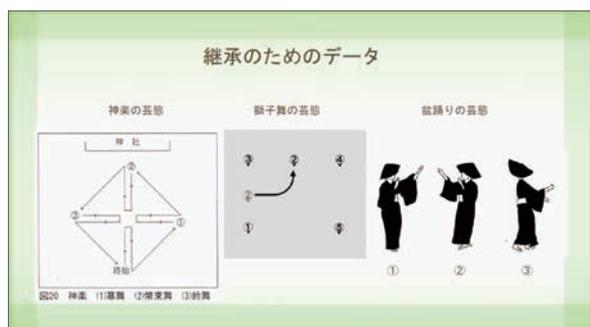


Fig. 11

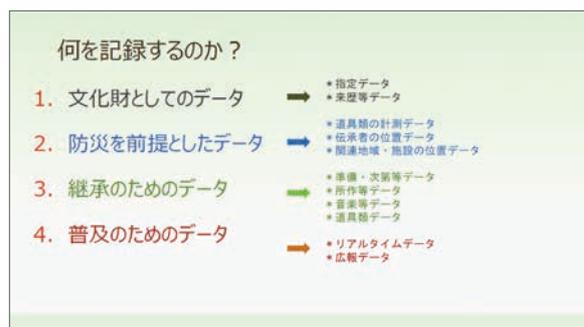


Fig. 13



Fig. 12

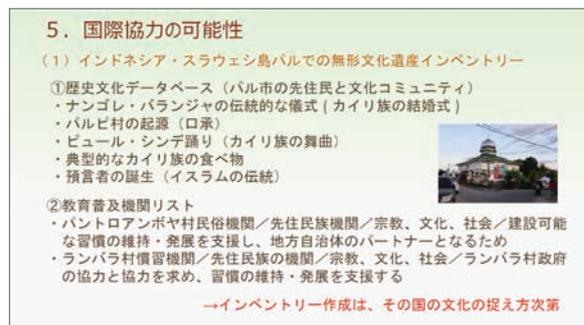


Fig. 14

Having said that, however, intangible cultural heritage is highly subject to change. That is why it is imperative to record that heritage. This picture is an example from my research in Merak in eastern Bhutan (Fig. 15). They have a kind of lion dance called “yak cham”, which has a yak as a motif. I took the photo on the left when I visited there about 20 years ago. But when I returned about two years ago, the *yak cham* had become very cute and I thought that was not the same at all. When I asked the village chief about it, he told me that he had seen something like it in India, and brought it back with him about seven years ago. He said that everyone had been tired of the old *yak cham*, so they were happy to have this. We talked about the importance of the succession of the tradition as well. Not that change is bad, but I think that we need to convey the importance of recording intangible cultural heritage, including changes, too.

Lastly, I would like to share with you our efforts in Nepal (Fig. 16). There is a small village called Khokana in the Kathmandu Valley. As you may know, in 2015, there was a major earthquake in Nepal, and many houses were also destroyed in the village. So we extended support to preserve historical villages and reconstruct them as part of the Exchange Project for International

Cooperation in Cultural Heritage commissioned by the Agency for Cultural Affairs. We surveyed traditions to investigate the damage that intangible cultural heritage in Khokana suffered. According to interviews with local residents, they have many ceremonies year-round. These are pictures of some of them. They have many forms of intangible cultural heritage, from large scale to small, down to rituals held at home. They were not necessarily damaged by the disaster directly, but we realized that changes in lives due to the disaster began affecting their intangible cultural heritage. So, we thought that first and foremost, it should be important to raise awareness that these many ceremonies are cultural assets.

When it comes to intangible cultural heritage, major festivals that attract many visitors are easily covered in other countries. But what Japan would call folk cultural properties, which are minor, tend not to be easily appreciated. In fact, I believe that Japan has an advantage in this regard. In Japan, the folk cultural property system has been used to protect even these small things, so I think that it is important to create an inventory, including them as well. Further, intangible cultural heritage does not exist in isolation but is linked to places, buildings, and other tangible cultural heritage (Fig. 17). So by considering the protection of both



Fig. 15

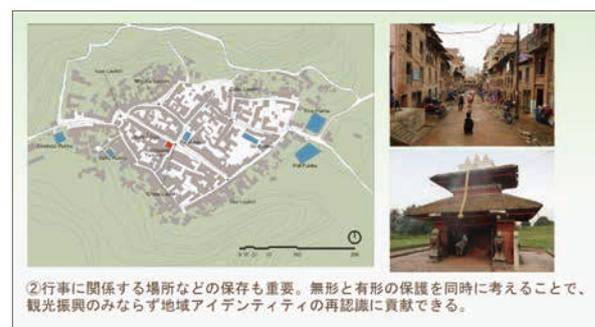


Fig. 17



Fig. 16



Fig. 18

intangible and tangible cultural heritage, we can protect both simultaneously, and we can get people to reaffirm the identity of their local area. On top of these, I believe that this should, in turn, contribute to promoting tourism and sustainable development as well.

So what we did was to make a booklet about the annual events of the Khokana community (Fig. 18). The idea was to distribute them to residents of Khokana, but we haven't been able to do it yet due to the COVID-19 pandemic. What was good about the event was that we got local people to gather together in the process, as shown in the photo on the right. There are groups that perform various roles in festivals, such as dance, musical instruments, management, or rituals, and we had them gather and dialogue each other. It

seems that they didn't have that kind of opportunity to share their views and opinions in the past, so they were all very enthusiastic and talked a lot. In this way, it is important to build those networks within local communities. Plus, if this is held in Khokana, it will likely spread to other villages. I believe that this will, in turn, help to create networks between communities.

In other words, I believe that we should exert an effort to enhance public awareness of the intangible cultural heritage of their area before creating a network around it. I suppose that these moves are essential in making databases, as well as being one of the impacts of creating a database. This concludes my presentation. Thank you very much.

## Lecture 3

# 40 Years of the Modern Asian Architectural Heritage Database: Its Development, Transformation, and Challenges



HAYASHI Kengo

Associate Professor of the Institute of Industrial Science, the University of Tokyo

Born in Hyogo Prefecture in 1980, he completed the doctoral course at the Department of Architecture, the University of Tokyo and later received Ph.D. in engineering. After working as a project researcher at the Research Institute for Humanity and Nature (RIHN) and others, he became a lecturer at the Institute of Industrial Science (IIS), the University of Tokyo in 2017, and has been an associate professor at IIS since 2020. He has been studying modern/contemporary architecture and urban history and creating an inventory of modern architectural heritage of Indonesia and other southeast Asian countries. At RIHN, he was the subleader of the "Megacities and the Global Environment" project (leader: MURAMATSU Shin) where he studied the relationship between megacities in emerging nations and the global environment. His publications include "Megacities Vol. 5 Sprawling Megacities" (co-editor/author, published by the University of Tokyo Press, 2017) and "Correlated Area Studies Vol. 3 Justices which Conflict and Reflect" (co-author, published by Seikyusha, 2016).

I am HAYASHI Kengo from the University of Tokyo. Thank you very much for the opportunity to make a presentation today. I would like to give a presentation titled "40 Years of the Modern Asian Architectural Heritage Database" (Fig. 1).

I work on the history of modern cities and architecture mainly in Southeast Asia. I specialize in the field of Indonesia, in particular (Fig. 2). My affiliation, the Institute of Industrial Science (IIS) of the University of Tokyo, succeeded the Second Faculty of Engineering, which was established in 1942. As such, it is home to many engineering labs which carry out advanced engineering research, including technology development. Our laboratory is practically the only one of these to do historical research. So far, five professors have presided over the IIS architectural history

laboratory. Let me point out that what I will mainly talk about today is the Modern Asian Architectural Heritage Database with which the lab is involved; it is an outcome of accumulated activities of the Lab after Dr. MURAMATSU Tejiro, in particular, not my personal achievement.

My presentation today is made up of roughly three parts (Fig. 3). First of all, I will explain what the Modern Asian Architectural Heritage Database is. Then, I will talk about how it has evolved and transformed in the history of the Lab, and finally, I will share with you the effects and issues that it has raised.

First, in a nutshell, the Modern Asian Architectural Heritage Database is an inventory of modern architecture in Asian Cities, a heritage registry (Fig. 4). We record information for each



Fig. 1



Fig. 2

building on data sheets one by one and make a list of these for each city. This is stored as a list, and data is made public in book, map, or website form. I will use the word “database” for today’s seminar, but we usually use the word “inventory”. So please note that I may use “database” and “inventory” interchangeably in my presentation, but I mean the same by them.

As I mentioned, this project has more than 40 years of history. Before expanding into Asian countries, it started off in the 1960s as a way to document modern architecture in Japan. Then in 1980, *A Comprehensive Guide to Modern Japanese Architecture* came out as a compilation of the work (Fig.5). After that, our lab conducted the same research in other countries in Asia, first in East Asia from the 1980s to the 1990s, then in Southeast Asia and Central Asia in the late 1990s. I joined the lab as a master’s student in 2003 right around the time we began research in Indonesia, so I ended up using Indonesia for my subject of research.

Our inventory focuses on modern architecture, but what constitutes modern architecture is a very difficult question to answer. Opinions differ from region to region that you target, researcher to researcher. For instance, Western architecture history stresses industrialization and

rationalization, but in Asia, Westernization and colonization were major factors reshaping architectural culture in the region (Fig.6). Of course, regional differences exist, but our database has covered the late 18th and 19th centuries, when modern architecture has developed rapidly, as the starting point until the mid-20th century when the Asian nations achieved independence.

Besides this definition, there is another important aspect in modern architecture. That is, they are a legacy of the near past (Fig.7). Our main focus is on buildings between 50 to 200 years old. According to a study by Mr. KOMATSU Yukio and others that shows the relationship between building age and survival rate, building survival rate falls to below 50% around the age of 50 years. To put it another way, there are still a lot of modern buildings in the city, but at the same time, it means that they are increasingly demolished. For example, some representative buildings of the 1960s Metabolism movement have been demolished recently. The former Miyakonojyo Civic Hall, Miyazaki Prefecture, which was built in 1966 by Mr. KIKUTAKE Kiyonori, was demolished in 2019.

Because of this nature, we believe that it is important to draw up an inventory. Because the number of buildings is visibly decreasing, we have

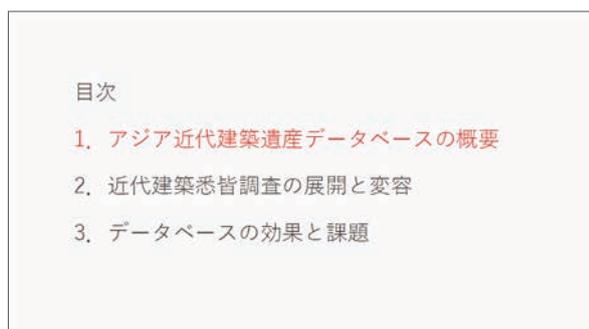


Fig.3

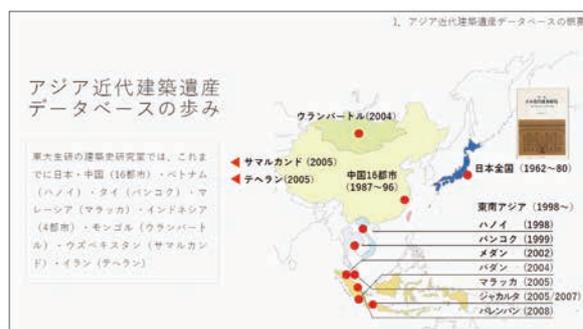


Fig.5



Fig.4



Fig.6



The data sheets were duplicated and shared between Japan and those sites.

Part of the data is also available on the website (Fig. 12). In order to publish the data on the web, we have to digitize the data, which requires a huge amount of work. For this reason, the current database is incomplete as it covers not every city but only selected buildings of high importance. Though the database is incomplete, by making it a web database, we can extract buildings from a certain period of time, or perform spatial searches to extract buildings in a specific area (Fig. 13). So I think that it is important to make the database publicly accessible online because it is easier to use than the paper counterpart.

That was an overview of *A Comprehensive Survey of Modern Architecture in Asia* and its database. Now let me move on to the changes that have occurred over the past 40 years as we published *A Comprehensive Guide to Modern Japanese Architecture* and expanded the scope of activities into various Asian countries (Fig. 14).

As I mentioned earlier, the survey in Japan was completed in 1980 and the same method was applied to survey East Asia, and then Southeast and Central Asia (Fig. 15). This is because there was concern that the problems that modern architecture faced in Japan would occur in Asia

later on, too. The 1970s, when this project was launched in Japan, paralleled with the period when Japan's high economic growth ended and the country became relatively affluent. It also coincided with the period when urban development was increasingly accelerating. In other words, the risk of demolition of buildings from the Meiji and Taisho periods, which were more than 50 years old, rapidly increased during that time. I can safely say that this is the very reason that making the inventory of modern architecture made progress with a sense of crisis. This same risk will naturally shift horizontally to other Asian nations. For example, if you look at the change in GDP of Japan and countries in Asia, Japan in the 1970s is in part similar to Southeast Asian nations in the 2010s. In other words, we shared the sense of crisis that we learned in Japan with our friends in Asian countries.

However, the expansion from Japan to Asian countries was not a simple repetition of the survey in Japan. There are several changes in the process.

One of the changes in the process was the way we communicated. We have added a digital data version via a website to a book version of the inventory (Fig. 16). We have also been focusing on creative ways to get the public more interested in modern architecture. For example, we made a



Fig. 12

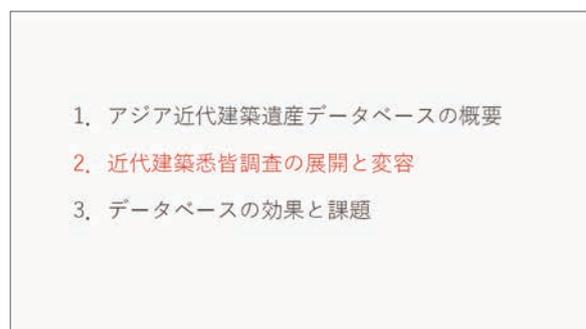


Fig. 14



Fig. 13



Fig. 15

heritage map in Jakarta, which summarizes information on modern architecture and is foldable so that it can be used for sightseeing as well. The key to the preservation of modern architecture may be for citizens to take an active interest in it. However, it is not easy to raise public awareness by just creating an inventory. It is important to communicate what you have learned from the inventory to the general public effectively. For instance, besides the heritage map, we organized a heritage tour with citizens in Jakarta (Fig. 17). Further, in Japan, we held an Origami Architecture exhibition from April to June 2021 (Fig. 18). This is not directly related to the inventory, but it is an initiative that derived from the same awareness of the issue. There are origami architects, who express architecture using a sheet of paper, and we worked with them in holding the exhibition of Origami Architecture. By using Origami paper to convey the appeal of architecture, we expected people to show interest in the actual modern architecture. We also did this project on Facebook, and when we posted it, a person who lived in the buildings that we featured left comments, which produced unexpected connections.

There is another change in our assessment method. The reason we assess buildings is that

there are a great number of modern buildings and, strikingly, many of them are at risk for demolition. However, it is not practical to save every building. We need to make a choice. In this context, I believe that we need to express their current value as experts. For example, *A Comprehensive Guide to Modern Japanese Architecture*, i.e., the results of a comprehensive survey in Japan, has its recommendations circled on the list (Fig. 19). Indeed, assessments like these are always subject to criticism, because it can be judged that buildings with low ratings deserve to be demolished. But not evaluating them at all may be irresponsible. Rather than not evaluating them, wouldn't it be important to not give someone's evaluation absolute priority? I think that it is important to raise awareness of local people simultaneously so that they can make their own evaluations.

Due to this perspective, the evaluation method kept changing markedly in the process of expanding to Asia. Specifically, not judging only from expert views, our evaluation axis has shifted to include consideration of the value of the buildings to people living there and society. The result is this evaluation axis called the "Heritage Butterfly" (Fig. 20). Under the conventional evaluation method, the value of the historical materials, the uniqueness of the buildings, and the



Fig. 16



Fig. 18



Fig. 17



Fig. 19

state of preservation were evaluated from an expert's perspective. We paired this evaluation axis of expert views with their value to the citizens, or humanity, with the keywords, "memory", "happiness", and "loved". We placed them right and left using the wings of a butterfly. No matter how high the expert evaluation, if the citizens' is low, the butterfly will not be able to take off, meaning that the architecture will not be able to last for long. In other words, this is to relativize experts' evaluations.

Then, why did we come up with this evaluation axis when we went abroad? The reason is that it has to do with the memories of colonies in Asian nations. For instance, you cannot evaluate buildings from the Japanese colonial period on the basis of their physical condition alone. You have to take into consideration the memories of citizens and the local social context when evaluating them. As we traveled in Asia, we came to come across a lot of these cases. This led to the creation of the evaluation axis that ensured awareness of the need for evaluation not just from the perspective of architectural experts on the part of the researcher. In an example from Jakarta, you can see many different types of evaluation axis "wings" (Fig.21).

One of the advantages of this evaluation method is to be able to find a way for the future

from the current shape of the wings. Even if the current shape of the wing is distorted, all you have to do is to make an effort to rectify the irregularity of the wings (Fig.22). For example, if there were a heritage site highly regarded by experts but not by citizens, it would be meaningful to carry out activities to share the evaluations of those experts with those citizens. Conversely, for buildings rather poorly regarded by experts, but fondly remembered by citizens, activities to enhance their architectural value may be effective. A workshop where citizens and architects get together and think about an effective renovation plan should be meaningful. That is, the purpose of heritage evaluation is not confined to showing the current value of a building, but it is also a way to diagnose what kind of prescription should be given to the building in the future.

Lastly, let me discuss what we have achieved through these efforts and the challenges in making these inventories in Asia (Fig.23).

The first is the ripple effect on the local communities (Fig.24). There are several examples of local members who participated in the program and have since expanded the inventories or contributed to the management of heritage sites in their own hometowns.

The second effect is mutual learning (Fig.25).

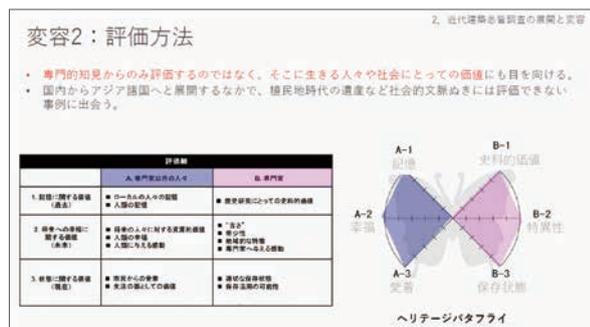


Fig.20

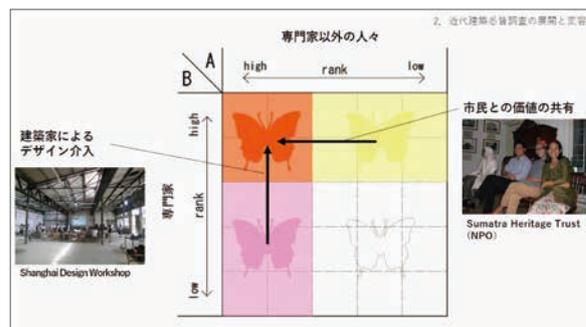


Fig.22

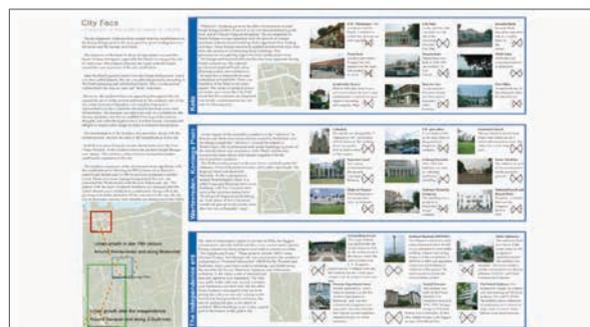


Fig.21

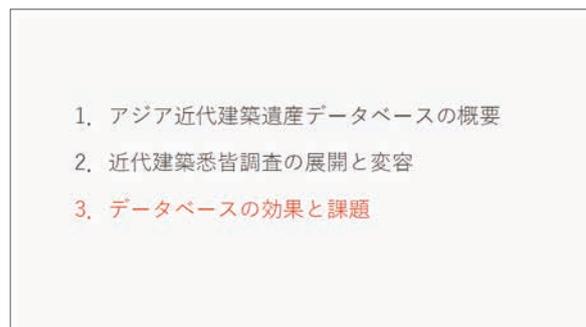


Fig.23

When it comes to the making of an inventory, the inventory in itself is valuable, but I feel that the process of creating the inventory has an even greater effect in terms of learning from each other. For example, the history of modern architecture is mostly discussed with focus on the West. Yet, actually beholding the modern architecture there with the local students provided us an opportunity to discuss in-depth what modern architecture means to their country and Asia.

Thus, we can experience diverse forms of modernity through such discussions and the diverse architecture that we actually see (Fig. 26). In Southeast Asia, researchers had focused on the grand colonial architecture of the suzerain states. But modernization also affected the dwellings of indigenous people and Chinese. In plantation architecture, there are a number of unique buildings combining indigenous materials and modern techniques. The inventory also highlights how architecture played a major role in representing a new nation when a country gained independence after W. W. II.

The third effect is the use of the inventory in disasters. Padang, Indonesia, suffered an earthquake several years after the inventory was created. In the case of the Great East Japan Earthquake and Tsunami, an inventory was

created in response to it. But in Indonesia, the earthquake happened after we created the inventory. That allowed us to check which buildings were damaged after the disaster. We did check some buildings to see if they had collapsed or could be repaired, but, to be honest, I cannot say that we were able to make full use of the inventory this time (Fig. 27). I think that how to positively apply the inventory for different purposes needs to be reviewed as a future challenge.

Yet the most important challenge with the inventory is updating the information (Fig. 28). As years have passed since the survey, many buildings have gone and errors persist in the data sheets. However, conducting a regular, comprehensive survey is hard, so the help of citizens to correct and add information is indispensable. For instance,



Fig. 26



Fig. 24



Fig. 27



Fig. 25

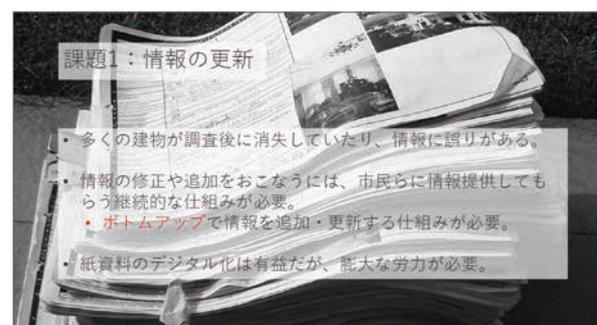


Fig. 28

a system to update the inventory from the bottom up using a website may be effective. This means converting paper sources into digital data, but I must admit that making progress is hard due to the vast labor required.

The second challenge is the difficulty inventorying postwar architecture (Fig. 29). One of the criteria for cultural heritage sites is that they be 50 years old, which means that the number of sites of the near past that are 50 years old or older keeps increasing. When we comprehensively surveyed Southeast Asia, we mainly surveyed buildings from the colonial period. But now we need to evaluate buildings up to the 1970s as historical buildings. Currently, we are working on the mASEANa (modern ASEAN architecture) project in Southeast Asia, and updating our inventory primarily with post-independence modern architecture that we had not covered fully. However, we face the problem that our conventional survey cannot grasp buildings from this period comprehensively. This is because the urban areas were considerably broad in the 1970s, making it impossible to walk to cover every area where many buildings may have been built during that time as we did previously. But in recent years, the reproduction of real landscapes in virtual space like Google Street View has progressed much, so

we may be able to grasp heritage sites with virtual comprehensive surveys and other new methods.

The third challenge is associated with fixed-point observation. Better virtual spaces make it easier to revisit the sites once surveyed (Fig. 30). As I mentioned earlier, the inventory has a number of errors, and data obtained from the field survey is not always reliable. Then, where is the strength of the data? I believe that it lies in the correspondence between the photos and their locations. So it is possible to check via personal computers whether those buildings are extant or not. This is an advantage as the buildings cannot be moved easily. For example, it may be possible to study the relationship between cultural heritage and urban development in emerging nations from the viewpoint of urban history, studying how many modern buildings have been maintained, or conversely, how much cities have been developed, over the last 20 years.

In this sense, several decades have passed since the database was created, and I feel we are now in the second round of reevaluating the value of the data. At the same time, I would also like to see the development of the data in other parts of Asia or other regions, such as Africa, where inventories have not yet been initiated.



Fig.29



Fig.30

## Panel Discussion

# Documenting Cultural Heritage Information: Challenges and Prospects for International Cooperation

**Moderator: KONDO Yasuhisa**

**Panelists: SAITO Reiko, KUBOTA Hiromichi, HAYASHI Kengo**



**KONDO Yasuhisa**

Associate Professor at Research Institute for Humanity and Nature

His expertise includes archaeology, spatial information science, and open science theories. He was the leader of RIHN's core project "Information Asymmetry Reduction in Open Team Science in Socio-environmental Cases" from FY2018 to FY2020. While conducting archaeological expeditions in Oman, his main work site, he has been working as the project leader of the Grants-in-Aid for Scientific Research Fund for the Promotion of Joint International Research (Fostering Joint International Research (B)) "Restoration and Inheritance of Living Heritage under a Vulnerable Social Environment of a Port City in Southern Oman" since FY2020 the aim of which is to pursue international joint studies for cultural heritage preservation.

**KONDO:** I am KONDO Yasuhisa from the Research Institute for Humanity and Nature. I play a moderator role for this discussion. I look forward to a productive session. I would like to have a panel discussion with the three speakers, but if you are viewing today, feel free to ask questions through the Q&A, and we will answer them. We will answer general questions, in particular, in the latter half of the discussion.

I would like to start by recapping the three speakers' presentations. The theme of today's discussion is "Documenting Cultural Heritage Information: Challenges and Prospects for International Cooperation". As I listened to the three presentations, I found that the common theme was the relationship between cultural heritage, which includes objects or events, and people. Ms. SAITO's presentation was about Ainu ethnic materials and material culture. Dr. HAYASHI's was on modern Asian urban architecture. Dr. KUBOTA spoke on intangible cultural heritage. I believe that the common theme was the relationship between these and people. We speak of people living "now" who obtain data and information, but it was made by people in the

"past". At the same time, it will be inherited by people in the "future".

After listening to the three presentations, you may have thought that "though the theme of this seminar was about databases, they did not deal with things technical very much". In fact, we did not focus on technical points even though the main theme is about databases, but that was our aim for today's presentations. Rather than focusing on the hard side of technology, we asked the speakers to focus on the soft side, because it is none other than the human beings who actually retain, preserve, and succeed information about cultural heritage.

From today's talks, there are two major questions that I would like to consider with you in the coming panel discussion. The first question is, "What should be documented or what do we want to preserve about these cultural properties or cultural heritage?" Since the three presenters touched upon this in their respective presentations, I will begin by asking you to briefly reflect on this question.

The second question is regarding the prospects for international cooperation, "How can Japan's

experiences be used for international cooperation?” Specifically, Dr. KUBOTA presented his efforts in Nepal and Indonesia, and Dr. HAYASHI shared his experience interacting with local people based on actual fieldwork, especially in Indonesia. I would like you to share your views and opinions on what kind of challenges to address in terms of application for international cooperation and how we can overcome them.

The first major issue is Question 1: what to document and preserve. I would like to ask each speaker to briefly reflect on what they would like to document and preserve.

Let’s go in order of presentations. Ms. SAITO, you spoke about Ainu cultural heritage, the material culture database, and the Info-Forum Museum Project that lies behind that. In your report, you mentioned the need to record and preserve material culture, but I wonder if you could tell us what you pay particular attention to or bear in mind when you do so.



**SAITO:** Basically, the materials that I discussed today have already been collected, but we are continuing to collect them and will keep doing so into the future. Of course, we need to keep records of who created

the materials, where they were created, who collected them, and how they were created. But for older materials, in particular, I think that we need to supplement the lack of information with research and add references so that future users can learn a great deal more about them. It is crucial to clarify what and where something was written about the materials that we have now and add that to the database.

**KONDO:** So by studying those materials, especially those collected long ago, and supplementing them with research on the materials that we missed, we can increase their academic value and utilize. Is that correct?

**SAITO:** Yes. Correct.

**KONDO:** In a similar vein, I would like to ask Dr.

KUBOTA about how to preserve what is old and what is being lost. You mentioned four objectives or axes in the intangible cultural heritage archives. First, you have to preserve everything anyhow as cultural properties, at least what is there. You said that this will lead to disaster preparedness and also to the inheritance and spread of cultural properties. What do you think is important about preserving them, in particular?



**KUBOTA:** I may not have touched on this in my presentation, but ultimately, deciding what should be covered is a very tricky question. For instance, if it is a traditional folk performing art, it should

be preserved to hands down, but if it is Japanese daiko drumming, Yosakoi Soran Festival, or even hula dance, it is extremely difficult to decide where to draw the line and to what extent it should be included.

In this context, there is the idea of emphasizing historicity and so-called authenticity under the cultural properties protection system in Japan. Meanwhile, there is the idea of emphasizing diversity on the part of UNESCO, and instead of choosing historical, old or authentic things, the focus is placed on how it is currently valued in that community. Based on this, Japanese taiko drumming, Yosakoi Soran Festival, or hula dance can be the targets. Which idea should we choose? I think that the big question is whether to preserve them as cultural properties or as local cultural heritage and which to focus on.

But what we need to do here is, ideally, to record various types of intangible cultural heritage comprehensively. By making them the subject of a database, for example, we can get the local people to realize them again, and objectively realize the importance of continuing to do them. To conclude, I feel that the importance of databases and records lies in doing that.

**KONDO:** As Dr. KUBOTA said that we want to save everything, but sometimes we have to draw a line, and the issue is, what should be covered, and who should recognize authenticity?

Now, I would like to ask you, Dr. HAYASHI, about cities in Asia, Jakarta in Indonesia, in particular. When you conduct a comprehensive survey in Jakarta, what should you focus on and what should you preserve? Should you teach your students to recognize whether historical properties are authentic or not? What are some of the issues, thoughts, or points to bear in mind, if any?



**HAYASHI:** Similar to what Dr. KUBOTA said, there is naturally quite a bit of arbitrariness in deciding on how old a building should be for it to be documented. As I mentioned in my presentation, we basically

take historical properties that have been around for a certain period of time, such as 50 years, and we designate them as historical buildings.

However, for example, the big problem is not for known buildings originally protected on maps and documents, but for those that you naturally notice on your walk of which outer appearance seems to have been built around the same period. All of these things get recorded, but in other words, they are largely influenced by the eyes of the investigator or their literacy. So, in that sense, I feel that we are unable to say with finality that they are objective standards. This is why I think that it is important to be able to re-examine them. The buildings are real properties, and because of this nature, it is very hard to move them. So I think that it is extremely worthwhile to record the location and their appearance on maps and in photographs.

**KONDO:** You mentioned being able to re-examine things at the end. Once something has been documented, as time goes by and research progresses, evaluation criteria for the past records may change. Dr. HAYASHI, you showed us the “Heritage Butterfly”, new architecture evaluation criteria that incorporate another criterion of how attached to it the residents and neighbors are, on top of criteria that were previously used by experts. I think that you have to reevaluate things when a new criterion appears. Speaking of this reevaluation, Dr. KUBOTA, is this reevaluation

possible in your work with intangible cultural heritage?

**KUBOTA:** It is hard to generalize about intangible cultural heritage because it varies from property to property. As for folk cultural properties that I discussed in my presentation, it is impossible to put a value on them in the first place. We do classify things by time period, such as before and after the war, but what constitutes value in this area? Up to now, we were drawn to considering the value of tangible cultural properties and tended to evaluate cultural heritage in terms of historical value and authenticity. But now, when there are many similar objects, how do we find value in them? I think that we can say the fact that there are so many objects is per se a value. It is hard to assign a value like that, to begin with.

I thought that it might be great to incorporate Dr. HAYASHI’s heritage butterfly idea of asking the local people about their opinions, but the question of just who to ask is a big issue. Depending on the age group of the people involved, opinions change. People in their 70s might say that it is important, but those in their 20s might say that they don’t want it. Men and women may also differ in opinions. So coming up with any objective value is very difficult indeed. Or, even if we reject something at the time because it is new, it is possible that it keeps going and have a massive value in the future. Therefore, I don’t think that we should put a value on it based on its contemporary value.

**KONDO:** I think that you have raised an important point that it might be better not to assign a value at this moment. Dr. KUBOTA mentioned that evaluations may differ by age group or gender. Dr. HAYASHI, I would like to ask you again about your heritage butterfly axis. How do you devise an evaluation index?

**HAYASHI:** The assessment in itself is done in the field by the researcher, so it is indeed the evaluation of that researcher. Ideally, I think that it would be better if the evaluations were posted on a web database and people could comment on the evaluations, showing their agreements, disagreements, or new perspectives, for example, saying that those buildings should deserve a higher

or lower value. Ideally, the evaluation axis should be more responsive and flexible. In other words, I think that it is critical not to consider the evaluation an absolute, but rather consider how it can be relative and use it as a seed for debate. To that end, we rack our brains over how to better leverage database technology.

**KONDO:** I would like to ask you, Ms. SAITO, about this issue of assigning value, because it is very important. I do not think that assigning values was at the forefront of your database of Ainu material culture. If any of the research involves the researcher's judgment, please share what you are doing or what issues you are facing.

**SAITO:** This may not be a direct answer to your question, but Japan was a little late in developing museums and ethnology compared to the rest of the world, not just with regard to materials about the Ainu, but in general. Many collected items of the past included little information with them. It is natural to think that an item is of little to no worth if there is no information about it. But like archeology, if similar objects exist, we can compare and examine them. Doing so, we can use the shape, design, and materials to determine where to situate this artifact. So by looking at materials in other museums and other regions from a cross-sectional viewpoint, we can add information to things that we did not understand before. Later, we may understand things that have no information and little value today. As it is becoming possible to analyze materials and find out what they are made of, or, for example, where glass beads were specifically made, more and more information may become available. I work on the database in the belief that what we do not know now may become valuable in the future.

**KONDO:** In other words, I take it that you are emphasizing the scalability of the database in order to be able to find out new things in the future as research progresses.

Then, I would like to ask you both, Dr. KUBOTA and Dr. HAYASHI, about how you ensure or prepare for the scalability of data and information from the time you collect it with a view to future use. Could you share with us what you are doing or what issues you are facing?

**KUBOTA:** Scalability is not much of an issue, to begin with, in the case of intangible heritage, in particular, since it keeps changing. So I think that we have no choice but to document things at this moment. What we have now will change in the future, so it is unlikely that we will find out anything new in the future, as we do with material research. The biggest bottleneck is keeping track of things in constant flux, and as for intangible heritage, you have to keep updating the database, not just create it and be done with it.

Even if we have a database of the intangible cultural heritage, it is also a living thing, so in order to make use of the database indefinitely, we need to put more emphasis on how to update the information and how to continue to collect that information, rather than on scalability.

**KONDO:** So, it is more important to keep updating and to ensure continuity. How about you, Dr. HAYASHI?

**HAYASHI:** In terms of the scalability of databases, I believe that we need a system to update information interactively. I think that it would be great if we could create interactive heritage maps through interaction with users, where people could collaborate on editing or add new heritage. But an idea like this is something that has been said for a long time, so technically, creating that kind of system is doable. The issue is how to create something interesting so that people will want to participate in it. Like Origami architecture, things that seem unrelated to the database can attract people to the database. I have been thinking lately that we need such ideas.

The other thing is that in architecture, I have realized yet again that the perspective that buildings are real properties is critical. With the remarkable development of GPS, Google Street View, and AI, I feel that it is possible to update information with image recognition to some extent. The first time we evaluate a building, the resolution needs to be as high as what we see on site. But once we have the data, we can determine whether the building still stands and pretty much manage the data using image search and AI technology without having to go to the site. I think that it would be interesting to be able to update the information or expand a region to be

covered by a database by leveraging modern and new, leading-edge technology.

**KONDO:** Information processing technology, among others, is developing at a remarkable pace, and today, we are becoming able to use AI, machine learning, and superimposed images to determine what is different about similar architecture. My understanding is that the idea is to use technology to recognize differences especially in architecture, where data is already available through Google Street View.

We are now talking about how to update information, how to continue activities, and how to involve various people in them. I would like to go back to the second big question here. That is, how can Japan's experience be applied to international cooperation? This is related to the background of the establishment of the JCIC-Heritage, but changing the perspective slightly, what is the status of the research that you and your respective organizations have done from an international perspective? Or what are the issues associated with migrating your projects overseas and getting other countries and areas to use them?

I would like to ask Ms. SAITO. I assume that you have many international counterparts within the Info-Forum Museum at Minpaku. Could you appraise your efforts in comparison to the efforts being made in other countries, and how your efforts with the Ainu ethnic materials fit in?

**SAITO:** There are many different Info-Forum Museum projects at Minpaku indeed, and the content varies greatly depending on the related researchers and the region, so it is difficult to sum it up in one sentence. There are several projects where people from the local source community are invited to come to look at our materials one by one, document them, and make them available on video for publication. There are also projects to return information to local communities, such as the Taiwanese and Ainu materials collected in the Japanese colonies before the war.

In terms of Ainu materials, Europe, the United States, and Russia took an interest in the Ainu people and collected numerous materials during the Meiji period and brought them back to their homes. They also made their own databases, respectively. But since most researchers of Ainu

culture are in Japan, it is important to make the materials collected in Japan available in English and Russian so that people may be able to find out that they have similar materials in their own countries, conduct research and exchange information mutually. I think that we can provide a database that will be a good starting point for that.

**KONDO:** So you think that making it multilingual would provide a good opportunity to start international collaboration and joint research, don't you?

**SAITO:** Yes. In fact, in FY 2019, we held a small symposium by inviting curators from Russian museums and staff from museums in Japan that hold Ainu ethnographic materials to discuss how to carry out lateral collaboration.

**KONDO:** Now the conversation has turned to multilingualism and how to handle that. Now, I would like to ask you, Dr. HAYASHI. I recall that the worksheets used in making an inventory or database in each country were in English. I saw the photo of the heritage tour in Jakarta, Indonesia, and I assume that the explanation was given in the local language. When you use the inventory in communicating with the local people, what strategies do you use, for language issues, in particular?

**HAYASHI:** Data sheets are always written in both English and the local language. The local and Japanese students always go together to conduct surveys. But the interviews are done by local students, and the Japanese and local students communicate in English. At the moment, the web database is mainly in English, so I do not think that we have enough support for multiple languages for citizens to see as yet.

**KONDO:** I would like to follow up with Dr. HAYASHI. In the Info-Forum Museum at Minpaku that Ms. SAITO described, they invited local community members there to see the actual exhibits and exchange views and opinions. Do you intentionally provide opportunities for local people to see the actual architecture and exchange opinions with you?

**HAYASHI:** The tour that I have mentioned in my presentation was held about three years ago. We consciously started doing such activities, since we had not had many opportunities in the past to communicate directly with local citizens while we conducted surveys.

**KONDO:** In terms of communication with local people, I assume that you also have experience, Dr. KUBOTA. In your presentation, you said that bringing in Japanese techniques or database structures themselves would not work in exchanging with local people because of the different ways of understanding culture and that it was not enough to just emulate them. When you work with local people to document the intangible cultural heritage of a site, are there any specific points that you need to pay attention to or bear in mind?

**KUBOTA:** I do not have much experience in conducting surveys overseas, but let me take Nepal for example. When we conducted a survey in Khokana, the local language was Newar in addition to Nepalese. People had no word for “intangible cultural heritage” in Newar and they did not understand the concept. So it was hard for them to understand us unless we mentioned specific things, such as festivals, performing arts, or annual events.

In the case of general cultural properties, most of them have experts, in the area of fine arts and crafts in particular, who generally know more than owners. But with intangible cultural properties, basically, experts have limitations and can never be more knowledgeable than their transmitters or local people. So how do we need to make up for that?

Ultimately, it would be best if we could live there for years and continue to conduct research, but that is not feasible. So, what is most important is to find collaborators who know the area very well and are familiar with the academic framework and standpoint. Communicating with those people and sharing our knowledge will allow us to accumulate knowledge.

On their part, having a foreign perspective or opinion, especially from outsiders, will also have a great impact. Even in Japan, when Tokyoites go to a rural performing arts center, they may find

things valuable that the locals consider worthless, tell them that they are great, and the locals are encouraged to protect them. I believe that it is the same thing overseas. So I think it is important to encourage people to provide an outsider’s perspective and do it together, thereby building networks. That way, I believe that we can further mutual understanding.

**KONDO:** Now, I think that I have some experience in this area. When I go to a foreign country from Japan for international cooperations, I am an outsider, a stranger. As a stranger, it is hard to go into the most vital part of the region or to master all of the traditional knowledge and indigenous knowledge of the region, which is exactly why you have to look at it from an outsider’s point of view so you may have fresh insights. That is a kind of mutual learning, and it may produce interaction with the local community.

I used the term “mutual learning” because Dr. HAYASHI mentioned in his presentation that Indonesian students and students from Tokyo shared a mutual learning experience. On this point, I would like to ask you one more thing, Ms. SAITO. For example, when Ainu people come to the museum as visiting researchers and examine the collection materials and items, do you, yourself, who is present there, ever learn or realize something from their research?

**SAITO:** Yes, I do, of course. Though I have conducted my research on material culture, I cannot know everything. To take a garment, for example, if you look at the way it is sewn, the way the needle moves, and other details from the perspective of the makers of the clothing, you will be able to gain fresh insights as to how the techniques were used at that time, which is highly instructive. I also think that in order to choose target survey materials, it is important for them to have some understanding through the database before they come to see what we are doing.

**KONDO:** I understand that having the database at the front entrance gives researchers who make their initial visit to the museum a clear idea of the issues or interests. And the added bonus is that it makes it easier to link the research to those issues. Thank you very much.

Now, I would like to move on to questions from the floor. I will read out questions first. This question is for you, Dr. KUBOTA, and then Ms. SAITO. “If we record and share intangible cultural heritage like folk performing arts, Ainu rituals, and dances, we run the risk that what we share with the general public will be considered official because intangible cultural heritage is subject to change continuously as you mentioned in your presentation. While documenting is important, it runs the risk that the documentation will be valued in a way that contravenes the original intent. What do you think about that?”

**KUBOTA:** In the case of intangible cultural heritage, this problem is very likely to occur. It has happened to me many times. For example, when shooting a video of performing arts, a dancer made a mistake or misstep on numerous occasions. This year, I went to record an event, but it was scaled down due to the COVID-19 pandemic, so we debated whether to record it as a record for posterity or not. But I think that it is important to keep a record of things that were different or the changes that took place along with the documentation.

One of the ways to handle this is to play the recorded video and watch it together. For example, a certain dance with the person who danced it or the masters of the dancer, and have them talk about what they did wrong, or could have done better, and things like these. It would be a good idea to record this in tandem, too, so we would have an objective record. Or, in some scenarios, the performer may be asked to explain what they are doing, which may be a bit more of a high bar for the performer. But by doing this, we must record as objectively as possible, noting any change and not ending with a one-time record, I would say.

**KONDO:** Thank you very much. How about you, Ms. SAITO? What do you think of the concern of the database taking on a life of its own?

**SAITO:** With respect to intangible culture, I can't add much to what Dr. KUBOTA has just said. Whether intangible or tangible, I think that it is essential to disclose the time period, the date, the region, and the source together in the database.

Databases generally provide that information. But when it comes to exhibitions, there are many items that do not have a specific period or region in the captions. So at the very least, I think that it is important to make sure that those who are interested may be able to find information about the item, such as the period in which the item was created, via the database.

**KONDO:** I would like to pose this question to you as well, Dr. HAYASHI. You have made part of your inventory available on the web. You mentioned that the Origami architecture exhibition produced an unexpected response from the person who lived in the building. What are your thoughts on how we should respond to such unanticipated development and effects?

**HAYASHI:** I take unexpected effects as a rather positive thing. So if anything, I think that it is important that those things get triggered. In terms of attaching value, it has something to do with my presentation. If you say, “This is a magnificent building”, then that can become an authoritative statement, giving a sort of seal of approval. So I think that the challenge for any database in any field is how to relativize this flexibly.

I believe that the safest way is not to evaluate at all, not to put any value on it, to make it neutral. But I think that we need to think very carefully about whether that is the right thing to do.

**KONDO:** In other words, Dr. HAYASHI, although architectural evaluation should be done objectively and scientifically, as a researcher, do you think that there is a need to go one step further and actively assign values?

**HAYASHI:** Yes, I do. In a sense, the act of documenting itself is a kind of authoritative act. In a way, the very process of selecting and documenting it as a subject of study is like an evaluation in itself. So I think that the key is to be aware of the fact that we are doing that to some extent, to be sensitive to the issue of value, and to avoid making it an absolute.

**KONDO:** I understand that it is critical to avoid putting absolute values, to assign values with the awareness that they are relative and subject to

change.

I would like to wrap up by asking each one of you to answer this question from the floor. Let me read it out. “I think that you all indicated that sharing information with the general public as well as experts was vital to pass on cultural heritage. Is there any role that you expect citizens to play? Conversely, are there any aspects or situations in which you are expected to play a role by citizens?” In other words, I assume that the term “citizens” here probably includes people other than professional researchers, people who are involved in the field, and other such people. What are your expectations for the role to be performed by these people in passing on information to us?

**KUBOTA:** In the case of intangible culture, as I said earlier, researchers are not necessarily specialists. Very often, the local people and practitioners know more about it. On the other hand, experts often have a more extensive or broader range of knowledge. Thus, mutual respect is important. Regardless of whether one is an expert or not, all parties should work together to collect such data, create a database, and build up such a system. Thus, I think that we need to build up a system where we can work together from this point onward, including verification of whether it is better for the authorities to do this or whether to resort to other means.

**SAITO:** With respect to Ainu culture, the number of people who are interested in it has risen dramatically over the past few years. So, of course, we would like those people to see the database. On the other hand, I am a little bit concerned about one thing. There is no problem if people use the patterns of clothes in the database for their personal use, for example, by embroidering them, and there are some older patterns for which copyright is no longer an issue. But there are also copyrighted items made by contemporary artists. We may not be able to show large-scale images of the newer copyrighted works on the internet. On a positive note, I would like people to look at the

old and the new and realize that the patterns are also changing and that there is an artist’s touch through the database.

There is also the problem of using the patterns of Ainu attire and other items for commercial use, even if they are old patterns from the material. Some believe that these patterns are construed as having meanings or power, and are concerned about them being used in the wrong ways. How to communicate this in the database is an additional challenge for me.

**HAYASHI:** I am not sure if this is an expectation, but if we can visualize the attachment that citizens have to their buildings, it will change the urban development projects. For example, recently, social media have become so popular, and in Indonesia, people are taking photos of old buildings in front of them and posting them on the internet, saying, “Instagrammable”. Whenever they do that, their photos now get geo-tagged, enabling data collection of what buildings are photographed and where.

This means that if we can see that in advance, we can anticipate whether there will be a large-scale opposition movement if we demolish this building, for example. So we can start to think about development based on such information. When it comes to the traditional way of preserving architecture, normally only after the building is slated for demolition, a preservation movement tends to begin. So it would be great if we could create a system by leveraging current technology to visualize how much a building is loved by people long before proceeding with development, which should make a big difference.

**KONDO:** I am sure that the three of you have a lot more to say, but I would like to close our discussion. As we could not answer all the questions we had today, we will answer them via the consortium’s website later. So please be a little patient and look forward to that as well. Again, thank you very much for your time.

## Closing Remarks

**TOMODA Masahiko**, Secretary General of the JCIC-Heritage



Thank you very much, Dr. KONDO. I would also like to express my heartfelt thanks to all three of you for your presentations. Last of all, on behalf of the JCIC-Heritage, the organizer of the seminar, I would like to make a few closing remarks and announcements for the audience.

First of all, thank you very much for taking time despite your hectic schedule to participate in the 29th Seminar of the JCIC-Heritage: “Preservation and inheritance of the Information related to Cultural Heritage—For Whom and What Purpose”. I believe that you have provided very insightful presentations on a wide array of difficulties and challenges associated with the creation and use of cultural heritage databases, and on how to bridge the gap between researchers and various stakeholders, including local communities, in particular. We will be extremely pleased if today’s seminar was meaningful to all participants, and provided an opportunity to consider the future development and prospects for international cooperation in the area of cultural heritage mediated by databases as the organizer of the conference.

With this, I would like to conclude today’s seminar. Again, thank you very much for participating all the way through our program.

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**Report on the 29th Seminar  
Preservation and Inheritance of the Information related to Cultural Heritage  
For Whom and What Purpose**

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