

JCIC-Heritage's 30th Seminar



Cultural Heritage × Citizen Engagement = Potential for Multi-actors' International Cooperation

CULTURAL HERITAGE X CITIZEN ENGAGEMENT
= POTENTIAL FOR MULTI-ACTORS' INTERNATIONAL COOPERATION

Report



Japan Consortium for International Cooperation in Cultural Heritage

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Report

Explanatory note

This report includes presentations and discussions made at the JCIC-Heritage's 30th Seminar (Webinar) “Cultural Heritage x Citizen Engagement = Potential for Multi-Actors' International Cooperation” held on February 11th, 2022, by 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 used in presentations are provided by the presenters.

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

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Table of Contents

Purpose	4
Program	5
Opening Remarks	6
OKADA Yasuyoshi (Vice Chairperson, Japan Consortium for International Cooperation in Cultural Heritage)	
“Tourism Development in Ecomuseum Concept through International Cooperation— The Case of Al-Salt City of Jordan”	7
MURAKAMI Kayo (Senior Cultural Properties Specialist, Agency for Cultural Affairs)	
“Collaboration in Heritage Conservation—Co-learning Journey”	29
CHIU Ruhwa (Secretary General, Institute for Historical Resources Management, Taiwan)	
Panel Discussion	43
Moderator: SATO Kan Hiroshi (Chief Senior Researcher, the Institute of Developing Economies, Japan External Trade Organization)	
Panelists: NISHIMURA Yukio (Professor, Kokugakuin University), MURAKAMI Kayo, CHIU Ruhwa	
Closing Remarks	54
TOMODA Masahiko (Secretary General, Japan Consortium for International Cooperation in Cultural Heritage)	

Purpose

The Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage) has organized seminars to share the achievements of international cooperation in the field of cultural heritage and to explore ways to make cooperation activities even better.

In recent years, it has become more and more apparent that in order to preserve cultural heritage successfully, stakeholders with different standpoints need to cooperate with a good understanding of diverse cultures and values. Meanwhile, the issue of how to develop a framework for such stakeholders to cooperate in harmony is becoming a major challenge, particularly from the perspective of creating a sustainable structure for cultural heritage preservation.

In the 30th seminar, we will focus on two examples of community development based on historical heritage in which local residents play an active and essential role. In the example from Jordan, experience in citizen participation and knowhow in public-private cooperation accumulated in Japan have contributed to tourism development. In the example from Taiwan, active and regular international exchange by private sector actors has led to the development of initiatives in various fields. After the presentations by the speakers, we will discuss how international cooperation activities in cultural heritage preservation could be developed even further in the future through involving diverse actors.

文化遺産国際協力コンソーシアム主催 第30回研究会

文化遺産 × 市民参画

マルチアクターによる
国際協力の可能性

2022 2/11 (金) 祝

Cultural Heritage x Citizen Engagement
= Potential for Multi-actors' International Cooperation

参加費無料
(要事前申込)
オンライン開催
(Zoom ウェビナー)
言語: 日本語

14:00~16:30
(13:50 より 接続可)

開会挨拶: 岡田保良 (文化遺産国際協力コンソーシアム 副会長)
「国際協力によるエコミュージアム概念に基づく観光開発
—ヨルダン国サルト市を事例として—」
村上佳代 (文化庁 地域文化創生本部 文化財調査官)
「歴史遺産保存における連携—学び合いの旅—」
丘如華 (台湾歴史資源経理学会 事務局長)

パネルディスカッション
モデレーター: 佐藤寛 (アジア経済研究所 上席主任調査研究員)
パネリスト: 西村幸夫 (國學院大學 教授)
村上佳代、丘如華

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)

村上佳代 (文化庁)
丘如華 (台湾歴史資源経理学会)
西村幸夫 (國學院大學)
佐藤寛 (アジア経済研究所)

JCIC-Heritage

Program

2:00-2:10 p.m. Opening Remarks

OKADA Yasuyoshi (Vice Chairperson, Japan Consortium for International Cooperation in Cultural Heritage)

2:10-2:50 p.m. Tourism Development in Ecomuseum Concept through International Cooperation

—The Case of Al-Salt City of Jordan

MURAKAMI Kayo (Senior Cultural Properties Specialist, Agency for Cultural Affairs)

2:50-3:30 p.m. Collaboration in Heritage Conservation—Co-learning Journey

CHIU Ruhwa (Secretary General, Institute of Historical Resources Management, Taiwan)

3:30-4:25 p.m. Panel Discussion

Moderator: SATO Kan Hiroshi (Chief Senior Researcher, the Institute of Developing Economies, Japan External Trade Organization)

Panelists: NISHIMURA Yukio (Professor, Kokugakuin University),

MURAKAMI Kayo,

CHIU Ruhwa

4:25-4:30 p.m. Closing Remarks

TOMODA Masahiko (Secretary General, Japan Consortium for International Cooperation in Cultural Heritage)

Opening Remarks

OKADA Yasuyoshi

Vice Chairperson, Japan Consortium for International Cooperation in Cultural Heritage



I would like to thank you all for gathering here today. I'm Okada, Vice Chairperson of the Japan Consortium for International Cooperation in Cultural Heritage. I would like to say a few words before we start. Fifteen years have passed since the establishment of our consortium. Over the years, we have been able to share a lot of useful information with the help of many cultural heritage experts and public organizations, as well as exploring ways to connect with people from many other countries. One of the platforms for this has been seminars like the one we are in today, which so happens to mark the 30th seminar of JCIC-Heritage.

There are many types and forms of cultural heritage that we need to pass on to the future around the world, and a diverse range of actors are actively involved in protecting and utilizing each one of them in a sustainable manner. It is essential for researchers, administrative organizations, private groups, and residents, among many others, to cooperate and work together. This is especially true when trying to preserve or utilize traditional areas such as scenic villages and historical cities, where the community and residents play a major role.

Today's seminar will feature two presentations on examples from outside Japan from that perspective. In the first presentation, Dr. MURAKAMI Kayo from the Agency for Cultural Affairs will be talking about how knowhow gained in Japan was utilized in the World Heritage city Al-Salt (Salt), Jordan. In the second presentation, Ms. CHIU Ruhwa from Taiwan will be talking about historical heritage preservation activities based on cooperation in the private sector. After the presentations, Dr. Murakami, Ms. Chiu, Mr. Sato from the Institute of Developing Economies, Japan External Trade Organization (JETRO), and Prof. Nishimura from Kokugakuin University will be having a panel discussion.

Thank you.

Presentation 1

Tourism Development in Ecomuseum Concept through International Cooperation

—The Case of Al-Salt City of Jordan

MURAKAMI Kayo

Senior Cultural Properties Specialist, Agency for Cultural Affairs,
Government of Japan



Dr. Murakami specializes in tourism-based community development with a focus on cultural properties. She first got involved in international cooperation in the Middle East (Jordan) in 2008 as a member of the Japanese Overseas Cooperation Volunteers. From 2011, she served as a JICA expert in international cooperation projects involving tourism development based on cultural properties in the Hashemite Kingdom of Jordan, the Republic of Zimbabwe, and the Republic of Fiji. After serving as a specially appointed assistant professor at the Center for Advanced Tourism Studies, Hokkaido University, she joined the Agency for Cultural Affairs to become the agency's first employee specializing in tourism. She is currently responsible for certifying Regional Plan for Preservation and Utilization of Cultural Properties.

Hello, everyone. I'm Murakami, and I work as Senior Cultural Properties Specialist at the Agency for Cultural Affairs. Today's presentation will be mainly based on my experiences from PhD years as well as my involvement of JICA's Japanese Overseas Cooperation Volunteers activities and dispatch as an expert during my service as an assistant professor at the Center for Advanced Tourism Studies, Hokkaido University, rather than my work at the Agency for Cultural Affairs.

My topic today is tourism development based on the "ecomuseum" concept through international cooperation. Specifically, I'll be talking about the

case of Salt City, former capital of Jordan in the Middle East (Fig. 1).

First, let's look at some basic facts about Jordan. Jordan is a country surrounded by Syria, Iraq, Israel, and Saudi Arabia. Its population is approximately six million, with a size roughly equivalent to Hokkaido. As 93 percent of the population is Muslim, the whole country revolves around the Islamic calendar (Fig. 2).

We tend to think of Jordan as a land covered by desert (Fig. 3), but actually, the country has four seasons. Flowers bloom in the spring, and it snows in the winter (Fig. 4). The capital is a bustling



Fig. 1



Fig. 2

urban area, as you can see in the picture (Fig.5). Famous tourist locations include the Dead Sea (Fig.6), as well as the Petra ruins that were featured in the film “Indiana Jones and the Last Crusade” (Fig.7).

Despite being part of the Middle East, Jordan

is not an oil-producing country. For this reason, tourism is a vital means for acquiring foreign currencies. Jordan has traditionally focused its efforts on tourism development through resources such as the Dead Sea, and World Heritage Sites of the Wadi Rum desert and the Petra ruins.



Fig.3



Fig.6



Fig.4



Fig.7



Fig.5



Fig.8

However, today, most of the major tourist destinations are uninhabited archaeological sites and natural heritage sites. Therefore, the country needed to explore new types of tourism for further development (Fig.8).

It is in this context that Salt City, the former capital, began to garner attention. Salt had been an agricultural city for a long time, but lots of people started to migrate from Palestine in the late 19th and early 20th centuries, bringing with them different cultures and goods, which led to the city's rapid transformation into a commercial hub. To this day, people continue to live in historical buildings made from local yellow lime stones. The city is also home to the first ever market in Jordan. Fresh vegetables, fruits, spices, etc. are sold there every day, mostly to local people. Salt garnered attention precisely because of these elements-the traditional way of life and hospitality of locals gave it the potential to attract tourists (Fig.9).

However, as Jordan had no experience in tourism development involving local communities, Hagi City in Yamaguchi, Japan was chosen as a model. Hagi was chosen because it had promoted community development based on a concept known as “ecomuseum.” Another reason was that downtown Salt and Hagi had a similar number of residents.

Ecomuseum is commonly explained by contrasting it with traditional museums. A traditional museum is housed in a building, has its own specialists (curators), and displays the items it has collected, which visitors come to see. In

contrast, with an ecomuseum, items are not collected but preserved in the local area. And, as locals are the most knowledgeable about the area, they are the ones who explain the local sites. Visitors walk around the town to see the various materials preserved there. One could say that the town itself is an outdoor museum. However, it is not easy for people to explore the dispersed sites within the town. Most first-time visitors have no idea how to get around. That is why an ecomuseum typically has a core museum that serves as a kind of visitor center. Visitors get information there and then tour the town (Fig. 10).

In the case of Salt City in Jordan, this is the core museum. Visitors first come here to gain information on the local area. Once you start touring the town with a given map, the locals will then tell you about the local features. This is the basic system of the ecomuseum (Fig. 11). As shown in the slide, JICA initiated the Study on the

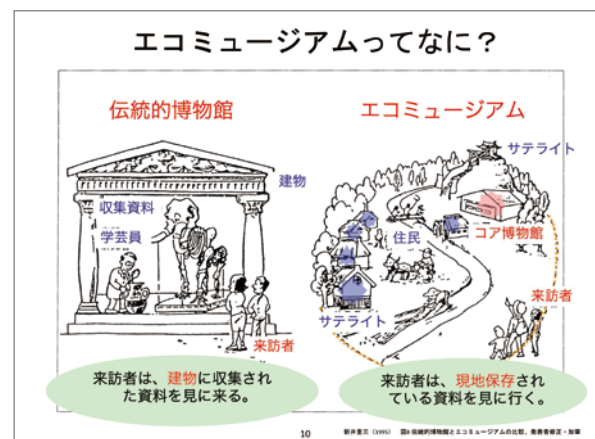


Fig. 10



Fig.9



Fig. 11

Tourism Development Plan in Jordan in 1994 and subsequently launched the Tourism Sector Development Project (ODA loan project), building a museum, lookouts, and a bus terminal. Although the idea of developing Salt City based on the ecomuseum concept had existed from the beginning, it was in 2008 that the idea was put into practice. Expert staff from Hagi City were dispatched in 2008 as part of the Special Assistance for Project Implementation (SAPI). The assistance is described in Fig. 12, which shows JICA's achievements in tourism development. Now I would like to explain how ecomuseum-based tourism development was carried out in Salt City in more detail. Before that, let's look at the three tourism development-related issues that Salt City faced at the time.

First, there was the need to promote tourism development while considering the conservative nature of the Salt community. Some residents

refused to accept visitors who may not respect Salt's cultural customs, for example, entering people's houses or exposing the skin in a way that goes against Islamic teachings. They were concerned that the presence of tourists in everyday life would cause Salt's unique culture to be lost. Therefore, the challenge was whether or not the locals could manage the tourists (Fig. 13).

Second, the value of Salts cultural resources has not been identified. Many surveys on Salt's cultural resources had been conducted for various purposes. However, Salt's cultural resources had not been comprehensively identified and organized for utilization in tourism development. Therefore, the challenge was how to identify, organize, and share the cultural resources in a comprehensive manner (Fig. 14).

Third, since local issues had not been identified, there was no shared vision, and a concrete action plan had not been clarified, the



Fig.12

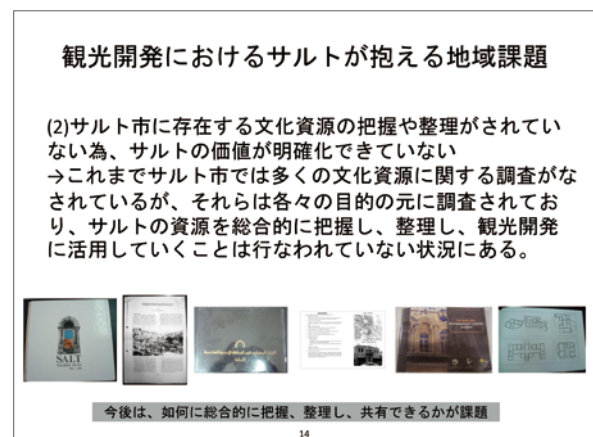


Fig.14



Fig.13

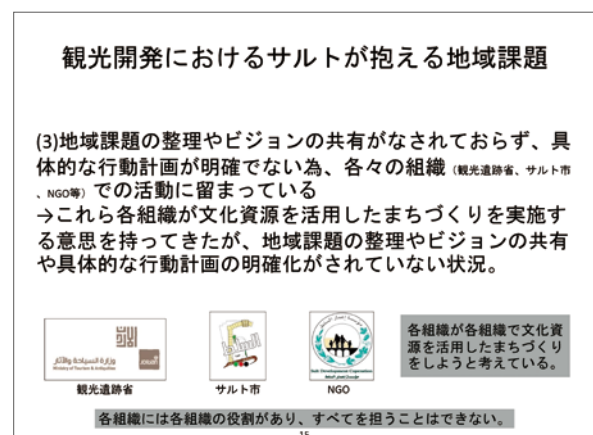


Fig.15

scope of activities was limited to individual entities, such as the national government, municipal government, relevant organizations, and residents. In other words, even though individual organizations were willing to utilize cultural resources to promote community development, local issues had not been identified, there was no shared vision, and a concrete action plan had not been clarified (Fig. 15).

With these issues in mind, we broke down Hagi city's initiatives into seven processes to launch an ecomuseum-based tourism development project. Dr. NISHIYAMA Noriaki, my graduate school mentor, played a central role in developing and implementing the ecomuseum-based community development project in Hagi City. I joined Dr. Nishiyama's lab during my master's years and have conducted ecomuseum research in Hagi since then. Based on that experience, we decided to apply the seven processes in Salt as

well. I'd like to explain these seven processes in more detail (Fig. 16).

The first process is to collect information on the city's cultural resources (Fig. 17). This is conducted to understand what kind of cultural resources exist in the area, allowing us to determine

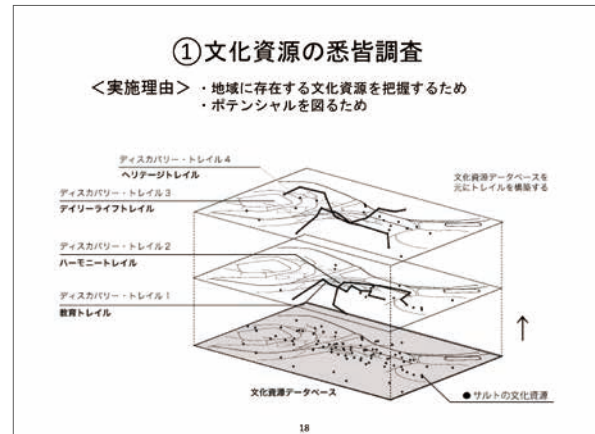


Fig. 18

プロセス	具体的な内容
①文化資源の悉皆調査	・地域に存在する文化資源を把握するため ・ポテンシャルを図るため
②構想/計画策定	・地域の文化財保護、景観保全、観光開発の方針を決めるマスタープランとして目指すべき方向を示すため
③トレイル構築	・地域住民自身が伝えたいストーリーや場所をコントロールできる ・単体では見劣りする文化資源もストーリーで語ることによって活用される機会が増え、盛り込まれる可能性が高くなるため ・サルトの魅力をわかりやすく表現できるため
④コア博物館整備	・まちじゅうが置けない博物館をより楽しめるよう、事前に知るべき情報を提供する ・モデルや写真を見せることで、人に触れることで傷つきやすいモノやコトを無作為な観光利用から守るため ・地域の文化を伝えることで、町なかで地域住民の生活を尊重してもらうためのメッセージを伝えるため
⑤ガイドの養成	・地域住民だからこそ、地域の文化遺産を語りつつ、案内できるため ・地域住民だからこそ伝えることのできる（昔話や自分の経験談など）があるため ・その地域で生まれ育ってきたからこそ、地域住民と来訪者を繋ぐ機会となるため
⑥観光プロモーション	・国内外の他地域との競争にさらされる地域が、地域の売り、価値を理解し、地域が一丸となって発信していく必要があるため
⑦啓発活動	・活動に賛同してくれる人々の輪を広げることで、よりまちじゅうが博物館となるため

Fig. 16



Fig. 19

プロセス	具体的な内容
①文化資源の悉皆調査	・地域に存在する文化資源を把握するため ・ポテンシャルを図るため
②構想/計画策定	・地域の文化財保護、景観保全、観光開発の方針を決めるマスタープランとして目指すべき方向を示すため
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⑦啓発活動	・活動に賛同してくれる人々の輪を広げることで、よりまちじゅうが博物館となるため

Fig. 17

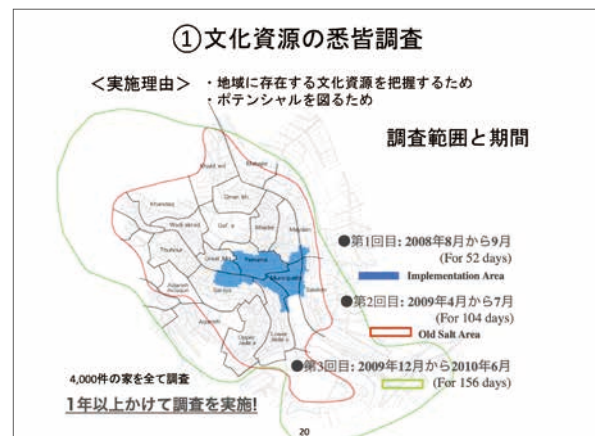


Fig. 20

the area's potential (Fig. 18). In Salt City, we surveyed historical buildings, which constitute a major cultural resource (Fig. 19). The survey of historical buildings was conducted in three phases as part of a short-term Japan Overseas Cooperation Volunteers program. The area circled in red was originally known as the Old Salt Area which featured historical buildings. However, as a result of visiting and entering all 4,000 houses on foot, we found out that historical buildings were more broadly distributed in the area within the green line (Fig. 20).

The survey involved taking pictures, drawing sketches, and conducting interviews with the residents to prove that the houses are historical buildings, (Fig. 21), and creating records for each house (Fig. 22). After learning that their house was so old, some residents told us that their relatives' houses must be old too and were kind enough to call their relatives on behalf of us (Fig. 23). Unlike

Japan, Jordan did not have a system for designating/ registering historical buildings. The residents were aware that some old houses owned by famous, wealthy merchants were located in Salt, but were very surprised to learn that their own houses were very old too.

According to a survey that had been conducted 20 years before ours, 659 historical buildings existed in the area (shown in light blue). Our survey identified new historical buildings (shown in purple), giving an ultimate total of 990 historical buildings (Fig. 24).

In addition, we showed local stakeholders how to compile a database from the survey records created for individual historical buildings (Fig. 25). Thanks to these activities, we were able to visualize how historical buildings were distributed within the town and help stakeholders conceptualize Salt as one big outdoor museum (Fig. 26).

The next process is formulating a basic vision



Fig.21



Fig.23

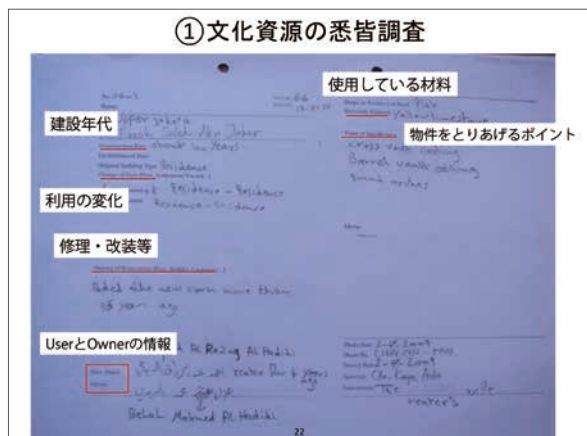


Fig.22

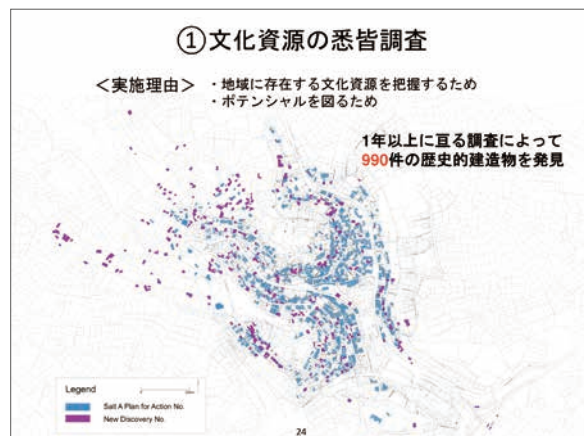


Fig.24

and plan (Fig.27). We did this by creating a master plan to guide the development of policies related to preservation of local cultural properties, conservation of the townscape, and development of tourism. The stakeholders in Salt consist of the following three organizations: the Ministry of

Tourism & Antiquities (MoTA), the Greater Salt Municipality, and an NGO that represents the residents who come from different tribes (Fig.28). In our project, we launched the Salt Ecomuseum Management Organization (SEMO) as a discussion platform for these three organizations

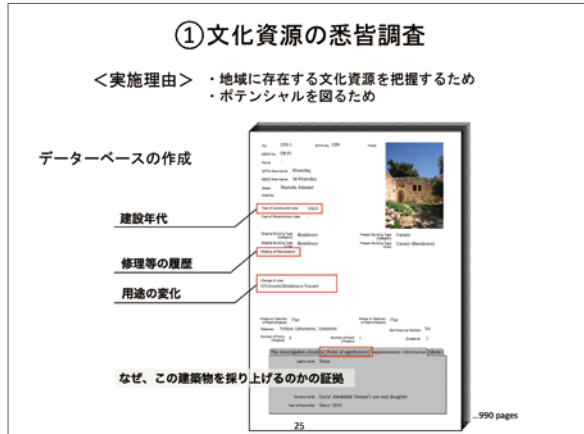


Fig.25



Fig.28



Fig.26



Fig.29

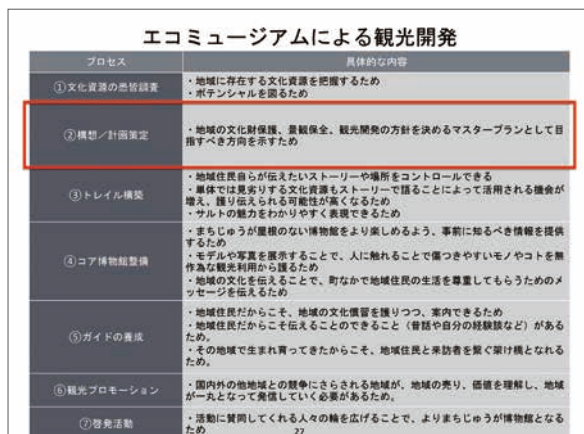


Fig.27



Fig.30

(Fig. 29). SEMO is an NGO that carries out tourism development in accordance with As-Salt Ecomuseum policies and is funded by tourism revenue from the ecomuseum (Fig. 30). In other words, we created the NGO under the idea that it would generate revenue from offering tours and selling Salt brand merchandise to fund its own staff, product development and marketing activities, and conservation of cultural resources (Fig. 31). We then formulated a basic vision and plan for developing the As-Salt Ecomuseum, which were based on the following four pillars: cultural resource management, tourism management, townscape management, and community management. The vision and plan explain how we define Salt's cultural resources and features, how we intend to protect the historical landscape, and what roles citizens play. Now we had a policy for Salt's cultural property preservation, townscape conservation, and tourism

development, as well as a clear idea of our direction (Fig. 32).

The members of the three organizations, which had almost never come together before, began discussing Salt's future in monthly basis. That the different organizations got together to discuss cultural property preservation, townscape conservation, and tourism development was a really big step for the project (Figs. 33 and 34).

The next task was to develop discovery trails (Fig. 35). As I mentioned earlier, the discovery trails are guided tours that allow tourists to experience Salt according to various stories or themes (Fig. 36). We followed the six steps shown in the slide to develop the trails (Fig. 37). The first step was interviewing the locals. We asked approximately 150 local people what history- and culture-related themes or stories they would like to pass down to future generations, and to share with tourists. The themes raised in the interviews included harmony,

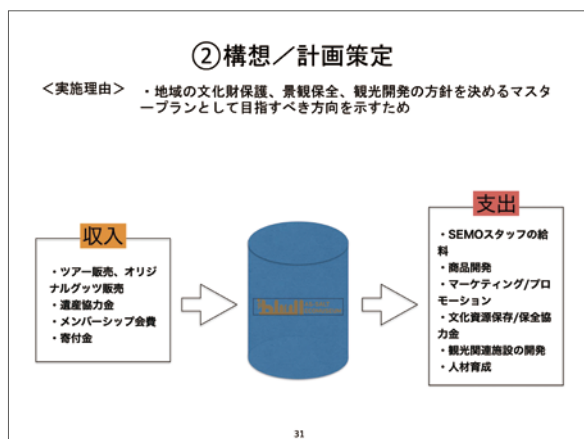


Fig.31



Fig.33

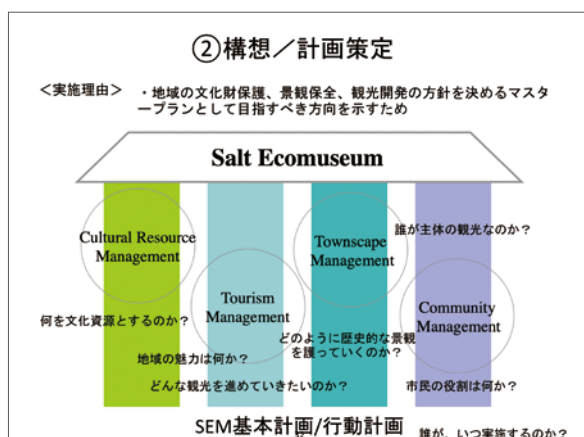


Fig.32



Fig.34

daily life, and education (Fig.38).

Next, we held workshops based on these themes. For example, we held a workshop on what culture sites to visit when trying to explain themes such as education and harmony, as well as identifying the specific locations that support the

theme on a map. We organized multiple workshops that were attended by people of various genders and occupations (Fig.39). We worked with the museum staff to create a database from the gained information and develop the trail courses (Fig.40).

This is the Harmony Trail that we developed,

エコミュージアムによる観光開発	
プロセス	具体的な内容
①文化資源の調査調査	・地域に存在する文化資源を把握するため ・ポテンシャルを図るため
②構想/計画策定	・地域の文化財保護、景観保全、観光開発の方針を決めるマスタープランとして目指すべき方向を示すため
③トレイル構築	・地域住民自身が伝えたいストーリーや場所をコントロールできる ・単体では見劣りする文化資源もストーリーで語ることによって活用される機会が増え、語り伝えられる可能性が高くなるため ・サルトの魅力がわかりやすく表現できるため
④コア博物館整備	・まちじゅうが置けない博物館をより楽しめるよう、事前に知るべき情報を提供するため ・モデルや写真を見せることで、人に触れることで優つきやすいモノやコトを無作動な観光利用から守るため ・地域の文化を伝えることで、町なかで地域住民の生活を尊重してもらうためのメッセージを伝えるため
⑤ガイドの養成	・地域住民だからこそ、地域の文化遺産を語りつつ、案内できるため ・地域住民だからこそ伝えることができること（書籍や自分の経験談など）があるため ・その地域で生まれ育ってきたからこそ、地域住民と来訪者を繋ぐ架け橋になれるため
⑥観光プロモーション	・国内外の他地域との競争にさらされる地域が、地域の売り、価値を理解し、地域が一丸となって発信していく必要があるため
⑦啓発活動	・活動に賛同してくれる人々の輪を広げることで、よりまちじゅうが博物館となるため

Fig.35



Fig.38

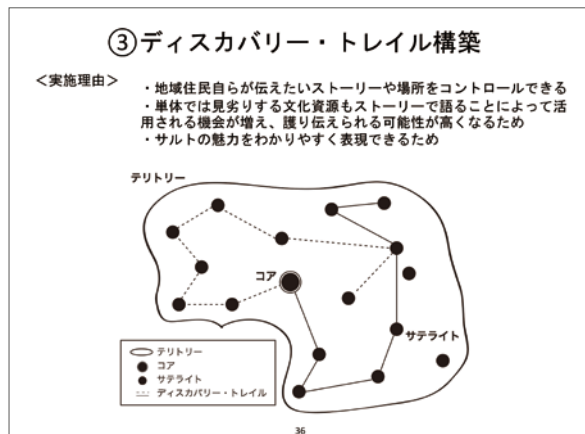


Fig.36



Fig.39

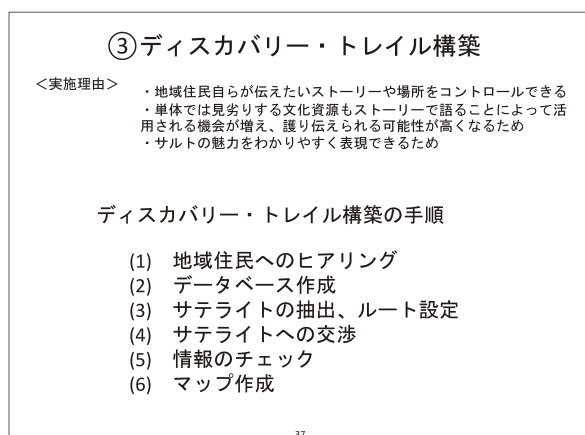


Fig.37



Fig.40

which involves visiting various places that represent harmony. One example is religious harmony. Even though the Middle East is a region of religious conflict, Salt's Muslims and Christians live in harmony. For the people of Salt, what is important is their own tribe. No. 6 on the map is a school located within the grounds of a church. As you can see in the picture, a cross is hanging from the wall, but the teacher is wearing a hijab (which is worn by Muslims) and a Qur'an is placed on the desk. All local children attend the school regardless of their religion. We considered places to visit during the trail for explaining the harmonious relationship between Salt's Muslims and Christians, carefully selecting candidate sites, or satellites that are relevant to the trail's story (Fig.41).

After selecting the candidate satellites, we began negotiating with the satellite owners. As the community had never accepted tourists before, we asked each satellite owner whether the satellites

we had chosen could be opened to tourists, what rules or measures needed to be put in place for tourists to be accepted, and whether advance booking is necessary. The negotiations were mostly done through the NGO, which is an organization of tribes (Fig.42).

We then created a map indicating the satellites that agreed to cooperate (Fig.43), and asked some historians to check the map (Fig.44). This is the map of the Harmony Trail (Fig.45). The map's illustrations were drawn by local junior high school students. This served as an opportunity for the students to learn about the map (Fig.46).

The three trails shown in Fig. 47 were developed and registered through our project. Not only that, but we had various stakeholders participate in the development process, selecting trail sites that Salt's residents could actively control or would be willing to open to tourists (Fig.47).

Next, we established the core museum. The



Fig.41



Fig.43



Fig.42



Fig.44

core museum is like a visitor center that provides tourists with useful information before they start exploring the town. In other words, it's a facility that attracts people into the town (Fig.48).

We prepared the building in the photo to partially serve as Salt's core museum which is located on the first floor. Tourists do not come to the town to study, so the core museum provides the basic information useful for exploring the town. It leads visitors to the second and third floors of the building for more detailed information. As the building itself does not look like a museum from outside, we established an information center in front of the building to help tourists find us (lower left of the photo). The information center serves as a gateway to the town of Salt, and guides are always there to assist visitors (Fig.49). Tourists can book tours and home visits here. Furthermore, the information center aims to get tourists to come into the museum (Fig.50).

The core museum houses a variety of exhibits (Fig.51). First, there is a welcome video. When the project began in Jordan, we heard many residents saying that tourism development is the government's responsibility and has nothing to do with them. We wanted the residents to play an

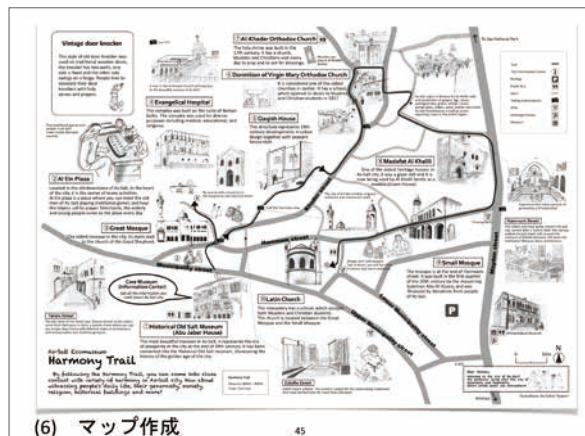


Fig.45

エコミュージアムによる観光開発	
プロセス	具体的な内容
①文化資源の調査	・地域に存在する文化資源を把握するため ・ポテンシャルを調べるため
②構想/計画策定	・地域の文化財保護、景観保全、観光開発の方針を決めるマスタープランとして目指すべき方向を示すため
③トレイル構築	・地域住民自身が伝えたいストーリーや場所をコントロールできる ・単体では見られない文化資源もストーリーで語ることによって活用される機会が増え、語り伝えられる可能性が高くなるため ・Saltの魅力をわかりやすく表現できるため
④コア博物館整備	・まちじゅうが豊穡な博物館であるのをより楽しめるよう、事前を知るべき情報を提供するため ・モデルや写真を展示することで、人々に触れることで優つたモノやコトを無作為な観光利用から導くため ・地域の文化を伝えることで、町なかで地域住民の生活を尊重してもらうためのメッセージを伝えるため
⑤ガイドの養成	・地域住民だからこそ、地域の文化慣習を獲りつ、案内できるため ・地域住民だからこそ伝えることができること（言語や自分の経験談など）があるため ・その地域で生まれ育ってきたからこそ、地域住民と来訪者を繋ぐ橋となるため
⑥観光プロモーション	・国内外の他地域との競争にさらされる地域が、地域の売り、価値を理解し、地域が一丸となって発信していく必要があるため
⑦啓発活動	・活動に賛同してくれる人々の輪を広げることで、よりまちじゅうが博物館となるため

Fig.48



Fig.46



Fig.49

active role in the project, so we decided to create a video clip for the core museum that featured residents saying “Welcome to Salt” and giving a message. More than 100 local people participated. Since most of the locals were not very familiar with museums in general, many of them had never visited the new core museum. But once we told them that the video would be played in the core museum, they paid us a visit and even took a look at the second and third floors (Fig.52).

We also prepared a section to display pictures of the town and its residents to help visitors get an idea of the place (Fig.53), along with an overview of Salt and some useful information (Fig.54). For instance, the windows of historical buildings are shaped like key hole arches, pointed arches, etc., and you can roughly tell when a structure was built from the window shape. As Salt developed as a commercial city, a variety of goods are exported from and imported to the city. So, it would be

much more enjoyable to stroll through the market if you knew what is and is not produced in Salt. We also prepared an exhibit explaining the history, culture, and customs of Salt to inform tourists of the rules they must abide by in the city (Fig.55).

Other exhibits include a chronological table showing the history of Salt (Fig. 56), and a geographical model explaining Salt’s unique topographical features including the three hills on which the city was built (Fig. 57). The core museum also has a guidance facility for accommodating large group tours. (Fig. 58). Finally, we created panels, video clips, and maps that describe the three trails developed in the project to encourage tourists to explore the town (Fig.59).

Salt has three trails. We looked at the Harmony Trail earlier. The other two are the Daily Life Trail for experiencing everyday life in Salt, and the Educational Trail for visiting the first ever

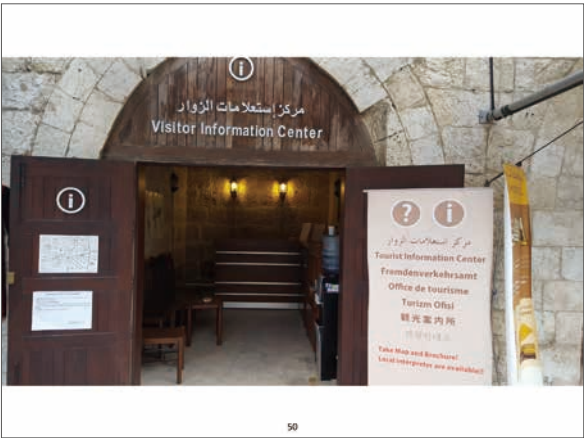


Fig.50

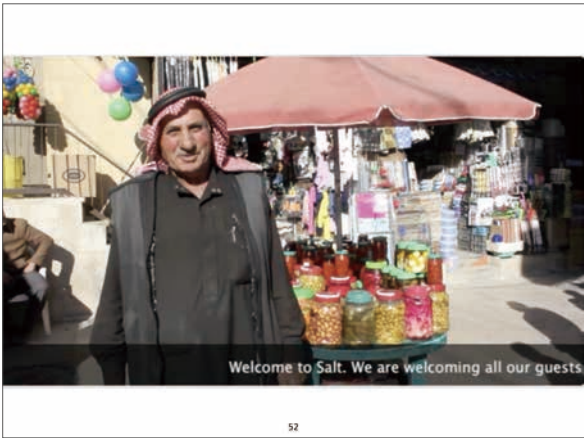


Fig.52



Fig.51



Fig.53

high school in Jordan, which is the city's pride. The core museum has panels explaining these trails (Fig.60).

The core museum not only provides useful information that visitors need before exploring the town, but also makes visitors aware of the local

culture, customs, and rules through video clips and panels. Members of the Salt community were concerned of the relationship with tourists arising from tourism development, but the core museum, satellites, and discovery trails of the ecomuseum provide a mechanism that allows tourism



Fig.54



Fig.57



Fig.55



Fig.58



Fig.56



Fig.59

development while protecting the local culture (Fig.61).

Our next task was guide training (Fig.62). In Jordan, state-qualified National Guides serve as guides in tourist spots recognized by the government. In our project, we created the Local Interpreter program. Local residents serve as the Local Interpreters, and only they are allowed to show people around the City of Salt. In addition to providing historical knowledge and facts, the Local Interpreters can share their own experiences and memories as well as those of their family and friends. Furthermore, the Local Interpreters can create opportunities for trail participants to interact with satellite owners and other residents, helping the locals share their memories. The memories of a town and its people will be forgotten unless they are utilized. In Salt, the local people describe their city based on their own memories and utilize those memories to promote tourism,

which in turn contributes to the passing down of local history and culture.

Eleven Local Interpreters were trained in our project, who all still serve as guides. The female guide is German; she married a man from Salt and currently lives in the city. The other male guides are from Salt. As you can see, we gathered a unique team made up of members from diverse backgrounds (Fig.63).

The government played an important role in the Local Interpreter program. The program was designed primarily by MoTA, and the candidates were allowed to participate in lectures intended for National Guides. For example, the history lecture held at Amon University in Jordan (shown in the slide) was designed for the training program for National Guides, but the government made it possible for Local Interpreter candidates to attend the lecture too (Fig.64). After taking lectures like this one, the candidates practice in Salt and then



Fig.60

エコミュージアムによる観光開発	
プロセス	具体的な内容
①文化資源の調査	・地域に存在する文化資源を把握するため ・ポテンシャルを調べるため
②構想/計画策定	・地域の文化財保護、景観保全、観光開発の方針を決めるマスタープランとして目指すべき方向を示すため
③トレイル構築	・地域住民自身が伝えたいストーリーや場所をコントロールできる ・単体で見やすい文化資源もストーリーで語ることによって活用される機会が増え、語り伝えられる可能性が高くなるため ・Saltの魅力をわかりやすく表現できるため
④コア博物館整備	・まちじゅうが歴史のない博物館をより楽しめるよう、事前に知るべき情報を提供する ・モデルや写真を展示することで、人に触れることで傷つきやすいモノやコトを無作為な観光利用から守るため ・地域の文化を伝えることで、町なかで地域住民の生活を尊重してもらうためのメッセージを伝えるため
⑤ガイドの養成	・地域住民だからこそ、地域の文化慣習を語りつつ、案内できるため ・地域住民だからこそ伝えることのできること（方言や自分の経験談など）があるため ・その地域で生まれ育ってきたからこそ、地域住民と来訪者を繋ぐ架け橋となるため
⑥観光プロモーション	・国内外の他地域との競争にさらされる地域が、地域の売り、価値を理解し、地域が一丸となって発信していく必要があるため
⑦啓発活動	・活動に賛同してくれる人々の輪を広げることで、よりまちじゅうが博物館となるため

Fig.62

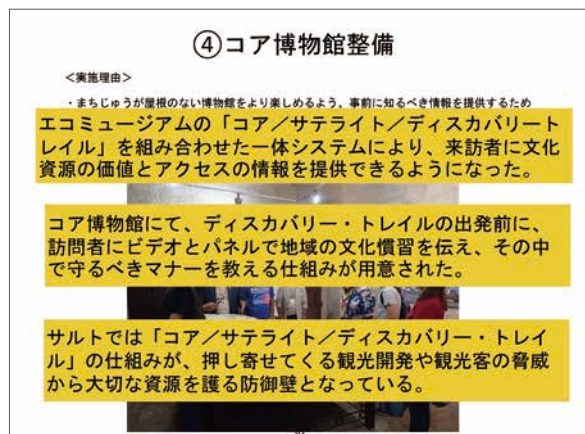


Fig.61



Fig.63

actually take people from MoTA, the museum, municipal government, and tribal NGO on a test tour. Those who pass the test are certified as Local Interpreters (Fig.65).

As I was involved in the development of the trail, I thought I knew it so well that I could walk through the city with my eyes closed. However, even though the trail was essentially the same, I learned something new in each test tour because each Local Interpreter knew different locals. Not only that, but the fact that local residents serve as the Local Interpreters makes it possible to show tourists around while preserving Salt's cultural customs (Figs. 66 and 67).

Our next task was tourism promotion. Given the competition with other regions in and outside Jordan, we thought it was necessary for the people of Salt to understand their features and value, and for the whole community to disseminate them (Fig.68). For the tourism promotion, we created

brochures with information on Salt City, the trails, and home visits, as well as videos featuring the trails (these are all shown in the slides). We used these materials to promote our tours to hotels, travel agencies, and the media.

In the brochures introducing Salt City on the left end, each organization had identified the features and value of the city independently. But in the project, SEMO members got together to discuss the value of Salt as a tourist site (Fig.69). The members came up with four values of Salt, which are shown in the section in the dotted line and enlarged in Fig.70. The first value is Salt's heritage buildings and townscape. The second value is that the city was Jordan's former capital, something the locals are very proud of. The third value is the traditional lifestyle that characterizes the city even today. The fourth value is the appropriate size of the city, which allows tourists to walk around safely and freely. I was a little



Fig.64



Fig.66



Fig.65



Fig.67

surprised with the fourth value. Salt City is surrounded by three hills, so the valley area is the city's center. Therefore, wherever you are in the city, you will not get lost because you can always get back to the center by descending the hills. That was one of the values of the city (Fig.71).

We held a workshop to discuss how to pitch these four features and values (Fig.72). Through these efforts, MoTA, Salt's municipal government, and the city's residents, which had hitherto worked independently, developed a shared understanding of the area's features and values, and could now work together in the dissemination of such features and values (Fig.73).

Next up was awareness activities (Fig.74). JICA has a program where Jordanians visit Japan for training. So, we organized a training program in Hagi City, a Japanese city serving as a model for community development. Different people participated in each of the four training programs.

In the training program for curators, the participants took part in a workshop which curators from Hagi City usually hold for children and which involves visiting traditional buildings and shrines. Rather than just explaining the history and culture of the town, the curator gives quizzes for the children to solve during the tour; only when they find the answer does the curator start explaining. For example, in Hagi City, the curator first asks the children to find a sea cucumber or an insect cage in the town. The curator explains the design when the children find a wall that resembles a sea cucumber ("namako wall", shape of sea cucumber) or a window that resembles an insect cage ("mushiko window", shape of insect cage). The Jordanian participants participated in this activity in Hagi (Fig.75).

Inspired by this idea, one of the female curators who participated in the Hagi training program walked around Salt to create a similar

エコミュージアムによる観光開発	
プロセス	具体的な内容
①文化資源の調査	・地域に存在する文化資源を把握するため ・ポテンシャルを調べるため
②構想/計画策定	・地域の文化財保護、景観保全、観光開発の方針を決めるマスタープランとして目指すべき方向を示すため
③トレイル構築	・地域住民自らが伝えたいストーリーや場所をコントロールできる ・単体では見劣りする文化資源もストーリーで語ることで活用される機会が増え、盛り込まれる可能性が高くなるため ・サルトの魅力をわかりやすく表現できるため
④コア博物館整備	・まちじゅうが置けない博物館をより楽しめるよう、事前に知るべき情報を提供する ・モデルや写真を展示することで、人に触れることで傷つきやすいモノやコトを無作為な観光利用から保護するため ・地域の文化を伝えることで、町なかで地域住民の生活を尊重してもらうためのメッセージを伝えるため
⑤ガイドの養成	・地域住民だからこそ、地域の文化を語りつづ、案内できるため ・地域住民だからこそ伝えることのできる（昔話や自分の経験談など）があるため ・その地域で生まれ育ってきたからこそ、地域住民と来訪者を繋ぐ架け橋となるため
⑥観光プロモーション	・国内外の他地域との競争にさらされる地域が、地域の売り、価値を理解し、地域が一丸となって発信していく必要があるため。
⑦啓発活動	・活動に賛同してくれる人々の輪を広げることで、よりまちじゅうが博物館となるため

Fig.68



Fig.70



Fig.69



Fig.71

quiz. The figure on the right is from a quiz asking children to find a key, a keyhole, and a woman's hand (Fig. 76). Children really enjoyed this quiz. The keyhole refers to the windows with keyhole-shape arches I mentioned earlier in the section on the core museum. The woman's hand refers to hand-shaped doorbells that are still used today. Back in the old days, some houses had two types of hand-shaped door bells: a big one and a small one. The big bell was used by male visitors, while the small bell was used by female visitors. When the big bell rang, the women in the house would get ready to wear their hijab. A hijab would be unnecessary when the small bell rang. The curators gave children a quiz and explained the two types of bells when they got the answer (Fig. 77).

These activities served as an opportunity for local children and even teachers to rediscover the fascinating features of the everyday landscape of their town. Furthermore, unlike in the past when

museum staff had only guided students inside the museum, we developed activities that involved walking around the whole town (Fig. 78).

The walking tours created many opportunities for friendly interaction with the town's locals in many places. In the square, for example, men who

プロセス	具体的な内容
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②構想・計画策定	・地域の文化財保護、景観保全、観光開発の方針を決めるマスタープランとして目指すべき方向を示すため
③トレイル構築	・地域住民自らが伝えたいストーリーや場所をコントロールできる ・単体では見えない文化資源もストーリーで語ることによって活用される機会が増え、盛り込まれる可能性が高くなるため ・サルトの魅力がわかりやすく表現できるため
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⑤ガイドの養成	・地域住民だからこそ、地域の文化遺産を語りつづ、案内できるため ・地域住民だからこそ伝えることのできること（言語や自分の経験談など）があるため ・その地域で生まれ育ってきたからこそ、地域住民と来訪者を繋ぐ橋となるため
⑥観光プロモーション	・国内外の他地域との競争にさらされる地域が、地域の売り、価値を理解し、地域が一丸となって発信していく必要があるため
⑦啓発活動	・活動に賛同してくれる人々の輪を広げることで、よりまちじゅうが博物館となるため

Fig. 74

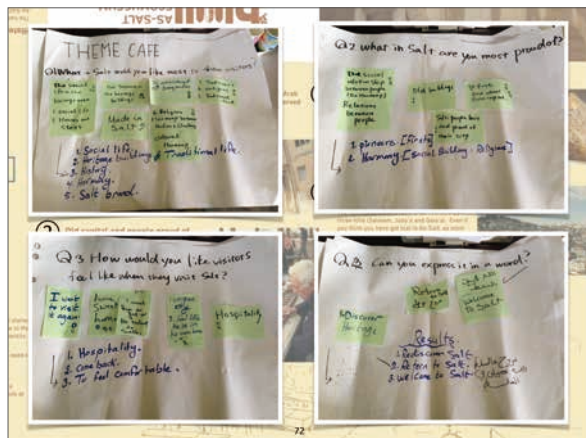


Fig. 72



Fig. 75

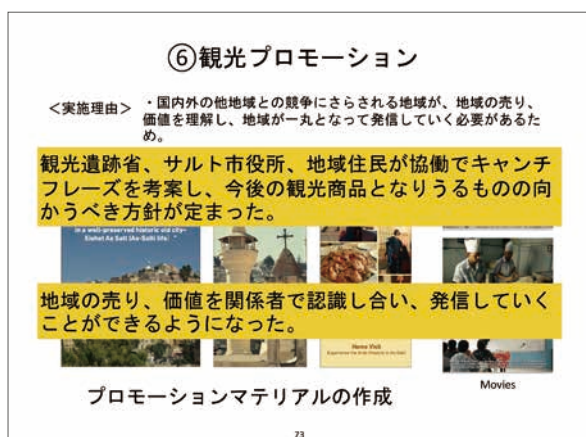


Fig. 73



Fig. 76

were playing a traditional game called Manqala would teach the children how to play the Manqala. When children were walking around the church, a priest would show the children inside the church. And other locals would explain the town's history and culture to the children. The attitude of the museum staff changed, too. At first, some museum staff were cooperative, but others were not. However, these activities encouraged them to say that they wanted to participate in the activities, too (Fig.79).

What is more, children who used to constantly play games on their smartphone began to take up the Manqala. The children would visit the museum on their way back from school to play with the new Manqala boards we had made for the project (Fig.80).

We also partnered with environmental groups in a cleaning campaign and creating SEMO t-shirts for the staff to wear. These fun activities

encouraged more of the museum staff to participate (Fig.81).

However, the museum did not have a budget for these activities for children, so we held them several times to produce as many results as possible within the project period. And since these activities needed to be fun for both the children and the museum staff to continue these activities, we wanted to increase the number of people by making the activities easy-going and fun (for example, not covering long distances) (Fig.82).

Another awareness activity we organized was a workshop called "Look for the Spots in the Old Photos." The photos in the slide were taken at the workshop held in Jordan by the curator from Hagi who appeared earlier. The main participants were members who had become Local Guides, as well as local government and museum staff who were interested (Fig.83). As you can see, the activity involved taking pictures of places in old photos



Fig.77



Fig.79



Fig.78



Fig.80

from the same angle. You can see clearly what has changed and has not. Many old photos taken by the Australian Army remain, so we identified the spots one by one (Fig.84). There were some spots that we could not locate, but some elderly locals sitting on the roadside gathered around to help us find what we were looking for. At first, the Local Guides were preoccupied with looking for the spots, but later in the activity, they began doing other things, such as asking about the background stories associated with the pictures, taking down information from the elderly locals, looking up facts in a book, and listening to explanations from historians.

These activities helped us involve more and more people, locals were now able to explain facts of their city, and the whole town gradually turned into a museum (Fig.85).

Another awareness activity for locals we organized was the Salt Festival. Originally, this

festival was held every year by MoTA in Salt and a several other cities. A typical Jordanian festival involves inviting famous singers to perform on a big stage and having a good time. As Salt's community was aiming to transform the entire city into an outdoor museum, the organizers decided to use the whole town as a venue of the festival for the first time so that the local residents could develop a common vision of the whole town functioning as a museum (Fig.86).

This was modeled on the Hamasaki Mini Expo Event, an annual event held in the Hamasaki district in Hagi City. The Hamasaki Mini Expo Event was originally launched by the local government to liven up the community prior to the district's designation as an Important Preservation District for Groups of Traditional Buildings. The event has been held over 20 times and is currently organized by a community development and conservation group called the



Fig.81



Fig.83



Fig.82



Fig.84

Hamasaki Shicchoru Kai (Group of people known Hamasaki). In this annual event, the locals open their houses to visitors to show off their family treasures. As you can see in Fig.87, the locals fetch items from their storehouses—for example, a bowl with inscriptions by SAKAMOTO Ryoma or items used in local festivals—to show off to visitors. Although it would be great if the younger generation could regularly participate in community development and tourism, they are usually busy at work and life. However, everyone in the community participates in this once-a-year event to have a good time. The Jordanian trainees visiting Japan participated in the event.

After returning to Salt, we visited local residents to look for anyone willing to open their houses to tourists. As for families that owned old artifacts, the museum staff created records for each house describing what kind of folkcraft instruments they had (Fig.88). We held a workshop

where the participants could share what they had seen in Hagi with the locals and come up with some ideas for the event (Fig.89). The Salt Festival was a great success, gathering many tourists and citizens from all around town (Fig.90). The main aim of the Salt Festival was to give the locals an idea of what an ecomuseum—the whole town becoming an outdoor museum—is actually like, but the event also encouraged festival volunteers to become Local Guides, and residents who were kind enough to open their homes for the festival to become host families that would accept tourists in home visits.

We also developed a souvenir brand called the Salt Brand, although I do not have enough time to cover the details here. People who provided items for the festival applied for the Salt Brand; some of them acquired Salt Brand certification and started selling souvenirs. Thanks to the festival and a variety of other activities, the number of people



Fig.85



Fig.87



Fig.86



Fig.88

joining the movement has gradually grown. This is something that not only Salt's residents learned, but I also learned from one of the JICA expert in Hagi. "Community development is a success as long as you keep moving forward." We encountered many difficulties in the project, but these words always helped us keep moving forward. The project ended almost a decade after I left; I get the feeling that more and more people have at last started to resonate with and join the movement (Fig. 91). What is more, there have been more developments since then. For example, various travel agencies have developed optional tours, and regular tours were held until COVID-19 struck. The JICA project ended in 2017, and since then, the U.S. Agency for International Development (USAID) has begun providing support in Salt. The project is still ongoing based on the As-Salt Ecomuseum concept. Even though COVID-19 caused a temporary decline in the

number of tourists, Salt tourism seems to be recovering thanks to the city's inscription on the World Heritage List in July 2021. I hope the Salt community takes this opportunity to achieve further development (Fig. 92).

Now to sum up. Today I talked about ecomuseum-based tourism development through international cooperation with specific reference to the case of Salt City, Jordan. Although the ecomuseum idea was not developed specifically for tourism or cultural heritage protection, as we saw with the example of Salt, the ecomuseum functions as a tourism driver while involving various stakeholders and preserving the local culture. Every one of the tourism development steps cultivated in the ecomuseum project in Hagi City, Japan, provides opportunities to involve tourists. Therefore, I think involving various stakeholders is the key to promoting community development. There are limitations in the



Fig.89



Fig.91



Fig.90



Fig.92

capability of each individual and organization, so I think we need to combine our own strengths and work together to accomplish new things. In other words, the way to gain greater cooperation for such projects is to clarify the roles of individuals and organizations, develop a plan based on those roles, and involve various stakeholders in each step. I think this is one of the important takeaways from the Salt project.

It's now time to wrap up my talk. I hope it provided some food for thought for the panel discussion. Thank you.

Presentation 2

Collaboration in Heritage Conservation

—Co-learning Journey



CHIU Ruhwa

Secretary General, Institute of Historical Resources Management, Taiwan

Ms. Chiu has founded two NGOs: the Yaoshan Cultural Foundation (1986) and the Institute of Historical Resources Management (2004). She has devoted her career to preserving Taiwan's historical heritage sites, such as Dihua Street in Dadaocheng as "beloved Dihua Street" and the Losheng Sanatorium for Hansen's disease patients, from a private sector approach. She has developed close ties with the Japanese Association for MACHI-NAMI Conservation and Regeneration and other townscape preservation groups in Japan and has recently been actively engaging in historical townscape conservation activities in other Asian countries.

Hello, everyone. I'm Chiu from the Institute of Historical Resources Management in Taiwan. Today I will be talking about my experiences under the theme of "Collaboration in Heritage Conservation—Co-learning Journey" (Fig. 1).

I will start from my involvement in preservation activities. The Asian regions have shared a similar history since long ago, engaging in active cultural exchange and fusion. I believe that the same applies to historical asset preservation so that we always need to cooperate and learn together. Since 1971, Taiwan has been deprived of official opportunities to interact with the international community. At the time, the idea of historical heritage preservation had not been developed in Taiwan, and most related activities were organized by the government. Amid a social climate inclined toward economic growth and

development, I thought we needed to raise awareness for preservation among citizens from the private sector. Furthermore, I realized the vital importance of education, as well as the need to develop a cross-border network. That is why I decided to embark on a journey of co-learning to bring pioneering ideas into Taiwan from Japan and other Asian regions (Fig. 2).

I founded the Yaoshan Cultural Foundation in 1986 to engage in educational initiatives related to culture and the environment. Through roundtable talks, guided tours, and various other methods, we focused on youth education, historical and cultural heritage preservation, environmental education, and other social issues, and have devoted ourselves to introducing Taiwanese people to foreign techniques, experiences, and expertise. We have addressed many issues from a private

歴史遺産保存における連携 —学び合いの旅—

台湾歴史資源管理学会 秘書長
丘如華

Fig. 1

1. 保存運動の出発点

- ・台湾：漢山文教基金会の立ち上げ
- ・台北：「近代史を愛する保存運動」
- ・日本：全国町並み保存連盟との出会い

Fig. 2

sector approach, serving as a bridge between government and citizens.

That is because historical and cultural heritage has not been considered so important at the time. As cultural heritage cannot speak out for itself, I decided to take action and stand up on behalf of cultural heritage. One of my fundamental ideas was to create opportunities for sharing awareness of issues with others who engage in similar activities, and the idea that I still adhere to today (Fig.3).

There are many old townscapes scattered across Taiwan, but at the time only public cultural properties were protected by law, so very little attention was given to private historical buildings and citizens' memories (Fig.4). In 1987, a road expansion plan was announced for Dihua Street, which is the largest wholesale district in Taipei. Fig.5 shows a painting by the artist Kueh Suat-ôo from 1930 illustrating Dihua Street bustling with people. Dihua Street was very prosperous back then. It developed to around the same size as Shanghai and Ginza, but then experienced a rapid decline in the industry. The road expansion plan aimed to expand the existing 7.8-meter-wide road to 20 meters, but this could have led to the loss of the entire townscape. That is why I organized a

movement called "Loving Dihua Street Preservation" to preserve Dihua Street to raise awareness among citizens about the risk of losing the traditional townscape, primarily through a signature-collecting campaign and tour guides. This movement was the first ever citizen-driven preservation movement organized after martial law was lifted in 1987.

We conducted an exhaustive survey of Dihua Street's historical buildings and told the citizens that such numerous important historical buildings existed in their town. Rather than organizing a protest movement, we conveyed the importance of Dihua Street's townscape to Taipei citizens through gentle approach of dialogue and education (Fig. 5). Ultimately, Taipei's urban planning division announced a new urban plan titled the Dadaocheng Historical Zone in 2000, ensuring the preservation of Dihua Street (Fig. 6). I've served as a member of the examination committee for Taipei's urban design guidelines. The committee provides subsidies and conducts examinations related to restoration and conservation and has contributed greatly to the preservation of the townscape. This street stretches for over 1,035 meters. A total of 264 applications have been approved by April 2020, and restorations



Fig.3



Fig.5



Fig.4



Fig.6

have been made. Restoration and conservation continue to be subsidized and conducted under the supervision of the urban design guidelines and the examination committee. A system known as transfer of development rights (TDR) has been adopted to promote the conservation of the historical landscape. Unfortunately, however, conservation is still conducted through urban planning methods and not in accordance with the Cultural Heritage Preservation Act. Even so, Dihua Street has become a model for community development in many other places in and outside Taiwan (Fig. 7).

As I mentioned earlier, as Taiwan's legal system was still very rudimentary in the 1990s, I decided to look to Asian countries for good examples of preservation activities. In 1991, I was lucky enough to meet Prof. NISHIMURA Yukio at an international conference on urban preservation and citizen participation held in Penang, Malaysia. After our meeting, Prof. Nishimura was kind enough to visit Taiwan several times to discuss the issues facing Taiwan's townscapes. I translated several of Prof. Nishimura's books, which were published in Taiwan, China, Hong Kong, Singapore, and Malaysia. Prof. Nishimura introduced me to the

activities of the Japanese Association for MACHI-NAMI Conservation and Regeneration, and I participated for the first time in the Yoshii Conference (1992). The Japanese Association for MACHI-NAMI Conservation and Regeneration is a private corporation engaging in specific non-profit activities made up of groups and individuals from around Japan that engage in community development centered on history. By 2019, I had participated in 23 conferences in total. There were still only about 60 Important Preservation Districts for Groups of Traditional Buildings when I first participated in the Japanese Association for MACHI-NAMI Conservation and Regeneration conference; today, the number has increased to 126 thanks to the efforts of the association (Fig. 8).

全国町並みゼミに参加					
平成 4年1992	第 15回	吉井大会	平成 19年2007	第 30回	伊勢大会
平成 5年1993	第 16回	川越大会	平成 20年2008	第 31回	卯之町大会
平成 6年1994	第 17回	須坂大会	平成 21年2009	第 32回	佐原・成田大会
平成 9年1997	第 20回	村上大会	平成 22年2010	第 33回	盛岡大会
平成 10年1998	第 21回	東京大会	平成 23年2011	第 34回	古川大会
平成 11年1999	第 22回	臼杵大会	平成 25年2013	第 36回	倉敷大会
平成 12年2000	第 23回	日南大会	平成 26年2014	第 37回	鹿島細野大会
平成 13年2001	第 24回	小樽大会	平成 27年2015	第 38回	豊岡大会
平成 14年2002	第 25回	新の浦大会	平成 29年2017	第 40回	有松大会
平成 15年2003	第 26回	今井大会	平成 30年2018	第 41回	松代大会
平成 16年2004	第 27回	大聖寺大会	令和 1年2019	第 42回	川越大会
平成 18年2006	第 29回	八女大会			

Fig. 9



Fig. 7



Fig. 10



Fig. 8



Fig. 11

I'd like to talk about some memorable conventions that I attended. First is the Usuki Conference. The Jiji earthquake with a seismic intensity of 7 had hit central Taiwan just before the Usuki Conference. At the time, in Taiwan, no one had the idea of surveying the damage to historical and cultural heritage and carrying out restoration. Therefore, I updated the Japanese audience on the damage to historical and cultural heritage at the conference just after the earthquake (Figs. 9 and 10). In response to this, a resolution to support Taiwan's disaster-stricken areas was passed at the end of the conference (Fig. 11). Subsequently, members of the Japanese Association for MACHI-NAMI Conservation and Regeneration and the Association of National Trusts in Japan, Profs. KOBAYASHI Ikuo and

YAGI Masao from Hyogo, and Prof. ASANO Satoshi from Mie University visited Taiwan to provide technical and financial support (Fig. 12).

Jiji Station, a station located in the epicenter, was very severely damaged. Built in 1922, it was the only surviving wooden station building in Taiwan at the time a local landmark. The station was restored thanks to the help from the experts I just mentioned and is celebrating its 100th anniversary this year. Figs. 13 and 14 show the station as it stands today. Now, it is a very famous and important tourist hub.

In 2000, I visited Kobe to learn about the earthquake along with the Deputy Ministers of Taiwan's Ministry of Education and others. In Kobe, we learned a display method intended to raise disaster awareness, which involves



Fig. 12



Fig. 15



Fig. 13



Fig. 16



Fig. 14

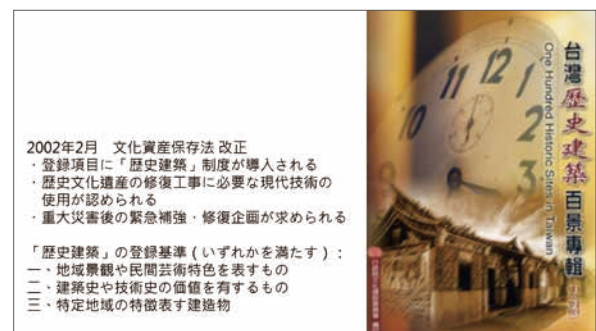


Fig. 17

intentionally leaving the scars left by the earthquake to make the memory live on. We decided to leave a junior high school sports field located in the epicenter of the Jiji earthquake as part of the 921 Earthquake Museum of Taiwan (Figs. 15 and 16).

Many buildings, new and old, were damaged by the earthquake and set to be demolished. Therefore, I proposed an initiative called the One Hundred Historic Sites in Taiwan, in which local governments recommended the major buildings and spots in their respective regions. This was the first ever initiative that allowed citizens themselves to present their favorite local buildings. It is vital that locals consider and stand up for the importance of their historical buildings and local history. In addition to the existing concept of

“historic site,” a new category known as “historical building” was created under the Cultural Asset Act for designating buildings representing local collective memories. Buildings symbolizing local history were visualized thanks to these endeavors, leading to growth in public interest in historical and cultural heritage as well as improved awareness of local features (Fig. 17).

Next up is the Japanese Association for MACHI-NAMI Conservation and Regeneration Furukawa Conference (Fig. 18). Furukawa Town in Hida Takayama is the townscape preservation area that I have visited most often in Japan. I have shown Taiwanese people involved in government and community development around Furukawa on many occasions. In the year following the earthquake, based on advice from Prof. Nishimura,

特定非営利活動法人 全国町並み保存連盟 全国町並みゼミに参加

平成 4年1992	第 15回	吉井大会	平成 19年2007	第 30回	伊勢大会
平成 5年1993	第 16回	川越大会	平成 20年2008	第 31回	卯之町大会
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平成 9年1997	第 20回	村上大会	平成 22年2010	第 33回	盛岡大会
平成 10年1998	第 21回	東京大会	平成 23年2011	第 34回	古川大会
平成 11年1999	第 22回	白杵大会	平成 24年2012	第 35回	葛城大会
平成 12年2000	第 23回	小樽大会	平成 25年2013	第 36回	鹿島野大会
平成 13年2001	第 24回	小樽大会	平成 26年2014	第 37回	豊岡大会
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平成 15年2003	第 26回	今井大会	平成 28年2016	第 39回	有松大会
平成 16年2004	第 27回	大聖寺大会	平成 29年2017	第 40回	有松大会
平成 18年2006	第 29回	八女大会	令和 1年2019	第 41回	松代大会
				第 42回	川越大会

Fig. 18

特定非営利活動法人 全国町並み保存連盟 全国町並みゼミに参加

平成 4年1992	第 15回	吉井大会	平成 19年2007	第 30回	伊勢大会
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平成 18年2006	第 29回	八女大会	令和 1年2019	第 41回	松代大会
				第 42回	川越大会

Fig. 21



Fig. 19



Fig. 22



Fig. 20



Fig. 23

in 2001, I suggested to the Taiwan Public Television Service to create a special documentary on Furukawa as part of The *Vision of the City* series. The documentary covered how the people of Furukawa actively engage in community development while respecting the cooperation and harmony in their community, called “sōba”, garnered over the years. Many Taiwanese learned about Furukawa through this documentary (Fig. 19).

Furukawa's community development activities are covered in Taiwanese textbooks, too (Fig. 20). I'm very happy that I could help create a bridge between Japan and Taiwan in this way. As Furukawa Town was later incorporated into Hida City through a municipal merger, some people in the new local government did not know about Furukawa's history. The locals were kind enough

to invite me to explain the charms of Furukawa to those people. In the 2017 Arimatsu Conference, I was very honored to receive the 2nd Fumi Mineyama Award from the Japanese Association for MACHI-NAMI Conservation and Regeneration in recognition of my achievements in townscape preservation over the years (Figs. 21 and 22). And in the 2020 Japanese Association for MACHI-NAMI Conservation and Regeneration Kawagoe Conference, the Institute of Historical Resources Management became the first overseas group to officially join the association. The picture in Fig. 23 shows me giving an activity report at the conference.

I would now like to share my journey of co-learning while introducing you to the people that I met on the way (Fig. 24). First up is Tsumago-



Fig. 24



Fig. 27



Fig. 25



Fig. 28



Fig. 26



Fig. 29

juku in Nagano. Tsumago-juku is a post town where the residents of Tsumago-juku chose the path of townscape preservation in the 1960s, not by instructions from the local authorities but by their own will. This was a pioneering movement in Japan at the time. Tsumago-juku was selected as Important Preservation District for Groups of Traditional Buildings, which was established by the government following the example of Tsumago-juku. It's here that I met two members of the Association of Tsumago Lovers: Chairman KOBAYASHI Toshihiko and OGASAWARA Hiroshi. The talk Mr. Ogasawara later gave in Taiwan was a great inspiration for community development in Taiwan (Fig.25).

I later got the chance to meet MINEYAMA Fumi of Otaru Canal. "Preservation never goes 100% according to your plan. You need to accept the results, even if they differ from your ideal." These words from Ms. Mineyama have helped me so much to overcome setbacks. Her autograph letter she sent to me is shown in the slide (Figs. 26 and 27). She always encouraged me to keep on going no matter the difficulties.

We conducted two research surveys in Japan with financial support from the Japan-Taiwan Exchange Association. The first survey was

conducted in 1999 on Japan's old townscape (Fig.28). We studied the Important Preservation Districts for Groups of Traditional Buildings selection program, as well as visiting many townscape in Japan and talking with people involved in regional community development. The second survey was dedicated to the Echigo-Tsumari Art Triennale (ETAT) and the Setouchi Triennale (Fig.29).

I developed ties with KITAGAWA Fram, art director and FUKUTAKE Soichiro, general producer of the Setouchi Triennale through this survey.

In 2013, I invited Prof. Nishimura and Mr. Kitagawa to Taiwan to share their thoughts on different methods and approaches for historical and cultural heritage preservation under the theme



Fig.32



Fig.30



Fig.33



Fig.31



Fig.34

scattered across Taiwan. Although it is currently difficult to make recommendations, we could learn about the inscription criteria and procedures of the World Heritage through the study and got new insights on the preservation of natural and cultural heritage (Fig.35).

One of the major examples of Taiwan's potential World Heritage Sites is the Losheng Sanatorium for Hansen's disease patients. The sanatorium building is a historical heritage representing the negative memories of discrimination that was seen across Asia. Similar sanatoriums include the Sungai Buloh Sanatorium in Malaysia, the Culion Sanatorium in the Philippines, and others in Japan and Macau (Fig.36).

Asian countries have been holding symposiums to share information on the preservation of

Hansen's disease-related legacies and buildings, which has led to the creation of a new network. I participated in the Sungai Buloh Sanatorium's Valley of Hope preservation movement and also helped launch local guided tours. We conveyed the historical significance and importance of the sanatorium to the Malaysian government on numerous occasions. Thanks to the preservation movement that was carried out together with the locals, the Sungai Buloh Sanatorium was designated as a domestic historical preservation district, and preparations are being made to achieve World Heritage inscription (Fig.37). The picture on the right was taken at the Sasagawa Foundation's International Symposium on Hansen's Disease/ Leprosy History as a Heritage of Humanity; the one on the left shows me delivering a talk on



Fig.41



Fig.44



Fig.42



Fig.45



Fig.43



Fig.46

preservation of Hansen's disease sanatoriums in Taiwan at Tama Zenshoen in Tokyo (Fig.38). A symposium was held in Taipei in 2015, to which we invited experts and activists from the Philippines, Malaysia, Japan, and Macau to discuss the possibilities of nominating candidate World Heritage Sites as a cross-border, joint initiative (Fig.39).

Next, I'd like to touch on the current status of historical preservation in Taipei. Many of Taipei's industrial heritage-like buildings were constructed along the railroad for transportation reasons. Taipei began moving its railroad underground in 1983, and the project was completed in 2011.

Unfortunately, as a consequence of the project, many related industrial heritage buildings were scheduled to be demolished (Fig.40). As you can

see in the slide, the railroad that used to exist above ground has been moved underground, and people of the younger generation are unaware of the connection between the railroad and historical buildings. However, the railroad played a crucial part in Taipei's history. A major challenge is getting more people to learn about the railroad and industrial heritage sites (Fig.41).

That is why we have planned and organized many cultural activities. The picture on the left shows a large city map that was depicted on the floor of Taipei Station's entrance hall. The map allows younger people to understand the positional relationship between their residential area, railroad, and industrial heritage sites.

Let us now look at some achievements that have been made (Fig.42). First is the Huashan



Fig.47



Fig.50



Fig.48



Fig.51



Fig.49



Fig.52

1914 Creative Park. Originally built as a winery in 1914, the building was scheduled for demolition after a period of abandonment. However, it was renovated and transformed into its current form. The whole area is designated as a historic site and historical building (Fig. 43). Takasago Brewery Company was established in 1919 as Taiwan's first and only beer factory. It continues to produce beer to this day, embodying the area's history as a "living" historical and cultural heritage (Fig. 44).

The Matsuyama Tobacco Plant was built in 1937; the plant and warehouse site has been renovated into a hotel and cultural facility (Fig. 45). At the time, Prof. Nishimura said that "it is rare for so many industrial heritage sites to have remained in a confined urban space like this. In Japan, usually, ownership has been already transferred before preservation is even discussed." Back when the movement started, nobody would have imagined that three large industrial heritage sites could be preserved like they are today (Fig. 46).

Next up is the example of Taipei North Gate. The military importance of Taipei was recognized in the Qing era, which led to the establishment of Taipei Prefecture and construction of the Taipei City Walls. Five gates were completed in 1884—the North Gate, Auxiliary South Gate, East Gate,

South Gate, and West Gate. Today, only the North Gate retains its original appearance from the Qing era (Fig. 47). In 1978, an overpass was constructed above the North Gate due to a new road plan, which for a time rendered the gate inconspicuous (Fig. 48). In response, we organized numerous citizen participation events and workshops. The left photo in Fig. 49 shows when we and 130 citizens held each other's hands to reproduce the gate in 2014. Taipei City and the construction division tagged up to remove the overpass during the 2016 Lunar New Year, which took seven days from New Year's Eve. Thus, the gate shows its original appearance after 39 years. Today, the area surrounding the gate functions as a public space like a square (Figs. 50 and 51).

Many other historical heritage sites are located



Fig. 55



Fig. 53



Fig. 56



Fig. 54



Fig. 57

around the North Gate: the Taipei Futai Street Mansion built in 1910 (the Institute of Historical Resources Management is headquartered here), Taipei Post Office, the former Government-General of Taiwan Railway Bureau, the Railway Bureau building, Mitsui Warehouse, the former Directorate General of Highways (former O.S.K. Lines, Ltd.), Zhongshan Hall, etc. The whole area was conceptualized under the new vision for West Gateway Plan (Fig. 52).

Taipei currently has about 500 historic sites (national treasures, important cultural properties) and historical buildings. The North Gate has been designated as a historic site by the government. The Futai Street Mansion, which is registered as a historical building, was built in 1910 as the office building of Takaishi-gumi. Fig. 53 shows the Futai Street Mansion at the time it was built, 26 years after the North Gate. It currently functions as a cultural facility managed by the Institute of Historical Resources Management. The facility was initially called the Taipei Photo Center, but as more historical and cultural heritage sites were designated in the vicinity, it was transformed into a center for disseminating the history of the local area. Another aim is to promote international exchange. We want to make it a place of exchange

open to all who want to discuss and learn about Taipei's historical and cultural heritage (Fig. 53).

Ms. TAKAISHI Kyoko, granddaughter of Takaishi-gumi's founder TAKAISHI Chuzo from Yanagawa City, paid us a visit. After further exchange, Ms. Takaishi was generous enough to give us numerous valuable materials about Takaishi-gumi, as well as encouraging us to continue our preservation efforts. Furthermore, the Futai Street Mansion has been serving as a bridge between TAKAISHI Chuzo's hometown Yanagawa and Taipei, leading to more exchange between the two cities (Fig. 54). We published a picture book on the history of Taipei as seen from TAKAISHI Chuzo's perspective. We hope the book helps Taipei's citizens learn about the history of their city (Fig. 55).

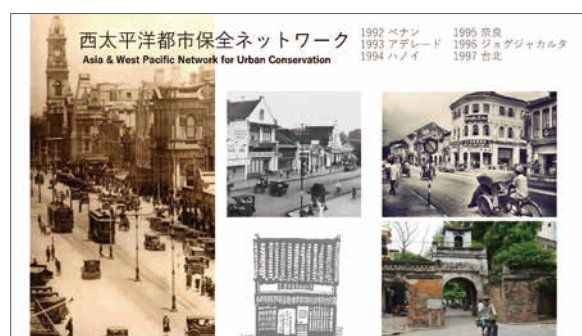


Fig. 60



Fig. 58



Fig. 61



Fig. 59



Fig. 62

As for publishing, we provided support for translating three books by Prof. Nishimura and publishing them in Taiwan. Each one of the books had a great impact on the community development and urban preservation activities carried out in Taiwan at the time of publication (Fig. 56). In 2017, we worked with Prof. SUZUKI Nobuharu of Yokohama City University to publish *The Frontiers of Urban Heritage Conservation in Asian Cities* in three languages (Chinese, Japanese, English). The book was made possible thanks to our friends in various Asian countries and covers examples from nine regions in eight countries (Fig. 57). Last but not least, we translated and published art festival-related books by Mr. KITAGAWA Fram and Mr. FUKUTAKE Soichiro (Fig. 58).

For many years, the Institute of Historical Resources Management has actively developed good relationships and engaged in mutual cultural support with other Asian conservation groups. Here, I would like to talk about the initiatives of the Asia & West Pacific Network for Urban Conservation (AWPNUC), as well as the establishment of the International Field School on Asian Heritage (IFSAH) to protect Asian cultural heritage (Fig. 59).

I first met Prof. Nishimura in 1991 in Penang, Malaysia. After discussing why such an organization did not exist, we launched the AWPNUC. The network held six symposiums: Penang (1992), Adelaide (1993), Hanoi (1994), Nara (1995), Yogyakarta (1996), and Taipei (1997).

In the sixth AWPNUC symposium in Taipei organized by the Yaoshan Cultural Foundation, we tried to create an opportunity for grassroots exchange between private sector organizations

from all of Taiwan's islands around the theme, "Private Sector Urban Conservation Groups: Review and Outlook." Over 300 people gathered from 12 countries to participate in the symposium: keynote speech, research paper presentation, workshop, youth discussion session, and guided tour, among other activities (Figs. 60 and 61). Unfortunately, the Asian Financial Crisis made it financially difficult for us to organize further symposiums.

Our friends from Nara Town who were members of the AWPNUC launched the Asian Heritage Network. The network continues to hold monthly online events to promote cross-border cooperation (Fig. 62). In 2002, I got together with Prof. Nishimura and a Thai friend to launch the IFSAH with the intention of enhancing Asia's value in the international community. The initial aim was to understand each other's differences (Fig. 63).

The graduate students who participated in the IFSAH later went on to become specialists and university professors in their respective countries. And one of those individuals organized a one-month online public lecture event and symposium (Fig. 64). The public lecture event, discussion, and workshop were held online in September–October last year. Another aim was to share new ideas about urban conservation for the post-COVID era. Thus, our initiatives from 20 years ago have been passed on to the younger generation in this way. I think it is one of the achievements demonstrating that we can teach each other new urban conservation methods even under pandemic conditions (Fig. 64).

I have shared my 30-year journey with you today. The journey was full of difficulties, but I was never alone; I learned and received help from



Fig.63



Fig.64

so many people from Japan and other countries and regions. Through my journey, I have come to realize that grassroot movements such as the Japanese Association for MACHI-NAMI Conservation and Regeneration could be spread throughout Asia. That does not mean just employing technical knowledge, techniques, and funds; more importantly, we need to learn from each other's experiences from an equal standing.

There is a Chinese saying, "In a group of three people, there is always someone I can learn from" (Fig.65). It means that when you act in a group of three people, there will always be something you can learn from them, learning from their good acts and reviewing from their bad acts. I think it is reflected that it is important to build up an Asian network through respecting each other including our difference and learning from one another. Of course, different regions have different environments and conditions, such as laws and regulations, but every one of us possesses valuable heritage and venerable history.

The main focus throughout my 30-year career has been a long-term exchange, not only the

temporary rescue or restoration of buildings. The examples I've shared today, which have all been developed over several decades, embody my own ideals as well as those of my friends. In autumn 2020, I had the great honor of receiving, as a foreign recipient, the Order of the Rising Sun, Silver Rays from Chief Representative Izumi of the Japan-Taiwan Exchange Association. Finally, it goes without saying that these achievements were made possible thanks to the help of my friends with whom I have worked for the past 30 years, not from my own efforts.

I've visited Japan many times and learned so much, putting what I have learned into practice in Taiwan. I've tried to serve as a bridge to allow people in Japan and Taiwan to keep learning from each other through an active exchange, and many people from both in and outside Taiwan have helped me throughout my journey. I will continue to dedicate my efforts to build a network in Asia where everyone can respect and learn including their differences. Thank you for listening (Fig.66).

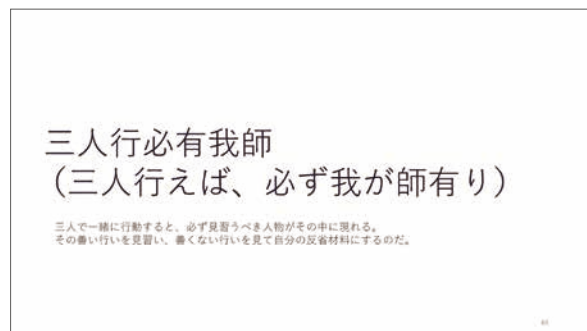


Fig.65



Fig.66

Panel Discussion

Cultural Heritage x Citizen Engagement =Potential for Multi-actors' International Cooperation

Moderator: SATO Kan Hiroshi

Panelists: NISHIMURA Yukio, MURAKAMI Kayo, CHIU Ruhwa

SATO Kan Hiroshi

Chief Senior Researcher, Institute of Developing Economies,
Japan External Trade Organization



Mr. Sato specializes in development sociology and aid studies. He has studied the impact of development aid projects on local communities in Asia, Africa, the Middle East and Central and Latin America, and Oceania. He has been stationed in Yemen twice to conduct surveys on social change while living in the Old City of Sanaa, a World Heritage Site. Recently, he has also been studying the relationship between business and development.

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After serving as an assistant at Meiji University, assistant professor and later professor at the University of Tokyo, and professor at Kobe Design University, Dr. Nishimura was appointed professor at Kokugakuin University in 2020. He specializes in a wide range of fields associated with cities and community development, including urban planning, urban conservation planning, and urban landscape planning. He has served as vice president of the International Council on Monuments and Sites (ICOMOS), president of ICOMOS Japan, member of the National Land Council, the Ministry of Land, Infrastructure and Transport and Tourism, and other positions, and is currently involved in the formulation of conservation plans for historical cities in Japan and other Asian countries/regions.



Tomoda: It's now time for the panel discussion after the two presentations. Mr. SATO Kan Hiroshi, Chief Senior Researcher, Research Operations Department,

Institute of Developing Economies, will serve as the discussion moderator. Mr. Sato specializes in development sociology and aid studies. He studies the impact of social development projects on local communities in relation to developmental aid in various regions around the world. Our panelists are today's speakers, Dr. Murakami and Ms. Chiu,

as well as Dr. NISHIMURA Yukio, professor at Kokugakuin University and professor emeritus at the University of Tokyo, whose name has already been mentioned many times in Ms. Chiu's presentation. A specialist in urban planning, Dr. Nishimura is one of the leading authorities in history- and landscape-based community development. He has engaged in numerous projects both in and outside Japan, actively working internationally in the field of cultural heritage protection, too. Mr. Sato, please take it from here.

Sato: Hello, I'm SATO Kan from the Institute of Developing Economies.

Let's get into the panel discussion without further ado. First, I'd like to ask Dr. Nishimura to share his thoughts on the presentations. Then, we will summarize the theme for the panel discussion, after which we will start the discussion while responding to questions submitted by seminar participants in advance.

Dr. Nishimura, the floor is yours.

Nishimura: Both presentations were very detailed and thought provoking. I know quite a lot about the situation in Taiwan, having seen Ms. Chiu working so hard for many years.

One thing in common between Jordan and Taiwan is that the heritage sites are places inhabited by people. The fact that people actually live in cultural heritage sites makes the related issues very different from those in other situations. As there are many direct stakeholders involved, conflicting interests need to be considered in the conservation process. This is a completely different situation from simply preserving a single monument.

I think consensus building is a very important aspect in this respect. It is vital to create a basic shared understanding among the locals, ensuring that they understand their own local area to an extent and agree in some extent to conserve their local area, and that they are not against the idea.

In the field of urban planning, I've worked almost exclusively on plans based on the conservation of historical cities, and the process is

the same here. What should we do to gain an understanding of the locals? As that will not happen unless people are aware of the values, we focus our efforts on sharing the values. Most people are unwilling to accept rules and frameworks created and imposed by higher authorities. That's why it's so important to develop a structure that everyone can understand and accept from a bottom-up approach.

The projects in Jordan and Taiwan are both very similar in terms of successfully incorporating a bottom-up approach and building a shared awareness by making gradual progress together. I think this kind of mentality is based on a keen sensitivity to the importance of consensus building that is shared by those involved in the projects. Both presentations make it very clear that this kind of approach is essential when trying to preserve "living" cultural heritage sites.

Sato: As Dr. Nishimura just explained, I think the fact that people actually live in the sites is a very important point. The interests of the local community and experts from outside are not always aligned. Moreover, there may be conflicting views within the community itself, not to mention differences between the community and the local or national government. The difficult element of "living" cultural heritage sites is that a variety of actors need to be on the same page. Hence the term "multi-actors" is in the title of today's seminar. Now, let's look at a few questions that were submitted in advance.

The first one is about the important points to keep in mind when getting involved in citizen participation. I think this relates to what Dr. Nishimura mentioned about sharing values to build consensus. The next question is about what kind of framework is necessary to ensure the sustainability of involvement by outside groups. We also have a question about how to raise project funding. Furthermore, someone asks how the outcomes of international cooperation in cultural heritage—which is incidentally part of the name of the consortium—are measured and what indices are used in that process. Another question is about whether the social value of cultural heritage can be

incorporated into local government activities, and whether there are any business models that can be developed based on the utilization of cultural heritage. Finally, we have a request for some insights from a pandemic and post-COVID perspective. Although we may not be able to cover all these questions, let's proceed with the panel discussion with them in mind, focusing mainly on the following three topics.

The first topic is “multi-actor.” Who does this term refer to, and what is needed for multi-actors to cooperate? The second topic is “citizen participation.” Specifically, how to encourage citizen participation, and how to align residents' needs with the perspectives of outside groups and experts. For instance, preserving a building is meaningless if the community around it disappears, and that's one of the difficulties of dealing with inhabited sites, as Dr. Nishimura noted. And the third topic is “funding and sustainability.” We will also touch on the Asian networks that Ms. Chiu mentioned in her presentation.

First, some questions for Dr. Murakami. What was the rough budget for the As-Salt Ecomuseum project? The Local Interpreter program is an extremely important aspect based on residents' active involvement, but is it possible for tourists to explore the city without a Local Interpreter? And are the Local Interpreters volunteers, or can they make a living out of it?

Murakami: The actual total project budget from 2012 was around 389 million yen. As for the Local Interpreter program, though we do recommend tourists to go with a Local Interpreter, we also give them a map if they want to explore the city themselves. Of course, the map explains things to watch out for along with a message from the local community. The Local Interpreters are not volunteers; the program is designed to ensure that they get proper compensation, though it may not be enough to



make a living. Each Local Interpreter has his or her own primary occupation, serving as a guide when they are free.

Sato: Dr. Nishimura, do you have any comments on what Dr. Murakami just said?

Nishimura: I assume the budget is huge because of JICA funding. It includes travel expenses from Japan and all other associated costs, so the financial situation may look different from Salt City's perspective. In other words, only part of the budget is available for actually launching the ecomuseum.

Murakami: That is exactly the case. The budget I referred to includes accommodation and travel expenses for the JICA experts, among various other costs. I'm afraid I don't know the amount less such expenses off hand.

Sato: Measuring the budget for such projects is not an easy task. Do we count the money raised by local residents and the local government of the area, or do we include money coming from outside? There's a big difference. JICA funds obviously represent money from outside, but there has to be funding from other sources. In that sense, I think the budget mentioned earlier should be understood as money for the JICA project.

I'd like to raise several very interesting points in relation to Dr. Murakami's presentation. 1) The ecomuseum concept involves transforming a place inhabited by residents into an outdoor museum-as with the case in Taiwan-but there are always residents who are reluctant to accept visitors who lack respect for local culture and customs. The project team managed to overcome this. 2) There was a cooperative relationship with Hagi City, and the experience in Hagi was condensed into the seven processes. This is the aspect of gaining knowledge and techniques from outside. 3) The team conducted an exhaustive survey on 4,000 sites with the aim of visualizing the value of the area, which helped residents reassess their own value. This is exactly what Ms. Chiu noted: residents need to understand their own values. 4) Since a variety of actors are involved, a platform

for discussion between the actors needed to be provided. That the actors included a tribe-based NGO was very interesting. The project team persuaded these people and helped residents develop their own stories. 5) The Local Interpreter program was launched to encourage residents to take part in the passing down of cultural heritage. 6) Locals were invited to Japan to experience and learn about community development. Dr. Nishimura, what are your thoughts on this process?

Nishimura: I think your summary is spot on. But cultural heritage protection does not only involve development on the tourism side; aspects other than tourism deserve discussion too. Of course, intervention and control by the local government or subsidies play a role in encouraging the community to participate, but some community members actively and collectively participate in protection activities because they offer some kind of economic benefit. There are various types of businesses, and I think the ecomuseum forms part of the general picture. Therefore, the ecomuseum probably provides a lot of stimulation that leads to development in a variety of other areas.

Dr. Murakami, do you think projects like this can create broader positive effects? My impression is that once such effects start to be felt, the project or ecomuseum creates a huge movement within the community. Is that the case?

Murakami: The ecomuseum concept was not developed as a method for tourism development or cultural heritage conservation, but in the case of Salt, it served as a method for cultural property protection.

Nishimura: That's what I thought. I totally agree.

Murakami: However, it is also true that the ecomuseum concept does not necessarily help solve all the problems. If the community reviews the issues it faces, and judges that the concept could be used to help address those issues, then I think it could be a good idea. But creating an ecomuseum is not the only way to go for communities faced by different kinds of problems.

Sato: That's where the example of Hagi City comes in, especially in terms of community revitalization. Community revitalization and cultural property preservation just happened to be combined under the ecomuseum concept. A question for Dr. Nishimura: in cases where the perspectives of community revitalization and cultural property conservation are completely unaligned, how would you support the cultural property conservation aspects?

Nishimura: For instance, there are cases where the local government head develops a sort of community revitalization plan or urban policy oriented toward attracting various kinds of businesses to create jobs rather than preserving what the community already has. Since we would gain little from being at loggerheads with local government heads, we have to make progress little by little.

This way is more fun, and even a small investment can lead to a lot of activity. That's why we first identify what the community already has and then build up from there. As huge investments involve huge risk, we first focus on the daily customs or places that the locals are proud of, for example, and then try to gradually broaden the scope. Something new can be created from what you do now, and that can have a positive impact on your job and bring about economic benefits. We need to encourage the community to change their way of thinking in that direction. In other words, community members need to place themselves at the center, regaining the confidence needed to build up the community again. This involves many different activities. There are always residents who sincerely care for their town and can reverse their way of thinking to that end. I think it's important to get more core members like these on your side and to integrate various activities across the community.

Sato: I think the issues just raised by Dr. Nishimura are mostly relevant to communities in Japan, which is where Dr. Nishimura and others conduct townscape preservation activities. But there are further complications when it comes to

international cooperation. For example, as international cooperation actors are outsiders, they are a kind of unexpected windfall in the eyes of the locals. Some of the locals have a “Thanks, we’ll leave the rest to you” kind of attitude. So, while there are things that only outsiders can achieve, it is also true that outsiders may disregard local needs. What are your thoughts on this, Dr. Murakami?

Murakami: In terms of people from outside the community, I don’t think there is much difference between domestic Hagi and overseas Salt. Residents in both communities would consider us as outsiders. It is not our role to make the decisions, but I believe it is our job to present a range of ideas and possibilities to the community through discussion, based on which the locals can make the final decision. Therefore, even though there are differences, there are quite a lot of similarities, too.

Sato: Now we have some questions for Ms. Chiu. In the example from Jordan discussed earlier, a communication style geared toward raising awareness of the community’s value among residents and citizens was adopted. What are your thoughts on this kind of communication?

Chiu: One element I’d like to stress is the idea of “respect,” which Dr. Murakami touched on in her presentation. My activities are designed to be conducted gradually over a long period of time. I engage with the community extensively to eliminate any inequality in information. I also think it is very important to learn about our differences and communicate with each other through exchange with people with varying personalities, backgrounds, and values.

Dr. Nishimura mentioned this earlier as well. By taking the time to engage with as many people as possible, I believe it is possible to find at least a



few key people to lead the movement. For instance, once you get to know the locals through communication, they will provide a place to hold meetings for you. Regular engagement will enable citizens to recognize what they can do themselves and act proactively.

Sato: Based on your years of experience, you believe that communication will always help you find key people, and that it is important to respect what they do. Now I have another question for you. There are always going to be people who don’t agree with you. How do you persuade them and gain their understanding? And do you have any personal experience in that respect?

Chiu: I agree. Of course, I know that it’s impossible to get consent from everyone in the activities. As I mentioned in my presentation, I still remember what Ms. Mineyama told me at Otaru in Hokkaido. You can never get everyone to agree with you in the activities. What you can do is to wait for opportunities. There will always come a time when you can expand your desire to people involved.

Sato: As you just pointed out, it’s very important to wait, so things take time. However, projects usually have a fixed schedule during which a goal has to be achieved. Dr. Nishimura, you have been involved in numerous overseas projects. Could I have your thoughts on this?

Nishimura: In the example from Taiwan that Ms. Chiu talked about, it was not about simply implementing a project as planned. Rather, the project team held various activities to make the whole community aware of the importance of what they already have. Things got rolling once the project began gaining momentum through these activities. I think this kind of methodology is similar to that employed in Japanese townscape preservation.

Ms. Chiu is very good at getting younger people involved through interacting with them. She is very good at listening to residents’ voices, getting open-minded experts on her side, and

developing networks with younger people to implement the project.

Sato: I see. The key is involving the younger generation, then. Dr. Murakami also talked about involving children in project activities. Was that an intentional, strategic decision?

Murakami: We decided to involve children based on advice from JICA expert in Hagi. He told us that children should take part as, in the long run, they would be the ones responsible for taking things forward in a few decades of time.

Sato: I'm not an expert in historical building preservation, but the background picture you see on my Zoom screen is of the Old City of Sanaa in Yemen. The Old City of Sanaa is a World Heritage Site, so there are rules in place to preserve the townscape—for example, you're only allowed to use underground power cables and are not allowed to install water pipes that are exposed. But the locals need power and water. It would be too expensive to cover all the cables and pipes, so they install them no matter how bad it looks. Outside experts would frown upon this from a townscape perspective, but the residents couldn't care less. How should one go about in such situations, Dr. Nishimura?

Nishimura: We try to avoid rejecting people's decisions from the beginning. Some things can't be helped. The very act of creating rules and imposing them leads to greater opposition from the community. Therefore, even though it's more time-consuming, the only way is to make gradual progress in areas where you have the best chance of success.

Having said that, if there's an important place such as the main street that must be preserved at all costs, you may need to invest a bit more to ensure its preservation. I think it depends on the place.

Sato: Dr. Murakami, you noted earlier that it is vital to involve children. Children still want to enjoy a modern lifestyle. Is it really possible to

encourage them to preserve their culture and traditions by telling them about the past?

Murakami: We were surprised when children who used to constantly play games on their smartphone got into the traditional game of Manqala and began visiting the museum on their way home from school. Children may get into things like this once they learn how fun they are, so I think it's important to offer them opportunities.

Sato: I have another question for Ms. Chiu. As we just discussed, the locals may not necessarily be interested in preserving historical buildings—some just want a better life or to make more money. How should one engage with the locals in such cases?

Chiu: That's a tough question, but what people want tends to change over time. For example, someone who was against an idea may well change their opinion over time. Therefore, it's essential to identify what it is that they want. And you need to consider what you could do to satisfy those needs. In the example of Dihua Street, a system known as transfer of floor area ratio was adopted. There may not be enough money to promote conservation, or the profits may be reduced due to conservation. In such cases, you could provide compensation by utilizing urban planning rules, etc.

Sato: So, plans like this may need to incorporate compensation for losses to an extent. What are your thoughts on this, Dr. Nishimura?

Nishimura: I'd like to add a few words to Ms. Chiu's comment. The plan to preserve Dihua Street, the oldest street in Taipei dynamically incorporated a mechanism that made protecting buildings a beneficial thing rather than just a financial burden by combining two ideas: transfer of floor area ratio between areas and making the front part of the district lower while making the back part of the district higher. The city lacked a conservation system at the time, but the plan incorporated many ideas from other countries in a very flexible manner.

A plan like this would not work in Japan. For example, people would complain about fairness or that the transfer of floor area ratio would lead to traffic congestion in the receiving area. Almost nothing can be done when people respond like that. Today, in the whole of Japan, transfer of floor area ratio has only taken place in the area around Tokyo Station. In a way, Dihua Street is a great example where a system created in developed countries was adopted later to achieve something even more advanced.

Sato: That's a very interesting point. When a city adopts systems from foreign countries, it may be able to implement pretty dynamic plans because of loose regulation in the area.

Now, let's move on to some questions from Dr. Okada.

Okada: This may be a slight digression, but I'd like to ask a few questions related to World Heritage Sites that are relevant to the presentations. In the case of Salt City, it seems that the area surveyed by Dr. Murakami almost matches the area inscribed as a World Heritage Site last year. So, I'm curious about how the project led by Dr. Murakami's team was involved in or contributed to the World Heritage inscription process.



My next question is for Ms. Chiu. You mentioned that there are many great cultural heritage sites across Taiwan and that the country is seriously considering nominating for World Heritage inscription for those sites. As one possibility, would you consider utilizing a designation program other than the UNESCO one, a similar program run by an NGO, for example?

Sato: Could you go first, Dr. Murakami?

Murakami: We worked with members from the department that nominates for World Heritage inscription throughout the entire building survey process and also shared the same office, so we definitely had an impact. The nomination filed during the JICA project was unsuccessful, but the one filed after the project was completed was successful, leading to World Heritage inscription. The person in charge of Salt City's townscape told us that World Heritage inscription wouldn't have been possible without the help of the townscape experts from Hagi City and the townscape conservation experts from JICA. Therefore, I think the transfer of technology had an impact. In addition, as I mentioned earlier, since we conducted the building survey together, and the department managing the building data filed the application, I think our project had a significant indirect impact.

Okada: Thank you.

Sato: So, it wasn't the objective of the project but a kind of byproduct.

Murakami: That's right. As it was a tourism project, inscription was not one of its specific goals. However, the project helped establish the foundation for conservation by reviewing and updating the townscape resources of the conservation district, developing townscape conservation guidelines, etc.

Sato: It's your turn, Ms. Chiu.

Chiu: The 1999 Jiji earthquake made people aware that they needed to protect their hometown. Currently, Taiwan cannot nominate for World Heritage inscription, but we launched an initiative to learn about the World Heritage inscription criteria and procedures. For example, we organized a tour to Japan to have a discussion with Japanese experts on Japan's experience in nominating for World Heritage inscription. I personally was involved in World Heritage nomination in Malaysia. I had the chance to deliver a lecture for government personnel and citizens in Malaysia on how to nominate for World Heritage inscription.

In fact, until then the locals didn't even know that their hometown had valuable historical and cultural heritage sites that met the World Heritage inscription criteria.

I talked about the Hansen's disease sanatorium in my presentation. In this example, cooperation across Asia is a very important aspect. Other examples include natural landscapes. For instance, Alishan in Taiwan is home to valuable heritage sites that combine natural landscape with railroad history and culture, among many other World Heritage class cultural heritage sites. I raised awareness and interest about this among a lot of people, while also involving experts and local government personnel. Dr. Nishimura kindly offered his advice and support for our World Heritage-related activities on several occasions. Taiwan is not filing any nominations at the moment, but we want to help citizens, experts, and local government personnel develop an attachment to and interest in historical and cultural heritage through activities such as preliminary research on World Heritage sites.

I think we will be able to utilize the Asian networks created through these activities. Since it is very important that the World Heritage concept be shared by everyone around the world, we want people in the Asia region to learn about this value through our awareness-raising activities.

Sato: Dr. Nishimura, what are your thoughts on the ties with the Asian networks, as well as Asian World Heritage sites, communities, and historical building preservation?

Nishimura: As Ms. Chiu just noted, I think the people of Taiwan have been surveying/proposing the possibility World Heritage inscription because they can see their region and cultural properties in terms of international standards. As for international networks, there are several aspects to be considered. The first aspect is that even though there are groups and experts in various Asian countries that work on this kind of activity, they are a minority in number. Since Asia is generally characterized by considerable development pressure, conservation groups and experts may feel

a bit isolated in that respect. Networks allow such groups and experts to conduct activities while inspiring one another.

The second aspect is that by comparing their situation with other countries, network members can get a better understanding of the characteristics of their city or region's cultural heritage. As Ms. Chiu mentioned earlier, large state-owned corporations that were later privatized own huge factories and immense assets, many of which remain standing in cities today. Taiwan has way more remaining modern industrial heritage sites than Japan, but the locals don't see former state-owned corporations as treasure troves. Many simply see them as run-down factories. But some of the machines remaining in those factories are the original model, making them fascinating from an industrial heritage perspective. Ideas and experts from abroad can make things that were not visible before more visible. In the 1990s to 2000s, we saw a lot of passion and developments in that respect.

The third aspect is that Taiwan lifted martial law in 1987. This led to a huge democratization movement that enabled people to do various things. I think Taiwan was able to combine that positive power with international networks in a favorable way.

Sato: So, international networks help preservation activists who are scattered across different communities to encourage each other and develop a new awareness of themselves.

Nishimura: In addition, people can develop a new awareness of themselves by looking at their community from an international perspective.

Sato: What kind of role would Japan play in such cases?

Nishimura: Well, Japan had some networks, and even those experts who felt isolated in the network had access to the networks (for example, individuals who had studied in Japan) to a certain extent. In that sense, Japan could have served as a hub. Another aspect is that Japanese people are much

more sensitive to consensus building compared to people in other Asian countries, which may be a cultural thing. One could say that Japanese society is characterized by strong peer pressure, but this is not necessarily a bad thing. As we have been stressing in this seminar, consensus building is essential when it comes to historical districts with people living in them. Preservation activities in Japan have been conducted with a keen sensitivity to consensus building, which may be something that is appreciated by people from other Asian countries.

Sato: This may not be directly relevant, but after the World War II, Japan constructed many dams, and consensus building was an essential part of the construction process of dams. In most developing countries, governments tend to employ a heavy-handed approach to implement building projects, but in Japan, considerable efforts are made to persuade the local residents. Therefore, Japan has a very advanced system for ensuring that the will of residents is respected, but consequently it takes a very long time to build a dam. Sharing experiences like this could help network members from different countries learn from one another.

Finally, let's talk about project sustainability. My first question is for Dr. Murakami. What are your thoughts on the sustainability of your project?

Murakami: I think the ecomuseum-based tourism/community development will continue going forward. The locals were basically in charge of managing things from the middle of the project. Furthermore, to ensure the centrality of the As-Salt Ecomuseum theme even after involvement of the U.S. Agency for International Development (USAID), JICA experts, and members from Salt visited USAID together to explain the situation. The baton has been passed to the people of Salt, so I think the progress will continue.

Sato: Sarcastically saying, JICA was there, USAID came after JICA left, and then the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) will be coming after

USAID leaves. But still you could say this ensures sustainability, but when will a system be developed that enables the project to continue without outside help? What would you say about this line of thinking?

Murakami: For example, large-scale basic repairs may be difficult without outside help. However, the locals are already capable of carrying out community development initiatives independently, as well as initiatives on a smaller scale such as earning money from guided tours of tourist courses.

Sato: I see. So, tourism is the essential small engine that enables this.

Murakami: Exactly. The money earned from tourism funds a lot of things.

Sato: Next is a question for Ms. Chiu. You have been involved in the reconstruction of the shopping arcade and North Gate in Taipei, among other sites. Do you think preservation of cultural heritage sites like those will be a sustainable movement going forward?

Chiu: Yes, I do. The next challenge is how to get the community residents in charge of passing on their local cultural heritage to develop a sense of responsibility. One very important element here is developing a shared understanding. I think it is vital that the locals develop an affection for their own community. In this process, they will come across each other's differences and may even completely disagree on certain matters. Therefore, it is vital for community members to engage in continuous communication, being aware that people can learn from each other's differences.

I often ask Dr. Nishimura the question, "Am I your student?" With a smile on his face, he always says that we're partners who are learning from one another. Vertical relationships tend to change into horizontal relationships through continuous communication. I too often gain a lot of local wisdom from the local residents. Continuous co-learning is one of today's themes, and I think the

most important way to build consensus is to keep interacting with each other.

Sato: There are still questions we haven't been able to cover, but now I'd like to get some final comments from each panelist on today's discussion as well as future challenges.

Nishimura: I too want to consider sustainability. People of the next generation will be different, and people will change depending on the situation of the times. Therefore, community development will always be an ongoing process. As such, we need an internalized system or structure that allows community development to be continued. For example, if people enjoy being involved in the town, understanding that even a certain level of economic mechanism can work, or feeling that their town is gradually getting better, this would lead to further progress. Younger people would return to their home town, and the community could create their own plan for development, including tourism. Today's discussion has strengthened my conviction that we always have to keep these things in mind.

Sato: You're up next, Dr. Murakami.

Murakami: Today's discussion reminded me the vital importance of consensus building in community development. This is the method that Japan has adopted in various community development projects, and this is one of Japan's strengths. Of course, the financial aspects are important, but at the fundamental level, we need to earn people's trust. This Japanese style of consensus building may be a helpful example in that respect.

I think continuity is a major future challenge. When people from outside the community come and then leave, you tend to get a "the end of money is the end of love" type of situation. We need to consider how international cooperation can help prevent this kind of situation from occurring.

Sato: It's your turn, Ms. Chiu.

Chiu: I learned a lot from Dr. Murakami's case. I'd like to visit Salt City once overseas activity is reopened.

One final thing I'd like to mention briefly. Going forward, I think it will be very important to consider each other's activities from a broader perspective. In particular, it will be important to learn about each other's differences toward developing networks and cooperative relationships. I believe this will lead to more development in the Asia region going forward.

Sato: We covered a lot of themes today, and there is much more to discuss. However, I'm afraid it's time to wrap up the panel discussion. Personally, I'm fascinated by the dynamic style of involvement where people interact with living communities to encourage change and create something better that last. As a specialist in development, I'm aware that developing countries are characterized by a lot of development pressure. And as Dr. Nishimura mentioned earlier, people working hard on conservation initiatives in such countries may feel a little isolated. Therefore, I feel that tagging up with such experts to create a better life for people is an SDGs-oriented path for development. Consensus building plays an essential role in the forms of change that involves protecting a better life, value, and culture, instead of just achieving economic growth. That's what I learned from today's discussion. Thank you.

Closing Remarks

TOMODA Masahiko

Secretary General, Japan Consortium for International Cooperation in Cultural Heritage



Thank you, Mr. Sato, and three panelists of Dr. Nishimura, Dr. Murakami, and Ms. Chiu. I'd like to make some final remarks. First, I thank everyone for joining us today for the JCIC-Heritage's 30th Seminar, "Cultural Heritage x Citizen Engagement=Potential for Multi-actors' International Cooperation."

Today, we learned about how to utilize experiences in citizen participation and knowhow on public-private collaboration accumulated in Japan in the context of international cooperation, as well as how continuous international exchange in the private sector can lead to large achievements. Furthermore, we had a thought-provoking discussion on the future possibilities that could be opened up in cultural heritage-related international cooperation activities by involving a more diverse range of actors. As Secretary General of JCIC-Heritage, I hope that the contents covered in today's seminar provided some food for thought for everyone in the audience, too.

This concludes the seminar for today. Thank you very much for participating for a long time.

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