



## Report on the 32<sup>nd</sup> Seminar "International Cooperation for Cultural Heritage in Central Europe: The Past and the Future"



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## “International Cooperation for Cultural Heritage in Central Europe: The Past and the Future”



Japan Consortium for International Cooperation in Cultural Heritage



# Introduction

This report describes the proceedings of the 32nd Seminar (webinar), “International Cooperation on Cultural Heritage in Central Europe: The Past and the Future,” held by the Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage) on January 28, 2023.

The manuscript was transcribed from audio recordings, with additions and corrections by the editors to improve the presentation of the report. All photographs used in this report without mention of their sources are those provided by the presenters.

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# Program

## Purpose of the seminar

Since the Russian invasion of Ukraine, the damage to the country's cultural heritage has been widely reported in the media and interest has been growing. However, the regions we usually refer to as Central and Eastern Europe have not received as much attention as other regions, and the results of Japan's cooperative activities in the field of cultural heritage in these regions are not well shared. In considering future cultural heritage cooperation with Ukraine and neighboring countries, it is necessary to understand the geographical and cultural characteristics of the region and give due consideration to its historical background.

In this seminar, we would like to review the history and culture of Central and Eastern Europe in a broad sense, summarize Japan's past international cultural heritage cooperation activities in the region, and consider future cooperation.

## Program

- 14:00–14:05 **Opening Remarks**  
OKADA Yasuyoshi (Vice President, JCIC-Heritage)
- 14:05–14:35 **Keynote Speech: “The Historical World of Central Europe”**  
SHINOHARA Taku (Professor, Tokyo University of Foreign Studies)
- 14:35–14:55 **Lecture 1 : “International Assistance to Central Europe and Japan's International Cooperation”**  
MAEDA Koki, (Associate Fellow, JCIC-Heritage)
- 14:55–15:25 **Lecture 2 : “Cultural Heritage Protection and International Cooperation in Serbia”**  
SHIMADA Sachi (Guest Professor, Jissen Women's University)
- 15:25–15:55 **Lecture 3 : “Historical and Cultural Heritage in Romania and its Protection”**  
MIYAKE Riichi (Visiting Professor, Tokyo University of Science)
- 15:55–16:05 **Break**
- 16:05–16:55 **Panel Discussion**  
Moderator: KINBARA Yasuo (Professor Emeritus, Tokai University)  
Panelists: Speakers above
- 16:55–17:00 **Closing Remarks**  
TOMODA Masahiko (Secretary General, JCIC-Heritage)

# Opening Remarks

Thank you very much for joining us today at the 32nd Study Group of the JCIC-Heritage. On behalf of the organizers, I would like to welcome you to the opening of this seminar. JCIC-Heritage is an organization of experts in various fields and research institutes involved in international cooperation through the medium of cultural heritage. The purpose of our activities is to provide cooperation and support to our target countries, promote cooperation and ties among people working in those countries, and collect and share various types of information related to those countries.

This year marks the 17th year since the Consortium's establishment in 2006. Through these seminars, we have been raising awareness among the general public and specialists about the international cultural heritage preservation activities that Japan is leading. At the same time, we are also working to improve our own capabilities and capacities.

Today's seminar, the second of the year, is titled

"International Cooperation on Cultural Heritage in Central Europe: Past and Future" and will include reports on several specific cases, followed by a panel discussion.

In looking back on last year, the most shocking news was Russian attack to Ukraine. It will soon be a full year since the start of Russia's war, and unfortunately, there are still no promising signs of an end to the conflict. In addition to the tremendous loss of human life, there have also been reports of damage to cultural heritage, such as historical monuments and buildings, one after another.

Japanese people may also be unfamiliar with Ukraine's geographical location. The term "Eastern Europe" is sometimes used to refer to the eastern part of Europe, but since the end of the Cold War, numerous countries that were previously part of the eastern former Soviet sphere of influence have joined the EU one after another.

It would appear that the term "Eastern Europe"



**OKADA Yasuyoshi**

(Vice President, JCIC-Heritage)

is now very ambiguous, and there are cases where the region including Ukraine is lumped together with Poland and Hungary under the term “Central and Eastern Europe.” Compared to Western European countries, it is also a region that has not garnered much media coverage. This is the reason for the use of the term “Central Europe” in the title of this seminar.

The same is true in the field of cultural heritage, where Japan’s cooperation to date has been limited, and at the same time, there has been little complementary sharing of information. Today, we will start with a broad overview of the history, culture, and ethnic characteristics of the central and eastern regions of Europe, followed by a review of Japan’s past international cooperation activities in southeastern Europe, including the countries of the former Yugoslavia. More specifically, we will review Japan’s international cooperation activities to date in Romania, Serbia, and other southeastern European

countries.

As the last item on the program, we have prepared a panel discussion. We would like to provide a summary of the international cooperation activities conducted in the region to date, as well as a discussion of the perspectives necessary for future cooperation projects.

We hope that today’s seminar will provide an opportunity to renew our thinking on the nature of international cooperation in the region, including Ukraine. I would like to conclude opening remarks.

Thank you very much for your kind attention.

# “The Historical World of Central Europe”

## SHINOHARA Taku

(Professor, Graduate School of Global Studies, Tokyo University of Foreign Studies)



Professor SHINOHARA specializes in the modern and contemporary history of Central Europe, especially the 19th and 20th-century history of the Habsburg Empire and its successor states, and the memory of World War II and the Holocaust. Since 2008, Dr. SHINOHARA has continued his “Research on Shared Heritage in Borderlands” with Międzynarodowe Centrum Kultury/International Cultural Center, Cracow, Poland. He is co-editor of *History of the Politics and Culture of the Habsburg Empire: Inherited Legitimacy* (Showado), co-author of *World History Vol. 21: Two World Wars and Imperialism II* (Iwanami Koza), and other works.

Thank you very much for the introduction. My name is SHINOHARA. My specialty is history, particularly the history of the Austro-Hungarian Empire during the 19th and 20th centuries. Specifically, I am interested in Galizia, a region located in what today includes parts of the Czech Republic, Austria, Poland, and Ukraine. I have always been interested in the issue of cultural property preservation, and I am deeply honored to be invited to today’s seminar. I hope that you will find today’s content edifying and thought-provoking. (Fig. 1)

First, I would like to share my thoughts on the concept of “Central Europe.” Traditionally, the area between Russia and Germany and the countries that adopted socialist governance after World War II have been grouped together as Eastern Europe.

So, why do we refer to “Eastern Europe” here as “Central Europe”? Western Europe began with the establishment of the Frankish Empire, which inherited the traditions and legitimacy of the Western Roman Empire, while the Czech Republic, Poland, Hungary, and Croatia in the northern part of the Balkans, which were considered “Eastern Europe” in the latter half of the 20th century, could be considered regions that were culturally a part of Western Europe by the 10th century. In the eastern part of Europe, states were established in the Balkans in direct succession to the Eastern Roman Empire and Byzantine traditions, and the Ruthenian sphere was established in the regions of present-day Ukraine and Belarus. Here is where the problem begins: From the 13th century onward, the Western European world expanded eastward with the development of trade based on the German colonization movement and

## 中央ヨーロッパという歴史的世界

2023年1月28日  
東京外国語大学、篠原 琢

Figure 1

the Hanseatic League. The spread of Catholic churches and monasteries is also important. Many cities were built in the East according to a common code, the German City Law. We can think of “Central Europe” as the region where this expanded Western European world comes into contact with the Ruthenian sphere and later with the Ottoman Empire, a region that continues the traditions of the Eastern Roman Empire, or as a region where these two regions intermingle. It was a region that shared the model of states, social norms, and forms of beliefs established in Western Europe, but intersecting with the norms of other civilizations. Like the brackish waters of a unique ecosystem, Central Europe has a distinct character as a border region within the European continent.

The historical territories of the Kingdom of Bohemia, Hungary, and the United Kingdom of Poland-Lithuania could be called “Central Europe.” In the 15th century these regions were ruled under the Polish-Lithuanian Jagello dynasty. What is important to bear in mind about Ukraine today is the Ruthenian tradition. A large part of the Ruthenian world, including the territory of the former Grand Duchy of Kiev (Kyiv), was ruled by the Grand Dukes of Lithuania, who succeeded to the East Roman mantle, and over a long period, until the 18th century, eventually led to a historical development within the United Kingdom of Poland-Lithuania. From the 16th century onward, the southern tip of Central Europe came into contact with the Ottoman Empire and the Islamic world, and then intermingled with them to form a world of its own that we can think of Serbia, Romania, and Moldova, which I will discuss later.

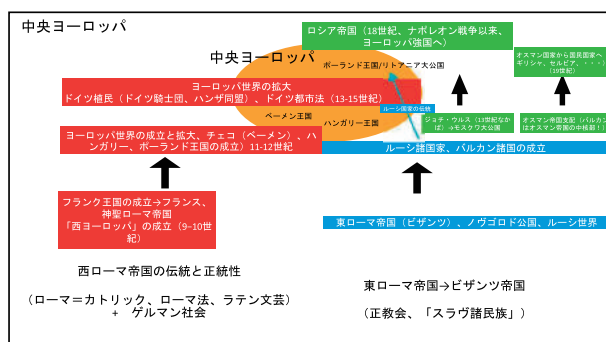


Figure 2

We are accustomed to think of Ukraine and Belarus in relation to the Grand Duchy of Moscow and the Russian Empire that succeeded it. However, the Grand Duchy of Moscow was long a historical outgrowth of the Ulus of Jochi, or the Golden Horde (also known as the Kipchak Khanate.) It was not until the Northern War in the early 18th century and especially after the Napoleonic Wars that the Russian Empire began to establish itself as a major power in Europe. Poland was split up between Russia, Prussia, and Austria at the end of the 18th century, and with this division of Poland, the region that had inherited the traditions of the former Ruthenian nation was finally merged into the Russian empire.

In this figure (Fig. 2), the Ottoman Empire cannot be successfully joined to Central Europe. However, if we place, for example, the area of the Ottoman Empire's dominion in the lower right area where “Kingdom of Hungary” is written, it would be easier to understand that Central Europe includes not only the Ruthenian sphere but also the area of contact and intermingling with the Ottoman Empire. It is important to note here that the Balkans were the core part of the Ottoman Empire. In the 19th century, the Balkan

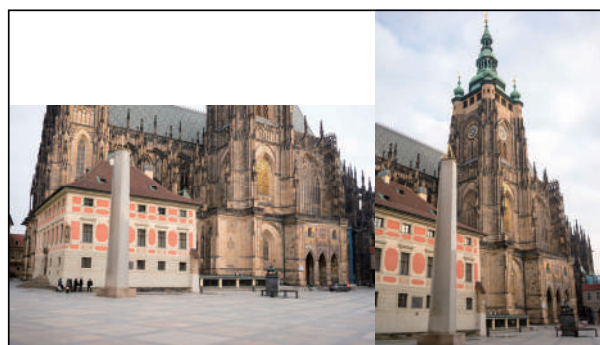


Figure 3



Figure 4



nation-states were established here, and until a certain point in the 19th and 20th centuries, the Ottoman heritage was treated negatively, both in terms of historical consciousness and in terms of cultural heritage policy. However, with the recognition that the Balkans were the core of the Ottoman Empire, one's historical image may change dramatically (Fig. 2). So, the monarchs of central Europe were aware of such a civilizational mixture. This is the Cathedral of St. Vitus in Prague, a magnificent Gothic building constructed in the 14th century. Karl IV, the Holy Roman Emperor and King of Bohemia, invited artisans and artists with knowledge of Eastern Roman art styles to create mosaics to decorate the main entrance of the cathedral with the "Last Judgment"

painting. It is the largest mosaic north of the Alps (Figs. 3 and 4).

Next is the Cathedral of the Holy Trinity in Lublin, Poland, built in the 14th century. The Polish king who built this structure, Kazimierz the Great, dared to invite craftsmen and artists who inherited the traditions and techniques of Orthodox icons to build a Catholic cathedral, but he was very conscious of the fact that both the Eastern Orthodox and Roman Catholic churches lived in his domain. Both Karl and Kazimierz, as monarchs of the border region of Central Europe, seem to have dreamt of a kind of grand ecumenism, a unification of the Eastern and Western Churches (Fig. 5).

This is an older version of the current St. Sophia



Figure 5



Figure 8



Figure 6

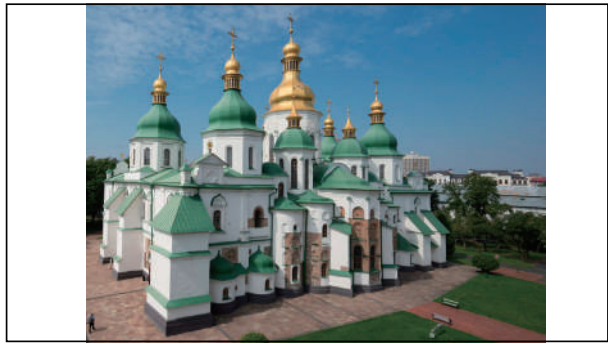


Figure 9



Figure 7



Figure 10

Temple in Kiev, a very important Orthodox church founded in the 11th century, and remodeled or enlarged in the 18th century in the so-called Ukrainian Baroque style, as it was under the control of the United Kingdom of Poland and Lithuania until the 18th century. The spire of the church is in the Baroque style (Figs. 6, 7, 8, and 9).

There was a Ukrainian sculptor named Georg Johan Pinsel, and there is now a museum in Lviv dedicated to his work. Although his origins are unknown, his style is said to have been derived from German and Czech baroque art. The fact that such art flourished in Ukraine cannot be overlooked without reference to the history of the United Kingdom of Poland and Lithuania. However, neither in the Russian Empire nor during the Soviet era was there any significant neglect of the spread of European art, which remained strong in the strata of history and culture. It was not until 1980 that Pinsel was finally discovered (Fig. 10).

It was not until the 1980s, at the end of the Cold War, that the term “Central Europe” came into common usage. In particular, the essay “The Kidnapped West, or the Tragedy of Central Europe,” published in 1983 by Milan Kundera, an exiled writer from Czechoslovakia to France, caused a great sensation. Kundera defines Central Europe as a Europe that is “culturally western, geographically central, and politically eastern,” but according to him, Europe is characterized by “maximum diversity in minimum space,” and in that sense, Central Europe is “the most typical Europe.” He also sees Russia as the exact opposite, a civilization that is alien to Europe in that “there is the minimum diversity in the maximum space” under the

rule of a monolithic Tsar. It is Central Europe that is the “tragedy,” because it is Europe (the West) that has been politically kidnapped by an alien civilization (the East). If this is the case, then there are not three regions in Europe, “West, Central, and East,” but rather “West” and “Central” are almost Europe itself, and “East” is a civilization and region alien to it (Fig. 11). This is an argument of protest against the East-West division of Europe, characteristic of the dissident and exiled intellectuals of the Cold War socialist bloc, but it has taken on an unfortunate acuteness with the beginning of the war in Ukraine. In fact, the argument that Ukraine is part of “Central Europe” or the European world is gaining strength. However, we cannot just accept this Central European view as is.

What is more important for the concept of “Central Europe” in the context of what I am about to discuss is that the historical premise for the formation of “Eastern Europe” and thus the disappearance of “Central Europe” was the experience of destruction in the 20th century, especially the two world wars and the historical rupture between them, and that such a perception remains at the core of Central European theory.

Prior to the establishment of the socialist bloc and Soviet rule, the region experienced enormous destruction, including its own violence, a rupture in history. I would add that the destruction was most dramatic in the region that is now Ukraine. For reasons I will return to in a moment, the concept of “Central Europe” seems to have acquired meaning less as a regional concept than as an effort to culturally recover what was destroyed and lost, or to overcome the violence that led to its destruction. In other words, the question of whether to call the region “Central” or “Eastern” was not a matter of geographical or civilizational definition, but rather the main issue of why what we call “Central Europe” has disappeared and how to recover it. The term “Central Europe” plays a major role in this process, and the concept of “Central Europe” in particular has played a major role in the preservation, restoration, and historical memory of cultural properties, and in connection with this discussion, we may consider the changing approaches

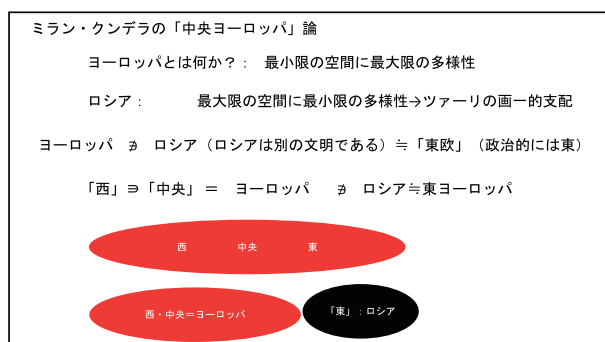


Figure 11



to cultural properties in this region.

The destruction of Central Europe in the 20th century was caused first by Nazi Germany and then by the Soviet "experiment" of violent social transformation. However, it is not only violence from the outside that has done so, but also the expulsion of residents and the deliberate destruction or neglect of cultural heritage after expulsion, leaving it to collapse, whether in Poland or Czechoslovakia, in the pursuit of cultural homogenization by the respective nation-states. This has been completely revised since the 1980s, especially after the end of the Cold War (Fig. 12).

Naturally, history has seen both cultural heritage and architecture change owners, and as an example, this is a fresco found in a Calvinist church in

Velka Trna, Slovakia. The fresco was completely plastered over when the building was converted to a Calvinist church, but it was discovered at the end of the 19th century and carefully stripped of its plaster (Fig. 14). At the time, a movement of "explorers" was underway to "discover" such heritage sites. This has, of course, been repeated throughout history, but in the 20th century in Central Europe, genocide and mass expulsions have resulted in the loss or change of ownership of numerous cultural heritage sites in a short period of time, many of which have been destroyed or lost. It is a phenomenon unparalleled in history in its scale and radicality. Central Europe is not characterized by "diversity," but stands out in world history for its extreme destruction of "di-

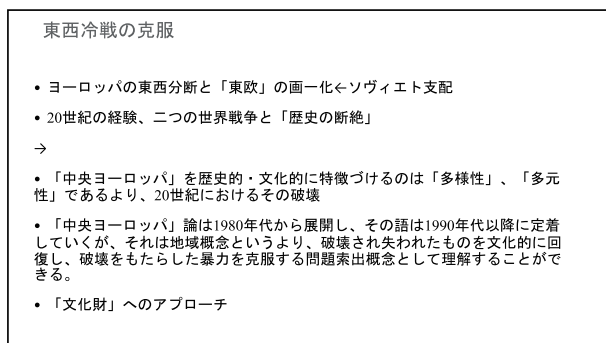


Figure 12

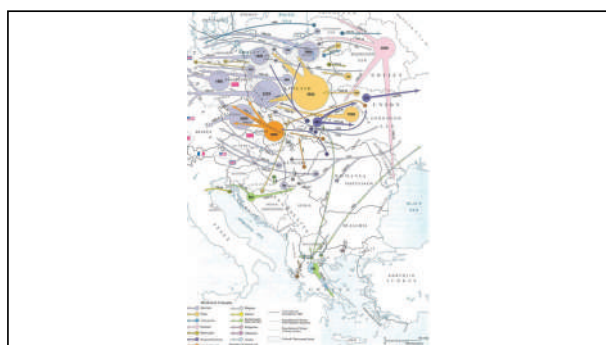


Figure 13

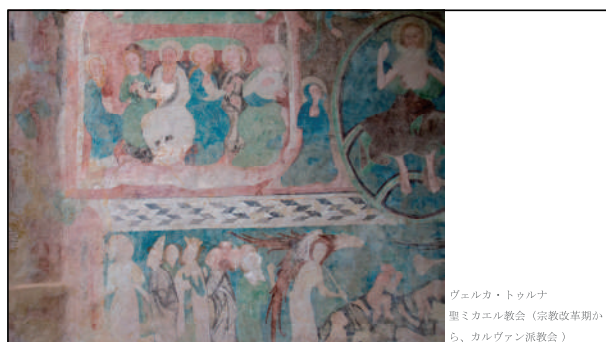


Figure 14

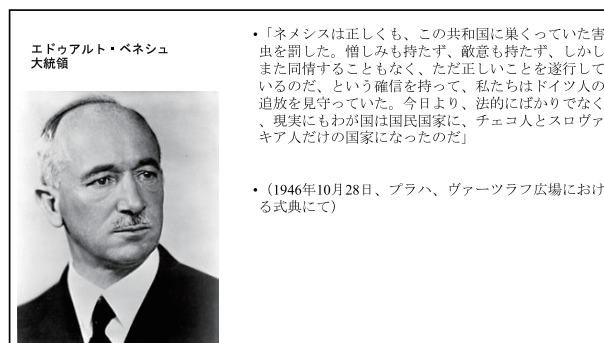


Figure 15

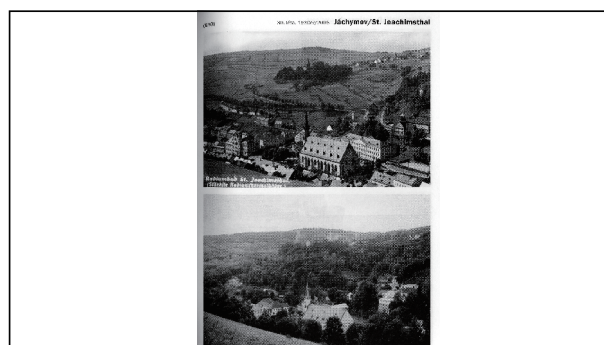


Figure 16

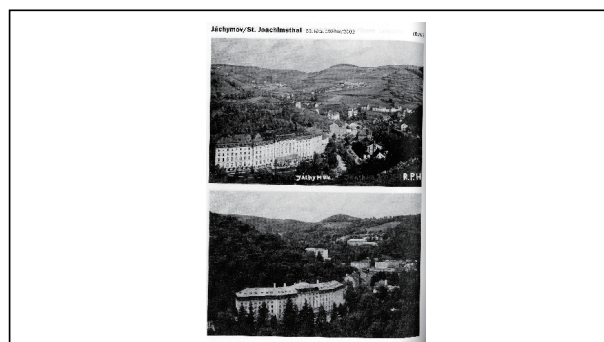


Figure 17

versity” (Figs. 13 and 14).

This is a quote from Edvard Beneš, the postwar president of Czechoslovakia. Before the war, Czechoslovakia had a population of about 15 million people, of whom about 3 million were of German descent. Most of these 3 million were forcibly expelled from victorious Czechoslovakia after the war.

Beneš describes the situation in this way.

“Nemesis (the god of history) rightly did not have any hatred or hostility toward the vermin (referring to the Germans) who nestled in this republic, but only carried out what was right, without pity or sympathy. With this conviction, we watched the expulsion of the Germans. From today on, not only legally (and by “legally,” I mean when Czechoslovakia was created after World War I), but also in reality, our country has become a nation-state, a state of only Czechs and Slovaks” (Fig. 15).

These photos were taken in the 1930s and 2003 in and around the town of Jáchymov in the Czech border region. The demographic composition of the area was almost completely changed by the expulsion of the Germans. Colonization activities followed the expulsion of 3 million people, but of course the original

landscape will not be restored to its original state. The streets of Jáchymov have changed little since before the war, but the rich farmland around it has been deforested due to the lack of people. Both arable land and settlements have disappeared. The following are pictures of the same town taken from different directions (Figs. 16, 17, and 18).

This is the Catholic monastery in the town of Kartushka Beloza, or Byaloza, now in Belarus. The western part of present-day Belarus was Polish territory before World War II, but after World War II it was incorporated into Soviet Belarus, and many Polish residents and Catholics were expelled. The photo looks like an ancient Roman ruin, but the monastery was abandoned only two generations ago, when the people who used it were expelled (Fig. 19).

This again is the site of a church in a town known as Slaný (Czech) or Žamberk (German) in the Czech border region. After the expulsion of the Germans, the churches decayed without being replaced, and today only traces of these monumental churches remain. Similarly, many churches collapsed, but many left no trace at all (Fig. 20).

Next is a map of Poland. The yellow area is the

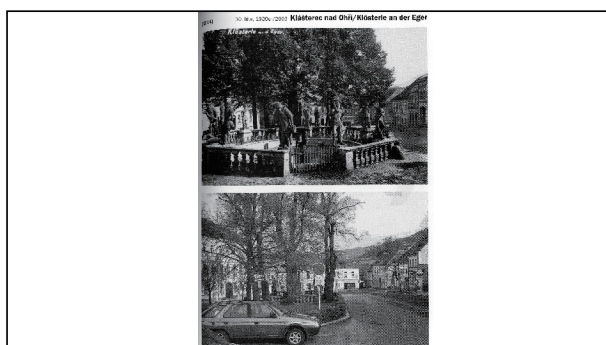


Figure 18



Figure 19



Figure 20

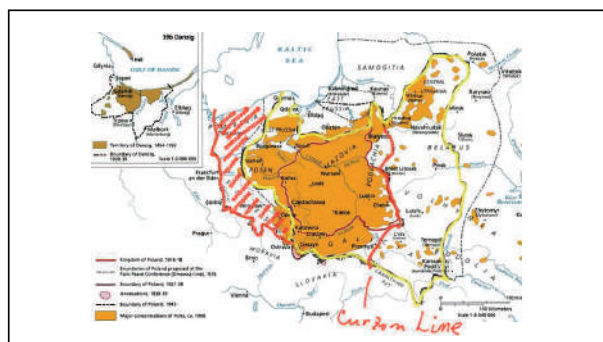


Figure 21

Poland that was created after World War I. The present Poland is within the red border line. The stripe pattern on the left (west side) is the area that Poland acquired from Germany after World War II, from which about 9 million people were expelled. Conversely, many Polish residents were expelled from the area on the right (east side), which became Soviet territory (Fig. 21).

This is currently a World Heritage site, and I am sure many of you are more familiar with it than I am. It is the Paraskeva Church, originally a Greek Catholic church, located in a town called Kfiaton.

While Poles were expelled from the former Polish territories that became Soviet territory, the remaining Orthodox and Greek Catholics in Poland were considered Ukrainians and some were expelled to the Soviet Union, while others were newly acquired from Germany and expelled to areas after the Germans had been expelled (known as Operation Wisła). There was a concentration of Greek Catholic congregations in the southeastern part of what is now Poland, but that community was destroyed in Operation Wisła. This church became a Roman Catholic church after the war, and now also hosts Greek Catholic

masses (Fig. 22).

On the right side of Figure 21, we can see the town of Lviv. Since the outbreak of the war in Ukraine, Lviv has often appeared in the Japanese media. The university in Lviv was established in the 17th century as a Jesuit college, the third oldest Polish language university, and the town was one of the cultural centers of Poland. Lviv became Soviet Ukraine after the war, and many institutions of Polish culture were transplanted to Wroclaw (Polish)/Breslau (German) in the former German territories that Poland acquired after the war.

The statue of Aleksandr Fredro seen here was moved directly from Lviv (Ukrainian)/Lubów (Polish) to Wroclaw. The postwar Polish government called the territories acquired from Germany "recovered territories," and the transplantation of cultural institutions from the East was a major project to restore the essence of Polish culture lost in the East in the "recovered territories." In Lviv, a library called the Ossolineum was established in 1817, which housed many rare books and old documents in Polish. The photo above left shows the current building of the Ossolineum in Lviv. After World War II, however, much of the



Figure 22



Figure 24



Figure 23

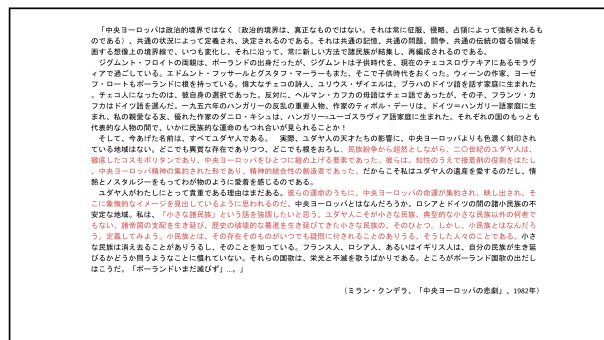


Figure 25

「中央ヨーロッパは政治的国境ではなく（政治的国境は、真正なものではない。それは常に征服、侵略、占領によって強制されるものである）。共通の歴史によって定義され、決定されるのである。それは共通の記憶、共通の問題、戦争、共通の伝統の異なる領域を覆う想像上の境界線であり、いつも変化し、それに沿って、常に新しい方法で民族が結束し、再編成されるのである。ジグムント・フロイトの『ユダヤ人の精神』は、ポーランドの出身だったが、ジグムントは半自伝的であり、現在のチェコスロヴァキアにあるモラヴィアで書かれている。エルムット・フランクとアスター・マラーもまた、そこで半自伝的を著した。ウーバーの『ユダヤ人』は、ポーランドに根を植えている。偉大なチェコの詩人、ユリウス・ザイデルは、プラハのドイツ語を話す家庭に生まれた。チェコ人になったのは、経済的な理由であった。最初に、ヘルマン・カフカの母語はドイツ語であったが、その後、フランス語・カフカはドイツ語を学んだ。一九五七年のハンガリーの反乱の直後、作家のティボルト・ナールは、ドイツ・ハンガリー・ポーランドに生まれ、私の親戚である。優れた作家のニコ・キシュは、ハンガリー・ユーゴスラビア家庭に生まれた。それらの国のものとも代表的な人物の前で、いかに民族間の摩擦の多い国であることがわかる。同時に、中央ヨーロッパよりも色濃く刻印されている地域はない。どこでも異質な存在でありつつ、どこでも根を植えている。民族戦争から自然となら、二〇世紀のユダヤ人は、徹底したコスモポリタンであり、中央ヨーロッパをひとつに結びつける要素であった。彼らは、世俗のユダヤで後世の歴史をたし、中央ヨーロッパ（世界の中心）に生きた。民族間の融合の歴史であった。だから私はユダヤ人の遺産を愛するのだし、他者とノスタルジーをもって物が物のように愛着を感じるのである。ユダヤ人がわたしたちにとって貴重である理由はまだある。彼らの遺産のうちに、中央ヨーロッパの命運が刻印され、残し出され、そこへ一歩踏み出す（ユダヤ人を追いついていく）という。中央ヨーロッパはなんとも、ロシアとドイツの間の狭い領域の不安定な地域、私は、「小さな諸民族」という語を強調したいと思う。ユダヤ人こそが小さな民族、異質な小さな民族以外の何者でもない。諸民族の支配を生き延び、歴史の複雑な遺産を生き延びてきた小さな民族の、そのひとつ。しかし、小さな民族はなんとも、愛着しつづける。小さな民族は、その存在そのものがいつか疑問に思われることがある。そうして人々の心の中にある。小さな民族は消え去ることがありうる。そのことを知っている。フランス人、ロシア人、あるいはイギリス人は、自分の民族が生き延びるかどうかわからないように思っている。それらの民族は、栄光と不滅を誇るばかりである。ところがポーランド民族の出だしはこうだ。「ポーランドはいつか滅びる...」

(ミラン・クンデラ、「中央ヨーロッパの悲劇」、1982年)



collection was moved to a new library in Wroclaw (Figs. 23 and 24).

It is not uncommon in Central Europe for cities to have had most of their town populations replaced during and immediately after World War II due to destruction and displacement of residents. In the most extreme form of this phenomenon, the policy of extermination of Jews (the “Holocaust”) took place during the years of the Nazi regime’s rule over Germany.

This green map color-codes the areas with the highest concentrations of Jews. The darkest green areas are those where more than 15 percent of the population is Jewish. As Jewish populations are concentrated in towns, even though they represent only about 10 percent of the population of an area, or the entire territory, when viewed as a point, or a town, they represent a much larger percentage of the greater population. The prewar population of Warsaw, the capital of Poland, was about 1.1 million, but one-third of that population was Jewish, and in Minsk, the current capital of Belarus, more than half the population was Jewish(Fig. 26).

The Jewish community was destroyed by Nazi

leader Adolf Hitler’s genocidal “Final Solution” policy of extermination. It is a heavily fraught topic, but the question of how the local people in Poland, Ukraine, Lithuania, and Belarus were involved in the extermination policy has been heavily debated in the 21st century, and historical research has revealed many new facts. A film titled “Babi Yar,” directed by Sergei Loznitsa, about the massacre of Jews in Kiev, was released last year in Japan. The film sparked a great deal of debate by suggesting the involvement of Ukrainian society in the massacre.

In Japan, the word “Holocaust” first brings Germany to mind. There is no doubt that it was Nazi Germany that planned and executed it. However, the focus of the Holocaust, the place where so many victims lived and where the massacres took place, is in Central Europe. The map shows the number of victims; German victims numbered about 160,000, a huge number, of course. In contrast, the number of victims in Poland or in the western part of the Soviet Union (Ukraine, Belarus, etc.) amounted to 3 million and 1 million, respectively (Fig. 27). In a sense, it is natural that the absolute number of victims is higher in this region because of the large number of Jews there.

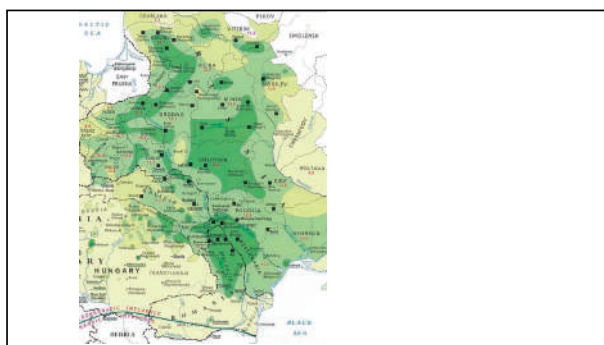


Figure 26



Figure 28



Figure 27



Figure 29

However, let us look at the number of survivors (Fig. 28). The number of survivors in Germany is 330,000. In Poland, the number is 225,000. Compared to the number of victims, the policy of extermination in Central Europe was much more thorough than in Germa-

ny and German-occupied Western Europe. It can be said that the focus of the extermination policy was on Central Europe. Incidentally, the five “extermination camps” whose sole purpose was to kill Jews were all built on Polish territory before the war. Jews from all



Figure 30



Figure 34



Figure 31



Figure 35



Figure 32



Figure 36



Figure 33

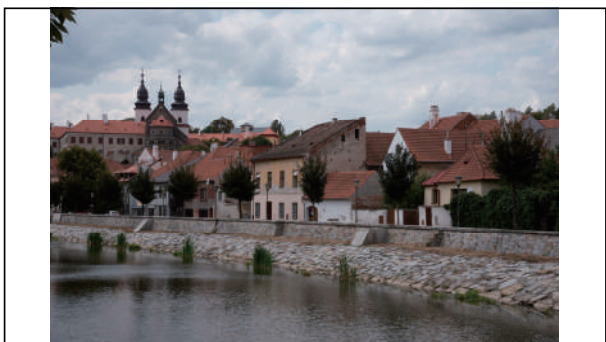


Figure 37



over Europe were taken there to be slaughtered.

Now, because of the large Jewish presence and the short time it took to destroy them, many towns in Central Europe have Jewish artifacts in their urban landscapes. This is a synagogue built at the end of

the 17th century in Zhovkva/Żółkiew, Western Ukraine. It is an outstanding architectural heritage that preserves the late Renaissance and early Baroque styles, but to this day it remains in ruins (**Figs. 29, 30, and 31**).



Figure 38



Figure 42

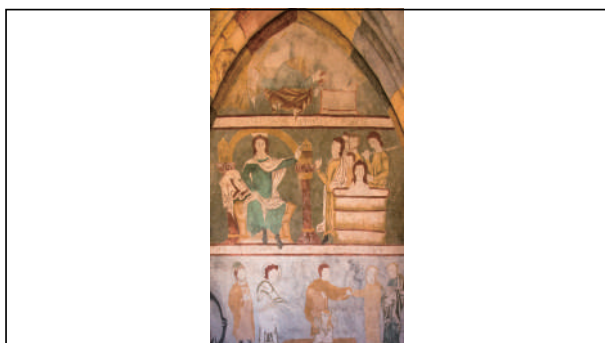


Figure 39



Figure 43



Figure 40



Figure 44



Figure 41

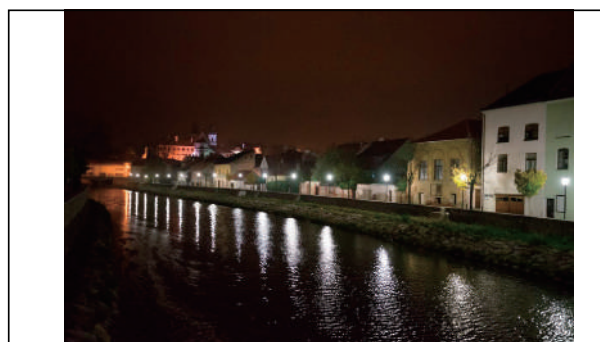


Figure 45

Next is the Slonim (Słonim) Synagogue in Belarus, a baroque structure built in the mid-17th century, which also remains in ruins. Next is the synagogue in Lutsk (Łuck), Western Ukraine, which is strongly reminiscent of the form of a fortress. It is not in ruins, but is now used as a sports center (Figs. 32 and 33). We can also see the synagogue in Brest/Brześć, near the western border of Belarus. Originally a hexagonal synagogue, it was converted into a movie theater after the war, and today one can hardly imagine its original form from the outside (Figs. 35 and 36).

As mentioned at the outset, if one looks at the destruction of the 20th century and sees the concept of

"Central Europe" as a challenge, with the task of "resurrecting" from the destruction and restoring the lost multilayered cultural landscape at its core, it is only natural that there would be interest in the Jewish heritage. The Old Jewish Quarter and St. Procopius Cathedral in Třebíč, Czech Republic, was inscribed on UNESCO's World Heritage List in 2003 for its value in demonstrating "the long history of coexistence between Jews and Christians." For this reason, the synagogues and streets in the former Jewish neighborhood were beautifully restored, and a bridge symbolizing coexistence was built over the river separating it from the Christian neighborhood (Figs. 38, 39, 40, 41, and 42). Of course, no Jewish community



Figure 46

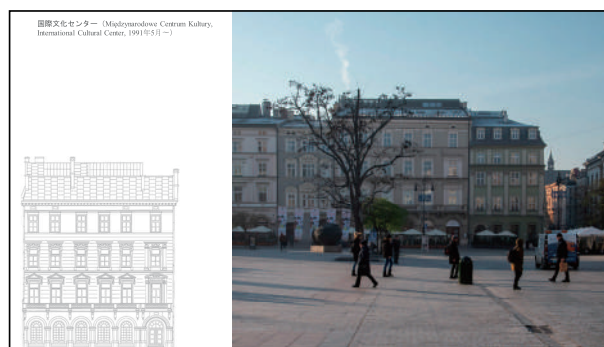


Figure 49



Figure 47



Figure 50



Figure 48

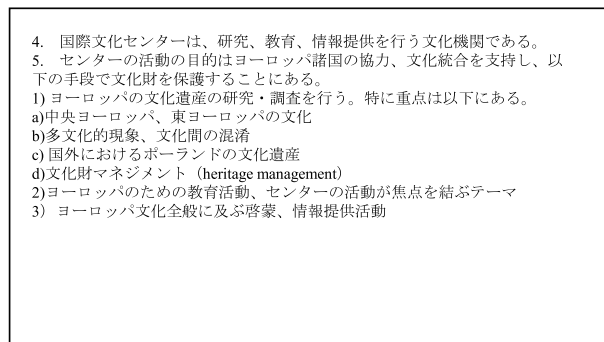


Figure 51



Figure 52

still exists here today. In fact, even before World War II, there were already only a very few Jews in the town, and the “Jewish quarter” was a thing of the past, but that is another topic.

Next shown is a synagogue in the town of Sejny, near the Lithuanian-Polish border. It is now being restored as a monument to “the intersection and boundary of all things heterogeneous,” an initiative of the Borderland foundation in the town, and has become a place of exchange. It is important to note that the Jewish heritage is seen as the most marginal site of the revival of a diverse and multicultural Central Europe (Figs. 43, 44, 45, and 46).

It is not only the Jews. The last place we will look at is the Armenian Cathedral in Lviv. The Armenian Apostolic Church, of course, has been undergoing restoration since 2003 with the cooperation of the Polish government (Figs. 47 and 48).

Finally, I would like to thank the International Cultural Center/Międzynarodowe Centrum Kultury in Krakow, Poland, for the opportunity to study with them. The Center is a national institution established in 1991 under the leadership of Dr. Jacek Purchla, which supports the restoration of Central Europe’s shared heritage, promotes research activities, develops educational and awareness activities to convey the significance of shared heritage, and serves as a hub for the exchange of researchers, intellectuals, and artists throughout Central Europe (Fig. 49). Dr.

ポーランド東方境界地域（クレスイ Kresy）の共有遺産研究  
Common Heritage of Polish Eastern Borderlands

2008年：ガリツィア研究  
2010年：クラクフからヴィルニウスへ：ポーランド＝リトアニア連合王国の遺産  
2012年：ベラルーシ

Common Heritage of Borderlands

境界地域の共有遺産研究

2014年：ヴィシェグラード諸国の境界と共有遺産  
2016年：内なるクレスイ：シロンスク/シュレージエン/スレスコ  
2018年：ボヘミア王国とハンガリー王国、またはモラヴィアとスロヴァキア  
2023年（予定）：旧プロイセン、マズーリと

Figure 53

Purchla was for a long time the director of the Center and also chaired UNESCO’s World Heritage Conference in Krakow (Fig. 50). This is the Center’s mission (Fig. 51). TUFs has been collaborating with the Center since 2008, beginning with a study of Galizia (the historical region from southeastern Poland to western Ukraine, the Kingdom of Galizia and Lodomeria under the rule of the Habsburg Empire) and continuing for about two weeks every two years thereafter. Initially, the trip was to Galizia, followed by Lithuania, Belarus, and other lost Polish border regions (Kresy), but we have been considering challenging the concept of “Central Europe” with the theme of “the shared heritage of border regions,” including the boundary of the Bohemian-Hungarian kingdom, the “western border region” of Silesien/Silonsk/Slesko, and the Carpathian foothills region. We have continued to consider not only the historical richness of the shared heritage of the border region, but also why it has been lost, how what has been lost or is being lost should be repaired or “restored,” who it belongs to, what meaning it can and should have, and so on. I have been thinking about this for a long time.

While the COVID-19 pandemic interrupted our “Shared Heritage Studies” journey, this summer we will be exploring Old Prussia, Pomoge, and Mazouri. If any of you are interested, please let me know (Figs. 52 and 53).

Thank you very much.



# “International Assistance to Central Europe and Japan’s International Cooperation”

My name is MAEDA Koki of the JCIC-Heritage. Although my specialty is architecture and historical buildings, and also a member of the National Research Institute for Cultural Properties, Tokyo, I am reporting this meeting from the standpoint of the consortium’s secretariat (**Fig. 1**).

The contents of the report are as follows (**Fig. 2**). First, I would like to briefly review the international cooperation that Japan has been providing for cultural heritage in Central Europe. Next, I would like to introduce what kind of international assistance has been provided in the region and what kind of assistance is being provided after the Russian invasion of Ukraine, based on the survey conducted by the Consortium in November.

It is difficult to introduce everything in detail in the time available, so please bear in mind that this is an overview.

First, before we get into specifics, I would like to give an overview of aid provided by the Japanese government (**Fig. 3**). Japan’s assistance to the Central European region began around 1990, when the Cold War ended and the former Soviet Union and neighboring socialist countries began to transform their systems into democracies. In particular, Japan has been providing assistance in the areas of economic infrastructure development and environmental issues, mainly through yen loans, and technical cooperation, and has been particularly generous to Romania, Bulgaria, and Ukraine. Meanwhile, in the Western Balkan region, including Serbia, Croatia, Bosnia and Herzegovina, and Kosovo, which are constituent states of the former Yugoslavia, recon-

## MAEDA Koki

(Associate Fellow, Secretariat of JCIC-Heritage/ National Research Institute for Cultural Properties, Tokyo)



Master of Architectural Conservation. After graduating from the Department of Architecture, School of Creative Science and Engineering, Waseda University, He completed his MSc in Architectural Conservation at the University of Edinburgh. After working for a private think tank, he has been in charge of the Secretariat of the JCIC-Heritage at the National Research Institute for Cultural Properties, Tokyo, since 2021.



Figure 1

struction assistance for the Yugoslav conflict that occurred from 1991 to 2001 has also been provided, including humanitarian assistance to refugees and economic and social infrastructure development for recovery and reconstruction.

The turning point in this process came in 2007, when aid to both Bulgaria and Romania ended in 2010 following their accession to the EU. As a result, in the last decade, the Western Balkans, Ukraine, Belarus, and Moldova have been treated as priority areas for ODA. In particular, cultural cooperation is often the subject of grant aid and technical cooperation. The table below shows that the amount of aid to Bulgaria, Romania, the Western Balkans, Ukraine, and Moldova is higher than that of other countries in the region.

Among these target regions, activities by JICA, an implementing organization of government aid, are being implemented particularly in the field of tourism (Fig. 4). For example, regional development projects centering on eco-tourism, dispatch of experts and training on tourism promotion, etc. are being conducted in various countries. Cultural heritage

was also incorporated into the regional development plan, particularly in the Kazanlak Regional Development Plan Project (2004–2007) in Bulgaria, where events were held on the theme of nearby Thracian sites. As a result, there have been cases that have contributed to the excavation, restoration, and exhibition of Thracian tombs by the city of Kazanlak. I think there is a possibility that cultural heritage will be involved in JICA projects in the Western Balkans in this way in the future.

In addition, JICA's volunteer program, known as the Japan Overseas Cooperation Volunteers (JOCV), has sent a total of 620 volunteers to Central and Eastern Europe since the first JOCV member was dispatched to Hungary in 1992, and in the same region, the organization has had experience in Bulgaria, Romania, Serbia, Hungary, and Poland. Among these volunteers, many have been dispatched to Bulgaria, especially in the fields of archaeology and cultural heritage conservation, and in some cases, they have provided guidance on the restoration of exhibits in local museums, conducted excavation surveys, and dispatched dyeing technicians to Bulgaria

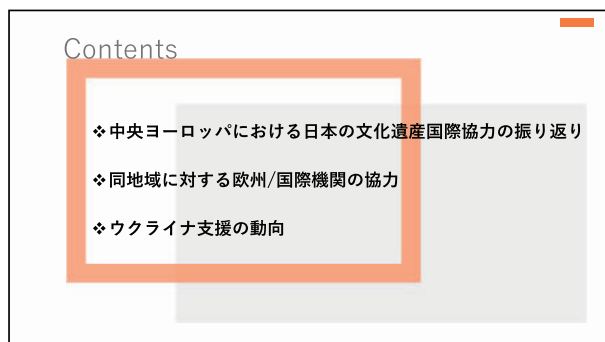


Figure 2

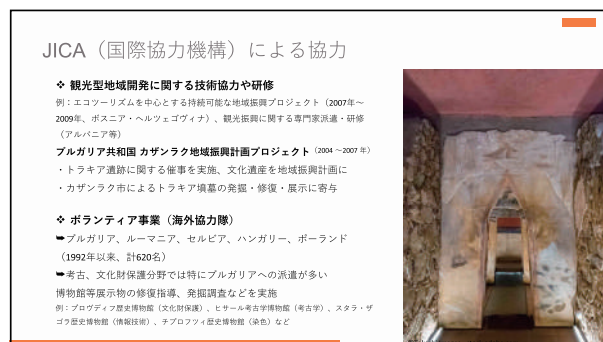


Figure 4

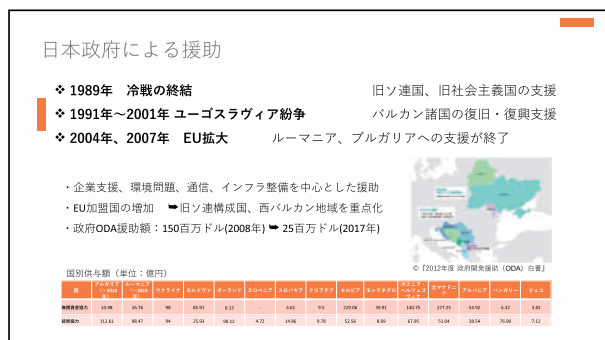


Figure 3

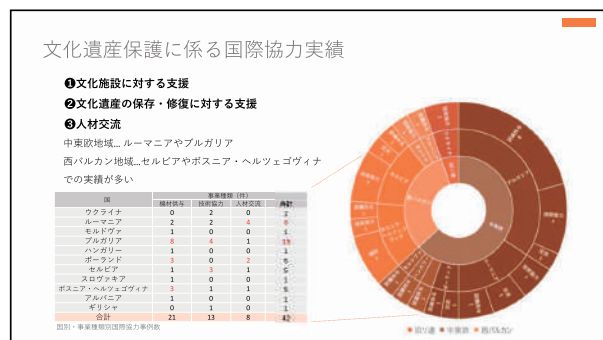


Figure 5

for the purpose of providing technical guidance. There have been few dispatches of cooperative teams in recent years in the field of cultural heritage.

With this background, I looked at the results of international cooperation in the field of cultural heritage, and found approximately 40 cases in Central Europe (Fig. 5). Although the content varies from project to project, I would like to classify international cooperation related to cultural heritage into three categories: First, provision of equipment to museums and other facilities handling cultural properties; second, technical cooperation for the conservation and restoration of cultural heritage; third, exchange of human resources related to cultural heritage. This classification is the same as the classification of the source of funding for the project, but in terms of the total number of projects, the number of projects for equipment provision is the largest as a whole, followed by technical cooperation and human resource exchange. By region, the Central and Eastern European region accounted for nearly 60% of the total, with the largest number of cases in Bulgaria and Romania, followed by the Western Balkans region,

where there were many cases in Serbia and Bosnia. By country, Bulgaria had the largest number of equipment grants, Bulgaria, Serbia, and Romania had the largest number of technical cooperation projects, and Romania and Poland had multiple personnel exchanges.

I would now like to review the types of projects (Fig. 6). First, equipment and facilities related to cultural heritage protection are provided through the Cultural Grant Assistance and the Grassroots Cultural Grant Assistance. These grants support government agencies, local governments, and NGOs in developing countries to purchase equipment and improve facilities used for cultural and educational promotion. Bulgaria accounts for nearly 60% of the total grant amount by country. Although it is difficult to make a general statement because the currency rates of different years are not taken into account, it is clear that Bulgaria received a great deal of government aid before it joined the EU. In many cases, cooperation has been provided to museum facilities. For example, in Bosnia and Herzegovina, aid was provided to a local archive and museum for the pro-

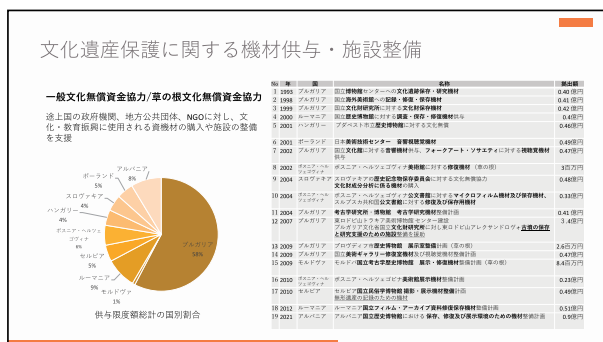


Figure 6



Figure 8

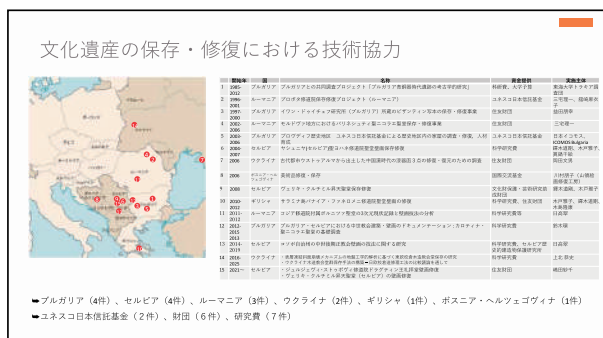


Figure 7

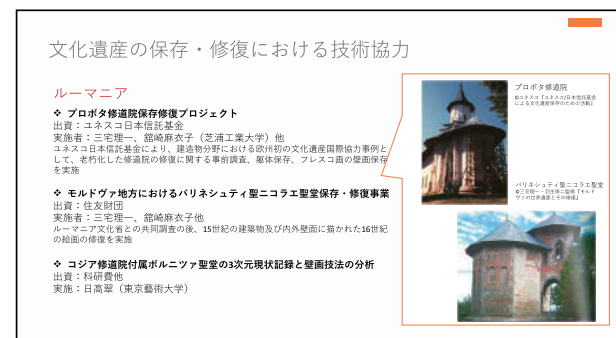


Figure 9

vision of equipment to be used for the restoration of art and historical documents damaged by the Yugoslav conflict. In addition, as in the case of Serbia in 2010, there have been cases related to intangible cultural heritage, such as the provision of equipment to a folk museum for filming and documenting local folk dances and traditional performing arts. Although there have been almost no cases since 2012, the History Museum of Albania received assistance in the form of equipment for conservation, restoration, as well as for the exhibition environment in 2021.

Next is technical assistance for the conservation and restoration of cultural heritage (Fig. 7). The chronological order of the projects is as follows: first in Bulgaria and Romania in the 1990s, and then in Serbia and Bosnia and Herzegovina in the 2000s. Of a total of 15 projects, there were 4 in Bulgaria and Serbia, 3 in Romania, 2 in Ukraine, and 1 in Greece and Bosnia and Herzegovina. Direct cooperation for cultural heritage, with the exception of the UNESCO-Japan Funds-in-Trust, which is a contribution from the Japanese government to UNESCO, comes from private foundations, research funds from scientific research institutes, and university research funds. Although researchers affiliated with universities and other organizations are the main implementers, there have been cases, such as the Bosnian case, in which restorers from Japanese restoration workshops have directly cooperated in the restoration of local mural paintings.

The table here categorizes the types of cooperative projects by country (Fig. 8). International cooperation for cultural heritage gives the image of directly

implementing the conservation and restoration of local historical buildings and sites, but there are other ways to get involved in the field of cooperation, such as cooperating with local organizations to coordinate and manage project implementation, and documenting the state of cultural heritage through surveys from a basic research standpoint, and because all of them require specialized knowledge, they are classified here as technical cooperation. This shows that the type of cooperation is characteristic of each country. In Bulgaria, there are many cases of excavations of archaeological sites and surveys of buildings and cityscapes, while in Romania and Serbia there are many cases of restoration of monastery murals.

The first example that comes to mind is the project for the conservation and restoration of the Provota Monastery in Romania, in which Dr. MIYAKE, who will be speaking today, participated and which was carried out from 1996 to 2001 (Fig. 9). This was a pioneering project for international cooperation in cultural heritage in Europe, in which Japan cooperated in the preliminary survey for the restoration of a dilapidated monastery and in the guidance and project management for the conservation and restoration of frescoes, which was implemented with the UNESCO-Japan Funds-in-Trust. Dr. MIYAKE has also made a significant contribution to international cooperation in cultural heritage in the Moldova region through the conservation and restoration of the Basilica of St. Nikolae of Barinesszti from 2002 to 2006. He will be presenting on this topic later.

During the same period, in Bulgaria, the Tokai University Thracian Research Group, led by Dr. KINBA-



Figure 10



Figure 11

RA, the moderator of this study group, conducted 25 years of excavations at the site of the ancient Thracian civilization in collaboration with local institutions (Fig. 10).

In addition, Dr. MASUDA of Waseda University conducted a project for the conservation and restoration of Byzantine manuscripts with the support of the Sumitomo Foundation, and the UNESCO-Japan Funds-in-Trust conducted a research and restoration project in the historical center of Plovdiv. The project was conducted by members of the Japanese and Bulgarian National Committees of ICOMOS, who are responsible for surveying the historic town, identifying restoration sites, selecting conservation and restoration contractors, project management, and human resource development through local study tours.

In Serbia, as in Romania, many wall paintings of monasteries and churches have been restored and a restoration project by Prof. SUZUKI of Okayama University was carried out from 2004 to 2007, and cooperation by Prof. SHIMADA, who will make a presentation today, has been conducted since 2021. In particular, the Veliki Kurchimyr Cathedral of the As-

cension has been restored multiple times in 2009 and 2021 (Fig. 11), and I am sure that Dr. SHIMADA will be able to explain the background of these restorations as well.

In Ukraine, I am not aware of many cases that have led to specific conservation and restoration. On the other hand, as mentioned here, there is a study by Prof. UEKITA of Tsukuba University on preservation methods for wooden schoolhouse churches in Eastern Europe, which contributes to the study of how Japanese technology can be used and how records can be kept for reference in future preservation and restoration.

Finally, the third category is personnel exchange (Fig. 12). This category includes cultural exchange programs, training programs and workshops for the purpose of developing human resources in specific fields.

Many of these projects are supported by the Japan Foundation. The 2009 Moldova Study Tour in Romania included workshops by Japanese and local experts on cultural heritage protection, including World Heritage sites, and methods of regional revitalization.

人材交流（文化交流・人材育成）			
年次	国・地域	内容	実施機関
2009	ポーランド	日本・ポーランド「過去と未来を結ぶ」ワークショップ	文化交流
2009	セルビア	バルカン半島の歴史文化遺産 基本生業環境の発展による多様な社会の発展にさらされているバルカン半島において、日本の伝統的芸術家と地元住民との交流、現代のエンターテインメントと歴史を展示する施設、調査を通して紹介し、情報交換の機会を創出するワークショップを実施。	国際交流基金 NPO法人NCS 国際交流基金 日本文化国際フォーラム
2009	ハンガリー	ハンガリーとロシアの「ヴェネツィア・ヴェネチア」に関する文化遺産 ハンガリーの作家フィッシュ・アンドラシュを招き、ハンガリーの歴史、ハンガリーの歴史、トランシルヴァニアのフォークロア（民謡舞踊）公演を実施。	国際交流基金 日本ハンガリー友好協会
2009	ルーマニア	ルーマニア「モダニゼーション・プロジェクト」 文化遺産、観光、芸術、メディアなど多岐の専門チームと若手専門家が、ルーマニア・モルドバ半島の文化遺産保護の現状を把握し、民間団体の協力体制の在り方や事業案について、現地専門家や大学生とともにワークショップを行う。	国際交流基金 国交省国際文化振興会 国際交流基金 日本文化国際フォーラム
2011	ルーマニア	ルーマニアにおける文化遺産保護の現状を把握し、民間団体の協力体制の在り方や事業案について、現地専門家や大学生とともにワークショップを行う。	国際交流基金 国交省国際文化振興会
2012	ルーマニア	ルーマニア文化財の保存・修復・展示に関する国際協力一環として専門家と学術的組織の構築	国際交流基金 日本文化国際フォーラム
2018	ポーランド	Knowledge, Forgetting, Awakening, Japanese Buddhist Art from Polish Collections ポーランドの博物館に所蔵する仏教、仏教美術を展示し、日本の美術に果たした歴史的意義、主要な日本の宗教美術の発展について学ぶ。芸術、文化遺産、観光	国際交流基金 日本文化国際フォーラム
2019	ポーランド	ポーランド・クラクフにおける文化財保存技術研修・交流事業 日本建築学会が主催する「ポーランド・クラクフにおける文化財保存技術研修・交流事業」は、ポーランド・クラクフにある歴史的建造物の修復、保存、展示、修復技術の交流、国際的な公開講座が行われ、ポーランドを中心に数多くの国より対象の修復技術者や学生が参加した。	文化交流 文化財、歴史文化研究、日本文化国際フォーラム

Figure 12

中央ヨーロッパに対する国際支援

EU（欧州連合）による支援

① 加盟国援助

② 文化遺産を扱う政策プログラム

- ・文化振興・文化交流、教育
- ・科学・イノベーション
- ・持続可能な都市開発
- ・デジタル推進

③ EU非加盟国を対象とした支援

文化遺産国際協力コンソーシアムでは、2022年11月に現地調査を実施。EUの諸機関等に対してヒアリングを行った。

欧州委員会 文化・教育総局

Figure 14

まとめ

❖文化遺産に関する様々な国際協力の形

- ・保存・修復、技術指導、プロジェクト管理・調整、施設整備・機材供与、研修・ワークショップ、文化交流
- ・有形文化遺産 ➡ 教会・修道院の壁画修復（ルーマニア、ブルガリア、セルビア）
- ・無形文化遺産 ➡ 記録・展示用機材の供与・貢献

❖相手国のカウンターパート

- ・政府（大使館、文化遺産省）、文化遺産研究所、博物館・美術館、大学・芸術アカデミー等

❖近年の傾向

- ・～2010年：一般文化無償、ユネスコ日本信託基金
- ・2010年～：大学予算、民間助成や科研費がメイン

Figure 13

文化遺産を扱う政策プログラム

7つの危機遺産プログラム (7 Most Endangered Programme)

7つの危機遺産プログラムは、文化遺産を保護、アセスメントや保存ミッションのための援助を実施

- ➡ 市民による支援を動員するためのきっかけとして機能

実施組織：ヨーロッパノストラ

出資機関：EU、欧州投資銀行

選定プロセス

- ヨーロッパノストラ 国内委員会や加盟国・提携団体等が推薦
- 国際諮問委員会が審査、最終リストを決定
- ➡ 過去17/42件が中央ヨーロッパの文化遺産（右図）

※ヨーロッパノストラ (Europa Nostra) は、1963年に設立され、50が国以上から文化遺産保護に関する団体や個人が所属する文化遺産ネットワーク。EUやUNESCOの国際地位がある。

7 Most Endangered Programme 過去の選定遺産

Figure 15



In addition, in the 2011 and 2012 projects, Tokyo University of the Arts has organized workshops on raising awareness of cultural heritage protection. This is an example of sharing Japanese knowledge on cultural heritage disaster prevention, noting that earthquakes are also common in Romania.

To summarize briefly what has been said so far, it was understood that international cooperation on cultural heritage in Central Europe takes various forms, including guidance on conservation and restoration techniques, project management and coordination, facility development, and training and workshops (Fig. 13). For tangible cultural heritage, the restoration of wall paintings in church buildings, which are widely distributed in the region, is a typical example of technical cooperation. Regarding intangible cultural heritage, the program has contributed by providing equipment for documentation, and has also conducted exchanges in the field of culture and art. Counterpart institutions also include national cultural heritage institutes, museums, art galleries, and universities, as well as the governments of other countries. In recent years, government assistance

had been increasing until around 2010, but since 2010 it has been decreasing, and cooperation through university budgets, private grants, and Grants-in-Aid for Scientific Research has been increasing.

So far, we have looked at Japan's international cooperation activities related to cultural heritage. However, there is also a great deal of support from the EU, especially for Central European countries, and I would like to present some examples of what kind of international assistance is being provided. In November last year, JCIC-Heritage made an appointment at the EU headquarters in Brussels, Belgium, and conducted interviews with the European External Action Service, and the Directorate General for Education, Youth, Sport and Culture of the European Commission. During the survey, we also confirmed trends related to support for Ukraine, which I would like to share (Fig. 14).

The EU's cultural heritage protection framework for Central European countries can be divided into three categories: financial assistance to EU member states, policy programs dealing with cultural heritage, and assistance to non-EU member states.

The second of these is the policy program dealing with cultural heritage. The EU has been engaging with cultural heritage in recent years not only in cultural policy, but also in various ministries, including those in the digital and environmental fields. As a result, while the EU has a very broad range of policies related to cultural heritage, the 7 Most Endangered Programme is an interesting initiative in terms of



Figure 16



Figure 17

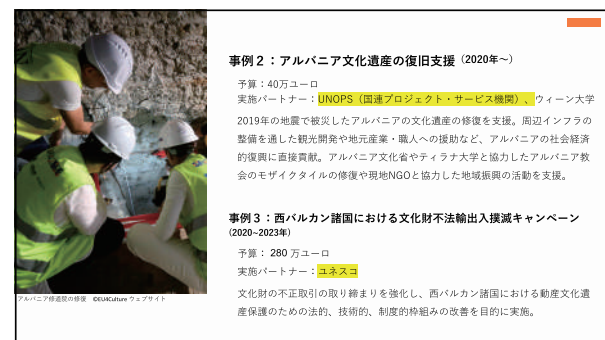


Figure 18

multi-country involvement. The 7 Most Endangered Programme identifies seven sites and historic buildings in Europe that are at risk and provides advocacy for their protection through public-private partnerships. It is conducted by Europa Nostra, the largest cultural heritage network in Europe. The sites are nominated by Europa Nostra's national committees and cooperating organizations and selected by the international advisory committee, and for those selected for the final list, rescue missions are organized to prepare action plans and recommendations through on-site assessment surveys (Fig. 15).

Since its inception in 2013, 42 sites have been selected to date, 17 of which are in Central Europe, which means that more than 40% of the European cultural heritage overall is from the region.

One case study, on the 2014 list, was the preservation and restoration of an Art Nouveau synagogue in Subotica, Serbia, built in 1902. The synagogue is a Jewish house of worship, but it is a historic structure that had been neglected and allowed to deteriorate due to the decline of the Jewish community in the 20th century and the Yugoslav conflict, and had been the subject of support from the World Monu-

ments Fund in the United States since 1996. Following its selection in 2014, the Serbian National Committee of Europa Nostra, with the support of the Headley Trust, a British charitable foundation, has been working with local and national cultural heritage stakeholders and national and international experts to develop an assessment and a master plan for the restoration of the dome roof and management of the facility. In addition, due to the history of its design features, which are ornaments derived from Hungarian folk art, the restoration of the facade and the complete restoration of the interior were carried out between 2015 and 2017 with the support of the Hungarian government. During the project period, the building also served as a training ground for young professionals and students from the South-eastern Europe region in the evaluation and planning of restoration sites. The building is regarded as a restoration of historical value as well as of significance to the Jewish community at home and abroad (Fig. 16).

Next, the EU provides assistance to non-EU countries in Central Europe, with Ukraine, Moldova, and Belarus as Eastern Partners and the Western Balkans as Southern Partners. One of the features of this framework is the involvement of UN organizations in many of the projects. In Moldova, for example, UNDP is restoring cultural heritage and providing training for young local professionals and students as part of peacebuilding on both sides of the Nistria (Dniester) River (Fig. 17).

In addition, in Albania in the Western Balkans, UNOPS, a UN agency specializing in infrastructure development and implementation of material assis-



Figure 19

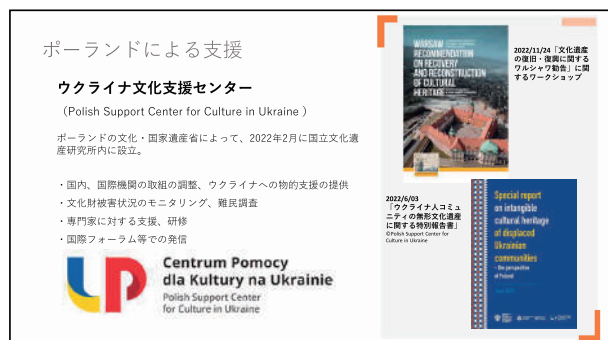


Figure 20



Figure 21

tance, is working with the EU to support the restoration of cultural heritage sites and artifacts damaged by the 2019 earthquake. This is being done with the intention of contributing to socioeconomic recovery measures, including tourism development and support for local industries and artisans, which are being carried out in conjunction with the project (Fig. 18).

In addition, the Western Balkan region as a whole, in collaboration with UNESCO, is also involved in efforts related to the illegal import and export of cultural property, and the survey showed that UNESCO in particular is showing great initiative in working with many countries in this area.

Lastly, I would like to provide a brief overview of the aid activities in support of Ukraine. In Ukraine, Russian military attacks have also caused major damage to various cultural heritage materials, with the number of instances of damage exceeded 450 as of last August, according to Ukraine's Ministry of Culture and Information Policy. Against this backdrop, the EU member states continue to provide material support, including fire security systems, fire extinguishers, dehumidifiers, boxes, sandbags, packaging materials, and other items for the protection of cultural properties, as well as support to digitize 3D models of cultural properties using laser scanners, etc., and store them on servers located in the EU (Fig. 19).

Outside of the EU, Poland, which is geographically and culturally close to Ukraine, bordering it on the west, is playing a central role in providing support (Fig. 20).

Poland was a very early supporter of Ukraine after the start of Russia's invasion, and last February the Polish Support Center for Culture in Ukraine was established by the Ministry of Culture and National Heritage.

This center was established within the National Institute of Cultural Heritage to support the protection of Ukrainian culture, art, and tangible and intangible cultural heritage. The center coordinates the efforts of national and international organizations, as well as material support to Ukraine. Activities include monitoring damage to cultural heritage, organizing training for specialists, and holding international fo-

runs. However, it also actively cooperates with international organizations, such as holding workshops with UNESCO and ICCROM on the Warsaw Recommendations, a comprehensive document on the restoration and rehabilitation of cultural heritage, and conducting research with UNESCO on intangible cultural heritage, such as traditions and customs passed down among displaced Ukrainian refugees in Poland.

I would like to close by introducing our counterpart on the Ukrainian side. The Heritage Emergency Response Initiative (HERI) was established last February by the Ukrainian Ministry of Culture and Information Policy to coordinate with local and foreign agencies and foreign organizations, and to create and update a list of needed relief supplies. Activities are coordinated by the Ministry of Culture and Information Policy of Ukraine, UNESCO, ICOM, ICCROM, etc. For example, various coordination efforts were made when ICOMOS and ICCROM conducted field visits and damage assessments in Ukraine last year (Fig. 21).

Various organizations, such as the Center for Urban History of East Central Europe (Lviv), the National Art Museum of Kyiv, and the Delegation of the European Union to Kyiv, are active at the international and grassroots levels, and it will be important for Japan to keep its antennae extended to gather information regarding these organizations when considering support for Ukraine in the future. Although the presentation was rushed due to time constraints, the Consortium plans to publish a report on last year's mission in March 2023. The report will include information on initiatives in Europe and trends in support for Ukraine. As such, please refer to the report when it is released.



# “Cultural Heritage Protection and International Cooperation in Serbia”

28

“International Cooperation for Cultural Heritage in Central Europe: The Past and the Future”

## SHIMADA Sachi

(Guest Professor, Faculty of Letters, Jissen Women's University)



Studied at the Department of Art History, Faculty of Philosophy, University of Belgrade for 3 years from 2002 while a graduate student at Okayama University. Withdrew from the doctoral program of Okayama University Graduate School. Ms. SHIMADA worked as a curator at the Museum of Modern Art, Gunma, and the Setagaya Art Museum, among others. She is currently a Guest Professor at Jissen Women's University and a foreign co-researcher at the Serbian Academy of Sciences and Arts. She specializes in Eastern European art history, especially Serbian medieval art history, and resumed research of frescoes in churches and monasteries in Serbia and neighboring countries in 2018. She coordinated the projects for the preservation of cultural heritage in Serbia (the conservation and restoration of the wall paintings of the chapel of King Dragutin in the monastery Djurdjevi Stupovi, one of the World Heritages in 2021, and the church of the Ascension in Veliki Krčimir, one of Serbian important cultural heritages in 2022). Co-author of Encyclopedia of Central and Eastern European Culture (Maruzen Publishing, 2021).

Thank you very much for inviting me to speak today. I am SHIMADA Sachi, a Guest Professor at Jissen Women's University. My specialty is the medieval Serbian art history (Fig. 1).

In recent years, I have coordinated two [mural restoration projects]. The first is the chapel of King Dragutin in the monastery Djurdjevi Stupovi in southwestern Serbia in 2021, and the second is the church of the Ascension in Veliki Krčimir in eastern Serbia in 2022. I did this through the friendships I established when I was studying in Belgrade and through the personal connections of my former mentor, Prof. SUZUKI Michitaka (Fig. 2).

The contents of my presentation will be in the following order: the efforts for cultural heritage in Serbia, examples in Serbia, specific cooperation details, cooperation with local officials, my role, the results of the project, challenges, and the significance of cooperation by Japan through the project/potential applications in other countries in the region (Fig. 3).

Before I begin my presentation of Serbia's cultural heritage initiatives, I would like to talk about the pre-history of the country. The medieval Kingdom of Serbia prospered from the late 12th to the mid-15th centuries, and built many Serbian Orthodox churches and monasteries, mainly in Kosovo and Metohija. In the 14th century, Serbia's capital was located in Prizren, in Kosovo, and the Patriarchate in Peć.

See the map (Fig. 4). The dark orange area is the area under Serbian rule in the late 12th century, which later expanded to the light orange area in the 14th century during the reign of King Dušan, who was defeated by the Ottoman Empire in the Battle of



Figure 1

Kosovo in 1389. This was a symbolic incident in which Christian nations lost in a battle between Christianity and Islam.

Serbia was then reduced in size and became a duchy. In 1459, the Ottoman Empire (Islamic) completely took over the region, but the Serbian Orthodox faith was maintained. At the end of the 17th century, when the pressure from the Ottoman Empire became stronger, Serbs living in the south fled to the north. This is called the "Great Migrations of the Serbs" and is considered one of the most important incidents in Serbian history. After this, the churches and monasteries buildings were partially demolished, torched, and devastated, and there were many instances of "forgotten cultural heritage."

In the early 19th century, under Ottoman rule, Serbia became independent following the First Serbian revolution, an independence movement of the Serbian people. This had a major impact on the Balkan countries. This growing national consciousness led not only to national independence, but also to the establishment of Serbian grammar and the compilation of Serbian folktales by Vuk Karadžić. This was also translated into German.

The popularization of folktales led the painter Uroš Predić to leave numerous historical paintings, most notably "Kosovo Maiden" which is based on the 14th century Battle of Kosovo. Therefore, the historical and cultural heritage was also rediscovered.

In 1881, archaeologist Mihailo Valtorović became director of the National Museum in Belgrade, where he conducted research of the decaying historical and cultural heritage. He then began documenting them with photographs. The following year, Valtorović proposed a legal framework for the protection of cultural heritages and submitted the bill to the Minister of Education. At the same time, it stipulates that the "National Museum in Belgrade" will be responsible for its management, which was adopted in 1899. The survey of the churches, built in the Middle Ages, was undertaken by art historian Vladimir Petković from 1905 onward. The following year, Gabriel Millet, a French Byzantine scholar, was invited to conduct a three-month survey. It was then continued for about 30 years (Fig. 5).

As a result of the survey, the building was reinforced from the 1920s onward. First, the dome and roof of the monastery Sopoćani, now one of the



Figure 2



Figure 4

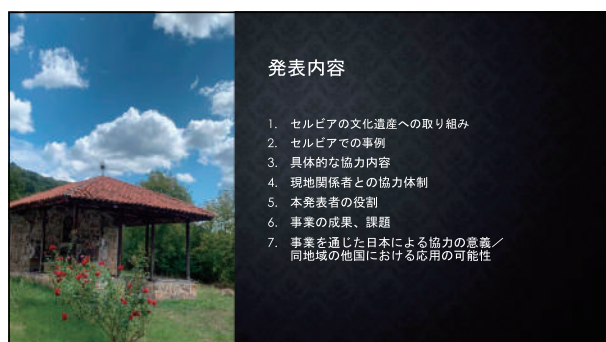


Figure 3

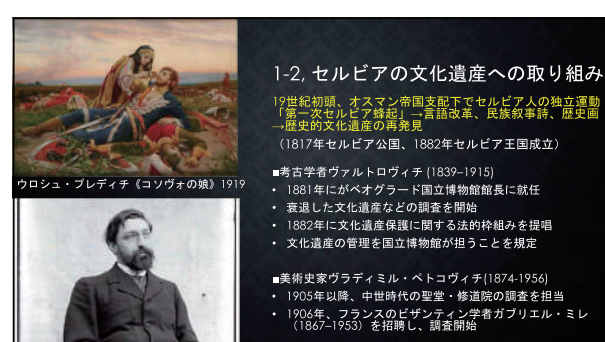


Figure 5

World Heritages and one of the masterpieces of Serbian medieval art, were restored. Since there is no photo from the same angle, this photo from 1980 is shown on the right. In the 1930s the architectural structure was reconstructed except for the bell tower (Fig. 6).

The cultural heritage protection project was transferred from the "National Museum" to the "The Institute for the Protection of Cultural Monuments of Serbia" in 1947. The conservation and restoration work, which had been stalled due to World War II, was gradually resumed after 1960. Currently, in addition to the Republic Institute for the Protection of Cultural Monuments, there are the provincial institutes (since 1960) in 10 major cities. Republic institute manages mainly those that fall under the category of "World Heritage," while the provincial institutes manage "Serbian Important Cultural Heritages."

Republic institute carries out about 10 projects every year. Half concern archaeological excavations from the Roman period, and half involve churches and monasteries from the medieval period. The provinces do this when funds are available, so there does not seem to be a prescribed number every year. For this reason, Prof. Gojko Subotić, a member of the Serbian Academy of Sciences and Arts and one of the greatest scholars of Byzantine studies, sought from the outset, the cooperation of Japanese researchers on the Important Cultural Heritages. In addition, the training of domestic restorers began in the 1970s during the Yugoslav period, and they worked in other countries during the conflicts. Currently, conservation and restoration efforts are led by Serbs (Fig. 7).



Figure 6

After the end of the conflicts, the cultural heritage preservation activities have been promoted since the beginning of the 21st century.

This is due to the fact that Serbia became a socialist country after World War II, and state support for the Orthodox Church was suspended. The protection of historical cultural heritages and the study of medieval art history was promoted as natural history, and with the death of Marshal Tito in 1980, the pursuit of independence and identity for each ethnic group will resurface. The first time was during the "First Serbian revolution" at the beginning of the 19th century. Serbs became more interested in medieval Orthodox culture. In 1981, the economic slump led to protests by Albanian students in Kosovo, which later led to discrimination against Serbs living in Kosovo. In 1989, President Milosević's speech on the Kosovo Plain in defense of Serbs led to deterioration of the situation. Then came the declaration of independence of Slovenia and Croatia in 1991, followed by civil wars and the breakup of Yugoslavia. The conflicts then ended in 1999.

In the chaos that followed, the "Unrest in Kosovo" took place in March 2004, and churches and monas-

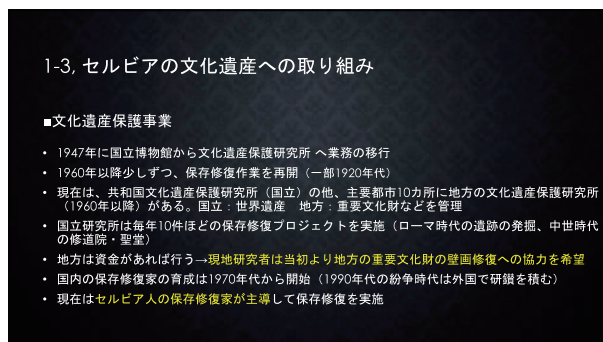


Figure 7

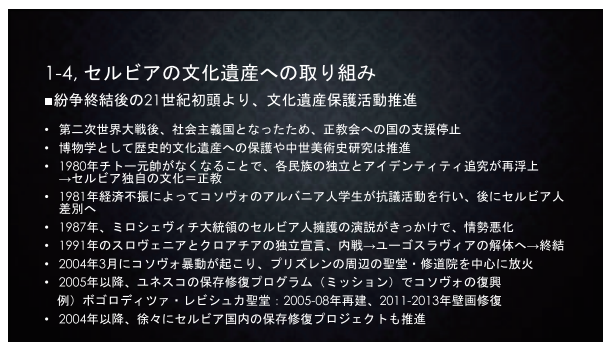


Figure 8



teries around Prizren were set on fire. From 2005 onwards, the UNESCO Program (or UNESCO Mission) began to restore some of the churches and monasteries in Kosovo. For example, the church of Bogorodica Leviška was reconstructed in 2005–2008 and the wall paintings were cleaned and restored in 2011–2013. From 2004 onward, conservation and restoration projects gradually moved forward in Serbia. It was around this time that Prof. Michitaka Suzuki co-operated in the conservation and restoration of the mural paintings, as explained in Mr. MAEDA's presentation (Fig. 8).

Next, I will report the case studies in Serbia. As for the background of my two [mural painting restoration projects], my former mentor, Prof. Michitaka Suzuki and Prof. Masako Kido, cooperated in the conservation and restoration of frescoes from the medieval period at the request of Prof. Subotić from the Serbian Academy of Sciences and Arts. In 2004–2007 the monastery Jašunja (funded by Japanese scientific research) and in 2008–2009 the church of the Ascension in Veliki Krčimir (supported by the Foundation for Cultural Heritage and Art Research) were

restored. At the time, I was studying in Belgrade and accompanied the visit. When I was conducting my research in 2018 my mentor introduced me to a local conservator who could help me get permissions to photograph the monasteries, then he asked me to help restore the frescoes. After consulting with Prof. Subotić, I searched for donors to realize the project (Fig. 9).

The donors were the Sumitomo Foundation and the Honorary Consulate-General of the Republic of Serbia in Osaka (in Dainippon Jochugiku Co., Ltd.). The cooperating institutions are the Serbian Academy of Sciences and Arts, the University of Belgrade, the Institute for the Protection of Cultural Monuments (2021: Republic, 2022: Niš), and the Ministry of Culture of the Republic of Serbia. The implementing contractor is the conservation and restoration company Rescon (Fig. 10).

The chapel of King Dragutin, which we visited in 2021, was built by King Dragutin, great-grandson of Stefan Nemanja, founder of the Nemanjić dynasty of the medieval Kingdom of Serbia. It is said that the king was buried there after his death. Although the chapel of King Dragutin is small in size, most of the



Figure 9

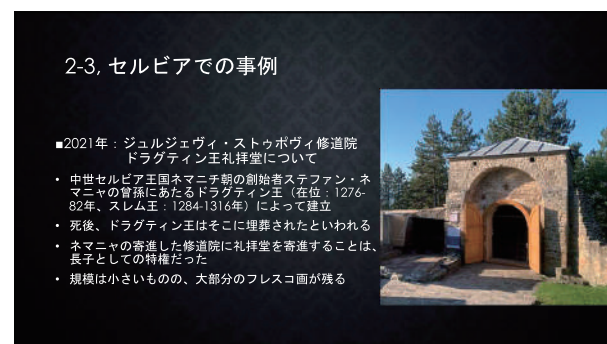


Figure 11

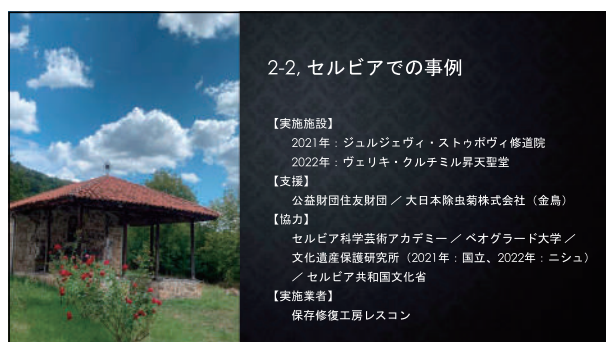


Figure 10



Figure 12

frescoes remain (Fig. 11).

The square building in the lower right corner of Figure 12 is the chapel. The monastery is located on a hill overlooking Novi Pazar. As a result, it was involved in many battles and the church's architecture was destroyed following World War I. In the 1960s and 70s, the dome of the church was rebuilt (Fig. 13).

Although the church was destroyed, the chapel has managed to maintain its 13th century state. The roof has been blown off, but it does not look much different to what it does today (Fig. 14).

The restoration project took about two months, September–October 2021, and was carried out by four to six restorers. The mural was cleaned, salt discharged from the sand in the mortar was removed from the surface, small areas of flaking were filled in, the nearly peeling walls were reinforced, mortar that had been replaced during previous conservation restorations was itself replaced, graffiti was removed, and minimal coloring was applied. The goal of the project was to ensure that the building would be passed on to future generations in better condition. As such, much time was devoted to the preservation of the supporting walls. The aim was to recreate as

much as possible the condition in which the wall was painted in the medieval period, without excessive additions and without further removal of heavily damaged areas (Fig. 15).

Here you can see the state of the painting after restoration (Fig. 16). The flaked-off area at the bottom is left intact. However, the fresco layer has been treated so that it will be resistant to further peeling. The eyes and mouths are not added. The same applies to the vault as shown in Figure 17. The paint applied to the ceiling peels easily due to gravity. The salt in the mortar was most visible on the surface of the vault. The frescoes, which were white and hazy due to the salt, were cleaned and clarified.

As specific cooperation details, we were presented with six proposals for "finding a financial supporter," "selecting cultural heritage sites for conservation and restoration," and "those for which field surveys had already been conducted," and we discussed whether we could cooperate with foreign capital in these areas. There are a number of cultural heritage sites, even Serbian Orthodox churches and monasteries, whose ownership is in dispute. For example, the



Figure 13

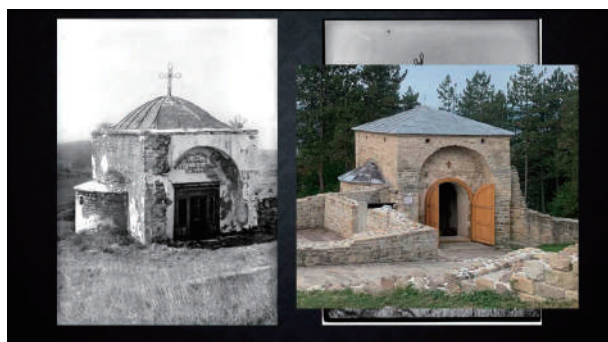


Figure 14



Figure 15



Figure 16



Monastery Prohor Pčinjski in the east is claimed by North Macedonia. Even Serbian cultural heritage is not necessarily located in the country today. In addition, regarding the size of the budget, I chose the smallest possible size for my conservation project because I'm too young to run such a project. And I chose my specialty, frescoes of the 13th and 14th centuries. The churches and monasteries built in this period are registered as World Heritage and many of them are representative examples of Serbia because enough time and money were spent building and painting them. In addition, we were engaged in activities such as “funding,” “preparation of materials,” “inspections,” “media coverage,” and “presentations in Japan” (Fig. 18).

I have already talked about the Serbian Academy of Sciences and Arts (Prof. Subotić's institution of affiliation; I'm a foreign co-researcher for the projects), the University of Belgrade (where I studied and where my mentor, Prof. Marković, gave an additional explanation to the Institute for the Protection of Cultural Monuments), and the Institute for the Protection of Cultural Monuments, but in 2021, because it is

one of world heritages, it was the Republic institute, and in 2022, because it is one of Serbian important cultural heritages, we asked the provincial institute for support. In 2021, we also obtained the permission from the Ministry of Culture of the Republic Serbia for conservation and restoration because of the World Heritage. The abbot allowed us to stay there and rent equipment and tents. He also provided us with tea and snacks during breaks every day. The conservation and restoration company in Belgrade did the works. The master of the company convened freelance restorers to work on one project for several months. Serbia only allows restoration projects in monasteries from April to October, so they receive a year's income in six months. The reason why they do not do so in winter is because of the cold weather, but also because there are many religious events, and they do not want to have scaffolding during these events (Fig. 19).

My role was all task except “funding”: Finding donors of the projects. Choosing the cultural heritages. Preparing documentation. Of course, this is an overview and translation of the work process. The appli-

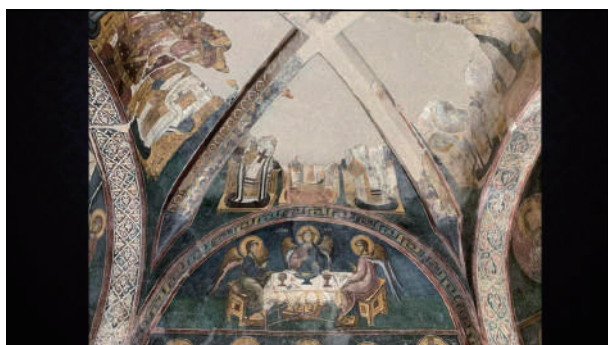


Figure 17

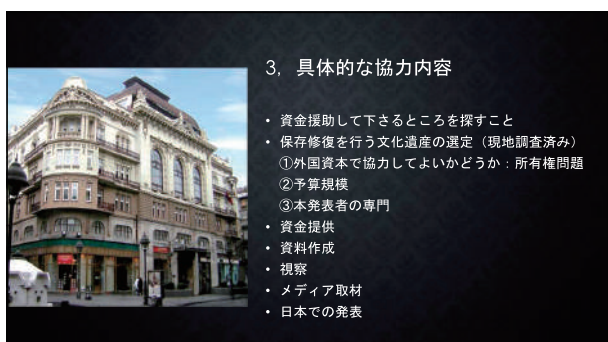


Figure 18

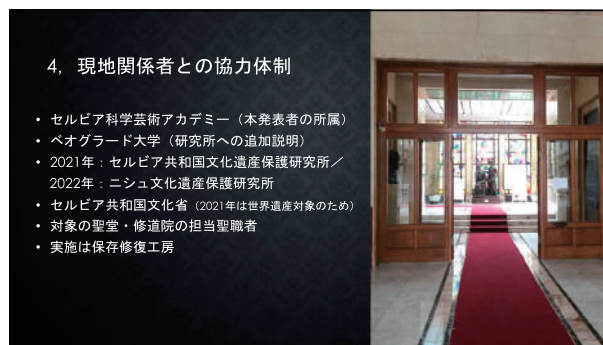


Figure 19

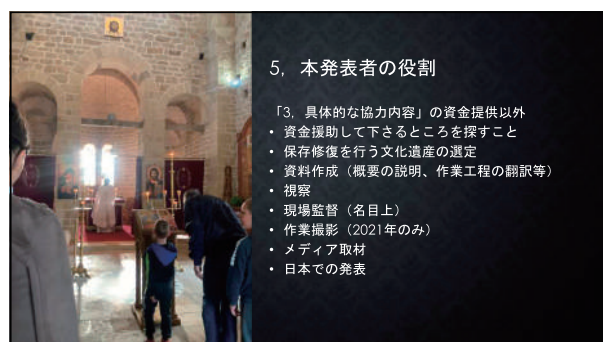


Figure 20

cation forms prepared by Serbs are written on the assumption that Japanese people know about Serbia, so I had to explain it to them including Serbian historical background. The rest of the work involved inspection tours and on-site supervision, nominally speaking. In 2021, I was present during the entire process, so I photographed and documented the work every day. The other two tasks would be the media relations and presentations of the results in Japan (Fig. 20).

The results and challenges of the project made it possible to maintain the frescoes in better condition for decades to come, and many Serbs were thrilled to know the Japanese assistance due to the extensive media coverage. It was reported in about 30 media outlets. I still receive thank you messages. On a personal note, I recognized that my greatest achievement was to be able to give back to Serbia. I have been indebted to many Serbs for 20 years. As each of these individuals are getting on in age, I wanted to return the favor while they are still in good health.

As for challenges, they were not able to keep our initial promises. This refers to work schedules, report deadlines, donation panels, etc. We also did not have much opportunity to talk about building a relationship with the person in charge of the Institute for the Protection of Cultural Monuments, as they visited us only once a week. We had to go through the local researchers to facilitate other things. Because of Prof. Subotić's advanced age, we had to communicate directly with restorers. Therefore, we needed to provide additional explanations to the Institute and asked my mentor, Prof. Marković in the University of

Belgrade, to do so. And we needed to budget for the possibility of pandemics and price increases. In this year's project, the cost of materials was higher than planned due to the sudden spike in prices, and we were short on labor costs, so we had to carry out the second half of the project with a small number of workers (Fig. 21).

Finally, I will be discussing the significance of cooperation by Japan through the project/potential applications in other countries in the region. In Serbia, cooperation by other countries for cultural heritage is limited to UNESCO (post-conflict conservation and restoration projects) and Italy, although China, Arab countries, and Japan's JICA grassroots grant aid are providing assistance with regard to economy and public works.

Serbs began to recognize Japan as a country that values their history and tradition, so we feel that they highly appreciate Japanese support for their cultural heritages.

Regarding the possibility of application in other countries, the cultural heritage is their symbol of the country's identity, so they are wary of aid from other countries. Slavs in particular tend to be proud and do not like to be told what to do. That is why it is necessary to "build a relationship of trust" with local researchers and restorers. I personally believe that this was made possible because it was requested by Prof. Subotić, a great scholar of Byzantine studies who has been in contact with Japanese researchers for more than 60 years. We wanted the project to be locally driven, and they wanted more financial support than technical or human cooperation. Of course,

## 6. 事業の成果、課題

### 【成果】

- ① フレスコ画を今後数十年、より良い状態で維持できることを可能にした
- ② 大きく報道されたことで多くのセルビア人が日本の援助を知り、感激。約30カ所で報道
- ③ 恩返しができたこと

### 【課題】

- ① 現場レベルでは当初の約束ことが守れなかった  
(作業日程や報告書の締め切りや寄付パネルの作成など)
- ② 文化遺産保護研究所の担当者との関係構築 (週一来訪)
- ③ 円滑に行うためにも現地の研究者を通すことが必要
- ④ 予算立て問題 (パンデミックや物価の高騰のため)

## 7. 事業を通じた日本による協力の意義、同地域の他国における応用の可能性

### 【事業を通じた日本による協力の意義】

- ① セルビアにおいて文化遺産に対する諸外国の支援はユネスコ (紛争後の保存修復事業) やイタリアなど ※経済、公共事業に関しては中国やアラブ諸国、日本など
- ② 日本が歴史と伝統を大切にする国

### 【同地域の他国における応用の可能性】

- ① 文化遺産はその国のアイデンティティの象徴のため、他国からの支援に慎重：  
現地の研究者や保存修復家との個人的な信頼関係を築くことが必要
- ② 作業は現地主導を希望：技術・人員協力ではなく、資金支援
- ③ 現地の考え方、習慣や言語 (地方なら現地語) が必須

Figure 21

Figure 22

familiarity with the local mindset, customs and language (especially the local language in rural areas) is essential. (Fig. 22).

With that, I conclude my presentation. I would like



Figure 23

to express my sincere appreciation to the Sumitomo Foundation and the Honorary Consulate-General of the Republic of Serbia in Osaka (in Dainippon Jochugiku Co., Ltd.) for their support.

Thank you very much for your kind attention (Fig. 23).

[Photograph sources]

Figs. 1 and 12: Photographs by Slobodan Palma Botoski



# “Historical and Cultural Heritage in Romania and its Protection”

## MIYAKE Riichi

(Visiting Professor, Tokyo University of Science)



He specializes in the history of architecture, heritage studies, and regional planning. After serving as a professor at the Shibaura Institute of Technology, the University of Liège, Keio University, and the Conservatoire National des Arts et Métiers in Paris, and as vice president at Fuji Women's University, he is currently a visiting professor at Tokyo University of Science.

His major publications include “World Heritage Sites in Moldova and Their Restoration” (co-supervising editor, Nishimura Shoten, 2009), “The Grand Design of Paris: The World City Created by Louis XIV” (Chūō Kōron Shinsha, 2010), and “City and Architecture Considered from the Borders” (supervising editor, Kajima Shuppankai, 2017).

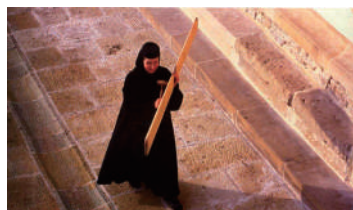
Hello, I am MIYAKE. Thank you for the introduction. It has been more than 20 years since we conducted our project, so it is turning into quite a historical event. Back then, I was involved in a project for the conservation and restoration of monasteries in Romania. This took place within a much larger context. At the time, after the collapse of the socialist regimes of the Soviet Union and Eastern Europe, a vacuum was left, and Japan was grappling with the question of how to be involved in filling this vacuum.

I have been researching Orthodox monasteries and religious institutions in Eastern Europe including Russia, Egypt, Iran (Christian areas), and Ethiopia, and because of this background, this project with the Romanian Orthodox Church began. (Figure 1)

Here, I would like to take a brief look at the history of Romania. After World War II, a socialist government was established under the influence of the Soviet Union and two leaders emerged. First Desi, then Ceaușescu. Desi died around 1965, after which Ceaușescu took over. At the time, Romania managed its “cultural properties” through trial and error following pre-World War II traditions. Ceaușescu implemented a rather strict cultural and heritage policy during his regime; however, all this changed after the revolution.

At the root of this is the problem of religious policy, or in other words, religious values. In Romania, there is the Romanian Orthodox Church. Unlike Catholicism, the Orthodox Church has an independent patriarchate for each country or cultural region, and the Orthodox Church is under it. However, each Orthodox Church is interchangeable and shares the same doc-

### ルーマニアの修道院文化とその保存修復 モルドヴァの修道院の修復事業を通して



2023年1月28日(土)  
第32回文化遺産国際協力コンソーシアム研究会  
三宅理一(東京理科大学)

Figure 1

trine. Romania has a patriarchate in Bucharest. Eighty six percent of the population belong to the Romanian Orthodox Church. This is a statistic from just after the war, but I don't think it has changed that much.

Having the status of a state church is very important. In addition to receiving protection from the state, the priests also receive a salary from the state. The relationship with the government is, in a sense, very delicate. It can be said that the patriarch, who is the head of the church, is generally pro-government.

Greek Catholicism is not very well known in Japan. While one could say that it is an orthodox faith, it has been converted to Catholicism. It is a special religious denomination that is recognized by the Catholic Church while maintaining the Greek Orthodox liturgy, but this was banned after the war and it was later absorbed by the Romanian Orthodox Church. However, many people opposed this and it was strong repressed.

Roman Catholicism is firmly established under the Pope, so it is not something that a socialist government can easily get involved in. Poland is also nearby. Romania is also home to Protestants and an Armenian community. In terms of religious policy, only 14 religious denominations are recognized. Here, the tenor of a very categoric socialist regime can be seen.

In the Romanian Orthodox Church, three patriarchs are elected. It is said that the election of the patriarchs is quite arbitrary. The patriarchs have a very close relationship with the government. This was true for Justinian Marina (Desi's friend), who is known as the Red Patriarch, and those who came after him, such as Iustin and Teoctist. This is probably why there

was no severe repression like in Russia. (Figure 2)

Domestically, it is metropolitan. "Metropolitan" is a term that is not familiar to people in Japan. It refers to the Christian organizational concept of a Metropole. In Christian terminology, originally there used to be a very large unit called a "Metropolis," and the word comes from this. Each jurisdiction is placed in such a way that the patriarchs are above the metropolitans, who are above the archbishops, who are in turn above the bishops. In particular, in the Romanian northeast, in Rădăuți, Suceava, which is an area called Moldova or in the old language, Bukovina, there are splendid monasteries and cathedrals. (Figure 3)

In terms of the cultural policy of the socialist government, the cultural heritage policy of the prewar 1920s and 30s was maintained under the Desi administration. Romania is a place that produces very talented artists, and it has amazing cultural heritage sites. Under this administration, there was a monument bureau called the DMI that was in control. This was a completely different direction from that taken by the Soviets, who destroyed churches and monasteries and imprisoned monks and priests, in some cases even executing them.

In the 1960s, there were several pilot projects. Very famous monasteries such as Stzevica Monastery, Putna Monastery, and Voroneț Monastery became targets for conservation and restoration. However, interestingly, there were only four monasteries in the Moldova region that functioned as monasteries. There are many of them now, but at that time this was not something the socialist regime pursued. Rather, at the end of the 18th century, under the Aus-

#### ルーマニアにおける社会主義政権と正教会

第二次大戦後の社会主義政権  
デジ政権(1947-1965)  
チャウシェスク政権(1969-1989)

宗教政策 14宗派についてのみ存続を認める(1948年宗教法改正)  
ルーマニア正教会(国民の86%) 国教会の地位 政権との微妙な距離  
政権寄りの総主教と反抗的な主教たち  
ギリシア・カトリック教会 社会主義化以前は国教会扱い  
1948年に廃絶、教会・修道院はルーマニア正教に統廃合 多くの反対者への  
ローマ・カトリック教会 ローマの庇護  
西ヨーロッパとの繋がりがから独立性を担保  
プロテスタント諸派  
アルメニア教会 存続  
その他

総主教

Justinian Marina (在位 1948-1977) デジの盟友「赤い総主教」の異名  
Iustin Moisescu (在位 1977-1986) チャウシェスクとの近い関係  
Teoctist Arăpașu (在位 1986-2007)

#### ルーマニアの府主教区・大主教区・主教区



Figure 2

Figure 3

tro-Hungarian Empire, the number of monasteries was limited to three in order to inhibit Orthodoxy. One was revived in the 20th century, but the number of monasteries remained limited.

In 1967, there was an international tourism campaign. The main feature of the tourism policy was advertising religious facilities to the world. Moldovan monastic buildings, Maramureș wooden churches, and Transylvanian Lutheran churches became the targets of restoration. (Figure 4) There are various restoration architects in Europe, and Romania is no exception; for example, the architect Iona Grigorescu was a very talented architect who restored various monasteries in the 60s. She was very accomplished and even held an exhibition at the Architectural Institute of Japan. (Figure 5)

However, the policy called Sistematzarea that Ceaușescu put forward was problematic. It entailed the systematization of things, and the term had been used since the 1920s and 30s originally to refer to ur-

ban planning. It was a word frequently used in Romania in the context of efforts to systematize cities; that is, urban planning. This entailed the socialist regime constructing a national land and an urban plan that was suitable under socialism. The term was used to refer to the relocation of the population of Romania as a whole, the relocation of industry, and the remodeling of cities, and in a sense, extreme reshaping was performed; cultural properties were not exempt from this.

What made things even worse was the Vrancea earthquake that occurred in March 1977, which caused great damage in Bucharest. In the reconstruction plan, the Bucharest Systematization Plan was formulated, and the main feature of the plan was the construction of the Palace of the Parliament, known as the "People's House."

A competition was held for its design, and the proposal of a young graduate student named Anca Petrescu was selected. The churches that stood in the vast area that would become the palace's grounds, including the buffer zone, were demolished or relocated. This was seen as a very violent measure against the churches. This led to Ceaușescu being labeled a destroyer of culture by people around the world, especially in Western Europe. (Figure 6)

It all started with Enei Church, whose destruction was sensationally reported in the news at the time. According to recent investigations, only a few months after the earthquake, the building next to the church was catastrophically damaged, and it appears that the heavy machinery used to destroy this building hit the church, which was greatly damaged.

#### 社会主義政権下の遺産政策

デジ政権下では戦前の文化遺産政策を継承し、すぐれた遺産保護技術を発揮  
DMI(Directia Monumentelor Istorice=歴史遺産局) 1977年に廃止  
⇒ ソ連の極端な遺産政策、宗教(弾圧)政策とは好対照

パイロット・プロジェクトとしていくつかの重点プロジェクト(1960年代)  
スケヴィツァ修道院  
フトナ修道院  
ヴォロネツ修道院

モルドヴァ地方で修道院として機能していたのは4修道院のみ  
他は18世紀のオーストリア=ハンガリー帝国による廃止、  
19世紀のアレクサンドル・クーザ政権による世俗化政策で廃止

1967年の国際観光年キャンペーン  
観光政策としての宗教施設の保存修復  
モルドヴァの修道院群  
マラムレシュの木造教会  
トランシルヴァニアのルター派教会

Figure 4

#### 修復建築家グリゴレスク(Iona Grigorescu 1915-2006)



Dragomirna Monastery

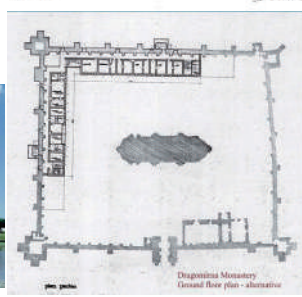


Figure 5

#### 体系化政策(都市計画)と歴史遺産

体系化(Sistematzarea)

「都市計画」をさす計画概念として1930年代から使用される  
社会主義政権が「社会主義的な国土・都市計画」をさす概念として拡大解釈  
⇒ ルーマニア全土の人口再配置、都市改造に適用

体系化に適した歴史遺産

ルーマニア文化のアイデンティティの場所として歴史遺産を位置づける  
点としての遺産  
⇒ 1960年代以降の歴史都市・歴史的建築群の思想とは相容れない

1977年3月4日のヴランチャ地震

ブカレストが甚大被害を被る

復興計画(=大々的なブカレスト体系化計画)

「人民の家」(国会議事堂)プロジェクトがその中心

当該エリアの教会・修道院の取り壊し・移転

⇒ チャウシェスク政権に対する「文化破壊者」のレッテル

Figure 6

However, it seems that the reality is that the church was destroyed during the chaos after the earthquake. This provoked people in a very visual way. The cultural destruction led to a very difficult discussion in Romania. Naturally, there were opponents in the church, and it became a serious problem, but Ceaușescu enforced it and steadily demolished the buildings standing on the grounds to make way for the Palace of the Parliament. (Figure 7)

It was the Romanian Revolution that stopped this trajectory. In December 1989, a series of socialist governments in Eastern Europe fell. Finally, Ceaușescu was executed in Romania, and through this violent revolution a new Romanian Republic was established.

Soon, the bureau of historical heritage was revived. At the time of the Vrancea earthquake in 1977, while it seems strange, during the chaos the bureau of cultural heritage was abolished since it was deemed unnecessary. Experts who had gone underground (####@01:51:04) gathered again and began working on historical heritage sites.

In 1993, the churches of Moldova became a World Heritage Site. The fact that the recognition as a World Heritage Site was achieved in just about three years since 89 or 90 means that the work toward this kind of World Heritage did not start then, but had begun in the first half of the 1970s, and after the revolution, the country steered in that direction.

Also, there are many Romanians in Paris. There are people from Romania in UNESCO as well, and there is what is called the Romanian Lobby. They were very active and supported Romania thoroughly.

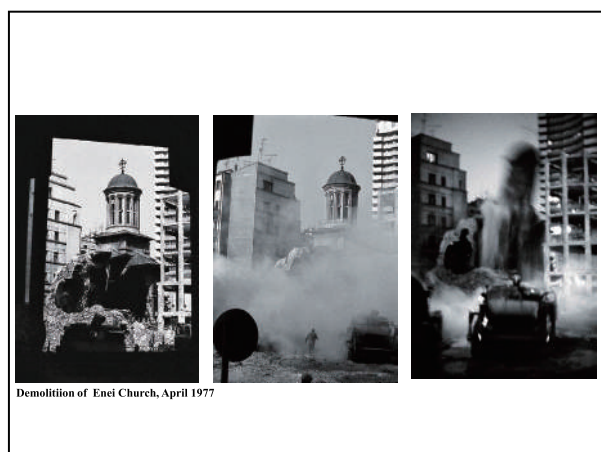


Figure 7

Various missions came to Romania, and the lobby supported them in various ways, such as providing various funds. The Romanian side also gave people entry to the monasteries in Moldova, fortified churches in Transylvania, and the Monastery of Horezu to register them as World Heritage Sites, and most of them became World Heritage Sites within three years.

At the same time, actual conservation and restoration work was being done, but at first it was not Japan. This was something that was first discussed with UNESCO. While Paris and Bucharest were communicating back and forth, the Japanese government caught wind of this information and brought it to Japan for consideration, involving the Ministry of Foreign Affairs. At that time, socialist regimes were collapsing like dominoes in Eastern Europe, and France and Germany had to help clean up in the aftermath. They had to do various things, including providing assistance for cultural activities, so I think the reality was that they were tied up and couldn't help Romania.

Then, the Japanese government reached out and asked me if I would be interested, and I formed a mission with an Austrian muralist named Leitner, and Ricci, an architect. The three of us, plus a representative from the Ministry of Foreign Affairs, went to Romania to see the architecture of the monasteries in Moldova and wrote an evaluation report. From my point of view, I think I wrote a pretty good opinion about the buildings. It can be said that this became the basis for later developments.

The actual project began when the Japanese government used the UNESCO Fund-in-Trust. The mon-

#### ルーマニア革命とその後

1989年12月のルーマニア革命 → 国民救済戦線評議会の発足

##### 歴史遺産局の復活

DMASI (Direcția monumentelor, ansamblurilor și siturilor istorice)

##### 世界遺産政策の取り組み

1977年までに下地ができる

世界遺産登録のための暫定リスト作成作業を開始(1972-1977)

革命後、ユネスコ(パリ)のルーマニア・ロビーの活発な活動

いくつものミッションがルーマニアを訪れる

##### 主要な世界遺産登録の対象

モルドヴァの修道院群 1993年登録

トランシルヴァニアの要塞聖堂と村落群 1993年登録

ホレーズ修道院 1993年登録

マラムレシュの木造教会 1999年登録

シギショアラ歴史的街区 1999年登録

##### 日本政府への呼びかけ

プロボタ修道院の保存修復事業への参画を呼びかける

→ 1993年に視察ミッションが訪問(三宅・Leitner・Ricci) その評価をユネスコならびに日本政府に提出

Figure 8



ey first went to UNESCO and then to Romania. It took two years to write up the contract papers and related documents. Until then, we conducted various basic research in Romania. (Figure 8)

The center of our research was a town called Suceava. It is the central city of the Moldova region and was also the capital of the former Principality of Moldova. Due to urban remodeling, there are new concrete houses built in the central area. There is an archdiocese church in the middle of it, and it is a very venerable building. It was built at the beginning of the 16th century and also became a World Heritage Site in 1993; it is here that our team gathered and then spread out.

There was an archbishop in this area named Bishop Pimen, who put in a great deal of effort. The Romanian government said the right things but at the time it had no money, and it could not handle the logistics of the project. Then, this archbishop arranged things for when we actually visited to collect information for our various projects after that.

However, though this was a project between countries, it is undeniable that the Romanian government took much of the credit for it in the end, but this archbishop and various people from the area, where religious beliefs are very strong, helped us and supplied us with materials and labor, and the project went well thanks to them. (Figure 9)

In terms of the buildings, an example is Voroneț, which is one of the monasteries in Moldova. It is very famous, but it was not being used as a monastery at that time. It resumed operations as a monastery after the revolution, and the Japanese Emperor and his wife visited during Ceaușescu's administration. There are very beautiful murals and high-profile foreign guests are often taken there when they visit Romania.

Also, although it is located deep in the mountains, Sucevita Monastery is in a very scenic place. It is said that its scenery resembles Switzerland, but some say that it is more beautiful than Switzerland. (Figure 10)

Voroneț Monastery has very well-preserved murals,

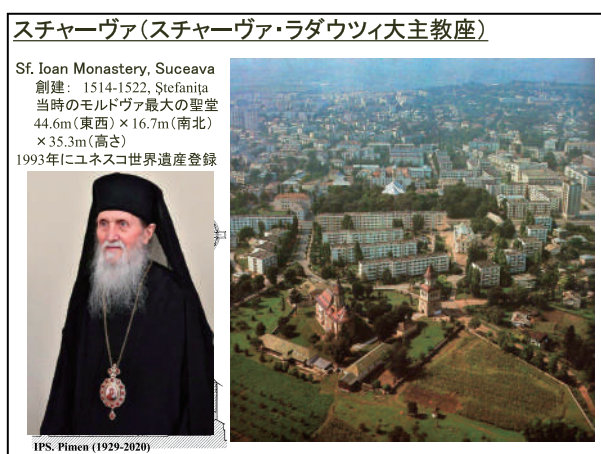


Figure 9



Figure 11



Figure 10



Figure 12



including one known as "the Voroneț blue." (Figure 11)

The target of our project was the Monastery of Probota. The Romanian side specifically chose this monastery and proposed it to UNESCO Japan. Although it is relatively close to Suceava, it is not well known because it is outside of the popular tourist routes. However, it is home to the tomb of Petru Rareș, a voivode of Moldova, and it is a monumental building. The condition of the frescos on the outside is poor, but those inside are in very good condition, which became a factor in it becoming registered as a UNESCO World Heritage Site in 1993. So, after actually looking at this carefully, we started with the idea that this restoration and conservation project would bring about great results. The project started at the end of 95, but it was winter, so we started the actual work in 96. It went on for five years, ending in 2001. (Figure 12)

At first, it was cold over there. It is such a cold place, but after the revolution, the monastery reopened, and it was managed by nuns. They did their

best to live a monastic life in the cold. (Figure 13)

We conducted preliminary research for two years; for example, when we went there in 93, we saw cattle grazing. This is because during the day, the cows were taken outside, but at night they were hidden to prevent theft, and so the cows grazed inside. The chapel was being used, but it was treated like a parish church. The main goal was to turn this into a monastery.

Structural experts from Japan and architectural experts from Turkey, well they were all Japanese, came together and conducted various research. (Figure 14)

When the restoration began, architectural investigations, archaeological studies, and restoration of frescoes were all happening concurrently. A large number of people had to be involved in the restoration of the frescoes. Then, the question was "where will all these people stay?" We needed to build a dormitory. At that time, Maiko Tatzaki, a graduate student who stayed on site, designed it, and we decided to use the so-called folk house-style building for the

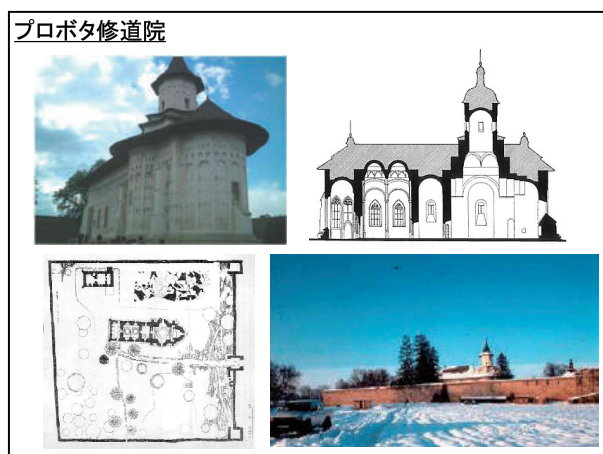


Figure 13



Figure 15



Figure 14



Figure 16

dormitory. We operated the dormitory and had people stay there. It is really cold in winter, so it's hard to work without a place like that. (Figure 15)

I mentioned earlier that work is not done during winter, and it was the same in Romania. However, a condition from the Japanese government was that it would look at the results of the first year before deciding whether to give more funding. To deal with this, we had to work in the winter to produce some initial results, so we rushed to install a heating system from Italy so that we could work in the winter. Many things went into preparing for the initial construction. (Figure 16)

The main thing was the restoration of the mural, and first, we did a cleaning test. We washed a dirty section to see what was underneath. We gradually increased the scale and restoration technicians got involved. Since this was all handiwork, it took a lot of time. About two-thirds of the budget was spent on restoring the frescoes. (Figure 17)

As for the outcomes, for example, here by this cano-

py in the middle, there are angels in the so-called celestial hierarchy, and this is a symbolic painting that represents the heavens. Once such figures started coming out, various other symbolic figures begin to appear, such as cherubim, the evangelists of the gospels. It is quite a powerful picture that emerged. (Figure 18)

As another example, this is the Last Supper. There is only one person without a halo, and that is Judas. This is Mary; then the scene of the crucifixion. This is also the crucifixion, here is the cross of Christ. (Figures 19 and 20)

This is interesting; it is called a bema, and this kind of picture is always found in such places (####@02:04:02). This kind of painting represents the consecration of the church by a saint. In this case, it is Petru Rareș and the intercession by an angel. Here is a consecration scene in which a saint named Nicolas intercedes and dedicates this chapel to Christ. It is customary to always write a kind of certificate that the family will rise to the occasion and



Figure 17

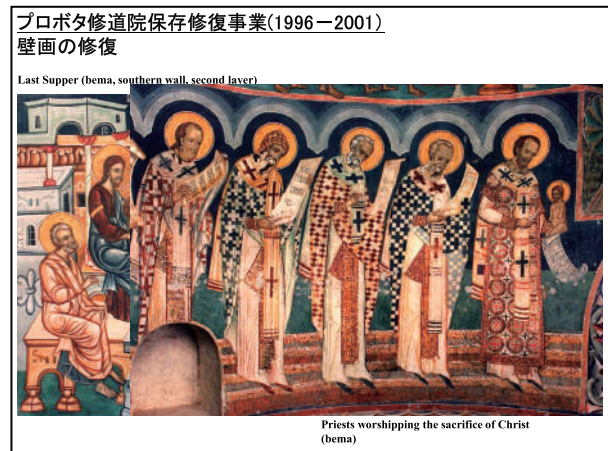


Figure 19



Figure 18



Figure 20



build and consecrate the chapel.

Here, the images of the sons Stefan and Iliash appear. This is a church that actually exists, so the paintings almost correspond to the church's real form. Often times, if it is different, you can look at this and see what is different.

Iliash's face is black, because he later became the voivode of Moldova. When Moldova became a protectorate of Turkey, he went to Istanbul and ended up becoming a Muslim. There is an anecdote that, later on, people painted his face black because they disapproved of him. (Figure 21)

There are also various paintings around the entrance. It is customary to have the Last Judgment painted at the entrance. This is a very beautiful fresco; it is similar to what is seen in Serbia. (Figure 22)

Also, there is what it is called the menologion, which is the calendar room. As for its function, it is a place that serves as the tomb of Petru Rareș, and various yearly events are depicted here. There is a painting of saints

being beheaded and crucified. Each saint has a date, so X of month X is that saint's day. This is all arranged in a calendar in this very interesting room. (Figure 23)

The inside is very clean, but the outside has deteriorated considerably compared to Voroneț mentioned earlier. However, the current philosophy in restoration is not to cover up the original with a new, clean painting, but rather to properly preserve it in its current state, so I decided to do so. (Figures 24, 25, 26)

This is a comparison of the Last Judgment, but in the case of Voroneț, this part is exposed to the outside and there are many roofs covering it. It is very interesting just to compare it with a very clean picture of the Last Judgment that has not deteriorated much, as is the case in Probota. As I showed briefly earlier, a very beautiful painting of the Last Judgment has been preserved. (Figure 27)

In this way, I was involved for five years in Probota and two years of preparation before that. I am indebted to various people. The initial plan was for people



Figure 21

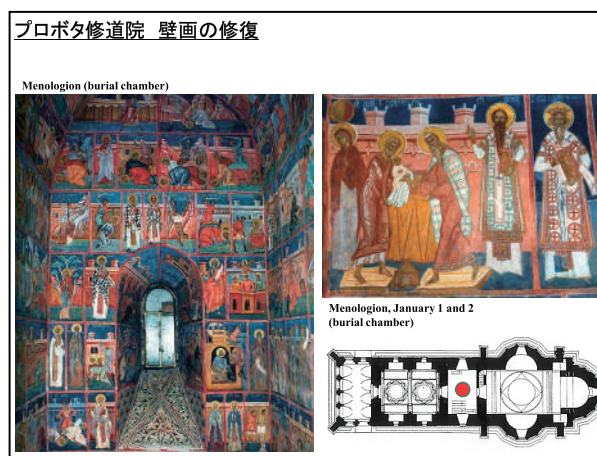


Figure 23

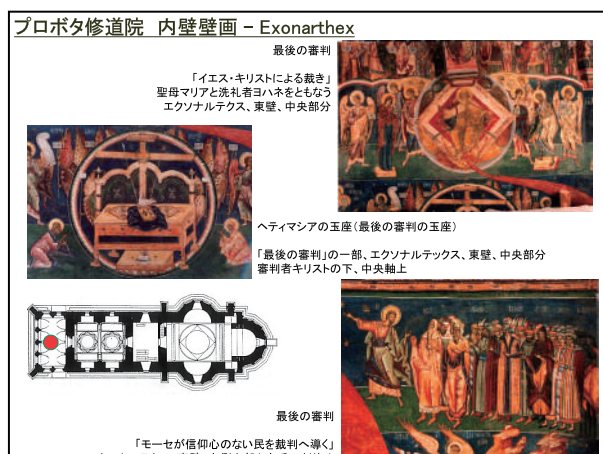


Figure 22



Figure 24

from various countries to come and work together. In the end, there are different ways of thinking about various restoration methods, and Romania has a Romanian way, and also has very talented restorers, and the power of those restorers is the most important. So, in the end, they became the main force.

Once these were done, we began the restoration of the Bălinești monastery. It is very close to the border of Ukraine. Originally, it was not a monastery but a mansion and tomb. It is a chapel containing a tomb, and the frescoes inside were of very high quality, so we decided to take on this task, which took us about three and a half years. (Figure 28)

In a similar way to last time, emerging Romanian student restorers joined in. It was a lot of work, and people like Sinigalia, Boldura, and Puscasu were the leaders. We, and Keio University, took the lead, but this was for the architectural part. We are not experts in frescoes, which naturally meant that the Romanians took on this task.

What is interesting is that Sinigalia is a Catholic, Boldura is an Orthodox Christian, and Puscasu is Jewish. The religious backgrounds of the people involved were completely different, but the archbishop did not care, and he was extremely tolerant. He recognized that excellent people are excellent, and he set up this project with that in mind. At the same time, he also organized workshops and project review meetings, etc., to support the project. (Figures 29 and 30)

Another monastery in the mountains is Sucevita, which was finally added to the World Heritage List in 2010. It is a very fine monastery that was not suspended and has been a monastery all along. There was a movement to build a conservation center next to this location, and in 1999, Tadao Ando drew up the blueprints and the work began. However, it did not go well and was thus discontinued. (Figure 31)

In conclusion, a comprehensive conservation project was possible in the case of the Probota project. This was the first example in Romania. It made a



Figure 25

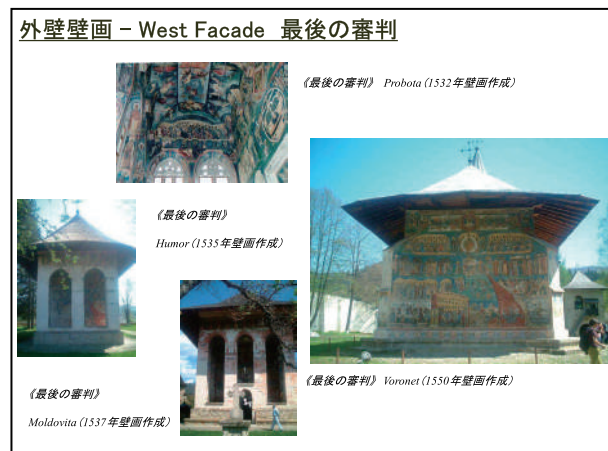


Figure 27



Figure 26



Figure 28



very important contribution to the history of art, architecture, and archaeology in Romania. In particular, there were many new discoveries, such as frescoes that were covered up. When you peel the top layers off, new things emerge, and there were many new discoveries in art history. It is also very interesting in terms of architectural history.

Therefore, this was a very groundbreaking project in Romania in the genre of fresco restoration. Through this, a network of people within Europe was created, from Austria, Italy, Serbia, Greece, and Russia. I thought that this would become a model case for a new form of international cooperation after the collapse of socialism in Eastern Europe.

Through the workshops, we also put a lot of effort into education. Since there was a project work site, we asked everyone to come, so Serbian students came even though it was right when the war was happening in Serbia. They were very comfortable there, and Japanese students also visited. It became

a place where young people could interact.

I thought it would be a model case as we moved into a post-socialism era, but there were no major follow-up projects. If we did it by ourselves, it would be limited to a certain extent. In Bălinești, there was a follow-up project, and it gave us the opportunity to enter into a very deep part of Romania, and since then academic exchanges have continued. However, the big issue is where to nurture the people who will become the foundation for future projects, and there is still a lot of work to be done.

Furthermore, in 2007, Romania joined the EU and the people embraced that union, so Japan has been less involved since then. On the one hand, it can be said that it is becoming very closed off. However, on the other hand, it is also true that information disclosure and education in Romania are evolving at a very rapid pace. I believe it is necessary to think about things as being in a new phase from now on. That is all. Thank you. (Figure 32)



Figure 29

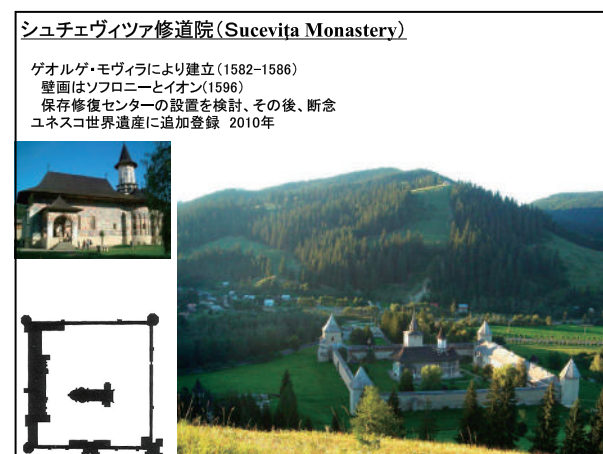


Figure 31



Figure 30

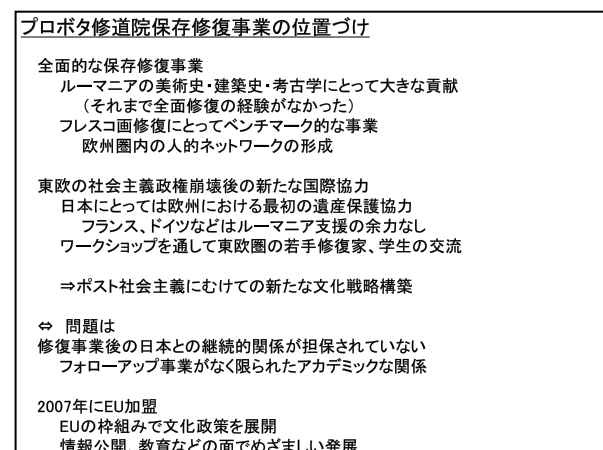


Figure 32

# Panel Discussion

Moderator: **KINBARA Yasuo** (Professor Emeritus, Tokai University)



KINBARA Yasuo was born in 1952 in Shizuoka, Japan. Withdrawal from the Doctoral Program with the Completion of Course Requirements of Graduate School of Letters, Tokai University. He studied at the Faculty of History and the Graduate School of Sofia University "Kliment Ohridski" in Bulgaria. He also stayed at the Faculty of History, Moscow State University as a visiting researcher. He specializes in history and archaeology of Southeastern Europe, especially Bulgaria.

From 1984 to 2005, as a member of Tokai University Thracian Expedition, he was engaged in archaeological excavations at the Dyadovo site in Bulgaria. He received the Bulgarian Minister of Culture Award. He is a former director of the Society for Near Eastern Studies in Japan. He is currently a professor emeritus at Tokai University. Major publications and translations: "Archaeology of Thrace", Doseisha, 2021; "History of the Balkans" (co-authored), Yamakawa Shuppansha, 1998; "Byzantium and Bulgaria" by R. Browning, trans, Tokai University Press, 1995, etc.

## KINBARA

Hello, I am KINBARA. As the Chair of the Subcommittee for Europe of JCIC-Heritage, I will be in charge of moderating the present panel discussion. Through the reports so far, I would like to proceed with this panel discussion oriented based on the purpose of this seminar. The discussion will include four panelists who have presented, as well as two observers: Prof. UEKITA of the University of Tsukuba, and Prof. TATEZAKI of the ICOMOS Secretariat.

(Start new line)The eastern part of Europe, which came under socialist regimes during the Cold War, used to be called "Eastern Europe." However, the concept of Eastern Europe changed significantly during the post-Cold War period. Taking this into consideration, I would like to take this opportunity to think about a new framework for "Eastern Europe." I hope that by reflecting on the international cooperation that Japan has provided to this region, summarizing it, and discussing the prospects for future international cooperation in this region, we can build the necessary knowledge to provide assistance to this region in the future.

In light of the ongoing invasion of Ukraine, I would also like to explore perspectives that can be used as a reference in providing assistance to Ukraine. There were four lectures during the seminar. First, in the form of a keynote speech, Prof. SHINOHARA explained the new position of Eastern Europe, especially the new

framework and concept of "Central Europe," as well as the historical and cultural characteristics of this region.

Next, Mr. MAEDA, Associate Fellow of the Consortium Secretariat, provided an overview of Japanese international cooperation and assistance in this region. He also reported that the EU is developing a very active assistance policy for cultural heritage sites in the region. At the same time, he explained about assistance from international organizations such as UNESCO, as well as governments and private organizations from various countries.

Following this lecture, as concrete examples of international cooperation conducted by Japan, Prof. SHIMADA reported on the restoration of church murals in Serbia and Prof. MIYAKE reported on the conservation and restoration of monasteries in Romania.

Based on these lectures, I would like to divide the discussion into three themes. First, what characterizes the framework of Central Europe? After understanding the characteristics of the cultural pluralism and diversity in the region, I would like to discuss the theme of restoration and restoration activities at cultural heritage sites.

Second is the international cooperation activities that Japan has conducted so far. I would like to review the characteristics of Japan's international cooperation activities by evaluating their strengths and the related challenges.

Finally, we will deepen our discussion on the title of

this seminar, “The Future of International Cooperation for Cultural Heritage in Central Europe.”

In Ukraine, I believe that concrete assistance measures will become an issue in the process of reconstruction. At present, it is difficult to formulate specific assistance activities, so I hope to obtain some hints that will serve as a foundation for future assistance to Ukraine.

First, I would like to ask a question of Prof. SHINOHARA, who gave the keynote speech about the characteristics of the Central European region. He reported on the concept, framework, scope, and cultural and historical characteristics of Central Europe. What should we keep in mind when engaging with the cultural heritage sites and cultures of the region? Thank you, Prof. SHINOHARA.

### SHINOHARA



I don't think it is limited to Central Europe, but various cultural layers overlap, such as various religious denominations and the changes in each nation-state. I think that even at a single heri-

tage site, several layers overlap.

However, when the preservation and research of cultural heritage sites began to be institutionalized from the end of the 19th century, I think there was a problem with certain political ideologies and contexts becoming strongly reflected in such activities.

Especially after World War I and World War II, some of the layers became emphasized in a privileged way, while others were intentionally forgotten, or neglected. If we regard the socialist era as the result of World War II, I think this situation continued for a long time.

Since the 1990s, a great and ongoing challenge in Central Europe has been how to value all these layers as their own heritage, and how to dig up forgotten ones.

Ukraine is a region where various elements have intermingled until now, so I think there has always been some pressure to separate Ukraine and Russia; for example, through war. When we look at the post-war period, I think that the question will be how to make sense of the mixedness and what criteria to employ. The matter of how to preserve and restore heri-

tage itself will become a big issue.

How can we continue the practices that have been in place since 1990? Currently, the rivalry between Europe and Russia is becoming more severe, so the challenge is determining how to continue the practices that have been put in place in Central Europe over the past 30 years.

### KINBARA

Central Europe has been regarded as “Eastern Europe,” but this was only a political framework during the half a century from the post-WWII period until the collapse of the Cold War structure in 91. To continue to refer to this region as Eastern Europe in present times does not match the real-world situation. However, this region is also a place where various forces have historically intertwined. When looking at the past 200 years, in the early 19th century the only nations that existed in the region were the Habsburg Empire (that is, the Austro-Hungarian Empire) and the Ottoman Empire. However, after that, ethnic movements and independence movements developed, and many nation-states were formed. When people fueled by nationalism competed for territory, destruction was the result. As a consequence of Christianity's rise to the center and the marginalization of Islam, there were many cases in which mosques built during the Ottoman Empire were destroyed, reused, or converted for other purposes.

I have been conducting research in Bulgaria for a long time, and the Christian church in Sofia, the capital of Bulgaria, which was built in the 4th century during the ancient Roman era, was converted into a mosque in the Ottoman era and restored to a church after independence. The building that is now the National Archaeological Museum was also originally a mosque.

In the vicinity, there is a building that is used as mosque. You can also see other religious facilities such as Jewish Synagogue and the Bulgarian Orthodox Church that belongs to the Eastern Orthodox Church. So, many religious facilities can be found on the same plane. It is called the “crossroads of civilizations” because cultures have historically overlapped. I feel that it is necessary to keep in mind that the per-

spective will change completely depending on which time period of the region is being discussed.

Prof. SHINOHARA, you have conducted research in Galicia, spanning Poland and Ukraine, and I would like to ask you about your knowledge of the cultural heritage sites in this region.

### SHINOHARA

Old Galicia is a region that developed at the end of the 18th century during the Austro-Hungarian Empire. Today, the western half is Poland and the eastern half is Ukraine. As a result of the Nazi extermination policy for Jews and the displacement of the population, Lviv and other places in present-day western Ukraine experienced some of the most horrific destruction of the 20th century. It can be said that it was in the late 1980s that the very concept of Galicia came back into the spotlight of cultural history.

Even now, especially western Ukraine is a very poor area, and the towns' former population compositions have completely changed over the years. Making the culture and life that once existed there visible again has been a growing concern for the local community.

Clearly, in the last 20–30 years, this has started to become a local initiative with the involvement of experts in history, art history, cultural heritage, etc. We are not sure what will happen, but we are keeping a watchful eye on the situation.

### KINBARA

Certainly, the Galician region has such a complex historical past. Therefore, various problems have emerged such as the conflict in the former Yugoslavia and now the invasion of Ukraine, but I feel that it is also important to look at this region from a historical perspective.

Here is a question from the audience: What was the basis of the Soviet-led cultural policy before the collapse of the USSR? In the case of Romania, a movement to completely destroy churches did not occur. What are your thoughts, Prof. SHINOHARA?

### SHINOHARA

In the early 1920s, after the Russian Revolution, there was a period when efforts to make each ethnic culture

socialistically visible, which was called the "indigenization policy," flourished in the USSR. I think it is reasonable to say that the outlines of Belarusian culture and Ukrainian culture, for example, were established during this time. On the other hand, repercussions occurred from the 1930s onwards. As for Galicia, after World War II, all of Galicia's eastern half was annexed by the Soviet Union. There, the preservation and destruction of historical heritage were conducted quite selectively.

In particular, the religious practices of those who remained members of Roman Catholicism while maintaining the liturgy of the Eastern Orthodox Church, which is known as Greek Catholicism, were severely suppressed and banned. Repression of the Orthodox Church was relatively lax, but the newly annexed territories were still tightly controlled. As for Jewish heritage sites, especially in the Soviet West, Belarus, and Ukraine, a policy of oblivion was adopted rather than an active policy of conservation. In other words, the Jewish people have been generalized and anonymized as victims of fascist violence. Therefore, such selective oblivion and neglect could be considered a type of destruction.

Especially in the case of Greek Orthodox churches, they were sometimes preserved as museums of atheism. But it seems that there were also situations where they were turned into warehouses; they were not preserved and ended up being destroyed.

### KINBARA

Based on an understanding of these characteristics of Central Europe, we had Mr. MAEDA report on the international cooperation projects that Japan has been conducting in the region to date in order to consider the matter of international cooperation in cultural heritage. Next, I would like to focus on the strengths and challenges of the international cooperation provided by Japan as seen from the international cooperation activities implemented to date.

Mr. MAEDA, what are your thoughts on this point?

### MAEDA

I was not actually engaged in cultural heritage conservation activities, so I can only offer my own impressions from the information I researched for my presen-





tation. My impression is that, in the 30 years of assistance, there have been far more cooperation projects in the Central European region than I expected.

Since the 90s, there has been assistance from various directions in the form of grant aid provided by the government, assistance provided by universities and research institutes, and aid from private foundations. In terms of significance, cooperation with Central Europe is also a very new frontier in Japanese cooperation with Europe, and my impression is that it has become an important region when considering cooperation with European organizations.

### KINBARA

Since the countries of Central Europe joined the EU after 2004, I think the nature of Japanese assistance has changed considerably. Until then, there had been about 46 international collaborations around the world using UNESCO Japan Fund-in-Trust. It started with the Angkor ruins in Cambodia, but the number of projects in the European region was very small. There were the ones in Romania that Prof. MIYAKE reported on; the restoration of old houses in Plovdiv, Bulgaria; and some restoration in Albania. The old houses in Plovdiv are wooden buildings, a topic in which Japan excels, so I think the achievements here are important. Prof. ISHII Akira, the chairman of the ICOMOS Committee in Japan, formed a subcommittee within ICOMOS, but the one who actually went to work on the project was Prof. FUMOTO of the Nagoya Institute of Technology. I think that such know-how will be quite helpful in restoring wooden buildings in Ukraine in the future. In addition, a private sector project that went on for more than 20 years since the socialist era was the archaeological excavations of the Deyadovo ruins by Tokai University.

I would also like to ask Prof. SHIMADA and Prof. MIYAKE, who reported on actual cases, what are the difficulties in international cooperation regarding cultural heritage in this region, and what are the points to keep in mind when Japan engages in such projects?

### SHIMADA



Thank you for your question. As I mentioned in my presentation, I think the issue of ownership is quite large. When I went to North Macedonia in 2019 for research, I was planning to visit

a monastery called Matejče, but the Serbian researcher who accompanied me told me that the area is occupied by Muslims and is now like a garbage dump, and that it would not be possible to guide me there because it's dangerous.

I myself specialize in Serbian medieval art, so I research churches and monasteries built in the medieval era in a much wider area than present-day Serbia, so as Prof. SHINOHARA mentioned earlier, it is difficult to preserve cultural heritage sites such as churches and monasteries in villages and towns where the followers of a certain religion have disappeared. It may be specific to the area around Serbia, but for example, Bosnia also has the Republika Srpska, where Serbs live, and many are Orthodox Christians. The institute for cultural heritage conservation there is managed by the institute of Bosnia and Herzegovina. However, the churches are managed by the Serbian Orthodox Church, and Bosnian restorers are in charge of restoring the churches. While the ownership of cultural heritage is in the hands of the institute for cultural heritage conservation and local research centers, they are actually operated by the Serbian Orthodox Church, and the only restorers who can do restoration work are ones from the local community. It is possible for interns and students from different countries to visit and help out, but the members of the restoration workshop that leads the project must be from that country. In that sense, I am sure that Ukraine is also in a situation where multiple religious denominations have combined, so I have the impression that when Japan reaches out to preserve cultural heritage sites, it will be necessary to properly investigate who has the rights to what.

### KINBARA

Thank you very much. Prof. MIYAKE, what do you think? It seems that the archbishop of this church or-

ganization played a fairly large role in the restoration work of this monastery. Considering this, could you comment again on the points to keep in mind when Japan provides aid?

### MIYAKE



It is a very difficult issue, but in a broad sense, it is about how you administer and manage your organization. When there are restorers of various nationalities, the way of thinking and methodology will naturally be different. When we did the program, initially, the view held by Western Europeans was that their way was superior.

However, if you actually look at it, Romania has its own methodology, and even the costs are completely different from Western Europe in a practical sense. Moreover, the Romanian people work hard with all their hearts because these are their own churches, so in the end it was better for the locals to do it.

In addition, murals have iconography, and whether one can understand the religious meaning or not is something to consider. Since it is different from Catholicism, I thought that it was necessary for the local people to do the work one by one with an understanding of people's appreciation for the saints.

In the restorers' dormitory that Mr. Tatezaki designed, there is not only a day part but also a night part. You can talk to others while drinking wine and cooking together, and you can create a community. After the project team dissolved, I think that this community expanded into a network, and the team has stayed connected to this day. I think that's a valuable legacy.

To give another example, after doing the work on the Bălinești cathedral, I also worked on the restoration of a monastery in Ethiopia for a little while. There are many murals in Ethiopia, but there are no more restorers. The nuns were working hard to restore the monastery, so we selected two of them to be trained in Romania. When I asked an acquaintance in Romania to train them for one year, he gladly accepted. In cases like this, international cooperation has a slightly different reach. Especially for those related to religion,

the religious community is important, but I think volunteer activities are also very important.

### KINBARA

Thank you very much. Ms. TATEZAKI Maiko, who worked together on the projects related to Romania, is also here. Ms. TATEZAKI, could you tell us a little bit about what we should keep in mind in this regard?

### TATEZAKI Maiko (Japan Cultural Heritage Consultancy)

Related to the issue of ownership that Prof. SHIMADA mentioned, I think that emotions and interests that arise when people worry about outsiders coming in and taking away the cultural property that locals have constructed over time, as well as the history behind it and the social aspects of such properties, are also deeply related.

Therefore, I think it is important to consider how we can work in a win-win relationship while respecting the participation of local people from an international standpoint. This is not limited to cultural heritage, but I think it can be true in many cases. Even if it is done with the assistance of a company, I feel that it would be quite difficult if there were no benefits to each party.

In terms of the achievements of international cooperation, for example, how many churches were cleaned up and how many people learned about these things, those are the questions that tend to be highlighted. However, I believe that an aspect that does not emerge as an evaluation point is the achievements of Japan's continuous international cooperation, such as the stories of the difficulties they faced and how they sought to build an understanding with the partnering country when establishing the management of the challenges. I feel that if there was an opportunity to discuss and add such perspectives, it would be even more useful for assistance to Ukraine in the future.

### KINBARA

Thank you. It is true that in international assistance there are many cases of providing materials for these kinds of activities, but it is often said that connections between people, such as personnel exchanges, are

very important. JICA's activities are highly regarded for providing a space for such personnel exchanges, so I think it is a very important perspective.

Next, I would like to give some thought to the future state of international cooperation activities, including the situation in Ukraine. Regarding the future state of international cooperation in the Central European region, there are various local organizations, and it seems that quite a variety of support systems have been created in Europe. However, when thinking about Japanese institutions and experts providing assistance and cooperation in the future, it is necessary to consider what kind of ties with local organizations are needed to facilitate the development of such activities while also reflecting on the achievements and issues of Japan's activities to date.

I would like to ask Prof. SHINOHARA about the International Cultural Center in Krakow, Poland, which provides international cooperation assistance. I believe this is extremely relevant to Ukraine in particular. Is there anything that can be done through collaboration between the International Cultural Center and Japan? Could you speak about that?

### SHINOHARA

Since the work site of cultural heritage conservation is not my specialty, I would like to say what I know about the International Cultural Center. The institution itself was originally created after the regime change in May 1991, with an awareness of the common culture of the Central European region, and the shared cultural issues. Especially in the case of cultural heritage sites, I believe that even national institutions, affiliated organizations, and private organizations have been working hard to build cooperative relationships that transcend national boundaries. One issue here is how to bridge the divides formed along the lines of nationality and ethnicity.

In particular, Poland itself originally extended to present-day Ukraine, Belarus, and Lithuania, so the first question was how to preserve the Polish heritage left abroad, but now I am looking beyond Poland and am studying the shared issues of Central Europe. In this context, I organize the Heritage Academy and oth-

er efforts to address issues related to restoration by young researchers and the conservation of cultural heritage sites in general.

As mentioned a little earlier, restoring and preserving the cultural heritage of a town where a certain group of people, such as Jews and Muslims, disappeared is not always welcomed by the locals because it gives new meaning to the space. In order to tackle such problems, interdisciplinary cooperation is necessary among specialists in history, cultural property conservation, art history, etc., and the International Culture Center organizes such projects. It has been conducting such activities for 30 years.

The current Polish government is very nationalistic, but this organization stays relatively independent, even under such a government, so I think that the role it has played in the network connecting various stakeholders could be useful for Japanese experts.

### KINBARA

Thank you very much. Mr. MAEDA, I believe that you were able to explore the framework of multilateral cooperation with such European organizations during your recent international cooperative research activities, but do you think there is a path to develop new international cooperation from Japan within the international aid activities of EU organizations and those of Poland?

### MAEDA

Thank you. The purpose of the study I conducted last year was to gather information on what kind of perspective is necessary for Japan to promote multilateral cooperation in cultural heritage protection in the future. Among the organizations I studied, there were several organizations that serve as hubs like the International Cultural Center in Krakow, as Prof. SHINOHARA mentioned earlier. I feel that it is very important for Japan to collaborate with such organizations.

In addition to the International Cultural Center, for example, there is the Baltic Region Heritage Committee in the coastal area of the Baltic Sea. This is an organization where officials from the cultural heritage departments of the Baltic states, Germany, Poland, and Nordic countries facing the Baltic Sea gather to share information in the form of a consortium. Here,

the members share information about how to protect commonly shared cultural heritage, or how conservation is done in each country.

The Support Center for Culture in Ukraine, which I mentioned in my presentation, is located in Poland. It is an organization within the National Institute of Cultural Heritage, and its staff are also members of the Support Center and the Baltic Region Heritage Committee, so they have connections in this way. I have also heard about how such connections led to actual aid. For example, when the invasion of Ukraine began, the staff shared information with the committee and relief supplies were delivered from Estonia. I believe that it is necessary for Japan to share information with organizations that will become hubs in such regions.

With regard to cooperation with the EU, the EU does not allocate a dedicated budget to the restoration of cultural heritage sites. In the case of assistance provided to member states, the broader framework involves restoring cultural heritage sites as part of infrastructure development through consultations between the EU and member states.

On the other hand, this is stated in the EU's policy, and I was told that the EU is also actively working in the digital and innovation fields, especially in relation to environmental issues and cultural heritage. I believe that it is possible for Japanese organizations to participate as partners when the EU provides assistance in projects related to such fields by contributing the knowledge that Japan possesses.

Although it may not be a need that is directly associated with conservation and restoration in particular, disaster prevention is a topic that the EU government recognizes that Japan has much knowledge in. In some cases, organizations related to disaster prevention, such as the Institute of Disaster Mitigation for Urban Cultural Heritage at Ritsumeikan University, have held symposiums with ICOMOS international committees. There are many countries in Central and Eastern Europe where earthquakes frequently occur, so I feel that such topic could be a foothold for future cooperation.

## KINBARA

Thank you very much. While exploring such possi-

bilities, I believe that we will be thinking about what we can do to assist Ukraine. With regard to Ukraine, Prof. UEKITA Yasufumi of the University of Tsukuba is conducting research on wooden buildings and has a track record of involvement in Ukraine. So, there is a very difficult situation where destruction is ongoing, but could you please tell us a little about your thoughts on the situation in Ukraine and about a possible foothold for assistance?

## UEKITA Yasufumi (the University of Tsukuba)

Since 2016, I have been conducting a study on wooden churches in western Ukraine with funding from the Grant-in-Aid for Scientific Research. My goal is to gain an understanding of their restoration conditions and to consider restoration methods. After the independence of Ukraine from the Soviet Union, the traditional techniques that were lost during the Soviet Union were finally restored and wooden churches could be repaired using traditional methods. Still, from our viewpoint, the restoration techniques were quite rough, and there was quite a lot of replacement material. I was thinking of having various forms of interaction as a space to discuss what cultural heritage is, but then the coronavirus pandemic started, and then the war started, and my research was cut off.

Most of my research collaborators have left the country, so it is difficult to understand the internal situation in Ukraine. But in terms of the preservation of cultural heritage sites, I don't think this was done sufficiently before the war began. The economic problems are also significant, and the Ukrainian government itself does not have much money, but the biggest problem is that there are very few young people involved in the preservation of cultural heritage sites. Even when we talked at local universities, the young people were interested in creating new things or going abroad and they didn't have much of a vision for how to preserve the culture of their country and what this would be like in the future. This was the case before the war, so it may be the same for young people in many Eastern European countries. However, the matter of how to nurture the next generation is connected to the root of international cooperation re-



garding cultural heritage, so I think human resource development is an indispensable issue.

I have been unable to enter Ukraine for a long time, so I am trying to move the target site to a Ukrainian wooden church that remains in neighboring Poland. Although Poland appears to be relatively cooperative toward Ukraine, the relationship between the two countries has been delicate in the past. In such a situation, what is the position that Japan should take when engaging in international cooperation? It is not like inside Ukraine people are unified about their country's relationship with the surrounding countries and cultures. There are people of various ethnicities, so I think the work will start by deciding the priorities while maintaining the right balance.

At the same time, if we do not consider Ukraine's future vision for the preservation of its cultural heritage sites and cooperate with each other, it will be ad hoc cooperation. If only a part of it is fixed, it will not be preserved continuously, so I think it is necessary for cooperation projects to have a combination of a shared vision, human resource development, and an organizational structure that determines priorities.

## KINBARA

Thank you very much for that very thought-provoking comment. Regarding Ukraine, the Consortium Subcommittee for West Asia also discussed it, and from an archaeological standpoint, Prof. YUKISHIMA Koichi explained the damage situation in Ukraine in relation to Scythian archaeology. I think it is important that conservation experts in various fields, including archaeology and architecture, get involved. In addition, it is essential to create a kind of cohesive team and show how Japanese international cooperation should be by connecting people involved in Ukraine, and I hope that the consortium can achieve that.

Finally, let me summarize.

Here, we examined the type of international cooperation that Japan has been providing to the eastern part of Europe, which is considered Central Europe. We have also examined how to move forward. It is not only an issue of whether what we have been promoting in a Japanese way can be accepted internationally in the

current times. But I think it is also important to put Japan's strengths to work and to do so continuously.

However, space for government assistance has diminished significantly due to the addition of Central European countries to the EU. It has become difficult for JICA to provide the same kind of government assistance that it did in the past. We must reconsider our approach, address the problems, and change course as necessary.

In addition, even if we are to rely on the private sector, such as a university, it is quite difficult for a single organization to do so. Universities can obtain Grants-in-Aid for Scientific Research, but it is difficult to continue working on projects funded by such grants, so I think we must consider ways to support international cooperation in the region in question while taking this point into account.

Many issues have been mentioned above, but I would like to consider future directions by borrowing the wisdom of the experts who have been involved. Thank you very much for your time today. I would like to thank the panelists who participated, as well as Prof. UEKITA and Prof. TATEZAKI.

With that, I would like to conclude the panel discussion. Thank you very much, everyone.

## Closing Remarks

I am TOMODA Masahiko, Secretary General of JCIC-Heritage. First of all, on behalf of the organizers, I would like to thank the presenters who took the stage at today's seminar; Prof. KINBARA, who moderated the discussion; and the two experts who participated as observers. I would also like to express my gratitude once again to the audience who attended the seminar today.

Many issues were raised. I didn't know much about this region, but I learned a lot. At the same time, with the cooperation that has been carried out so far, I felt the difficulty of being involved in the reconstruction of regions and countries, and the reconstruction of culture and cultural heritage sites. I believe that the stance of the participants and those who stand on the side of aid-providers in this process is being questioned.

I also think that an important question is how to provide useful and beneficial support. What role can

Japan play in this process? How can we develop the determination to build long-lasting and better relationships, rather than just temporary cooperation?

In addition, there are various things that we do not know about the situation in Ukraine. But JCIC-Heritage is making efforts to gather information about Ukraine. Moreover, there are still many things that we do not understand well, such as what has been done in Ukraine so far, and what kind of institutions and personnel are available, so we need to gather more information. I would also like to create opportunities to share such information with our audience.

In any case, the future of the war in Ukraine is still totally uncertain. I would like to take this opportunity to send my sincere prayers that the war will cease and peace will return to Ukraine as soon as possible. That concludes today's seminar.

Thank you very much for your participation.

### **TOMODA Masahiko**

(Secretary General, JCIC-Heritage)



TOMODA Masahiko was born in 1964. He is registered as a first-class architect, and a Professional Engineer (Discipline of Civil Engineering). He specializes in architectural history and cultural heritage conservation. From 1994 on, he served as Field Director for the Japanese Government Team for Safeguarding Angkor, working mainly on the restoration of Northern Library of Bayon Temple in Cambodia.; thereafter he has been involved in planning, design, and supervision of numerous archaeological and architectural heritage conservation projects in Japan and overseas. From 2008 on he has been engaged in international cooperation projects for built cultural heritage at the Tokyo National Research Institute for Cultural Properties, working on survey research, conservation and repair support, and nurturing technical human resources in Indonesia, Vietnam, Cambodia, Thailand, Myanmar, Bhutan, Nepal and elsewhere. Since 2019, He is placed in Director of the Japan Center for International Cooperation in Conservation, Tokyo National Research Institute for Cultural Properties. He also serves as a Board member of the ICOMOS Japan National Committee.

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