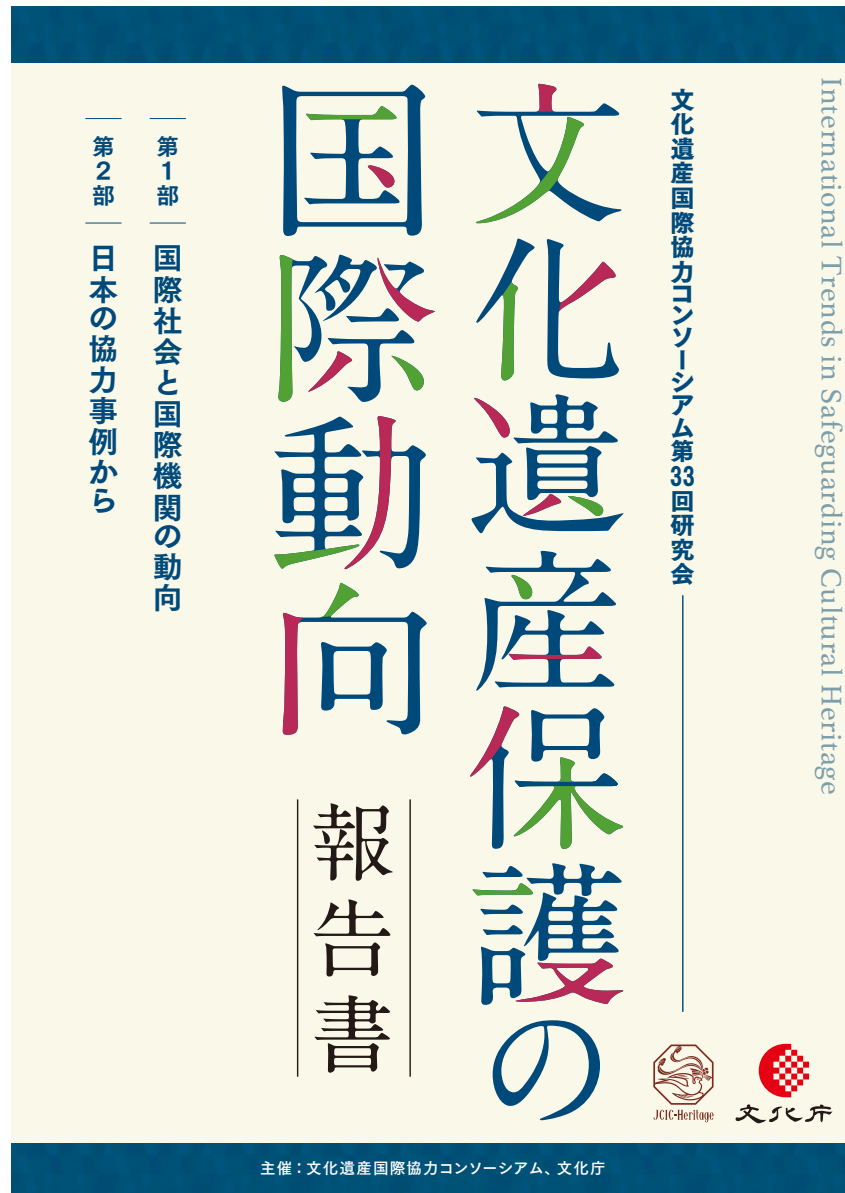


Report on the 33rd Seminar

International Trends in Safeguarding Cultural Heritage



JCIC-Heritage

Japan Consortium for International Cooperation in Cultural Heritage

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Introduction

This report describes the proceedings of the 33rd Seminar, "International Trends in Safeguarding Cultural Heritage" held by the Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage) on November 12, 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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Opening Remarks / Rationale Explanation

Thank you for joining us today at our long-awaited in-person seminar of the Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage). I am Okada, the Vice-President of the JCIC-Heritage. The theme for today's seminar is "International Trends in Safeguarding Cultural Heritage." This is an important topic regularly addressed at the JCIC-Heritage's seminars. However, because of the COVID-19 pandemic, I believe that the last time we addressed this topic was four years ago, in 2019. Despite the extremely difficult conditions developing around the world, I am grateful for this opportunity to share the latest information on cultural heritage with you.

Today's seminar comprises two parts, followed by a panel discussion. The first part looks at World Heritage sites, intangible cultural heritage, and trends in ICCROM from the perspective of "Trends in the International Community and Organizations." Experts on these topics will present their reports. The first speaker will be Mr. Suzuki Chihei, a Specialist at the Agency for Cultural Affairs. He will discuss the World Heritage Committee meeting held in Riyadh, Saudi Arabia, last September, as well as other relevant topics related to World Heritage sites in Japan and overseas. The second speaker will be Dr. Iwasaki Masami, who also spoke at the seminar held four years ago. She will report on how the discussion surrounding the Convention for the Safeguarding of the Intangible Cultural Heritage has developed in recent years, and review the situation today, focusing on the implementation of the convention. Our third speaker, Mr. Ikawa Hirofumi, who was on secondment from the Agency for Cultural Affairs to the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome as a Project Manager until last month, will speak on the latest information on ICCROM.

The second part of seminar is called "Cases in Cooperation by Japan," and will focus on good practices of international cooperation on cultural heritage carried out by Japan over the years. In the first half, Mr. Morimoto Susumu, Director of the Asia-Pacific Cultural Centre for UNESCO (ACCU Nara), will take the stage to report on the International Symposium, which is held annually as a training initiative. For the past three years, he has been working on the topic of disaster risk management for

cultural heritage in the Asia-Pacific region. This year marks the centenary anniversary of the Great Kanto Earthquake of 1923, which I believe will be of great interest. In the second half, two speakers will discuss Japanese cooperation in the project for the conservation and restoration of the Japanese Bridge, a symbol of Hoi An, the ancient town of Vietnam, which is on the World Heritage List. The first speaker will be Dr. Tomoda Hiromichi from Showa Women's University. He has been involved in promoting cooperative projects with Vietnam for over 30 years, and he reflects on his experiences in his report. He will be followed by Inagaki Tomoya, a Specialist at the Agency for Cultural Affairs, who will explain the perspective on technical cooperation and human resources in the project for the conservation and restoration of the Japanese Bridge in Hoi An. I believe this is an instructional case study for our consortium seeking to advance Japan's international cooperation.

In the final session of the day, our speakers will reconvene for a panel discussion led by Professor Seki Yuji, Vice-President of the JCIC-Heritage. This session will involve a Q&A session. A question sheet has been included in your pamphlet. Please fill it out and send us your questions and comments.

It is my sincerest hope that, with your participation, the JCIC-Heritage seminar will become a forum for considering international trends in safeguarding cultural heritage and Japan's role in this regard. Thank you for your cooperation in the long seminars scheduled for today. Thank you so much.



OKADA Yasuyoshi
Vice-President, JCIC-Heritage

Recent Developments of the World Heritage Convention

SUZUKI Chihei

Senior Specialist for Cultural Properties, Office for International Cooperation on Cultural Heritage, Cultural Resources Utilization Division, Agency for Cultural Affairs



Suzuki Chihei was born in Otsu City, Shiga Prefecture, in 1980. He specialized in historical geography and regional policy studies. After studying at the Faculty of Letters and the Graduate School of Letters (Geography) at Kyoto University, he became an Associate Specialist at the Agency for Cultural Affairs (Cultural Landscape) in 2005. He completed his Doctorate in Regional Policy Studies at the Faculty of Regional Policy, Takasaki City University of Economics, in 2013. He has been in his current position since 2015. After working on the conservation and utilization of cultural landscapes across Japan for about 10 years, he is currently in charge of the nomination of Sado Island Gold Mines for World Heritage, and the conservation of Jomon Prehistoric Sites in Northern Japan. He has co-authored several major publications, including the *Routledge Handbook of Sustainable Heritage*, *Japanese History of World Heritage Sites*, and *Landscape History and Historical Geography*.

Hello, everyone. I am Suzuki Chihei, a Specialist for Cultural Properties in charge of World Heritage Sites at the Agency for Cultural Affairs. Thank you for having me (Figure 1). Today, I have prepared three talks on the current status of the World Heritage Convention. I titled the first part of this talk, “Trends in the World Heritage Committee in the Last Five Years,” but when I was preparing my presentation, I actually ended up covering a little over a decade. First, when talking about the World Heritage Committee, I want to draw particular attention to the topic of the Sites of Memory. Second, I want to speak on transparency in the evaluation process. Third, the so-called politicization of the World Heritage Committee. These are the three topics I want to cover (Figure 2).

First, the recent trends in the World Heritage Committee (Figure 3). The latest meeting was held this year in Riyadh, Saudi Arabia. Looking at its five previous locations, you can see that it has been consistently hosted by Middle Eastern countries in recent years (Figure 4). In 2018, it was held in Manama, Bahrain, and Saudi Arabia hosted it this year. In 2019, it was held in Baku in Azerbaijan, although whether Azerbaijan is considered part of the Middle East is debatable. In 2016, it was held

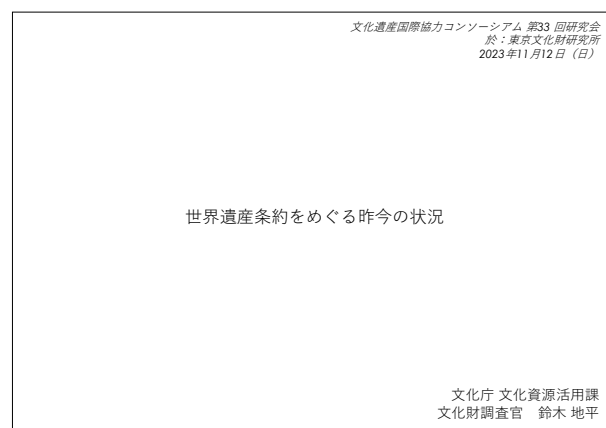


Figure 1

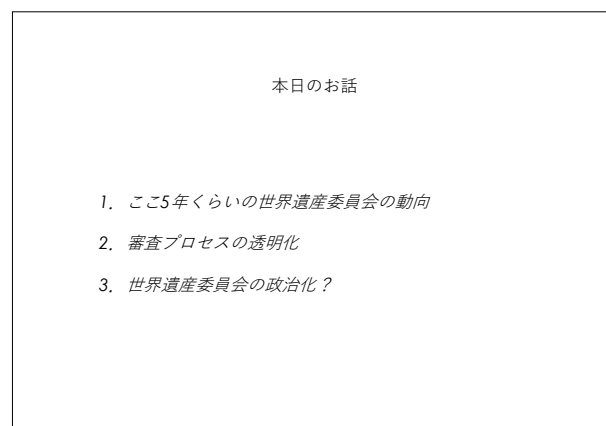


Figure 2

in Istanbul, Turkey; in 2014, it was hosted by Doha, Qatar. Thus, it seems to have been continuously hosted in that region. There are many reasons for this. I believe it was Dr. Mechtild Rössler, then the Director of the UNESCO World Heritage Centre, who spoke about rising security costs (Figure 5). Hosting such an event costs hundreds of millions of dollars, and the Middle East and China tend to volunteer to host them. India has reportedly thrown its hat in to host next year, but many countries seem to be gaining momentum in this respect. The number of participants is also increasing. On the final day of the Committee meeting

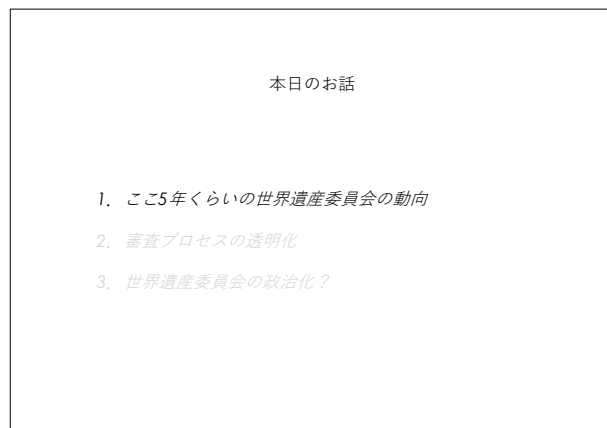


Figure 3

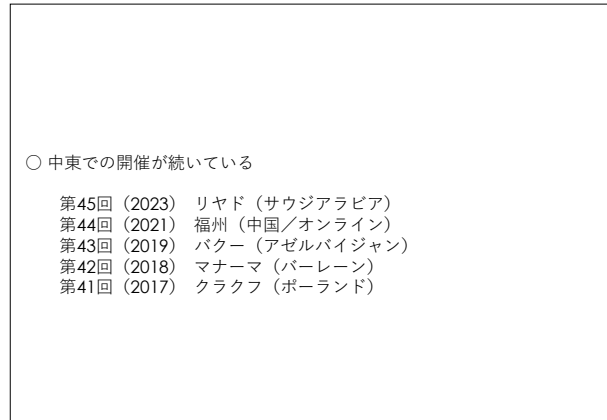


Figure 4

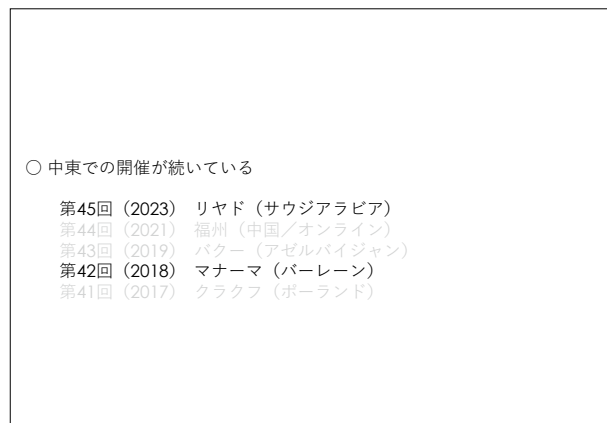


Figure 5

in Riyadh this year, UNESCO, the organizer, reported that the event had some 1,350 people in attendance. In the past, around 3,000 people registered, and around 2,000 people reportedly attended. The 1996 meeting in Kyoto had around 500 participants. The number has since increased by 1,000 or 2,000, which has naturally led to an increase in the cost of hosting (Figure 6). I mentioned that an increasing number of events are being held in the Middle East. As you all know, 195 State Parties are party to the World Heritage Convention, and the 21 elected State Parties have the right to make decisions. This system of election was decided in 2014, when Mr. Kondo Seiichi chaired the committee. Mr. Kondo Seiichi was the Ambassador of Japan's Delegation to UNESCO at the time and later served as the Commissioner of the Agency for Cultural Affairs. The 21 Committee members are determined based on regional allocations. Four seats are allotted to State Parties in Africa, and two to the Arab region. Africa has 51 State Parties, based on which the number of seats was determined. There are also five open seats not allocated by region, and some Arab State Parties have become members of the committee and have a greater say (Figure 7).

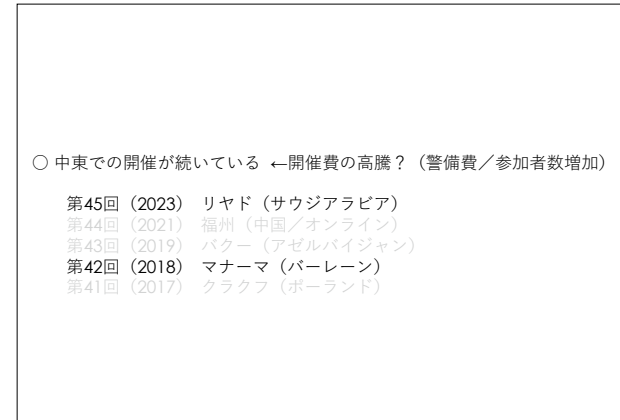


Figure 6

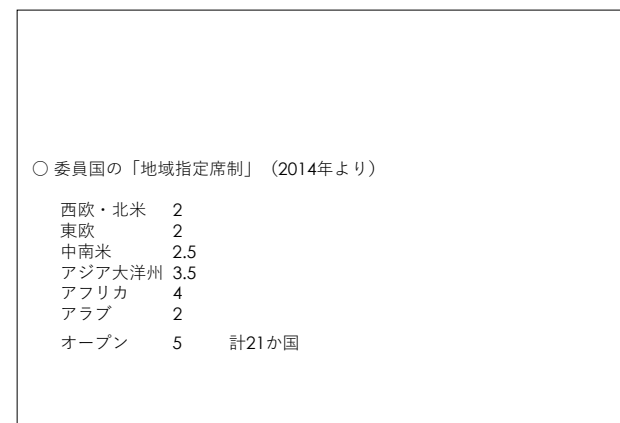


Figure 7

The World Heritage Committee meetings were canceled twice during the COVID-19 pandemic. Indeed, the meeting in Riyadh was the first in-person meeting held in four years. Looking at the timeline, you can see that procedurally, the World Heritage Committee meets once a year. However, the meeting scheduled for 2020 was canceled due to the pandemic, while that in 2022 was canceled due to Russia's invasion of Ukraine. Therefore, the meetings have been irregular over the past few years. There have been other irregularities in the past. For example, the meeting scheduled to take place in Suzhou, China, in 2003,

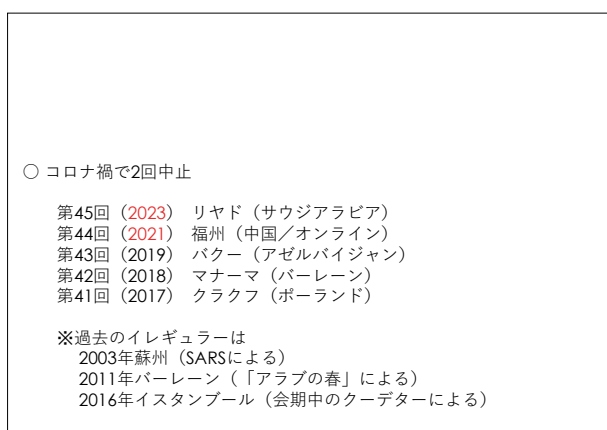


Figure 8



Figure 9



Figure 10

was canceled due to the outbreak of SARS, and the one slated for Bahrain in 2011 was canceled due to the Arab Spring. However, on both of these occasions, the event was held by moving the venue to UNESCO in Paris. In contrast, in 2020 and 2022, the event itself was canceled (Figure 8).

What I want to discuss with you today are the three UNESCO World Heritage Sites regarded as Sites of Memory (Figure 9): namely, the Genocide Memorial Sites in Rwanda (Figure 10), the Funerary and memory sites of the First World War in Belgium and France (Figure 11), and the ESMA Museum and Site of Memory in Argentina (Figure 12). These three sites were added to the newly recognized category of "Sites of Memory" at the recent Riyadh meeting. There are various backgrounds for this. The Funerary and memory sites of the First World War mentioned above were nominated by Belgium and France, and were deliberated upon by the World Heritage Committee in 2018. One of the contention was whether certain memory-related sites would be subject to the World Heritage Convention in the first place. As you are no doubt aware, the Convention essentially covers tangible and immovable property, such as buildings with architectural



Figure 11



Figure 12

significance and archaeological sites with historical significance, these sites do not fall under this category. For example, the funerary and memory sites of the First World War are not architecturally or geographically valuable. In 2018, the Committee decided to defer consideration of these sites until a conclusion was reached, citing insufficient discussion on whether a property that would serve as a memorial to the first global human catastrophe, the First World War, should fall under the World Heritage Convention. After expert meetings held at UNESCO in 2019 and in February 2020, ICOMOS gave its opinion on handling the Sites of Memory (Figure 13). Apart from the expert meeting, UNESCO commissioned individual experts to study whether these sites should fall under the scope of the World Heritage Convention. Dr. Olwen Beazley from Australia and Dr. Christina Cameron from Canada carried out the independent study, which was published in January 2021. Both concluded that the sites were incompatible with the purpose of the World Heritage Convention, and that assigning ranks or carrying out a comparative analysis of memories is not realistic in practice. Moreover, when Auschwitz was inscribed as a World Heritage Site in 1979, the Committee discussed its inclusion as representing the dark and terrible aspects of humanity. They regarded Auschwitz as a unique representation of the dark parts of humanity and history, one that would always be set apart, even from other memorials and properties of such a nature. The report thus concluded that these sites would not fall under the scope of the World Heritage Convention.

However, at the 44th Meeting of the World Heritage Committee, which was held online and hosted in Fuzhou, China, it was stated that in the spirit of UNESCO's mission in constructing "defenses of peace," World Heritage Sites had the important task of shedding light on the negative aspects of human beings and preserving such tragedies so they would never be repeated. I cannot say who in

particular, but the argument was passionately championed by the African delegations. These conclusions appear to have been drawn at the expert- and ministerial-level meetings that took place in South Africa in April 2021. At the 44th session of the World Heritage Committee, a working group was set up to discuss whether this should be handled under the World Heritage Convention. Japan was included as one of the bureaus. After a total of nine working sessions, the decision was made to treat Sites of Memory as part of the World Heritage Convention, although conditions were set for such cases. Differences of opinion were to be expected. After all, while such Sites of Memory are memorials for some, for others, they are memories they would prefer to erase. Therefore, the decision was also made to allow the countries concerned to file objections to the actual nomination. The working group made this decision as a general principle. With this in mind, in January 2023, a special meeting was held before the Riyadh Session, which subsequently passed a resolution covering Sites of Memory. Following this, three sites were inscribed. This concludes the first topic.

In respect to the second topic, over the last 10 to 15 years, transparency in the evaluation process has been a trending keyword (Figure 14). In 1994, the World Heritage Committee launched the Global Strategy for a Balanced, Representative, and Credible World Heritage List. Following this, in the early 1990s, the registration of what are referred to as monumental properties or buildings and historical sites—that is, areas other than those traditionally falling under World Heritage Sites—began. From this point onwards, nominations for inclusion as World Heritage Sites included a wide range of things and opinions began diverging in the evaluation process. Broadly speaking, there were successive resolutions stipulating that a site was not appropriate for inscription as a World Heritage Site and that further consideration was necessary. In response, the

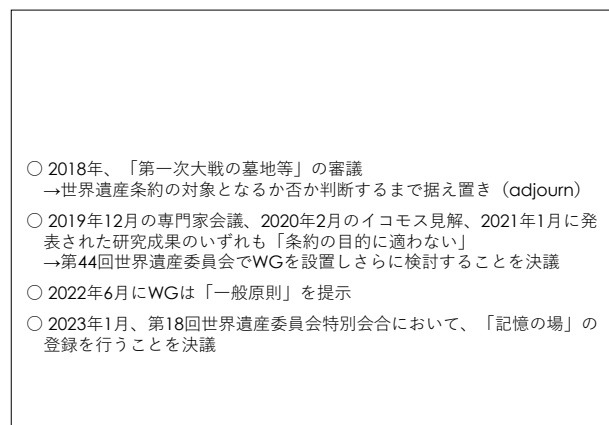


Figure 13

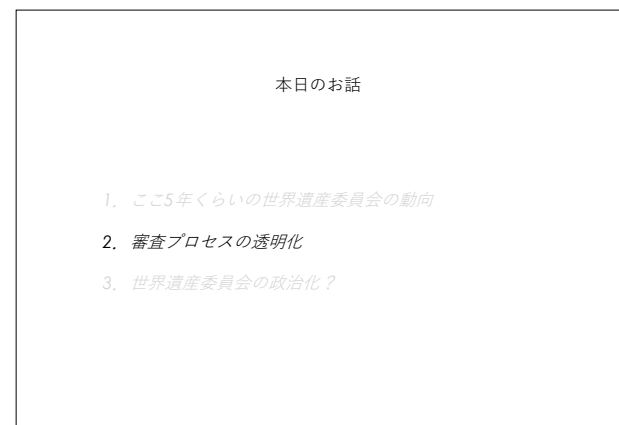


Figure 14

nominating State Party would counter this ruling, insisting on the site's value to humanity. Thus, a difference of opinion began to emerge between the evaluators and the nominator. When such a difference led to the reversal of a decision at the World Heritage Committee, the various interactions involved in this reversal accrued costs for the Advisory Bodies, State Parties, Committee members, etc. Various attempts have been made to reduce such costs, including the Upstream Process, which was introduced as a pilot process in 2010 (Figure 15).

Basically, if a cultural heritage site is nominated as a World Cultural Heritage, it is evaluated by ICOMOS, which then makes the recommendation on whether it is to be inscribed as a World Heritage Site. If we liken the process to a flowing river, the nomination is the river mouth and the Upstream Process is intended to ensure that high-quality nominations are made by encouraging dialogue between the State Party and ICOMOS before its nomination has taken final shape. This may also ensure that the evaluation is more transparent.

From the perspective of the State Party, in the past, they did not have access to the kind of discussion going on within ICOMOS until the final result was declared about

a year and a half after submitting the nomination. If the result was unfavorable, the report was a complete black box, with no insight regarding what issues had been considered and on what grounds the evaluation was based. While there was little reason to complain in the event of a positive result, in the case of unfavorable results for the State Party, it became a question of who made the evaluation and why. The idea was to alleviate some of this frustration. For one thing, since 2015, the State Parties can participate in the ICOMOS evaluation process and exchange views with the Panel members (Figure 16). Similarly, an interim report on the progress of the ICOMOS evaluation of the factors under consideration, including requests for additional information, has been issued since 2015.

Furthermore, a preliminary assessment has been introduced this year, which is voluntary as of now, but will become mandatory before long. Before submitting a nomination, a preliminary assessment request, which is simpler than a nomination dossier, can be submitted, and the State Party can participate in dialogue with ICOMOS regarding whether the site is likely to have value as a World Heritage Site. A system has established to have dialog between the State Party and ICOMOS at the "preliminary" stage of making final nomination dossier, before the efforts of several hundred experts and a budget of tens of millions yen over the course of 10 to 20 years have made (Figure 17). While this process has been underway, the lack of money and human resources required for discussion has repeatedly been pointed out (Figure 18). However, we have also been working on nominations and the conservation of World Heritage Sites. In the span of just 10 years, this system has resulted in a marked increase in the availability of opportunities to contact ICOMOS. In addition to official channels, such as participating in ICOMOS panels, there has been a considerable increase in access for people

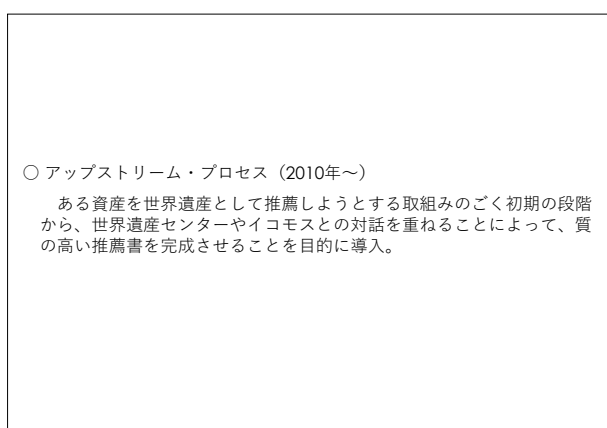


Figure 15

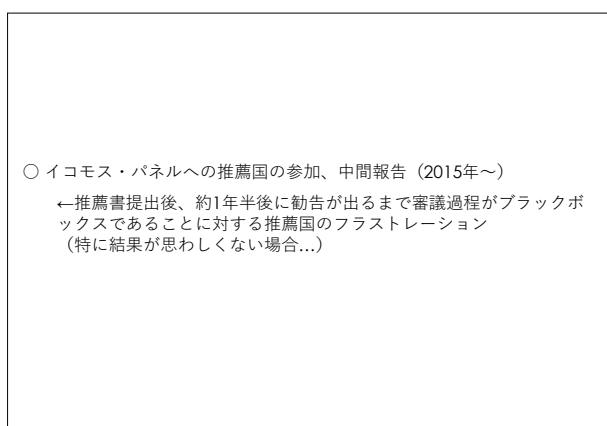


Figure 16

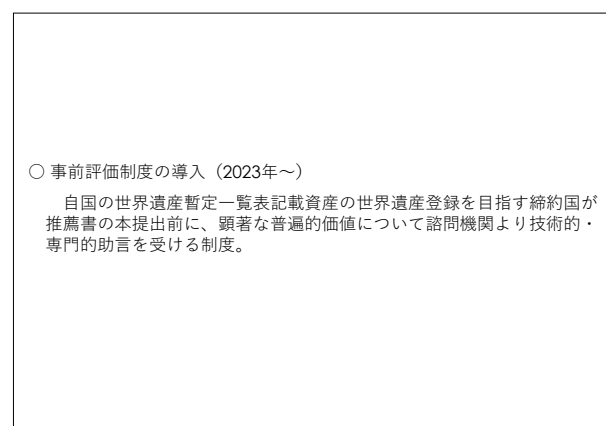


Figure 17

who wish to discuss such issues.

World Heritage Sites and regions with World Heritage Sites have been prominently located in Europe, and there has been a push to increase the number of sites outside of Europe. Therefore, at this year's meeting of the World Heritage Committee, the Operational Guidelines were revised to allow for up to two new nominations for World Heritage Sites, with nominations previously limited to one per country per year. However, one of the nominations must be something for which the World Heritage Committee previously referred for further information or had deferred. This can be understood as an attempt to discourage State Parties from trying to reverse evaluations where inscription is not recommended (Figure 19).

Finally, there is the issue of the politicization of the World Heritage Committee (Figure 20). Recently, diplomacy has started influencing issues that used to be debated among experts based solely on heritage values, and it is said that the World Heritage Convention has become politicized (Figure 21). However, given that the World Heritage Committee is an intergovernmental committee comprising 195 members, saying that an intergovernmental committee has become politicized is like saying that white

tigers are white. To say that it is politicized as opposed to being a political space is tautological. However, while previous meetings of the World Heritage Committee had expert speakers, recent meetings have been dominated by diplomats and ambassadors. Although this is undeniable, looking at the World Heritage Committee meeting this year, it can be seen that experts also spoke quite a bit. Japan, which is currently a member of the Committee, also had experts in cultural and natural heritage speak at the meeting, and such opportunities actually appear to have increased compared to previous years.

There has also been a generational shift (Figure 22). This year saw the first World Heritage Committee meeting held in person in four years. However, I do not recall seeing many of those who have been involved in the World Heritage field for the past 30 or 40 years. At the evaluation, it looked like many young people and unfamiliar faces were giving presentations on behalf of ICOMOS and IUCN.

This year, it was suggested that Venice and its lagoon be included in the list of World Heritage in Danger, but the World Heritage Committee decided against it and opted to continue monitoring the site. There have been cases where sites that were not recommended for inscription were

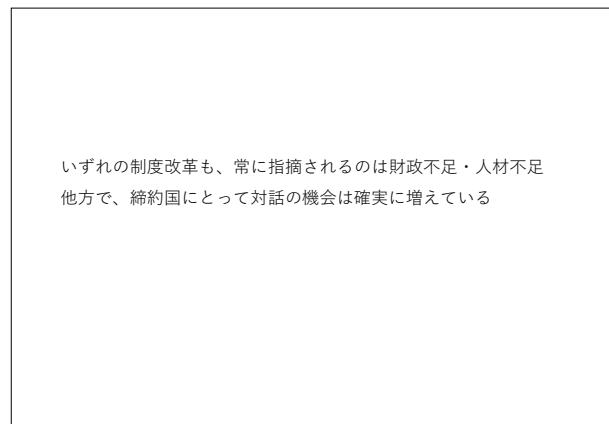


Figure 18

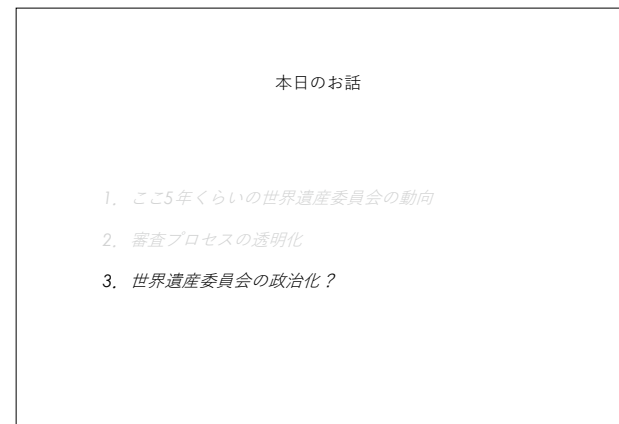


Figure 20

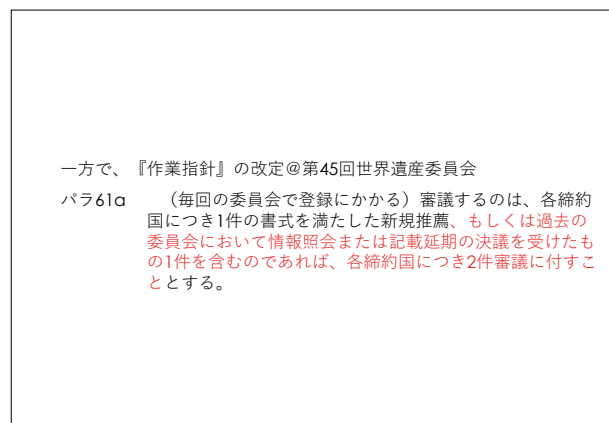


Figure 19

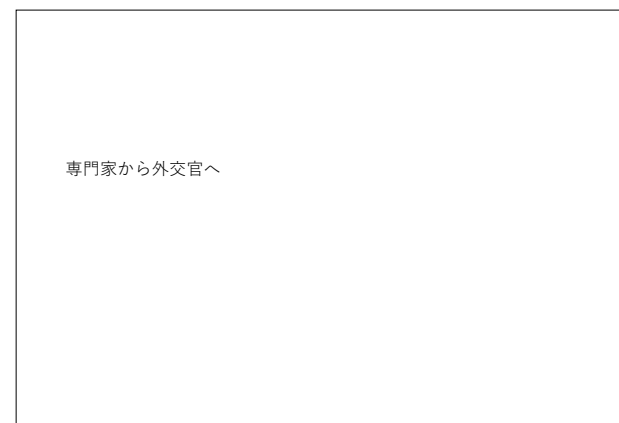


Figure 21

inscribed one after another. The Committee reportedly reversed the recommendations of the Advisory Bodies. When I spoke with the expert in charge of conservation at ICOMOS at the Riyadh World Heritage Committee this year, I was told that since 95% of the decisions were resolved per ICOMOS recommendation without any discussions, the State of Conservation of the properties or the environment related to these sites were unlikely to have changed significantly. This seems to be the view of ICOMOS. Therefore, apart from whether the result was the site being inscribed or added to the list in Danger, when looking at it from the perspective of what kind of conclusion, recommendation, or evaluation process would be positive for the property and its conservation, the process considered by ICOMOS appears to have been followed 95% of the time (Figure 23).

This year, Japan participated as a Committee member and the audience seemed highly impressed by the statements made by representatives from Japan (Figure 24). They may have just said that because I am Japanese, but I received compliments that our comments were professional, reflecting a firm long-term perspective. On the flip side, it could mean that the statements of other delegations were a

little wild. Therefore, rather than looking at whether a site was inscribed or added to the list in Danger, the important thing is to consider whether a decision is good for the property and what kind of answer would have a long-term benefit. For example, it is difficult to say whether it would be better to defer in order to address any issues, or to inscribe it despite the presence of gaps or issues, so that it can attract the attention of people, State Parties, and policy makers.

This photograph depicts Chief Senior Specialist Nishi Kazuhiko, who is also present today, speaking at the Riyadh meeting as a cultural expert (Figure 25). Although not very organized, this was a brief overview of the recent trends of the World Heritage Committee. Thank you for your kind attention.



Figure 22

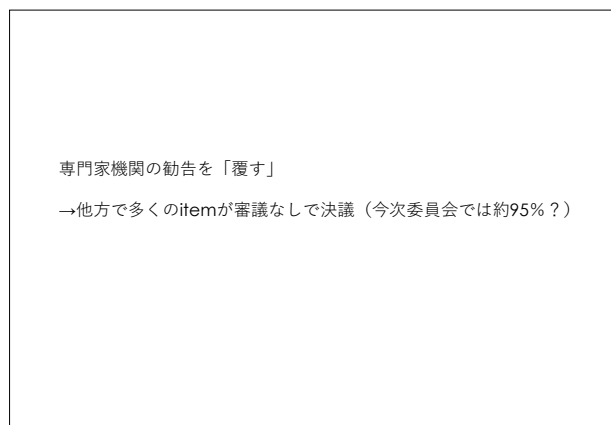


Figure 23

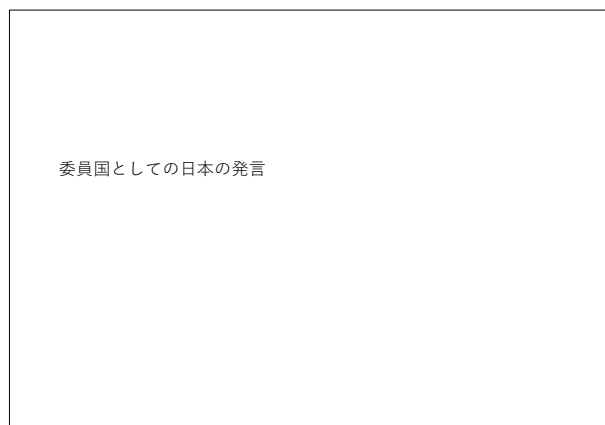


Figure 24



Figure 25



Current Status of the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage

IWASAKI Masami

Research Fellow, Center for Development Policy Studies, Hokkai-Gakuen University



Dr. Iwasaki Masami completed a doctorate in cultural anthropology at the University of Alberta University, and began teaching at Hokkai-Gakuen University after returning to Japan. She is also a member of the Council for Cultural Affairs under the Agency for Cultural Affairs and a member of UNESCO's Evaluation Body. In addition to research on the Convention for the Safeguarding of the Intangible Cultural Heritage, she is interested in international whaling issues and the management and use of resources by the indigenous peoples of Japan and Canada, and has researched the transformation of local and traditional cultures under the influence of international treaties and public opinion.

Hello, I am Iwasaki Masami from the Hokkai-Gakuen University Center for Development Policy Studies. This is my second opportunity to speak at this seminar. I also spoke at the 25th seminar held in 2019, when I discussed the status of the Convention for the Safeguarding of the Intangible Cultural Heritage. That was almost four years ago. Today, time permitting, I will discuss the changes that have taken place over the last four years and what changes we can expect in the future (Figure 1).

Before I begin, I would like to briefly introduce myself. I have been teaching cultural anthropology at Hokkai-Gakuen University in Sapporo for about 20 years. I have also been involved in various tasks related to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage through the Agency for Cultural Affairs. As chairperson of a division of the Council for Cultural Affairs at the Agency for Cultural Affairs, I participated in discussions related to Japan's applications to the Convention. After 10 years in that position, in March of this year, I handed over my responsibilities to a new chairperson of the division. Moreover, as a member of UNESCO's Evaluation Body, which is responsible for the preliminary review of proposals submitted to UNESCO, I gained valuable experience through my involvement in the review process and making recommendations to the Intergovernmental Committee on the results of that review. Over the past few years, I joined experts in intangible cultural heritage from various countries around the world

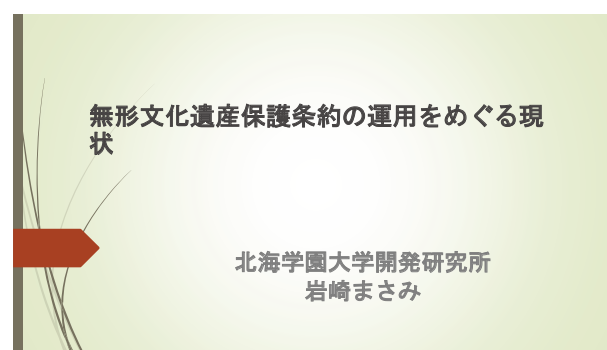


Figure 1

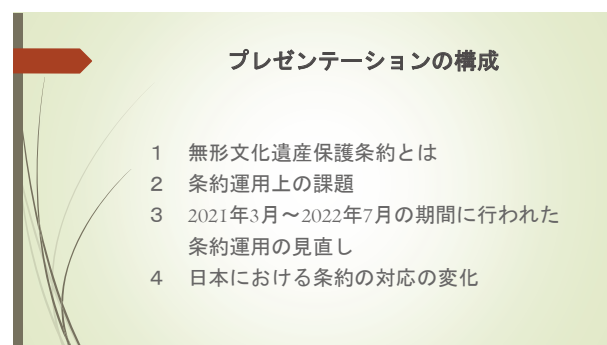


Figure 2

in reviewing the implementation of the Convention. Based on this experience and my previous position, I want to discuss the current status of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

In today's presentation, I will first review the basic understanding of the Convention for the Safeguarding of the Intangible Cultural Heritage. I will then briefly summarize the challenges in implementing the Convention, which was the subject of my previous presentation. Following this, I will touch on the work of reviewing the implementation of the Convention, which began in March 2021, and its results. Linked to this topic, I will also discuss changes in Japan's response to UNESCO in recent years (Figure 2).

These three slides show Articles 1 and 2 of the Convention for your reference, as well as a brief summary thereof (Figures 3, 4, and 5). Reviewing the purposes stated

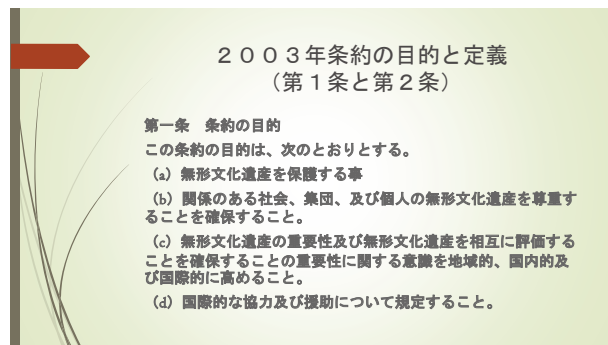


Figure 3

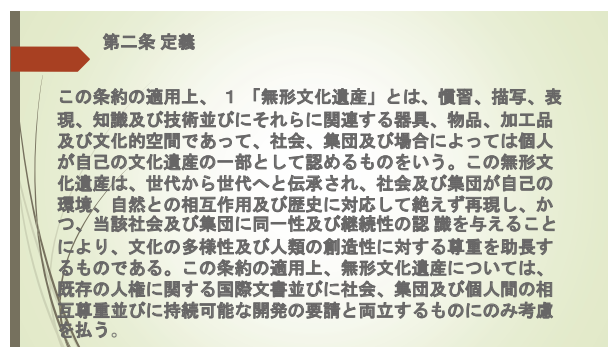


Figure 4

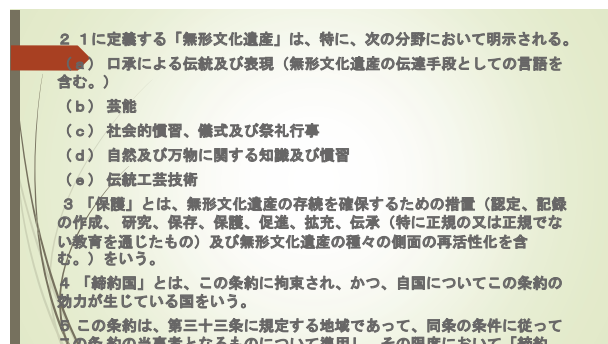


Figure 5

in Article 1 and the definitions in Article 2 of the 2003 Convention, we can see that the purpose of this Convention is “to protect and transmit intangible cultural heritage.” The definitions also state that “communities, groups, and individuals who bear the culture are indispensable for the transmission of intangible cultural heritage,” and that the “intangible cultural heritage transmitted by these people provides them with a sense of identity and important to their heritage.” In other words, the value of intangible cultural heritage is in “its importance to the people of the region.” Therefore, the intangible cultural heritage passed on in regions is valuable and diverse. It is this “regional cultural diversity” that the Convention seeks to protect and pass on through international cooperation. This is the difference between the Convention for the Safeguarding of the Intangible Cultural Heritage and the World Heritage Convention. While the World Heritage Convention uses “outstanding universal value” and “authenticity” recognized by external experts as criteria for listing, when it comes to intangible cultural heritage, its “importance for the local people and inheritors is an important factor.” Therefore, even when evaluating proposals at the review stage, “what social and cultural functions the proposed intangible cultural heritage will fulfill for the local people” is an important criterion.

The Convention for the Safeguarding of the Intangible Cultural Heritage has three lists—or rather, two lists and one registration system (Figure 6). The first is the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (Urgent Safeguarding List). As a system for the urgent safeguarding of intangible cultural heritage in danger of being lost without protection, this list carries out the primary role of the Convention. Next is the Representative List of the Intangible Cultural Heritage of Humanity (Representative List), which was established to promote understanding and raise the visibility of intangible cultural heritage in general. In addition to these two lists, there is a registration system in place. Called the Register

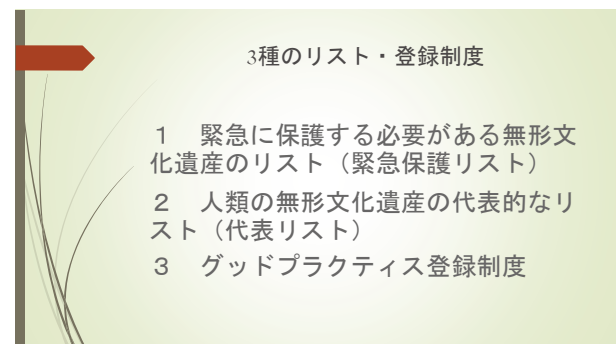


Figure 6

of Good Safeguarding Practices, this registration system comprises programs and projects that fully reflect the spirit of the Convention. This system of good practices has been put into place to make effective safeguarding measures more widely available. Let us consider some practices and expressions of intangible cultural heritage listed or inscribed on each of these lists.

Last year, pottery from Vietnam was listed on the Urgent Safeguarding List. These traditional household utensils are handcrafted by the Châm people of Vietnam. Primarily crafted by women, this traditional pottery is endangered due to the impact of urbanization on access to raw materials, insufficient adaptation to the market economy, and lack of interest among younger generations (Figure 7).

On the Representative List, we have Furu-odori, which was nominated by Japan. Furu-odori refers to various dances characterized by colorful costumes and decorations performed in various rituals, and so on, which have been transmitted across multiple generations in rural communities. These ritual folk dances bring the community together and take various forms, such as prayer dances to protect the community from disasters, dances memorializing deceased ancestors, etcetera. Given their social function of bringing together the people of the local community, Furu-odori dances can be understood as playing an important role in understanding intangible cultural heritage (Figure 8).

Next is the Strategy for Safeguarding Traditional Crafts: The Bearers of Folk Craft Tradition program proposed by Czech Republic, which was registered as a Good Practice in 2022. This entry built on an earlier project launched in 1997, which sought to visualize the production process of traditional crafts, identifying serious issues in the process. The majority of people and organizations involved in these traditional crafts were found to be struggling financially. To improve this situation, the Ministry of Culture of Czech Republic and National Institute of Folk Culture launched the Bearers of Folk Craft Tradition program in 2000. This program includes various ways to safeguard the makers of traditional crafts and products, including issuing an exclusive trademark for quality assurance and holding exhibitions and fairs. It has also developed publicity initiatives to promote understanding of traditional crafts among general consumers through the Internet and publications (Figure 9).

Currently, 181 states are party to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, with members proposing a total of 676 properties of cultural heritage across these three lists. All 676 of these can be found on the UNESCO Intangible Cultural Heritage website (<https://ich.unesco.org/en/>) (Figure 10). The website provides a summary of all listed intangible cultural heritage, including the application itself; a 10-minute introductory video and photos; and the final assessment of the application by the Intergovernmental



Figure 7



Figure 9



Figure 8

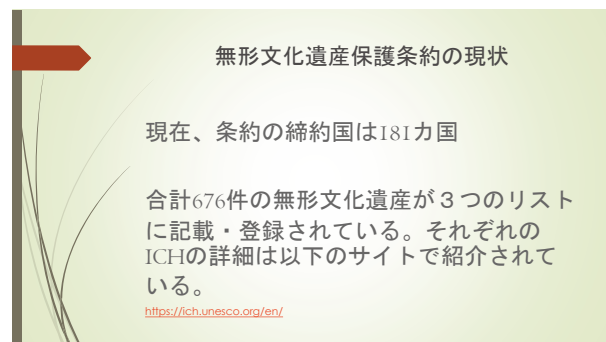


Figure 10

Committee. It thus constitutes a valuable resource for learning about individual representations of intangible cultural heritage.

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage came into implementation in 2009, and began inscribing these three lists. Although about 13 years have passed since then, the road so far has not been smooth, and various issues related to the implementation of the convention have emerged. Some of these issues are summarized on the next slide (Figure 11).

First, there is the issue that applications from Party States are dominated by the Representative List. Looking at the inscribed lists as of 2022, 567 elements (83.9% of the total) are on the Representative List, 76 elements (11.2%) are on the Urgent Safeguarding List, and 33 elements (4.9%) are on the Good Practices List.

Second, there are challenges in terms of the workload for implementation of the three lists. For each proposal submitted by a country, the Secretariat conducts a careful administrative check, the Evaluation Body carries out an accurate and impartial preliminary assessment, and the Intergovernmental Committee reviews the proposal to the satisfaction of the parties and then makes a decision approving or denying inscription, or to request more information. This process requires a tremendous amount of manpower and time, which presents a significant challenge. The number of Party States increases each year, as does the number of proposals submitted. Consequently, only a limited number of proposals can be examined each year. On top of this, it is necessary to balance countries that already have many inscribed elements of intangible cultural heritage with countries that only have a small number of such cases. The current rule is that should the total number of applications exceeds 60, applications from countries with fewer elements inscribed take precedence. If this rule is followed, Japan has a high barrier for entry, with only one case reviewed every two years.

Third, another issue is the confusion caused by the

questions in the evaluation criteria of each list, which lack clarity. For example, Criterion R2 on the application form of the Representative list asks, “How will inscription of the element ensure better visibility of ICH?” Many countries interpret this by answering “how inscription will ensure the better visibility of the heritage being nominated” rather than of “intangible cultural heritage in general.”

Fourth, there is the confusion regarding the discussion of the Intergovernmental Committee, which takes the recommendations of the Evaluation Body in making the final listing decisions. Every year, the Intergovernmental Committee discusses the matter of inscription to the List based on the recommendations sent to them following the preliminary assessment conducted by the Evaluation Body. If the recommendation of the Evaluation Body is “Approve Inscription,” the decision of the Intergovernmental Committee almost always follows the recommendation without discussion. However, in cases of “Request Information” or “Deny Inscription,” the Intergovernmental Committee carefully discusses the possibility of inscription. One explanation here is that, unlike the external advisory organization ICOMOS, the Convention for the Safeguarding of the Intangible Cultural Heritage conducts preliminary assessment via an Evaluation Body selected by the Intergovernmental Committee. In other words, the internal Evaluation Body conducts the preliminary assessment, but if their recommendation is “Request Information,” then the Intergovernmental Committee discusses for “Approve Inscription.” The phenomenon of “overturning” the Evaluation Body’s “Request Information” recommendations has become noticeable in recent years. Indeed, during the 11th session of the Intergovernmental Committee in 2016, 80% of the “Request Information” recommendations made by the Evaluation Body were overturned and changed to “Approve Inscription.” There are even cases where the Intergovernmental Committee had received a “Deny Inscription” recommendation from the Evaluation Body but decided to “Approve Inscription” instead. This led to a breakdown of trust between the Evaluation Body and the Intergovernmental Committee. I was a Chair of the Evaluation Body this year, and there was an incident on the floor of the Intergovernmental Committee when the very sincere secretary who had compiled the reports of the Evaluation Body stepped down from the position because he could not stand for the successive “overturning” of their recommendations.

To address the confusion arising from such “Request Information” responses, a “dialogue” system that does not wait for the overall review of implementation—similar to

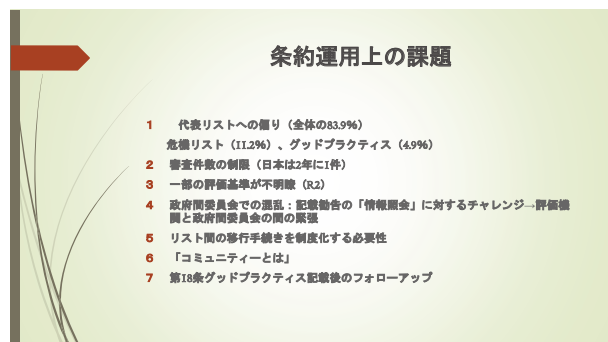


Figure 11

the Upstream Process of the World Heritage Committee mentioned in the previous lecture—has been introduced. At the preliminary assessment stage, the Evaluation Body sends written questions to the proposing country, thereby allowing it to address any issues that are likely to emerge and lead to a “Request Information” response. The Intergovernmental Committee uses these answers in deciding on the issue of approving inscriptions. This is an attempt to address the issues that arise.

In addition to these issues, the Convention faces several fundamental challenges. For example, after measures are taken to safeguard the elements of cultural heritage listed on the Urgent Safeguarding List, they need to be transferred to the Representative List. It is necessary to institutionalize the process for this situation, including the application forms required for this procedure, as well as the procedure for removing cultural heritage or its parts from the Representative List if it no longer meets the conditions for inscription.

A further challenge is, for example, that a definition of “community” has not been provided since the Convention was drafted. In this respect, the concern is that providing a definition would hinder the future expansion of the Convention, as Party States already find it very difficult to explain “community” in their proposals. The review process also addressed the issue of “follow-up” after the description of Good Practices, which is required by Article 18 of the Convention but has not been reviewed adequately.

As you know, in-person meetings were limited after 2019, due to the pandemic. Therefore, discussions on these topics began in March 2021, over email or the online platform. This series of tasks was carried out with funding from the Japanese government, whose active efforts in reviewing the Convention—including the role of Ambassador Oike Atsuyuki, a member of Japan’s Delegation to UNESCO, in chairing the open-ended intergovernmental working group—are highly appreciated.

We can divide this series of the review workflows into

three phases: 1, 2, and 3 were expert-led discussions; 4, 5, and 7 were online meetings of working groups based on the expert reports; and 6 and 8 were intergovernmental meetings where the conclusions of these groups were discussed. Finally, the General Assembly met to discuss the operational directives and changes to be made. More specifically, as a first step, a questionnaire survey was conducted in March 2021, targeting experts in intangible cultural heritage, those nominated by state parties, and those affiliated with NGOs. This survey aimed to gather information on the various issues and challenges that had been identified by these experts and put them on the table for discussion. A total of about 40 experts from the Party States responded to the questionnaire. The second phase began in May 2021, when 34 of the experts who participated in the first phase gathered online and split into three groups to consider various measures to address the issues that had been raised (Figure 12).

Expert discussions saw the proposal of numerous ideas to solve these problems. One suggestion included changing the Representative List from its current form involving a large number of inscriptions to something like “The World Intangible Cultural Heritage Encyclopedia.” It was suggested that the bar for inclusion could be lowered and any applications could be included in this encyclopedia, enabling it to cover as much of the world’s intangible cultural heritage as possible. Another idea involved changing the current Representative List, which retains all inscriptions once introduced, to one that is periodically rewritten to lessen the significance of the inscription. It was suggested that doing so would allow for more applications to be approved.

These ideas were presented to the Working Group as four major and comprehensive approaches, as shown on the following slide. The first is FINE TUNING, which essentially involves retaining the current status but improving it by changing the terminology and format of the application system. The second is REPOSITIONING,

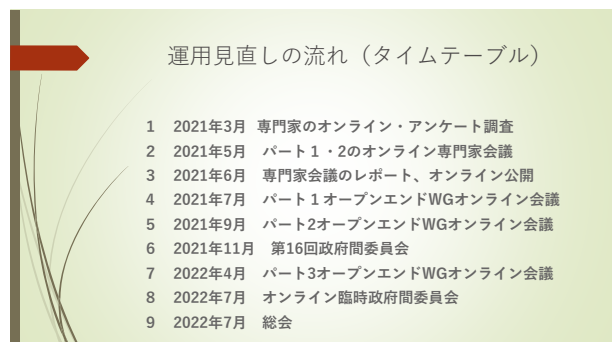


Figure 12

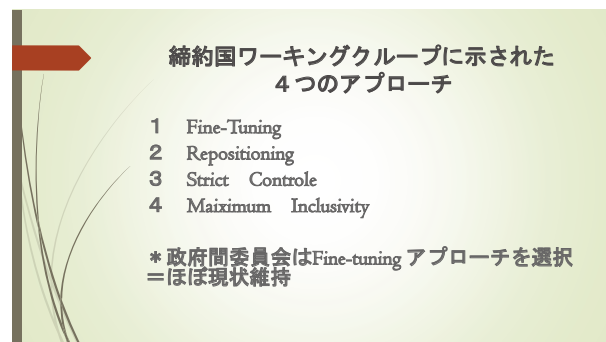


Figure 13

which involves more fundamental changes to the listing system according to the Convention. The third is **STRICTER CONTROL**, whereby the standards of inscription are interpreted more strictly and the listing system is operated more rigorously. Finally, the fourth is **MAXIMUM INCLUSIVITY**, under which the number of inscriptions to each list would increase dramatically, with more than 1,000 entries added to the Urgent Safeguarding List each year. In addition, funding would be provided and experts dispatched. Of these four approaches, the Working Group chose **FINE TUNING**. In other words, the basic approach of maintaining the status quo. In this respect, they concluded that the positioning of the Representative List would remain unchanged (Figure 13).

Subsequently, a series of online working group meetings were held from July 2021 onwards. In July 2022, the Interim Intergovernmental Committee issued “Decision of the Intergovernmental Committee: 16. COM 14,” a summary of the changes to the operational directives. In July, the General Assembly approved a partial revision of the operational directives (Figure 14).

The changes were reflected in the revised application form in December 2022. The main changes include the following. First, the institutionalization of the application form and evaluation process for moving entries inscribed on the Representative List to the Urgent Safeguarding List and vice versa. Second, the simplification of the existing application process and reduction of the number of words. This included the simplification of the expansion of domestic cases and the expansion of multinational applications. Third, Criterion R2, which had been identified as an issue, was itself modified. The question was revised to focus on content related to SDGs, as “the fact that the description contributes to the visibility of ICH is evident from the entire application.” In addition to a written application, the format was changed to require deeper community engagement, such as submitting a video of a community member speaking about it. Article 18 of the

Convention remains under discussion and is still being considered.

Following this series of discussions and simplifying the application form, the State Parties, Evaluation Body, and Secretariat sought to ease the tensions between them. Such efforts include the Secretariat hosting a session to explain the changes to the application form and exchange opinions on the revised contents on February 17, 2023, demonstrating their sincere commitment to communicating the results of the review process and the changes made to the implementation of the Convention to the parties. We will have to wait to see how this series of changes will affect the implementation of the Convention in the future. Nonetheless, at this stage, I believe that the tensions between the State Parties, Secretariat, and Evaluation Body are easing.

Finally, I would like to talk a little bit about the changes taking place in Japan. As you all know, Japan is proud to have enacted the Act on the Protection of Cultural Properties in 1950, making it one of the first countries to establish the concept of intangible cultural heritage, and to have been protecting and transmitting cultural heritage under this law. However, the UNESCO Convention’s broad definition of intangible cultural heritage includes the so-called “culture of everyday life.” The Japanese government recently amended the Act on the Protection of Cultural Properties, which is a domestic law, and established a new system for registering intangible cultural properties and intangible folk cultural properties. This expanded the scope of cultural properties to include the culture of everyday life, which had previously fallen outside its scope. Since the enforcement of the Act in April 2022, “traditional sake brewing” and “calligraphy” have been registered under it. Of these, the application for inscribing “traditional sake brewing” on the Representative List of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage has been submitted (Figure 15).

In another significant change, “A Response to the



Figure 14

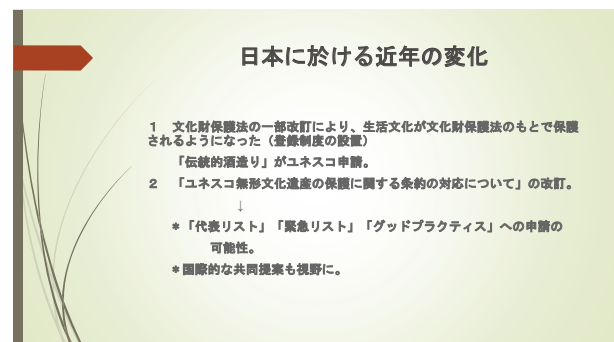


Figure 15

UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage,” issued by the Subcommittee on Cultural Properties of the Council of Cultural Affairs, a subdivision of the Agency for Cultural Affairs, in July 2008, was revised in February 2022. Prior to this amendment, applications from Japan were limited to the Representative List. Now, based on the notion of “contributing to respect for cultural diversity,” Japan will consider applications for not just the Representative List, but also the Urgent Safeguarding List and the Good Practices List.

This concludes my report reviewing the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage. Thank you for your kind attention (Figure 16).



Figure 16



Recent Initiatives and Projects of ICCROM

IKAWA Hirofumi

Specialist for Cultural Properties, Maintenance and Utilization Department, Cultural Resources Utilization Division, Agency for Cultural Affairs / Former ICCROM Project Manager



Ikawa Hirofumi is a Specialist for Cultural Properties at the Maintenance and Utilization Department of the Cultural Resources Utilization Division at the Agency for Cultural Affairs, and a former ICCROM Project Manager. Although he left the doctoral program after the second semester at the Faculty of Science and Engineering, Waseda University, he obtained a Ph.D. (Engineering) in 2011. In 2003, he joined the Japanese Association for Conservation of Architectural Monuments, where he was in charge of conservation and restoration of modern cultural properties. In 2016, he joined the Agency for Cultural Affairs and provided technical guidance on the conservation and restoration of modern and contemporary buildings, including the designation of national treasures and important cultural properties. He was also involved in the AI-based project monitoring cultural properties, among other initiatives. From 2021 to October 2023, he was sent on secondment to ICCROM, where he worked as a project manager and was in charge of organizing training courses and events to promote exchanges between Japanese and overseas experts, primarily in the field of digital technology.

Hello, everyone. I am Ikawa from the Agency for Cultural Affairs. Currently, I am working in the Maintenance and Utilization Department, but I was on secondment at ICCROM as a project manager from April 2020 to the end of October 2023. ICCROM is the International Centre for the Study of the Preservation and Restoration of Cultural Property.

At ICCROM, I was in charge of cultural heritage training projects and planning digital events. Today, I will give a 30-minute talk about the projects at ICCROM (Figure 1).



Figure 1

ICCROM is an intergovernmental organization established in 1956, and dedicated to the preservation of cultural heritage. As an advisory body to UNESCO, it promotes the protection of cultural heritage (Figure 2, 3). It has 137 member countries, and a general assembly meeting is held every year. The most recent General Assembly was held in Rome from November 2 to 4. Let me begin with a supplementary explanation of international organizations. ICCROM is an intergovernmental organization similar in form to UNESCO and UNIDROIT. In contrast, ICOMOS and ICOM are NGOs, that is, international non-governmental organizations. There are also organizations such as the Getty Foundation and World Monuments Foundation (WMF), which are private international organizations engaged in the protection of cultural heritage (Figure 4).

ICCROM currently has 137 member countries (Figure 5). The 137 member states elect a Council comprising 25 members and 6 ex-officio members (Figure 6). The Director-General of the General Assembly, or the DG, is the head of the organization. Beneath the DG, the Partnership and Communications Unit, the Programs Unit, the Strategic Planning Unit, the Regional Center in Sharjah (United Arab Emirates), and Administration are

responsible for the handling of general affairs. I was one of the staff running the training programs, and we mainly worked under a Unit Manager named Dr. Valerie Magar.

Japan has a long history with ICCROM. Dr. Ito Nobuo and other experts in conservation science, and most recently Professor Okubo Takeyuki of Ritsumeikan University, spent time with ICCROM on academic exchange. The Agency for Cultural Affairs has seconded 12 staff members to ICCROM to work as project managers

for periods of roughly two years in an effort to promote the exchange of human resources. The first to do so was Dr. Inaba Nobuko. The photograph shows Mr. Ichihara Fujio, who was on secondment to ICCROM before me (Figure 7). Specialist Ejima Yusuke began a two-year appointment at ICCROM on November 1.

ICCROM's activities focus on the dissemination of information, training programs, and research. In the past, ICCROM would directly dispatch experts to conduct

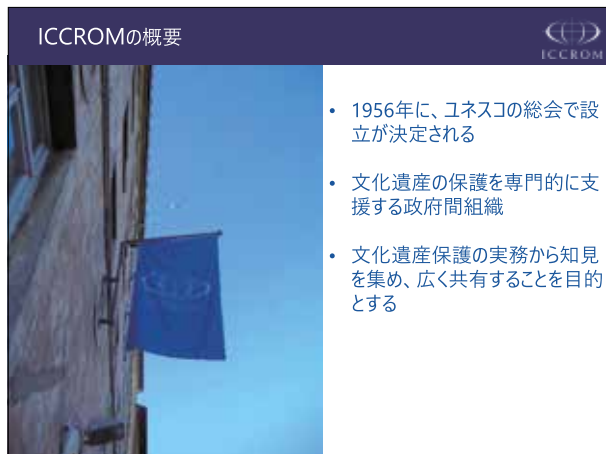


Figure 2



Figure 5



Figure 3

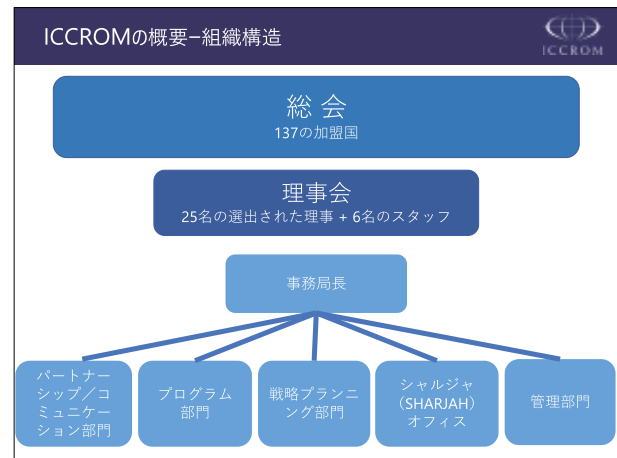


Figure 6



Figure 4



Figure 7

research on cultural heritage around the world. The photographs on the slide relate to the activities of Mr. and Mrs. Mora, who were experts in the analysis of materials such as frescoes. ICCROM now has a public database of their collected samples (Figure 8).

However, ICCROM recently began shifting towards implementing various activities with an expanded number of partner countries and organizations. They also actively disseminate the results of their research through webinars



Figure 8



Figure 9

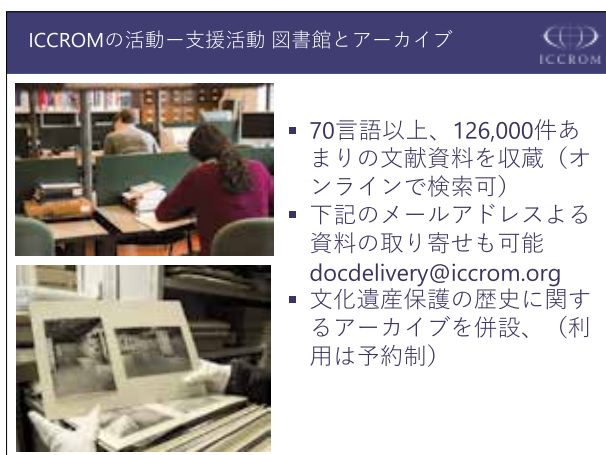


Figure 10

and workshops. The photograph on the right shows some of the webinars I organized to disseminate expertise regarding the documentation of cultural heritage in 3D and BIM for cultural properties in Japan (Figure 9). The video is available to the public, so please watch it if you are interested. ICCROM also has a large collection of materials related to cultural properties, with a library containing approximately 126,000 items (Figure 10).

That said, ICCROM is a small organization. Compared to other international organizations, it has very few staff members. Indeed, it only has about 50 staff members. In view of this, ICCROM focuses on the dissemination of information. As you can see, they are actively striving to spread information about their activities and lectures through X (then Twitter), Instagram, and other such platforms, to ensure more widespread awareness of their activities (Figure 11). I encourage those interested in their future activities to follow them on their social media accounts (Figure 12).

Now, let us discuss the training programs offered by ICCROM. First, the World Heritage Leadership Program is headed by Dr. Eugene Jo. The World Heritage



Figure 11



Figure 12

Leadership Program aims to improve the management of cultural heritage conservation by cooperating with several international organizations, such as the IUCN and the Norwegian Ministry of Environment. The program focuses on conservation efforts as a whole and does not limit itself to World Heritage Sites. It encourages change at the ground level by promoting community support for cultural heritage and creating new forms of leadership centered on the site managers, who are responsible for the site. The goal is to transmit cultural heritage to the next era in a better form (Figure 13).

Another program is Youth Heritage Africa, which aims to cultivate young cultural heritage leaders through projects that provide them with opportunities to develop and improve their economies and societies through their cultural heritage conservation activities. Africa has the highest proportion of young people in the world, but unemployment and poverty are rife. Therefore, the program seeks to develop human resources to manage cultural heritage and promote efforts to address issues of poverty and unemployment through cultural heritage (Figure 14).

Next, the Ritsumeikan University UNESCO Chair on

Cultural Heritage and Risk Management is a program that focuses on disaster risk management. This International Training Course (ITC) has been organized for 17 years. It is an initiative of Ritsumeikan University and ICCROM that brings together experts in disaster risk management and cultural heritage to collaborate on developing policies and practices for high-risk areas and strengthening social infrastructure (Figure 15).

Other training courses are being developed together with organizations in various regions as well (Figure 16). For example, a course on the conservation and restoration of paper is offered at the Tokyo National Research Institute for Cultural Properties. The Cultural Heritage Protection Cooperation Office of the Asia-Pacific Cultural Centre for UNESCO—whose Director, Mr. Morimoto, is here today and will speak in the second part of this seminar—offers a course on the conservation and restoration of wooden buildings, and another on the documentation, conservation, and utilization of archaeological sites. Discussion is also underway on partnerships with several Japanese universities in the future, under which new training courses will be offered.



Figure 13



Figure 14



Figure 15



Figure 16

Now, let us turn to the case study of the Conservation of Built Heritage (CBH) Program. This training program was a flagship program (Figure 17) run directly by ICCROM in Rome. The Conservation of Built Heritage course has been running since 1965, albeit under a different name, although it has not been offered since 2016 due to the COVID-19 pandemic. As I was personally in charge of this program, I would like to introduce you to the specifics of this ICCROM course.

The program hosted experts from 18 countries who specialized in the conservation and repair of cultural heritage, including national and regional experts as well as private conservation architects who had a minimum of five years of experience in the field of cultural heritage. The course ran from mid-March to the beginning of June this year. The slide displays a map showing each participant's country of origin (Figure 18). The program had extensive geographical coverage, with participants from Africa, the Middle East, Asia, Europe, and Canada in North America. Preparation for participation was difficult, particularly for the participants from the Middle East, who had issues with visa issuance and travel routes. The participants then

spent two and a half months together in Rome for training. In addition to classroom teaching, the program included training in various places, including churches in Rome, postwar buildings, and the Restoration Laboratories of the Vatican (Figure 19).

In parallel with the program, practical training took place at two sites: the Angelicum, a former monastery that now functions as a university (Figure 20), and the ruins under the monastery of St. Sabina (Figure 21). The table on the right presents the curriculum (Figure 22). The curriculum began with Philosophy in Module 1, followed by Management, Documentation of Cultural Properties, Properties of Materials, and Construction of Buildings. The curriculum integrated the analysis of the buildings that they were studying, with participants instructed to consider measures for conservation and present a conservation plan for the underground ruins of St. Sabina. The pie chart on the left depicts the times allotted to each session. Participants spent about one-third of their time in class and the rest on discussions and practical training, particularly observation and fieldwork at the training sites.

Resource persons were in charge of the class (Figure



Figure 17



Figure 19



Figure 18



Figure 20

23). Several experts from Japan also participated, making for a total of about 50 individuals. After the COVID-19 pandemic, all instructors were accustomed to online classes and about half of them conducted their classes online. Although some criticized the program for having too many instructors, when it was actually implemented, the instructors who were able to come to Rome tended to be from European countries due to travel costs and visa requirements. However, online instructors had no such geographical restrictions. Therefore, for wooden materials, for example, we invited several experts to Rome to share their diverse perspectives, including Dr. Alejandro Martinez from the Kyoto Institute of Technology, Japan; Dr. Patricia Green from Jamaica, who works on wood repair in Latin America; and Dr. Johan Mattsson, a Norwegian expert in the conservation science of wood (Figure 24). Meanwhile, instructors in charge of practical training came to Rome not just to teach the classes, but also to provide guidance on site visits and practical training. The instructor in the photograph is Mr. David Odgers, who has been involved in repairing cultural heritage sites made of stone in the United Kingdom for several years. He conducted an interesting

workshop explaining the properties of mortar, in which participants mixed mortar, used it to construct brick arches, and tested their performance by climbing on the arches (Figure 25).

Now, I will share some elements of the CBH program that I personally found noteworthy. The first is the 3D recording of cultural properties. As part of this, on-site practical training was conducted for three days. Dr. Noguchi Atsushi of Komatsu University, who is active in the 3D



Figure 21



Figure 24

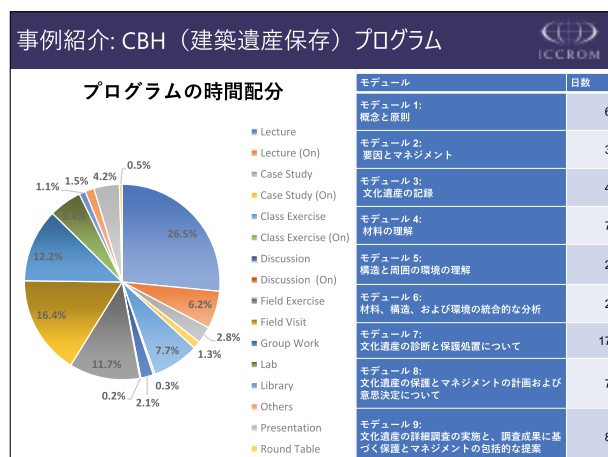


Figure 22



Figure 25

documentation of buried cultural properties in Japan, is probably the leading expert in this field. Unfortunately, he could not come to Rome due to budgetary reasons, but he agreed to give an extensive online lecture about 3D documentation efforts in Japan (Figure 26). Dr. Rand Eppich, who primarily works in Spain, provided practical training. Dr. Eppich is an expert in documentation and has taught the subject around the world for many years. He originally taught by hand-sketching on paper based on actual measurements, but became one of the first experts to focus on the efficiency of actual measurements using digital tools, and now actively incorporates various advanced technologies. He took participants to the Angelicum and taught them how to use various digital tools, encouraged them to actually make use of these tools, and gave lectures on the practical documentation of cultural heritage. Participants used these digital tools to record the Angelicum, and ultimately to assess and survey building damage (Figure 27). This is the final submission compiled by a group of participants (Figure 28). The participants took just three days to learn how to use the tools, document the site, and produce their final submission.

This is why so many of submissions were made, aptly demonstrating the advantages of digital documentation, which is highly efficient and simple to learn. They then used this data to analyze and present their analysis on the status of conservation or the history of restoration (Figure 29). Although Dr. Eppich left Rome after the three-day training module, each participant subsequently used digital tools to record the ruins at the archaeological site beneath the St. Sabina monastery (Figure 30).

I also want to speak about the management class (Figure 31). This class was led by Dr. Eugene Jo and her team and included concrete step-by-step sessions on the management of cultural heritage. It provided two tools for the effective management of heritage: namely, the Guidance Tool for impact assessment and the Assessment Toolkit for management (Figure 32).

Guidance for impact assessment is a methodology designed with World Heritage Sites in mind. This strategic methodology involves the systematic analysis of policy and project planning factors that will have a significant impact on the environment of World Heritage Sites, and the consideration of alternatives and measures for the



Figure 26

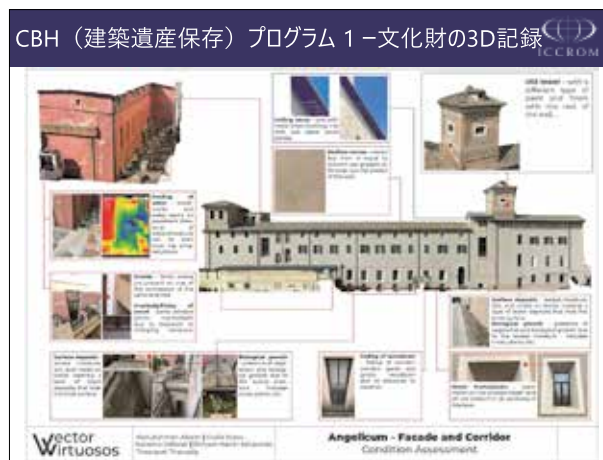


Figure 28



Figure 27



Figure 29

mitigation of significant impact. A Japanese edition is also available, so please download and read it (“世界遺産の文脈における影響評価のためのガイダンス及びツールキット,” Japanese Edition)¹. Participants used the toolkit to conduct an impact assessment of a model case. Incidentally, participants were from the Philippines, Canada, Iraq, and Saudi Arabia (Figure 33).

The Assessment Toolkit is a tool for evaluating the effectiveness of heritage management activities (Figure 34). It consists of 12 different tools that help the user understand the unique values, attributes, and management of the cultural heritage being assessed. Each tool is designed to be easy for users to understand and contains a set of questions to help users analyze whether the management process is functioning well and what is required at each stage of management. It also allows users to analyze the implementation of management practices and track their various outputs and outcomes. The impact assessment guidance and evaluation toolkit will soon be available online (“ENHANCING OUR HERITAGE TOOLKIT 2.0,” English Edition)². The Impact Assessment Guidance and the Assessment Toolkits work together to help

professionals responsible for the management of cultural heritage achieve common goals.

As I described above, ICCROM provides unique training programs dedicated to cultural heritage. These courses are a valuable resource for the protection of cultural heritage and are impacting experts on a global scale. In this sense, ICCROM training courses play an important role in the education and practice of the protection of cultural heritage. One can expect to improve one's skills and



Figure 30



Figure 31



Figure 32



Figure 33



Figure 34

knowledge of cultural heritage protection by participating in ICCROM training courses (Figure 35). Finally, here is a list of upcoming courses offered by ICCROM (Figure 36). You can find the details of each course on the ICCROM website, which you can access via the following link (ICCROM Website)³. I would like to conclude my presentation by showing a video from ICCROM.



Figure 35



Figure 36

1. ("Guidance and Toolkit for Impact Assessments in a World Heritage context" Japanese version); https://www.iccrom.org/sites/default/files/publications/2023-06/unofficial_translation_japanese_guidance_impact_assessment_2023.pdf
2. "ENHANCING OUR HERITAGE TOOLKIT 2.0" English version; https://www.iccrom.org/sites/default/files/publications/2023-11/enhancing_our_heritage_toolkit_2.0_web.pdf
3. ICCROM website; <https://www.iccrom.org/what-we-do/courses/upcoming>

Projects in Collaboration with the ACCU on Protecting Cultural Heritage

MORIMOTO Susumu

Focusing on the International Symposium, “Disaster Risk Management for Cultural Heritage in the Asia-Pacific Region –Current State and Issues”



Morimoto Susumu studied archaeology and prehistory at Kyoto University and the University of Liège in Belgium, where he researched Stone Age culture. From 1988 to 2019, he researched information on cultural properties and built various databases at the Nara National Research Institute for Cultural Properties. He has also worked on international collaboration projects related to the research and protection of cultural heritage, and conducted surveys and training courses in various countries, including Easter Island, Cambodia, Myanmar, Afghanistan, and Kyrgyz. He has been involved in conducting international training courses at the Cultural Heritage Protection Cooperation Office of the Asia-Pacific Cultural Centre for UNESCO.

Hello, I am Morimoto from the Cultural Heritage Protection Cooperation Office of the Asia-Pacific Cultural Centre for UNESCO, which I will refer to as the ACCU for the sake of brevity. I will now introduce the various collaborative projects for the protection of cultural heritage being carried out by the ACCU (Figure 1). Many of you may be unfamiliar with the ACCU. Our organization is small. The Nara office only has eight people including myself. I would like to explain the kinds of international cooperation activities in which such an organization is involved. The picture in the background of the slide was taken in Bamiyan, Afghanistan. Afghanistan is one of the countries we are working with.

ACCU projects can be broadly divided into two categories based on their budget framework: those commissioned by the Agency for Cultural Affairs, and those subsidized by Nara Prefecture. Projects under the Agency for Cultural Affairs involve the provision of four Training Courses, including (1) “Organizing Training Programs that Contribute to the Protection of Cultural Heritage.” As part of the second course, (2) “Collecting



Figure 1



Figure 2

and Transmitting Information,” the ACCU publishes International Correspondent, a collection of reports by previous trainees. It also makes training course texts and lecture videos available online as “e-learning” materials. The International Correspondent is a new way of providing information directly from people currently working on projects, and disseminates information on the status of cultural heritage in countries that are unfamiliar to many. The e-learning materials have been developed for training courses and are all available online. Most are available in Japanese and English, and some have Russian and Indonesian editions (Figure 2).

The four Training Courses have been held online for three years since 2020, due to the COVID-19 pandemic. However, as of this year, they are offered in both invitational and online formats.

Although the invitational format is being resumed this year, there are some changes from the previous years. Until now, 44 countries in the Asia-Pacific region were eligible. However, as of this year, only 35 countries in the Asia-Pacific region are eligible for ODA, with New Zealand, Australia, Singapore, China, South Korea, Brunei, and Afghanistan no longer included. Nauru, which is not part of the World Heritage Convention, and Tuvalu, which only became a signatory this year, have also been excluded, bringing the total down to 35 countries (Figure 3).

Nonetheless, this will be the 24th Training Course conducted by ACCU since its inception in 2000. Excluding the International Symposium, until 2022, a total of 724 individuals from 39 countries participated in the three Training Courses. In 2023, there were 15 participants in the Group Training Course and 18 in the workshop held in Indonesia, for a total of 757. If we add the number of people who have completed the Individual Thematic Training Course currently in progress, then a total of

770 individuals will have received training by the end of this year. This was the first year in which participants from Timor-Leste attended the Group Training Course, increasing the number of participating countries to 40.

In 2018, some 20 years after the establishment of the Training Course, the four training courses were reorganized by level. The first level is a Group Training Course for younger participants, and includes comprehensive training in a broad range of content, with the themes of “Archaeology” and “Wooden Built Heritage” alternating on an annual basis. Next, the Individual Thematic Training Course focuses on one topic and provides intermediate-level training. In addition, the format of the International Symposium, which is intended to strengthen training elements rather than being a traditional conference, was changed to a “Training Course for Managers.” The level of the local cultural heritage workshops conducted in the field is determined according to the requests of each country. In terms of duration, the Training Courses run for four weeks (Group Training Course), two weeks (Individual Thematic Training Course), and one week (International Symposium). The cultural heritage workshops, where instructors from Japan conduct on-site training, range from 7 to 10 days. The Individual Thematic Training Course and workshops are generally held in collaboration with a partner country. However, depending on the situation in that country, people from neighboring countries may attend as well (Figure 4).

First, the Group Training Course includes comprehensive training with a broad range of content, in which the themes of “Archaeology” and “Wooden Built Heritage” are offered every alternate year. However, due to a conflict with an ICCROM training course, the Training Course on “Wooden Built Heritage” was offered for the second consecutive year this year. A hybrid of online and

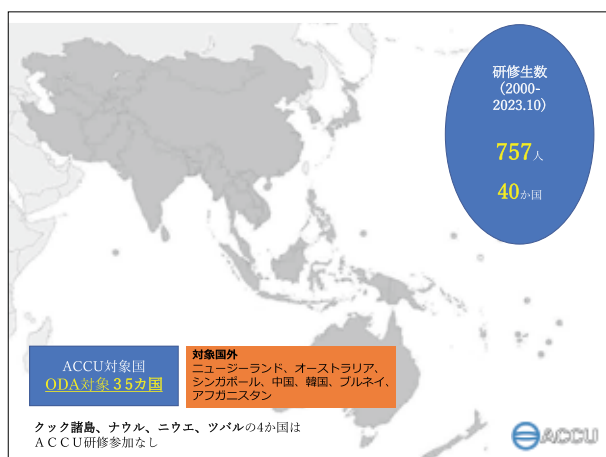


Figure 3

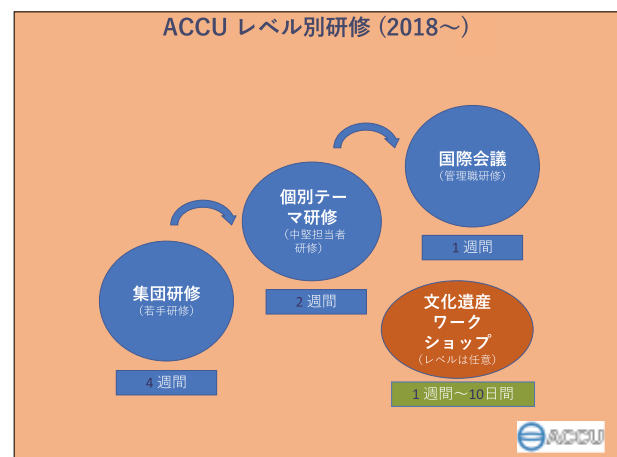


Figure 4

on-site training was conducted, with three weeks of online training from August 10–31, followed by two weeks of on-site training from September 7–21. The inclusion of online training halved the number of days requiring in-person learning. Online training utilized the ACCU's e-learning materials and was conducted via an online conferencing platform (Zoom). Participants can access the e-learning texts and lecture videos and learn classroom content in advance of on-site training. Online training includes four interactive sessions, and case studies from each participating country are presented so that participants can share the challenges they face in their own countries. On-site training was held in Nara and focused on deepening participants' understanding of the knowledge acquired through the online training. This included practical training, observation, taking actual measurements, mapping damage, formulating repair plans, and so on. Activities that could potentially be performed online were omitted as much as possible. Participants also were given the opportunity to visit Naraijuku in Kiso, where residents take part in the activities for conserving the typical Japanese structures. Interactions

with local residents where the buildings are located are an important issue in the Asia-Pacific region. Therefore, participants were shown how cultural properties are protected through resident participation and interactions with the government. The rising cost of transport is just one of the reasons for holding the Group Training Course in a hybrid format (Figure 5).

I will briefly touch upon the status of participant applications. This year, invitation training was resumed alongside the online training, but the number of applicants was lower than in previous years. Where there were normally about 60–70 applicants in the previous years, we only had 40 applicants from 17 countries this year. Of these, 15 were selected in consultation with ICCROM (Figure 6).

Next, we will discuss the cultural heritage workshops. This year, the workshop was conducted in Indonesia on the theme of “Disaster Risk Management for Cultural Heritage.” The six-day workshop took place from Monday, October 16 to Saturday, October 21, and the lessons and materials were in Indonesian. The Cosmological Axis of Yogyakarta and its Historic Landmarks were registered on



Figure 5



Figure 7

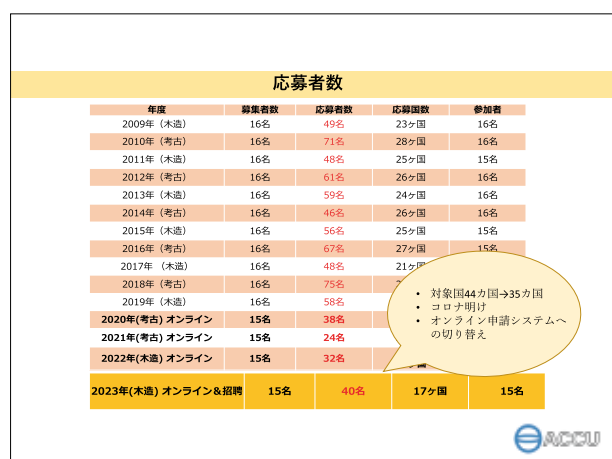


Figure 6

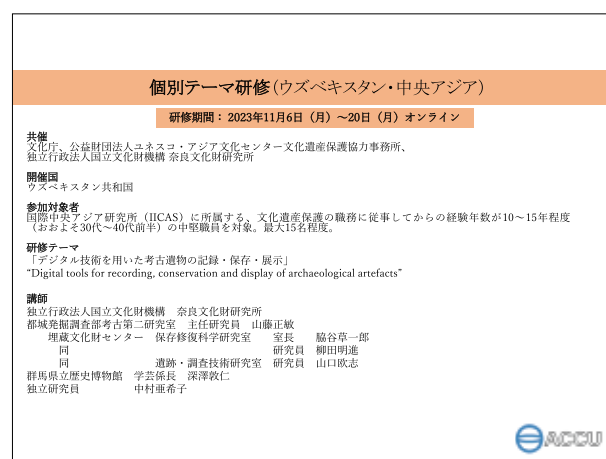


Figure 8

the World Heritage List at this year's meeting of the World Heritage Committee in Saudi Arabia, and the Indonesian government is in the process of developing a disaster management plan. Indonesia thus requested practical skills training for inexperienced staff. This was the first time that the ACCU conducted a workshop on the topic of Disaster Risk Management for Cultural Heritage. The curriculum was developed in consultation with Ritsumeikan University's Institute of Disaster Mitigation for Urban Cultural Heritage, which conducts international training in disaster mitigation in Japan, as well as cultural heritage experts from Indonesia (Figure 7).

Turning to the Individual Thematic Training Course, this year's course will be conducted in Uzbekistan from November 6–20 (Figure 8). The Individual Thematic Training Course will be conducted online again this year, in cooperation with the Nara National Research Institute for Cultural Properties. The International Institute for Central Asian Studies, a partner organization introduced by the Nara Institute, will serve as a counterpart, and experts in the field of cultural heritage protection in Central Asian

countries recommended by the Institute will participate in the training. The theme of the training course is "Digital Tools for Recording, Conservation and Display of Archaeological Artefacts." 3D records have become popular around the world in recent years, particularly with the use of iPhones and the various applications available to users. However, in terms of the original purpose of recording cultural heritage, there are many cases where the quality or accuracy of the recording is insufficient. Therefore, the Training Course will involve long Zoom sessions where the Uzbek participants can send the actual images they have taken and then engage in discussion, addressing how to take photographs and what aspects they need to keep in mind (Figure 9).

Finally, the International Symposium has been repositioned as a Training Course for Managers. The International Symposium has been conducted for a long time in various formats, including expert discussions, symposiums for the general public, and lectures. Recently, experts have been invited to set up forums for discussion and common themes have been established for several

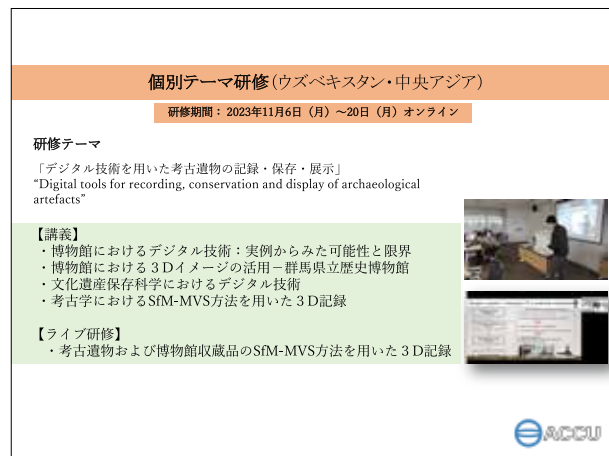


Figure 9

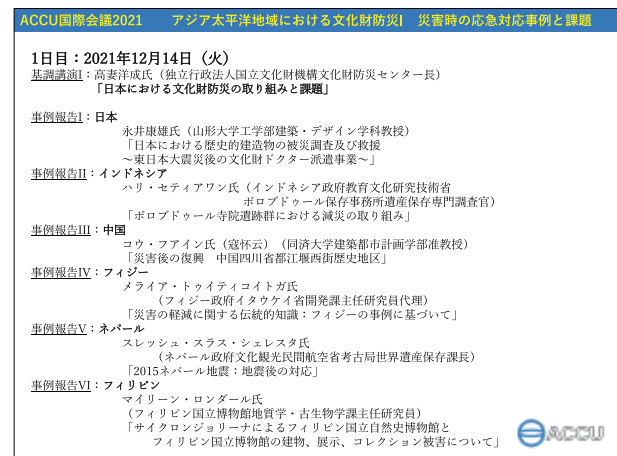


Figure 11



Figure 10

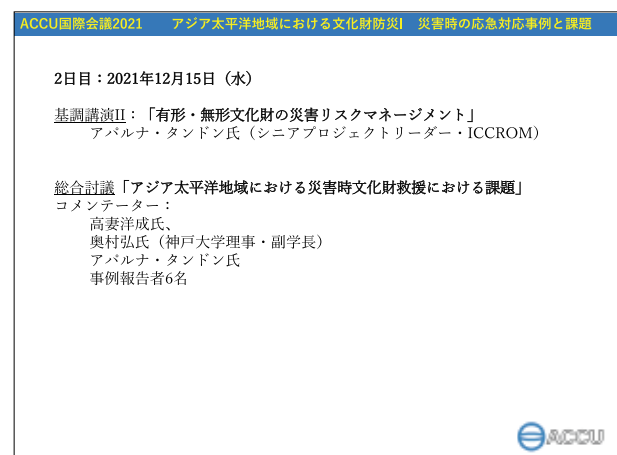


Figure 12



Figure 13

years. In 2021, the theme was “Disaster Risk Management for Cultural Heritage in the Asia-Pacific Region,” and the ensuing discussion has continued over the past three years. Disaster risk management for cultural heritage has been a trendy topic in recent years. In this regard, the ACCU has made efforts to hold meetings and give a platform to the personnel on-site or in leadership positions who are actually in contact with the cultural heritage of a country and who can give insights into disaster emergency measures, such as what to do in the event of a typhoon. Although such scenarios are conceptual, they are asked to give presentations on how to handle such an issue on the ground (Figure 10).

Of the events over the past three years, the 2021 event was held online with four presenters from Japan and seven from six other countries, including ICCROM. For the first four days, case study reports from each country were distributed through the ACCU e-learning site, allowing participants to gain familiarity with the material in advance. Then, over the next two days, a public symposium was live-streamed for approximately three hours per session (Figures

11 and 12). The symposium was held at the Nara venue, with participants from other countries watching online with arrangements for simultaneous interpretation. Only three speakers were at the venue; all others joined online (Figure 13).

As the slides show, on the first day, the first presentation was given by Dr. Kohdzuma Yohsei of the Cultural Heritage Disaster Risk Management Center, followed by case reports from Japan, Indonesia, Fiji, Nepal, and the Philippines. Presentations focused on the response to damage from earthquakes, windstorms, and floods. On the second day, Ms. Aparna Tandon of the ICCROM delivered the keynote speech, which was followed by a general discussion among nine speakers. The general discussion confirmed that efforts towards the disaster risk management of cultural heritage required the participation and capacity building of local communities. This was certainly the case in the emergency response to the Nepal earthquake. In addition to focusing on experts on cultural heritage, the general discussion concluded that training on disaster risk management for cultural heritage needed to target private and humanitarian organizations as well. To this end, cooperation and coordination with various agencies such as the firefighters and police on a daily basis in Japan is also necessary.

The topic of last year’s event was “Post-Disaster Recovery and Resilience-Building Case Studies.” The event included four speakers from Japan and seven from six other countries, including ICCROM, who gave presentations. The two-day International Symposium was streamed live as a webinar. The symposium was held at the Nara venue, with other countries linked online and arrangements made for simultaneous interpretation. Two speakers also participated in the general discussion on the second day. This slide shows a presentation from day one (Figure 14). Professor

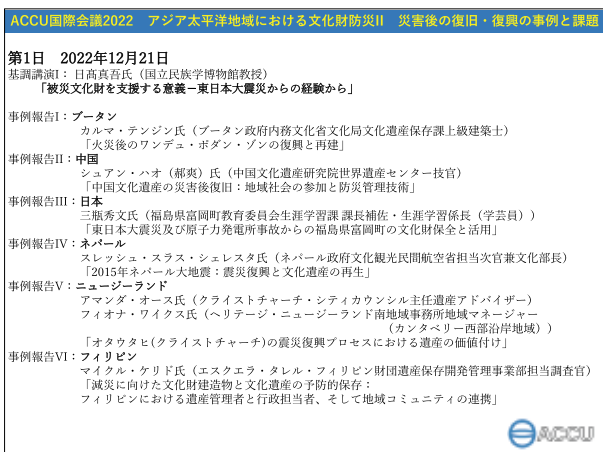


Figure 14

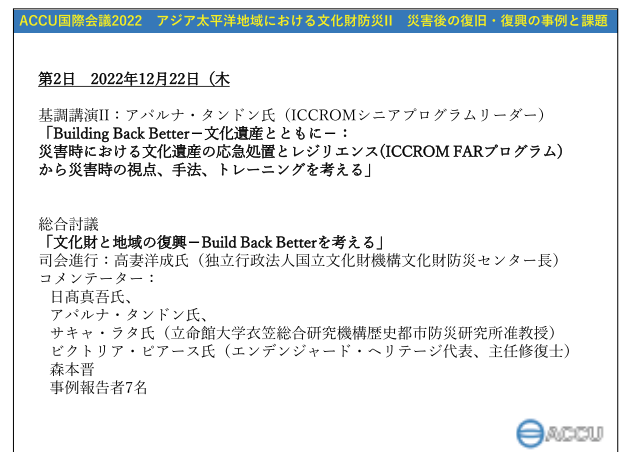


Figure 15

Hidaka Shingo of the National Museum of Ethnology delivered the keynote speech based on his experiences of the Great East Japan Earthquake. The keynote address was followed by presentations of case studies from various countries. Last year, a pre-conference meeting was held with all participants so that they could share information on the contents of the general discussion and presentations. Interpreters were present at this meeting in order to advise and translate technical terms and presentations, which enhanced the experience.

This content is from the second day, when Ms. Tandon of the ICCROM gave her keynote speech on Building Back Better, or “より良い復興” in Japanese. Her speech was followed by a general discussion among 12 speakers (Figure 15). Continuing from the year before last, the importance of prior coordination between various organizations was noted. Moreover, as there is no way to rebuild without knowing exactly where the cultural heritage was originally located, speakers emphasized the importance of creating records during peacetime to facilitate reconstruction and to evaluate the results of reconstruction. For example, when an old temple is damaged, some suggest building something more impressive and modern than the original. Although there is no objective way of determining what is “good,” it is necessary to evaluate how the reconstructed structure compares to the previous one and whether it is more disaster-resistant. It is not enough to simply restore cultural heritage while the surrounding community collapses or loses its connections to daily life. Therefore, it is necessary to account for these elements when evaluating the results of reconstruction.

As the symposia of 2021 and 2022 were held online, they attracted a large number of participants. Indeed, 71 people from 24 countries participated last year. There were registrations from 62 countries: not just from Asia and

the Pacific, but also from countries in Europe, Africa, and North and South America. In addition, former ACCU training students also participated as observers. A video recording of the symposium was made available online on the ACCU's YouTube Channel. Although these videos were only accessible for a limited duration, the English and Japanese versions were made available to participants and observers (Figure 16).

The International Symposium held in December this year will be the third of the three-year theme and will serve as a conclusion. The subtheme was “Disaster Risk Management for Cultural Heritage in the Asia-Pacific Region: Current State Issues—Disaster Mitigation and Preparedness for Resilience Building.” The purpose of the event is to consider normal initiatives for disaster risk management for cultural heritage. The symposium is scheduled to take place over three days from Wednesday, December 13–Friday, December 15, and will be held at the Nara Prefectural Convention Center. Continuing from last year, the event will be co-hosted by the Cultural Heritage Disaster Risk Management Center, the National Institute for Cultural Heritage, and the Agency for Cultural Affairs, and supported by ICCROM, the Tokyo National Research Institute for Cultural Properties, the Nara National Research Institute for Cultural Properties, Ritsumeikan University's Institute of Disaster Mitigation for Urban Cultural Heritage, Nara Prefecture, and Nara City. We will also be working with the Japan Consortium for International Cooperation in Cultural Heritage. The event will be held in person this year, but it will also be recorded and broadcast at a later date. Although we initially considered livestreaming the event, the costs proved prohibitive (Figure 17).

The tentative schedule includes a keynote speech and case study reports on the first day, a keynote speech and a



Figure 16

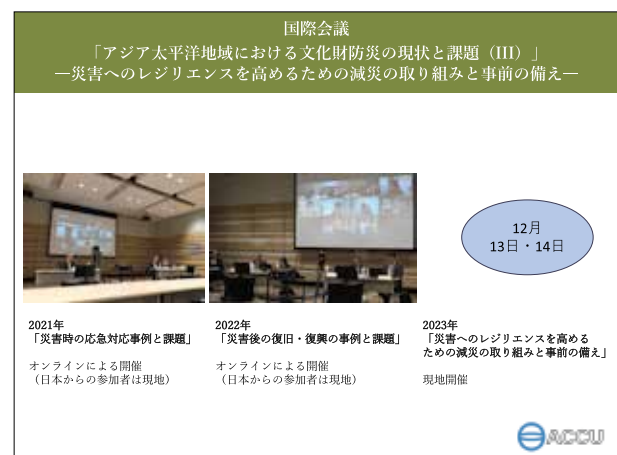


Figure 17

general discussion on the second day, and an excursion to Nara Prefecture on the last day (Figure 18). There will be about 10 presenters, including experts and practitioners from Japan and overseas. Professor Shimotsuma Kumiko of Kokugakuin University will give one of the keynote speeches, and the other will be given by Ms. Aparna Tandon from ICCROM, who also presented at last year's event. For the case study reports, participants from the two previous years have been invited to present case study reports from six countries: China, Indonesia, Japan, Malaysia, Nepal, and New Zealand. We welcome you to join us in the audience.

This was a brief introduction to the ACCU's international cooperation projects. Thank you for your kind attention (Figure 19).



国際会議 「アジア太平洋地域における文化財防災の現状と課題（III）」 —災害へのレジリエンスを高めるための減災の取り組みと事前の備え—	
スケジュール： 2023年12月13日（水）～12月15日（金）10:00～17:00 12月13日（水）：開講式、基調講演①、事例報告 12月14日（木）：基調講演②、総合討議 12月15日（金）：エクスカージョン（奈良県内文化遺産を視察）	参加者： 【基調講演2名】 アパルナ・タンドン氏：イクロム 下間久美子氏：國學院大學教授 【事例報告6名】 日本 中国 インドネシア マレーシア ネパール ニュージーランド
開催方法： 現地開催（後日、録画配信を予定）	
会場： 奈良県コンベンションセンター	

Figure 18



Figure 19

International Cooperation on the Japanese Cultural Heritage in the Ancient City of Hoi An: Focusing on the Conservation and Restoration of the Japanese Bridge— Reflections on 30 Years of Cooperation

TOMODA Hiromichi

Specially Appointed Professor, Institute of International Culture,
Showa Women's University



Dr. Tomoda Hiromichi graduated from the Department of Architecture, the University of Tokyo, in 1974. Has been working at Showa Women's University since 1981. Awards and recognition include: Architectural Institute of Japan Award of Merit, "Hoi An Townscape Conservation Project" (2000); the UNESCO Asia-Pacific Awards for Cultural Heritage Conservation, "Hoi An Townscape Conservation Project" (2000); "Project for the Preservation of Wooden Folk Houses in Six Provinces of Vietnam" (2004); "Project for the Preservation of Agricultural Village of Duong Lam" (2013); Award from the Minister of Culture, Sports, and Tourism of Vietnam for the "Duong Lam Village Preservation Project" (2009); Quang Nam Province Secretary's Award for Contributions to Cultural Exchange in Hoi An (2012); Commissioner of the Agency for Cultural Affairs of Japan Award for Lifetime Contributions to International Exchange in the Field of Protection of Cultural Heritage (2014); Tien Giang Province Secretary's Award for Contributions to Tourism Development in Dong Hoa Hiep, Cai Be (2017); JICA President's Award for cooperation in Hoi An and other regions leading to the development of JICA projects (2019); and Award from the Minister of Foreign Affairs of Japan for efforts to promote mutual understanding between Japan and Vietnam (2020).

Hello, I am Tomoda from Showa Women's University. Almost 30 years ago, Showa Women's University established the Institute of International Culture to preserve the townscape of Hoi An in Vietnam. All of our activities were carried out by the Agency for Cultural Affairs under the auspices of the government of Vietnam. A lot of activities have been carried out over these 30 years. Our activities in Hoi An began in 1992. Hoi An was inscribed in the World Heritage List in 1999, after which we received many requests from and continued to work with the government of Vietnam, and now 30 years have passed. Even now, 30 years later, I believe that this work will resonate with Mr. Inagaki Tomoya's talk, as he was asked to assist with the restoration of the Japanese Bridge (Figure 1). After Hoi An was inscribed in the World Heritage List, educational initiatives on restoration techniques were implemented across Vietnam. This led to the designation of Phouc Tick in Hué and Cai Be in the Mekong Delta as cultural assets of the country. Then, rather than preserving the impressive rural villages, we worked to preserve the original poor rural villages of Vietnam, such as the house where Ho Chi Minh was born. Our ultimate goal was to work with local people who wished to revitalize their communities while preserving their cultural heritage (Figure 2).

As of 2019, Hoi An attracts nearly 5 million tourists every year and locals enjoy a better life, one second only to that in Ha Noi, Da Nang, and Ho Chi Minh City. When we first visited Hoi An in 1992, it was extremely poor and on the verge of ruin. This is Mayor Nguyen Su, the man who led Hoi An to the prosperity it enjoys today. Mayor Su has also encouraged other regions with valuable townscapes and settlements to preserve them properly and put them to use so they can become like Hoi An. To this end, he has called for cooperation across Vietnam (Figure 3).

As I mentioned previously, when the development of Hoi An was underway, the Director of the Agency for Cultural Heritage, Ministry of Culture, Sports and Tourism said that bilateral cooperation should not be concentrated on just one city. In view of such instructions, we conducted a survey to identify cultural heritage and traditional houses in 12 provinces of Vietnam. It was around this time that JICA established the "Development Partners" program. We applied for this program and one university and one school in the field of intellectual support were selected. We implemented projects to repair cultural properties in six Vietnamese provinces and dispatched engineers from Japan to share techniques for the preservation of cultural heritage throughout the country. After our work in Hoi An, we were awarded the UNESCO Asia-Pacific Awards for Cultural

昭和女子大学国際文化研究所 30年を振り返って—持続可能な社会環境-保存活用まちづくり— 友田博通

I. 西欧文化を地域に融合させる

II. 地域の伝統文化を現代に生かす

IV. 近代化した地域で伝統的まちづくり(危機遺産型サステナブル)

III. 地域の伝統環境の中で(世界遺産型サステナブル)

V. 都市化したまちで伝統をまもる



Figure 1



Figure 2



Figure 3

Heritage Conservation (hereinafter, the UNESCO Cultural Properties Preservation Award).

The next project we were entrusted with was that of Duong Lam village (Figure 4). The Vietnamese government's policy is that the fundamental spirit of Vietnam is to help one another, and they wish to pass this on to future generations. In the case of Hoi An, the preservation of cultural properties received funding from JICA based on donations from the Japanese private sector. This was not the case for Duong Lam Village. As it was a major project of the Vietnamese government, the government provided all restoration costs and we only dispatched technicians for the preservation of cultural heritage. This project also received the UNESCO Cultural Properties Preservation Award.

Please turn your attention to this picture. Local residents were unwilling to participate in the conservation activities

unless it improved their lives. Therefore, we worked with them to promote tourism, including the development of food, clothing, and souvenirs. The picture shows Dr. Okada Yasuyoshi, Vice-President of the Japan Consortium for International Cooperation in Cultural Heritage. Dr. Okada approached UNESCO, ICOMOS, and ICCROM to help clear the path for the inscription of Duong Lam as

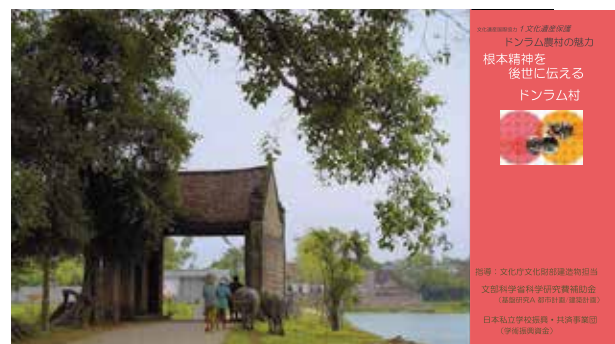


Figure 4

the World Heritage List. Unfortunately, some residents disagreed and the project was shelved. In other words, it is impossible to work on the protection of cultural heritage without the approval of local residents. These developments occur on a long-term scale. Indeed, after 10 years of opposition from the locals, the city of Ha Noi asked for our assistance in selecting Duong Lam as the next World Heritage Site.

As I noted at the beginning, as our work expanded from Hoi An to the rest of the country, including Duong Lam, Phouc Tick, and Cai Be, Duong Lam resurfaced. It is still important to walk that distance together. This is the conservation of a site known as Phuoc Tick in Hue, which was carried out after we reached a deadlock in Duong Lam (Figure 5). Tourism and preservation go hand in hand these days.

This is an image of Cai Be in the Mekong Basin (Figure 6). Cai Be had a Western-style building, which actually gave rise to many issues. This was an issue insofar as we had to ask ourselves whether bilateral cooperation between Japan and Vietnam aligned with a French Western-style building. The Tien Giang provincial government also made an unthinkable request, namely, to destroy the facade of the Western-style building and replace it with Hue-style architecture. This did not mean that a Western-style facade did not have value. We moved the Western-style facade to the garden, where it could be restored at any time, and converted the building into the Hue style. This picture

shows how the Western-style facade was conserved.

Hoi An also raised money and restored the building, but restoration alone cannot last for 20 or 30 years. It took Hoi An seven to eight years to inscribed in the World Heritage List. We were subsequently given a wide range of tasks, including enhancing tourism, enriching the lives of local residents, and reviving traditional industries as well as local buildings. Showa Women's University is currently hosting the "Exhibition on the World Heritage Site Hoi An Japanese Bridge," an exhibition that was first held 20 years ago when Hoi An was inscribed in the World Heritage List (Figure 7).

In 2003, the Japanese Embassy asked us to organize a Japanese festival, which continues to be held today. It is the longest-running Japanese festival in Vietnam. If you visit Hoi An, people make traditional Vietnamese-style ao dai as well as Western-style clothes. This is the owner of a very successful store called YALY, and their couture is considered to be of very high quality. This is Ms. Vy the owner of a restaurant and hotel chain. In fact, after gaining wealth, Ms. Vy provided the capital needed to start YALY. Mr. Vu arrived from Silk Village at the beginning of the exhibition and has been working on a project to revive the silk industry, which was destroyed by the war.

This is Duong Lam. Duong Lam received an award from UNESCO and was successfully promoted through extensive publicity. They are once again in the process of applying for recognition as a World Heritage Site. This souvenir shop is owned by Ms. Hyuen Bao and is very popular. There are four major families in the region, but Ms. Huen Bao has emerged as a significant player, even organizing women's clubs and enjoying great success in the tourism sector. With so many people joining tourism, the industry is back on track after more than a decade, and they are reattempting to have the town recognized as a World Heritage Site. The Agency for Cultural Affairs, the Nara National Research Institute for Cultural Properties, and other institutions are willing to provide data to facilitate the preparation of their nomination to the World Heritage Committee, so that it can be inscribed on the list as soon as possible (Figure 8).

This location is called Cai Be. This house was repaired through a JICA project. Although it was in a poor state in the beginning, the impressive building has become a very popular restaurant. Cai Be is famous for its floating markets, and both it and the surrounding area have been designated a national cultural heritage area. This person runs a hotel in Cai Be and walked the path with us. Many people have succeeded in working side by side (Figure 9).

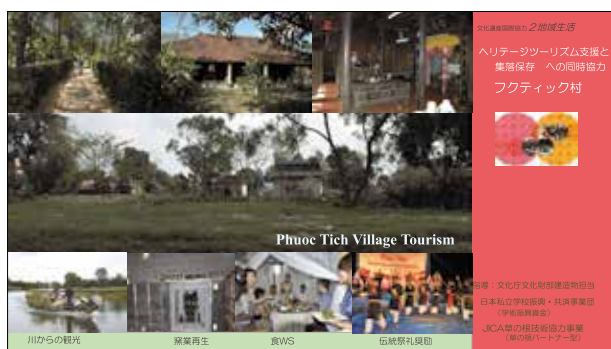


Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10

Many of the students who studied abroad at Showa Women's University became university lecturers. These students came to Japan and interacted with female leaders of townscape preservation efforts (Figure 10). Meanwhile, the Showa Women's University Alumni Association participated in a local festival wearing Japanese clothes to introduce Japanese culture. This event was broadcast

live on TV for two hours. The Vietnamese silk industry is in a slump, and they remarked that seeing the rows of traditional Japanese silk kimonos made for a very beautiful picture.

Finally, there is advertising (Figure 11). If you scan the QR code on the yellow exhibition flyer we handed out today, it will take you to the website of the Showa Women's

University Institute of International Culture, which provides ample information about the exhibition (Figure 12). Moreover, if you scan the QR Code titled “Web-VR near the Japanese Bridge in Hoi An,” you will be able to view the Japanese Bridge and other buildings on your smartphone (Figure 13). You can view this from home, in Vietnam, or in the United States, so I hope that everyone takes the opportunity to do so.



Figure 11



Figure 12



Figure 13

Technical Cooperation and Human Resources in the Project for the Conservation and Restoration of the Japanese Bridge in Hoi An

INAGAKI Tomoya

Specialist for Cultural Properties, Repair and Planning
Department, Cultural Resources Utilization Division, Agency for
Cultural Affairs



As a Specialist in Cultural Properties (in Charge of Buildings), Inagaki Tomoya is involved in providing technical guidance for the conservation and utilization of cultural properties and townscapes in Japan. He has been in charge of the exchange program with Vietnam since 2019. He is also involved in the preservation and utilization of the Old Quarter of Hoi An in the Quang Nam Province as well as the Cai Be Western-style buildings in Tien Giang Province in the southern Mekong Delta. He specializes in the history of Japanese architecture. In addition, he guides the development and use of disaster mitigation facilities, such as fire prevention measures, for cultural heritage buildings, and provides guidance on electrical work for their use.

Hello, I am Inagaki from the Agency for Cultural Affairs. I would like to speak about the technical cooperation related to the conservation and restoration of the Hoi An Japanese Bridge and the associated human resource development efforts that we have been carrying out since last year. The photo shows the Japanese Bridge over Hoi An Old Town. The QR code that Dr. Tomoda Hiromichi provided earlier links to a more three-dimensional representation (Figure 1).

First, let us talk about the motivations behind this project. As Dr. Tomoda noted in his presentation, there is no doubt that the preservation of the townscape of the Hoi An Old Town was supported by many years of technical cooperation. The Agency for Cultural Affairs became involved in 1991, and the project is founded on a relationship of trust built on more than 30 years of cooperation. The conservation and repair of the Japanese Bridge of Hoi An had been under discussion for a long time, but implementing the project took time because the repair work was expected to be quite large in scale. Work began in earnest last year, commemorating the 50th anniversary of the establishment of diplomatic relations



Figure 1



Figure 2

between Japan and Vietnam. The Japanese Bridge at Hoi An is an iconic structure, so familiar to the Vietnamese people that it is printed on the VND 20,000 bill issued in 2006. It was designated a National Historical and Cultural Property in 1990 (Figure 2).

I would like to go over the framework of technical cooperation between the parties involved on both the Japanese and Vietnamese sides. This project originated in a meeting between the Embassy of Japan in Vietnam and the People's Committee of Quang Nam province in 2019, during which Vietnam requested Japan's technical cooperation. In response, the Japanese Embassy, JICA, and the Agency for Cultural Affairs held discussions regarding the request made during this meeting, and it was decided that JICA would secure travel expenses for dispatching experts, the Agency for Cultural Affairs would recommend experts to be dispatched, and a request for cooperation would be submitted to the Kyoto Prefectural Board of Education to dispatch a chief conservation architect. It was also decided that the Agency for Cultural Affairs would send Specialists for Cultural Properties in a timely manner. As counterparts, the Agency for Cultural Affairs

exchanged letters of cooperation with the Vietnam Cultural Heritage Department, and JICA concluded a consultation agreement with the Hoi An Center for Cultural Heritage Management and Preservation to establish the overall framework for the project. These efforts went beyond Japan simply providing technology to Hoi An, creating a situation that aligns with the wishes of both Japan and Vietnam to develop human resources in Vietnam as a whole (Figure 3). Here, I have provided an overview of the Japanese Bridge of Hoi An. Built by the Japanese in 1593, this bridge, which we call the Japanese Bridge of Hoi An, connects Chinatown and the Japanese Quarter. The right side of the bridge is to the south, and the bridge spans the large Thu Bon River and the tributary that flows into it (Figure 4). The Japanese Bridge is known by several other names. Locally, it is referred to as the Bridge Temple, while in 1719, Nguyen Phuc Chu, who ruled southern Vietnam at the time, called it Laiyuan Bridge.

The bridge is located in the western part of the Old Town, which is a World Heritage Site. According to the plans, the bridge connects Tran Phu Street in Old Chinatown to Nguyen Thi Minh Khai Street in the

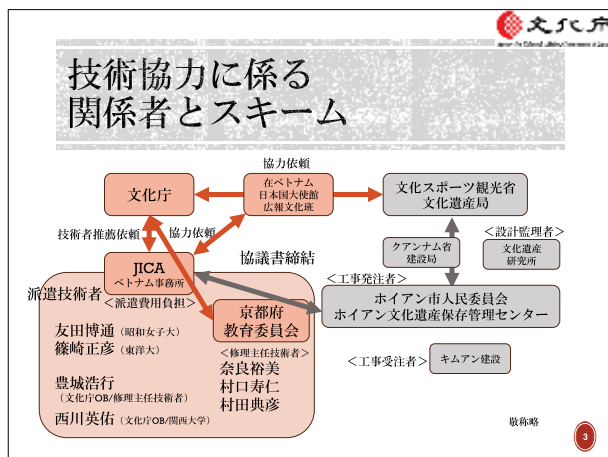


Figure 3

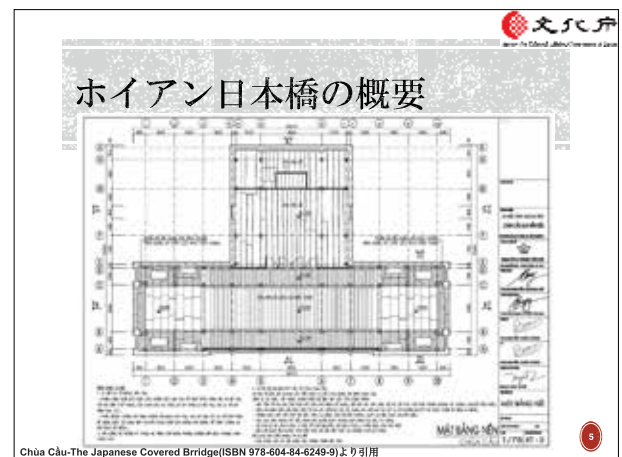


Figure 5



Figure 4

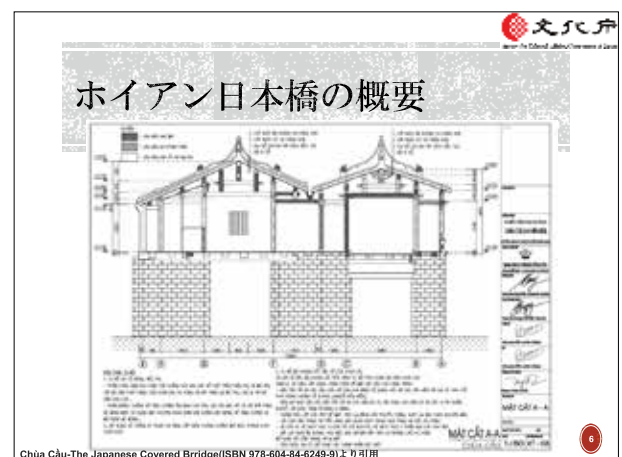


Figure 6

Old Japanese Quarter from east to west. However, the orientation of the bridge differs from the plans, with the south facing down. Structurally, it is a wooden bridge 20 m in length and 3 m in width, with a wooden pavilion (Figure 5). There is a prayer space attached to the north and upstream side, which is why it is also called the Bridge Temple. Looking at the cross-sectional view between the beams, the bridge passage area is to the right, while the worship space is to the left (Figure 6).

Since its construction, the bridge has undergone seven major repairs, with this latest repair constituting its eighth. The scale of each repair is said to have varied, with the most recent major repair carried out in 1986. This work involved restoring the floorboards. During the French colonial period, the floorboards were changed to allow for the laying of railway tracks. They were subsequently restored to their original state as an arched bridge. However, such restoration efforts were carried out before the bridge was designated as

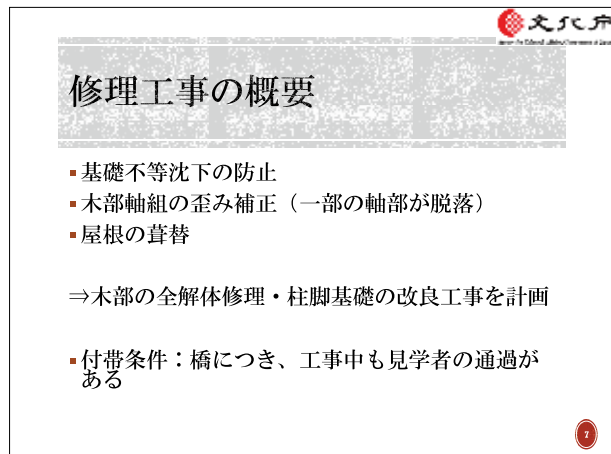


Figure 7



Figure 10



Figure 8



Figure 11



Figure 9



Figure 12

cultural heritage, so we can say this is the first conservation and repair work being carried out on the bridge as cultural property.

Prior to restoration, the most significant damage was the warping of the wooden framework due to the uneven settlement of the foundation, and some of the joints had fallen off, leaving it in a dangerous condition. The roof was also in need of repair, as it was made of local yin-yang tiles that were highly water-permeable. In this context, the Hoi An Center for Monuments Management and Preservation decided to repair the wooden parts by completely dismantling them and planned to improve the foundations of the column legs. As an ancillary condition that did not influence previous repair efforts, repair work was made difficult due to foot traffic, with people allowed to use the bridge despite construction efforts (Figure 7).

Let us take a look at the damage to each section, beginning with the bridge piers. Although made of masonry, the foundation stood independently on soft ground, creating an uneven connection between the foundation and the upper part (Figure 8). Diagonal sections were inserted into the upper part of the structure

to prevent collapse. The center was highly warped and some joints had become detached and were in danger of falling off, underscoring the urgent need for repairs (Figure 9). This is a view of the roof, which shows signs of deterioration. Both old and new roof tiles are visible, and there are various carvings around the eaves (Figure 10). It has been dismantled as part of the repair process. In this process, even the floorboards will need to be dismantled and rebuilt. The masonry is being rebuilt using bricks in addition to stone. The walls of the worship area, constructed of masonry, are being repaired without being disassembled (Figure 11). The protective scaffolding can be seen in the back (Figure 12).

Now, I will provide an overview of the dispatch of conservation architects. The overall construction period was allotted a very tight one-year schedule from December 2022 to December 2023. However, at the moment, the survey conducted as part of the dismantlement process suggests that the construction period will likely be extended a little further. It was originally assumed that four dispatches would be necessary, namely, three dispatches and an additional dispatch for information collection. However, a further dispatch may be required in December. We gave each dispatch a theme. Aside from the initial information gathering, we conceived three themes: planning the repair policy and constructing the temporary roof before dismantlement, inspection methods during dismantlement, and evaluating the inspection results after the dismantlement and keeping records of the repairs. Each of these dispatches was organized around the timing of the construction of the temporary roof, dismantlement work, and the material repairs (Figure 13).

The first dispatch occurred in August 2022, when Dr. Tomoda Hiromichi, who gave a presentation earlier, went and inspected the site. Other conservation architects



Figure 13

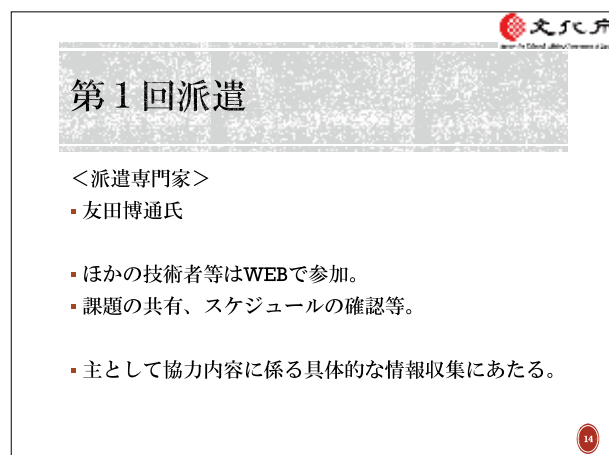


Figure 14



Figure 15

participated in online discussions, sharing issues, checking schedules, and so on. Although travel restrictions were still in place to prevent the spread of COVID-19, Dr. Tomoda set up a local reception system and the subsequent dispatches were carried out without issue (Figure 14).

The second dispatch occurred in March 2023, and included Dr. Shinozaki Masahiko of Toyo University, Mr. Toyoki Hiroyuki, a former cultural properties inspector, and Mr. Muraguchi Hisahito from the Kyoto Prefectural Board of Education (Figure 15). The theme of this dispatch was planning the repair policy and construction of the temporary shed before dismantlement. Regarding the construction of the temporary shed, we used drawings of a repair site from Kyoto Prefecture as an example, and it was the first time that passersby in Vietnam were allowed to approach and observe the construction work (Figure 16). The construction also presented the challenge of having to construct a temporary shed over a river. A discussion took place on the repair policy, leading to the conclusion that, in principle, repairs should be carried out in the current state.

The third dispatch, in which I participated, took place in June 2023. Led by Dr. Shinozaki Masahiko, the dispatch

also included Mr. Toyoki Hiroyuki, Mr. Murata Norihiko of the Kyoto Prefectural Board of Education, and Mr. Nishikawa Eisuke of Kansai University (Figure 17). During the dismantling process, we explained how we conduct surveys by examining the dismantling of the roof, as well as the procedures for wall painting and other parts of the building for reference (Figure 18). Disseminating information on these basic inspection methods was expected to help them understand the transitions of the building. Careful examination of the removed roof tiles revealed that some had “thread-cutting marks,” which had been formed when they were cut out of clay using a thread. The shift from using thread to using wire for cutting tiles occurred in the early modern era in Japan, but we were able to confirm the use of this old method. We also found that traditional tile production techniques had remained in place until very recently. The paint also had varying colors in old photographs. Although we had been unable to identify specific colors as many of the photographs were in black and white, we were able to verify the original color by polishing the tile. Another detail that we discussed was the assigning of numbers. Until that point, they had been



Figure 16



Figure 18



Figure 17



Figure 19

writing down the numbers using permanent markers or correction fluid. They had concerns about this method, which we discussed with them. We exchanged opinions on basic methods such as placing nails at regular positions and orientations, and adopted this method based on the opinions of the on-site engineers.

We also held a workshop at this time. The Ministry of Culture, Sports and Tourism of Vietnam and the Hoi An Center for Monuments Management and Preservation worked together to promote the workshop, and over 80 engineers involved in the preservation and repair of buildings across the country gathered for on-site training and other activities. Japan has about 140 chief engineers working on the repair of cultural heritage buildings. This workshop was the first attempt to bring engineers together on this scale. At the repair site, the engineers from both countries exchanged opinions on the implementation of surveys during dismantlement and other issues that they had noticed (Figure 19).

In the classroom learning portion, Mr. Tran Dinh Thien, Deputy Director of the Agency of Cultural Heritage under the Ministry, spoke about the Vietnamese Cultural

Heritage Law and related regulations. From Japan, Mr. Toyoki and I spoke about Japan's Act on the Protection of Cultural Properties and the status of the preservation and repair of buildings in the country. From an engineering perspective, Mr. Dang Khanh Ngoc, the Director of the Vietnam Cultural Heritage Research Institute, Mr. Murata of the Kyoto Prefectural Government, and Mr. Pham Phu Ngoc, the Center Head of Hoi An, presented on various topics. After the presentations, the participants were divided into groups and discussed the topic of the Japanese Bridge of Hoi An (Figure 20). The discussions were very lively and elicited several insights on the Japanese side as well. The workshop was very valuable, with many participants expressing their desire for similar events to be held on a regular basis.

The fourth dispatch took place just last month, at the end of October (Figure 21). Dr. Shinozaki led the dispatch, which included Ms. Nara from the Kyoto Prefectural Board of Education. The topic this time was the keeping of records. As the dismantlement of the wooden components had been completed, opinions were exchanged on how to conduct on-site surveys. At the meeting, examples of Japanese repair work reports were introduced, leading to a discussion on how to keep records of the repair work performed on the Japanese Bridge. At Hoi An, construction diaries were used to record daily activities, and the method for storing records was based on Vietnamese domestic regulations (Figure 22). During this dispatch, a meeting was held so that experts from both countries could exchange opinions. From the Vietnamese side, the meeting was attended by dignitaries such as Dr. Dang Van Bai, the Vice-President of the National Council for Cultural Heritage, and Dr. Hoang Dao Kinh, and lengthy discussions took place at both the site and in the conference room. Through such efforts, attempts were made to thoroughly consider



Figure 20



Figure 21



Figure 22

the possibility of changing the current situation. It provided an opportunity to reaffirm that dialogue could be held on the same level in the same area of wooden culture (Figure 23).

So far, we have discussed technical exchange carried out in the name of technical support for the Japanese Bridge in Hoi An. As a simple summary, there was a significant shift from a one-sided transfer of technology to technical exchanges on an equal footing, so I would like to mention what the Japanese side gained. Above all, this led to the training of individuals with a solid understanding of the Japanese approach to the conservation and repair of wooden buildings. Being able to introduce Japanese repair methods not just to Hoi An City, but to engineers from all over Vietnam, was a great achievement. It also enabled an objective evaluation of preservation and repair methods. I

consider the preservation and repair of wooden buildings in Japan to be the most precise in the world, but objectivity is important to avoid complacency. I was also reminded of the importance of traditional techniques for the preservation of tangible cultural properties, such as thread-cut marks on roof tiles. It is hardly surprising that techniques that went extinct in Japan hundreds of years ago survived until recent years. I was also able to deepen my understanding of the legal systems of the two countries through the deliberate exchange of opinions and discovery of similarities and differences. This very valuable opportunity is also directly linked to human resource development on the Japanese side (Figure 24).

This concludes my report. Thank you very much for your kind attention.



Figure 23

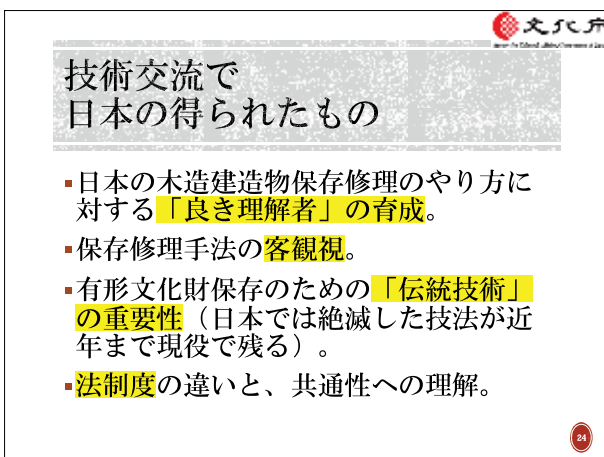


Figure 24

Panel Discussion

Moderator : SEKI Yuji (Emeritus Professor, National Museum of Ethnology / Vice-President, JCIC-Heritage)

Panelists : SUZUKI Chihei, IWASAKI Masami, IKAWA Hirofumi, MORIMOTO Susumu,
TOMODA Hiromichi, INAGAKI Tomoya



SEKI Yuji

Born in Tokyo in 1956, Professor Seki Yuji's positions include Professor Emeritus at the National Museum of Ethnology, Professor Emeritus at the Graduate University for Advanced Studies, and Vice-President of the Japan Consortium for International Cooperation in Cultural Heritage. Having specialized in Andean archaeology and cultural anthropology, Professor Seki Yuji has conducted excavations of temples in the northern highlands of Peru in South America since 1979. While studying the formation and transformation of the Andean civilization, he worked on issues related to the preservation and development of cultural heritage. His major publications include *The Archaeology of Ancient Andean Power* (Kyoto University Press, 2006), *Putting the Andean Cultural Heritage to Use: A Dialogue between Archaeologists and Grave Robbers* (Rinsen Shoten, 2014), and *Andean Archaeology New Edition* (Douseisha, 2021). As an editor, his publications include *The Ancient Andean Civilization, West Asian Temples, and the Generation of Political Power* (Asahi Shimbun Publications, 2015) and *World of Power as Read from Temples of the Andean Civilization* (Rinsen Shoten, 2017).

Seki: Hello, everyone. My name is Seki. In the first part, we had brief presentations summarizing the recent developments in World Heritage, Intangible Cultural Heritage, and ICCROM. In the second part, we enjoyed presentations on good practice cases of Japan's cooperation with other countries, Disaster Risk Management for Cultural Heritage in the Asia-Pacific Region from the Asia-Pacific Cultural Centre for UNESCO, and Japanese cooperation in cultural heritage in the ancient city of Hoi An. The latter included a presentation by Dr. Tomoda on the work of the Agency for Cultural Affairs. As for where we go from here, in listening to the presentations in the first and second parts, I identified several themes. I briefly read through the sheets of questions received from the seminar participants, and I would like to address some of these questions as they relate to these themes. We will not be able to address questions that fall outside these themes, as I am sure you can understand.

As the theme of these discussions was international trends, I believe we should pay attention to the changes that have occurred over time. Speaking of recent changes, the effects of the COVID-19 pandemic are being felt by people around the world. While the international community became increasingly fragmented, the reduction of contact and advancement of digitization significantly impacted global society. Listening to the presentations with a strong focus on international trends, I feel that several keywords related to this field have emerged. I would like to begin by asking you all what changes have occurred in this space and time, including before, during, and after the pandemic.

Speaking specifically, we have many questions about Mr. Suzuki's presentation. Now, I am a researcher of memory as well. I know that the concept of Sites of Memory was proposed by the French historian Pierre Nora. The public cemeteries of the First World War, which the World Heritage Committee discussed, are a topic of interest to any student studying memory. While I feel that talking about these topics is important, I am very curious whether the Committee's recent shift toward a more active focus has something to do with the state of society. Amid issues such as fragmentation and conflict, does the movement to incorporate things such as collective historical testimony within the previously dominant universal values have anything to do with the trends in the international community?

Suzuki: Hearing this question now, I wonder if I can explain both the technical and semantic aspects. From a technical perspective, the 44th session of the World

Heritage Committee, which was held in July 2021, held technical discussions regarding the inclusion of Sites of Memory in the scope of the World Heritage Convention. After eight or nine working group sessions, a response was issued in June 2022. They were able to hold eight or nine meetings in a single year because everyone had become familiar with online meetings. Before the pandemic, if a meeting was held in Paris, it would have been limited to participants from Paris and perhaps Europe, with online participation considered overly difficult. The reason that they reached their conclusion in under a year was that everyone was familiar with online meetings because of the pandemic.



From a semantic perspective, as you said earlier, the newly inscribed sites this year, as well as those that will be nominated next year or the year after, have all been under deliberation since before the pandemic. As I mentioned in my presentation, for better or worse, recent World Heritage nominations have taken 10 to 15 years to prepare. The decisions emerging now concern efforts that began long before the pandemic, when the core initiatives were taken. As you noted, what will be selected as a Site for Memory maybe five to ten years from now will undoubtedly be affected by our experiences during the three or four years of the pandemic.

The emergence of a new genre sees many new inscriptions, which are often rationalized as resulting from the newness of the genre. For example, when cultural landscapes introduced in 1994, many European vineyards were inscribed. Of the three nominated Sites of Memory, only one was recommended to be inscribed this year. For the other two, ICOMOS recommended referral or deferral. However, before the discussion on the reasons for the deferral or referral was carried out, there was a strong feeling that all three cases would be inscribed as Sites of Memory. This trend will probably continue for the next three or four years. The contents will of course be

questioned, but I think inscriptions will proceed along a vector that will enrich the new genre of Sites of Memory. Five or six years from now, the World Heritage Committee and community will begin to rethink what a Site of Memory actually is. I personally expect that the preparation of the cases discussed at that time will have begun during the pandemic, so I am looking forward to those discussions.

Seki: The issue of memory is highly complex and easy to politicize. We have bigger problems with Memory of the World than just the World Heritage Committee. So, the question of how memory is handled with reference to World Heritage is sensitive. Now, this question is a tedious one, but will there be a system through which ICOMOS makes recommendations? We are currently trying to create a different system for world memory, and we are reaching an agreement. In what direction do you see this going?

Suzuki: Speaking of the current system, ICOMOS will continue to make recommendations and OUV decisions for the foreseeable future. That said, in 2021, ICOMOS declared that Sites of Memory do not fall under the World Heritage Convention.

Looking at the ICOMOS reports for the three Sites of Memory, it was quite an emotional process, and I feel like there were conflicts even within ICOMOS. In any case, I believe that the trend of evaluation by ICOMOS, which decided in 2021 that Sites of Memory would not fall under the Convention, will remain unchanged for a while.

Seki: Putting aside Sites of Memory for a moment, let us turn to digitization. I have a question for Mr. Morimoto, who gave a presentation in Part Two. While promoting various programs, the ACCU has also been trying to employ digital technology in its training courses. Has this online training evolved since the pandemic?

Morimoto: When it comes to the implementation of online training, the pandemic has clearly had a significant impact. With limited travel, no invitations, and no place to go, there was no choice but to make the Training Courses available online. When online training started in 2020, we had to create materials for online use. We took the PowerPoint materials that instructors had been using for their lectures, translated them into English, had the translations reviewed and dubbed by native English speakers, created materials linked to the PowerPoint presentations, and distributed this content online.

Initially, we thought it would be cheaper because there

was no movement of people. In reality, we were surprised to find that online training was more expensive because we also had to organize and develop translations, voice-overs, and videos, and prepare the platform for online delivery. As the pandemic settled and the hybridization process advanced, both processes—by invitation or online—cost money, so either way will be financially difficult. We frequently consulted with those taking the courses when deciding the contents, and we typically adopted themes for which we received numerous requests. The 3D measurement records of archaeological materials and museum materials we currently handle in our Individual Thematic Training Course are included at the request of the participants, and the training itself concerns digitization, but this is unrelated to the pandemic.

Seki: When there were no other options, you digitized the training you had been offering in person before the pandemic, and you retained the digitization even after in-person classes became possible again and created an entire training course. Did you find that the digitization technology for training courses on cultural heritage had many merits?



Morimoto: If we have digitized materials, participants can watch them at their own convenience. However, having Zoom discussions for everyone at the same time creates a time zone issue. Our target countries span from Kiribati in the east to Iran in the west, with an eleven-hour time difference if the lecturer is located in Rome. No matter how you schedule it, someone has to get up early or stay up late.

You can access and look at digitized texts any time you want, so there is no need to worry about time differences. You can also repeatedly access the material until you understand it. This format retains the benefits of digitization, and hybridization is underway. We believe that combining in-person and online sessions is a good idea because actual observation and hands-on training that

require detailed instruction are incredibly difficult if not carried out in person.

Seki: The Japan Consortium for International Cooperation in Cultural Heritage also held a seminar on digital technology and the protection of cultural heritage in the context of the COVID-19 pandemic (27th Session, “International Cooperation in Cultural Heritage in the Context of the COVID-19 Pandemic”). I remember the discussions from the meeting, which concluded that there were significant advantages and disadvantages, or rather that in-person meetings are also necessary because there are things that are impossible to be conveyed digitally. Training courses are being conducted in a way that combines online and digital teaching. Regarding Mr. Ikawa’s presentation, we heard that ICCROM employs online instructors for their training. I understand that this was started during the pandemic, but do you foresee the use of online technology becoming normal as we move forward?

Ikawa: ICCROM also set up an online platform to distribute the contents of lectures. But to be honest, I get the impression that the ACCU is taking it further than ICCROM. We are considering a system where it is possible to store online classes provided by ICCROM, such that they can be viewed at any time. This will probably be launched this year or next year. ICCROM is an organization that disseminates information worldwide. We generally view the idea of putting information online as an opportunity. There are many project managers who move quickly in this respect. System development and implementation are occurring at a very detailed and systematic pace, with any emergent issues addressed as we progress.



Seki: Introducing new technologies isn’t always smooth. I think an evaluation will be necessary at some point, so that we can measure the effectiveness of the digital technology

being used. In addition to digitalization and the pandemic, one of the major international trends that began before the pandemic is the issue of the UN’s SDGs. We also discussed international cooperation on SDGs and cultural heritage in three of our seminars (Seminar no. 24, 26, and 28). Here are some relevant questions we received via the question sheets, although limited to “International Cooperation in Hoi An.” One of the questions I have here is, “How conscious are you of the relevance of the SDGs in promoting a sustainable social environment and conservation and utilization-based community development? Especially when it comes to environmental aspects, there seemed to be little mention of this in the presentation, but do you have any opinions?” Can you give us an answer?

Tomoda Hiromichi: We have made applications related to the SDGs, but that in itself seems insufficient for protecting or using cultural heritage. Since then, I have felt that this may be impossible without a perspective change that transforms cultural heritage into new technologies. I wonder if, as a President of ICOMOS Japan, Dr. Okada has any insights on this point?

Seki: Well, Dr. Okada? Forgive the abrupt switch.

Okada Yasuyoshi (President of ICOMOS Japan): At the ICOMOS Paris office, young people are at the center of discussions in SDG working groups. To be honest, this is the most delayed field in ICOMOS Japan. My apologies.

Inagaki: Although I am not personally involved in the work related to SDGs in Hoi An, I would like to share my impressions as a tourist, although I believe that the problem of overtourism is evident, now that Dr. Tomoda has successfully tempted a very large number of tourists to the city. I did not discuss the city of Hoi An in detail during my presentation. Hoi An is an ancient city and has been inscribed in the World Heritage List. On the island across the Thu Bon River, an entirely new townscape has developed, similar to Okage Yokochō of Ise, to attract tourists while balancing the needs of the economy and preservation of the old town. Whether this is actually good for the landscape has yet to be determined. We in Japan have not progressed in this area either.

Seki: There are two main perspectives from which to discuss the SDGs. The first is from the perspective of restoration and conservation techniques, such as issues

related to the material and environmental impact. The second is from the perspective of how the site will be linked to society after repair and modification. In terms of how they relate to the SDGs, Dr. Iwasaki talked about the active incorporation of videos of community members talking about cultural heritage into the application for listing as intangible cultural heritage. As an overall trend, how do you see SDGs being grasped as part of intangible cultural heritage?

Iwasaki: When it comes to intangible cultural heritage, since the beginning of discussions about the SDGs, the Secretariat and experts have been at the forefront, actively asking which areas of the SDGs the listed intangible cultural heritage can contribute to. In my presentation, I mentioned a website that provides descriptions of all approved entries. The site has a section about the SDGs, with experts and stakeholders discussing how the listed intangible cultural heritage can contribute to these goals. In this sense, we are very active in our efforts to link intangible cultural heritage to the SDGs.

Although I cannot speak about it in great detail, I was involved in an application last year. In my presentation, I mentioned that Criterion R2 was replaced with one related to the SDGs. As experts, we study deeper aspects of the field. However, some parts can only be understood by those who are personally involved in the process. In the process of making the video, we went into the field and individually asked the inheritors to speak about it and make a video. When I saw the recorded video, I was extremely impressed. They were trying to link the preservation of intangible cultural heritage to the SDGs using details that outsiders like us would never know. For example, the fact that the associated raw material was now being grown in the region was completely eye-opening. When I watched the video, I learned that people in the region are expanding their understanding of intangible cultural heritage and actively connecting to the SDGs. I felt like the application had absorbed what the related parties knew experientially, rather than what I had said as an expert. My first such experience of this was last year, but I am certain I will experience it again in the future. I believe that this will lead to a shift—or rather, an increase—in the awareness of the inheritors of the culture in the region.

Seki: In that case, do you think the communities have a good understanding of the concept of the SDGs and are trying to express themselves in this regard, or do you think the government and NGO personnel are the intermediaries

who understand the concept and merely trying to apply what the community says to them?

Iwasaki: At this stage last year, the atmosphere was one of them wanting us, as experts, to instruct them. When actually making the video, I tried to focus on what was being done locally, what efforts were being made in the education field, and so on. However, what we ended up with was the awareness of the locals. Based on my experience last year, I think this field will expand. When the text of an international convention is written, it is common for government officials and experts to intervene in writing it. Conversely, I feel that Criterion R2 opened up a place for local voices, where their opinions can be heard. I believe that in the future, this could be a place for active input from the people in the region.



Seki: The concept of the SDGs is very difficult to grasp, but it is not necessary to say what applies to which goal. Rather, it is important that there is active involvement from the community, and that there is a system that takes their voices into account.

Let us turn to the Japanese Bridge at Hoi An. It is clear that Dr. Tomoda has worked on a great number of projects for a very long time. You spoke about the importance of local participation in a different way to Dr. Iwasaki. In this context, you emphasized the need for a system that properly loops not just the participation of locals, but the economic and other benefits for the locals as well. Am I correct in my understanding?

Tomoda Hiromichi: Yes, I think that is correct.

Seki: What I was a little concerned about is that, in the field of development in which we work, there are disparities within communities in terms of the economic benefits. At JICA, we are very sensitive to the economic disparity between those involved in a project and those who are not.

Your presentation was wonderful in terms of explaining how various people benefited, but I was a little concerned about the gap between the rich and the poor in that context. What are your thoughts?

Tomoda Hiromichi: I think there are some concerns in this area, but successful hotels or the clothing industry, for example, create a lot of jobs. The annual income of the people of Hoi An is no less than that in Hanoi or Ho Chi Minh City. I am not saying that there is no inequality, but I definitely believe that, looking at the overall increase, doing something was better than doing nothing.

Seki: There are various positions on this, but macroeconomically speaking, the idea is that the overall benefits will spread to the poor. On the other hand, you also referred to sustainability. When it comes to the issue of sustainability, people seldom think in macro terms. Generally speaking, the understanding is that cultural heritage is managed over long periods with the people controlling it, but this may not be your position. This is by no means a criticism.

Tomoda Hiromichi: I was thinking about raising the idea of sustainability. Rather, the question is, what motivates us to preserve cultural heritage? In the case of Vietnam, for example, Confucianism is prevalent and ancestor worship is highly valued. It does not make sense to apply sustainability to this. I believe it is important to respect the system that has maintained a society.



Seki: I think what you said is exactly what sustainability is. I am confident that you do this while properly harnessing the cultural and social foundations. Is there anything else you would like to add?

Inagaki: Vietnam is in the midst of economic development. If a city dies as a result of becoming a World Heritage Site, it will not lead to conservation, so I feel that this is

a successful example in terms of integrating the tourism industry while developing a deeper understanding of conservation.

Seki: Let me steer the conversation to Mr. Ikawa. You introduced many training cases, which was very informative. It was encouraging to learn about the promotion of cooperation with universities, including those from Japan. Within the Japan Consortium for International Cooperation in Cultural Heritage, one of the major issues concerns how to develop experts and next-generation human resources who will be responsible for the preservation and use of cultural heritage. So, it was fantastic to hear about the various programs coming out of ICCROM. When collaborating with universities, what fields do you collaborate in, either in Japan or abroad?

Ikawa: We are still at the preliminary meeting stage of the future cooperation between ICCROM and Japanese universities, but we are considering the possibility of offering a course on digital heritage and digital documentation with Dr. Noguchi Atsushi's group at Komatsu University. Dr. Noguchi is also involved in ICCROM's course on the conservation of stone, and there have been discussions about signing an MOU between ICCROM and Komatsu University for further development. When I conducted a webinar at ICCROM, I found there were so many unique initiatives in the private sector and in education related to the use of digital technology to preserve and use cultural heritage. Maybe it is the language barrier, but I think many people in Japan are carrying out extremely interesting activities that are not well-known overseas. There is significant demand for digital technology, so I hope these efforts are not limited to Japanese universities, but that ICCROM forms partnerships with various people working on interesting initiatives. This could be in the form of an MOU that would mutually strengthen the cooperation between the two organizations.

Seki: Komatsu University is making great progress in this field. I think it is wonderful that they are trying to promote the adoption of these initiatives in both Japan and abroad. In Japan, the only courses related to cultural heritage are those on archaeology offered by the Faculty of Letters, or architecture under the Faculty of Engineering, so I think it is a good idea to develop a program that is easily accessible to students. The level of training would be a little different from the professional training ICCROM offers, but do you think there is a possibility of getting involved in general education at universities?

Ikawa: This is a very interesting question. I do not know if I have a good answer, but in addition to cultural heritage, I am interested in the 3D documentation of buildings and information management of cultural heritage using databases, so I follow a lot of webinars and events. When we did a webinar at ICCROM in the past, I asked a company called Hololab Inc. to participate in the project, not in terms of the framework of cultural heritage, but the historical buildings. Their staff members actually lecture at universities, and there is already a movement to provide lectures on cultural heritage and related technologies at general universities.

Seki: Is this in Japan?

Ikawa: Yes.

Seki: This is wonderful to hear. I did not know this. We have a little more time, so let us continue our conversation. I have a question for Mr. Morimoto. Is there any possibility of getting involved in a program related to the conservation of cultural heritage in a way that is linked with Japanese education, such as universities, which are at the forefront of training experts?

Morimoto: When we set up a training course, we meet with experts for advice on the project, and they give us ideas for the content of the training. We also pay close attention to which experts are available in Japan and abroad in the fields for which we receive the most requests for training. A lot of university instructors are busy, so it can be difficult to invite them as lecturers. To this end, we always consult with the Agency for Cultural Affairs to find who might be suitable in the relevant field, and we also conduct research into fields of training that are being requested.

Seki: Is it possible for the students of a teacher invited to lecture to listen to the training program? I believe that at the National Museum of Ethnology and the JICA museum training program, graduate students can participate as observers.

Morimoto: The training itself is closed due to budgetary constraints, but some of the e-learning material created during training is uploaded to YouTube. For instance, some videos on taking photographs suitable for archaeology have already been made public. We also have Japanese-language materials that students can use for learning.

Seki: Some of us in the JCIC-Heritage have reached the conclusion that we have no choice but to train students by taking them into the field. Is it possible for Japanese students to participate at your sites, Mr. Inagaki?



Inagaki: When it comes to conservation repairs at a level like the Japanese Bridge at Hoi An, student involvement is difficult. In the survey and research conducted beforehand, as Dr. Tomoda mentioned in his presentation, Showa Women's University and the Nara National Research Institute for Cultural Properties jointly surveyed private houses, which led to the current conservation project. In this sense, there are aspects of field surveys that would not progress without students or if only teachers were present. In the field of architecture, I feel that the teacher is at the helm, while the students form the engine.

Seki: I would like to ask this question to all the presenters from Part Two, "Cases of Cooperation with Japan." At the Japan Consortium for International Cooperation in Cultural Heritage, it is always interesting to see how Japan's approach to international cooperation compares with that of other countries. In this context, we want to be distinctive. Mr. Morimoto, let me ask you this, is there anything unique to Japan among the activities conducted at ACCU Nara?

Morimoto: Archaeology, for example, exists as a field across the globe, and each country, including Japan, has its own stream or school in which archaeology was introduced. For instance, in Japan, artifacts are observed in very great detail. The Japanese method is difficult for people from other countries to understand. Some of the lessons taught are universal, but since the training is in Japan, we pursue results that can only be found through detailed observations in the Japanese style and teach students how to make and record detailed observations to this end. We always try to provide training that is unique to Japan.

As we are in Nara and often conduct practical training

on the cultural properties of Nara, we also want to bring out the unique characteristics of Nara. We try to ensure that the lessons our students learn from the cultural heritage of Nara will be used when they return to their own countries and look at their own cultural heritage. Of course, there cannot be a direct application, as the nature of the cultural heritage will differ from what they see in Japan. Nonetheless, we hope that they learn everything they can by observing details of specific areas, how doing so can lead to the protection of cultural properties, and how they can record their findings.

Seki: If I go into the field and teach people how to draw earthenware, I find they are often uninterested. It is difficult because we always have to explain why it is necessary to draw them in this way, but I think this is an area where the benefits of Japan are fully present.

Dr. Tomoda, what I noticed in today's talk, which I thought was wonderful, is that your work has developed over a very long period of time. Are there any differences between experts from Japan and others involved, such as those from Europe or the US, in this area?

Tomoda Hiromichi: Japan was involved in Hoi An, and Germany was involved in My Son. The Germans are beloved by the locals, and I personally think that the way that the people involved pour their hearts into a project is more important than the differences between countries.

Seki: I agree. I think the challenge is to increase the number of people who love the field and what it has to offer. What do you think, Mr. Inagaki?

Inagaki: This may be more distinctive of the Tomoda way than the Japanese way, but as I mentioned during the presentation, the project in Vietnam involved walking with each other, side by side. The project may be called technical guidance, but we go there with the intention of technical exchange. This may be the secret to our long-lasting relationship.

Seki: In that case, I think it is important to walk "side by side" not just with the community, but with the national and administrative levels as well.

Inagaki: I am not sure if this is the right way to put it, but we do not work on the request of Hoi An alone, and we are aware of the relationship between countries. There is talk that the development of only Hoi An may not be good for

Vietnam overall. The Agency for Cultural Affairs has been promoting exchanges while carrying out discussions at the national level, including seeking opportunities to gather experts from all over Vietnam for exchange. Dr. Tomoda and others were working in this context.



Seki: I think nurturing is an increasingly difficult task. We must work with different fields and sectors. Nurturing an individual to be discerning of each situation while retaining their love for the subject is a difficult task. I hope we can count on wonderful role models like Dr. Tomoda and hope that the youth who are drawn to them follow in their footsteps.

If I ask Dr. Iwasaki a question, other cultural anthropologists might dislike it and it may come across as somewhat Orientalist, but is there a Japanese approach to intangible cultural heritage within the framework of intangible cultural heritage? At a previous JCIC-Heritage symposium, someone noted that, in the case of tangible heritage, Western societies are hierarchical and striated by social class due to social inequality, so when it comes to the excavation of archaeological sites, many types of work are carried out hierarchically, and it is sometimes difficult to integrate into the community. Japan seems to differ in this respect. I do not mean to heap praise on Japan or evoke nationalism, but I think that human relationships flow or are intertwined, and there is no discrimination. Such is the case in my experience, at least. It may be because I am a student of anthropology that I think of it this way when dealing with communities, but when I look at Japanese researchers with an archaeological background it feels like there is no discrimination. Is it possible to use Japanese ideas in the intangible cultural heritage system?

Iwasaki: I may not be very Japanese myself. The people who wrote the Convention for the Safeguarding of the Intangible Cultural Heritage and were involved in its earlier stages were cultural anthropologists. Japan has a rich

folklore discipline, which has already been systematized, so I feel that the idea that the inheritors are the main actors—which is the basis of the Convention for the Safeguarding of the Intangible Cultural Heritage—has not spread very much. I was educated in anthropology in North America, and I think people like me are incompatible with the folklore education of Japanese society. I do not know if this is a Japanese/non-Japanese thing, but I have always been uncomfortable in Japanese society.

Seki: The Japanese way of thinking may be counterproductive. Indeed, Japanese society is very different from those of North America, Australia, and New Zealand, where attitudes towards Indigenous people are very harsh. This may have negatively affected the registration of intangible cultural heritage. In this sense, I think it would be more successful if people with ideas like Dr. Iwasaki were involved.

We have almost come to the end of our panel discussion. Would anyone like to make any final remarks?

Inagaki: I forgot to mention in my talk, but when the repair of the Japanese Bridge in Hoi An started, Hoi An City applied to the Sumitomo Foundation on the recommendation of Dr. Tomoda, and an impressive report was submitted. I did not touch on this in my presentation, so just I wanted to mention it.

Seki: Thank you, this is very important to acknowledge. Our time is up, we will now conclude this panel discussion. Thank you for bearing with my moderation, as well as for attending the 33rd Seminar on “International Trends in Safeguarding Cultural Heritage” hosted by the Japan Consortium for International Cooperation in Cultural Heritage, despite the rain today. Apologies to all the presenters for detaining you for such a long time. Once again, a warm round of applause for the presenters. Thank you very much for your time today.



Closing Remarks

Hello, I am Tomoda Masahiko, Secretary General of the Japan Consortium for International Cooperation in Cultural Heritage. On behalf of the organizers, I would like to express my gratitude for your participation in the JCIC-Heritage's 33rd Seminar, "International Trends in Safeguarding Cultural Protection." I am not sure if a summary is required, but I would like to take this moment to reflect on this seminar and share some of my thoughts on it.

This is the first time in four years that a seminar on the topic of international trends has been hosted. Each of previous seminars on this topic essentially took the form of a unidirectional provision of information, with several presentations on recent trends related to international conventions and so forth. This time, we added the perspective of Japan's activities in international cooperation and organized a panel discussion. It has been a long time since the previous seminar, and I learnt a lot of new information about recent developments. This was meaningful in itself, but also it reminds us of the significance of learning about trends to further understand the conventions and their relationship with the society behind them.

Japan adopted and enhanced the system of protecting cultural properties relatively early, so I think we are not overly aware of what other countries are doing, or what international organizations have said in this regard. If we go to other countries, especially developing countries, there is a sense that they are developing their protection systems while remaining conscious of international trends. When we work overseas, we must be aware of the prevailing

international discussions and how they affect the country in question. Along with such awareness, I think it is also important to develop a perspective of using limited resources and link this to advantageous international cooperation.

The discussions today covered a variety of themes. The field of international cooperation in cultural heritage does not stand on its own. As the case of Hoi An shows a good model, the majority of cases are closely linked to various fields such as regional development and economic benefits. In this sense, I understand that even while his primary motivation was his attachment to cultural heritage and the people of the area, Dr. Tomoda Hiromichi engaged in efforts to successfully position the protection of cultural heritage while drawing on the thoughts and intentions of stakeholders from various perspectives. As we promote international cooperation in the field of cultural heritage, it is important that we and our domestic donors look at diverse perspectives and fields in order to ensure the sustainability of the projects themselves.

As Vice-President Okada said in his introductory remarks, we are glad to see the end of the COVID-19 pandemic and welcome the opportunity to host in-person events again. On the other hand, I am not sure whether this can be linked to the loosening of restrictions on human travel implemented during the pandemic, but since last year, there has been the Russian invasion of Ukraine, and the Palestinian situation has grown increasingly tense since last month. Of course, Russia, Ukraine, Israel, and Palestine all have their own wonderful cultures. I want to take this opportunity to conclude this meeting by wishing that the horrors of war cease as soon as possible, and that human exchanges between these rich cultures occur once again.

Finally, the Japan Consortium for International Cooperation in Cultural Heritage is planning to host a symposium at the beginning of next year to commemorate the 50th anniversary of the World Heritage Convention. More specifically, last year marked the 50th anniversary, but on this occasion, we want to reflect on the past and consider the contributions of Japan and how World Heritage system has contributed to the protection of Japan's cultural heritage. At the invitation of the Ministry of Foreign Affairs, Mr. Ernesto Ottone, the Assistant Director-General for Culture of UNESCO, will speak at this event.



TOMODA Masahiko
Secretary General, JCIC-Heritage

The Agency for Cultural Affairs, the Ministry of Foreign Affairs, and the Japan Consortium for International Cooperation in Cultural Heritage will co-host this event at Kyoto University on January 20, and I hope you will all join us there.

Although I have digressed a little, on behalf of the organizers of this seminar, I want to once again thank all of the participants who joined us today, especially all the speakers. Thank you very much.

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Japan Consortium for International Cooperation in Cultural Heritage
C/O Independent Administrative Institution National Institutes for Cultural Heritage
Tokyo National Research Institute for Cultural Properties
13-43, Uenokoen, Taito-ku, Tokyo 110-8713, Japan
Tel: +81-(0)3-3823-4841 / Fax: +81-(0)3-3823-4027

Edited by :

GOSHIMA Chiyuki
(Japan Consortium for International Cooperation in Cultural Heritage)

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