Report on the 34th Seminar

School Education and Cultural Heritage

主催：文化遺産国際協力コンソーシアム、文化庁

JCIC-Heritage

Japan Consortium for International Cooperation in Cultural Heritage

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Introduction

This report describes the proceedings of the 34th Seminar, "School Education and Cultural Heritage" held by the Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage) and Agency for Cultural Affairs on September 28, 2024.

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.

Organized by: JCIC-Heritage, Agency for Cultural Affairs

Contents

Opening Remarks

Thank you for participating in the 34th seminar of the Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage), "School Education and Cultural Heritage." Although today's theme has not been addressed by the JCIC-Heritage before, it must be tackled in the future as the nature of international academic research changes. After this, Secretary General Tomoda will talk about the purpose of this seminar.

As some participants are here for the first time, please bear with me as I promote the JCIC-Heritage.

I believe that the first international academic research conducted in the Pacific War was by Professor Egami Namio, who began his research on Iran and Iraq in 1956. A survey of the Andes was initiated by Professor Terada Kazuo at the University of Tokyo and others in 1958, and Waseda University began conducting a survey of Egypt in 1965.

Regarding international cooperation in restoration, Japan has been cooperating with restoration of stone and lichen control measures at the request of Professor Chihara Daigoro, a member of the technical committee for a restoration project of the Borobudur ruins in Indonesia, initiated by UNESCO in 1974. From 1975, at the request of the Japan International Cooperation Agency (JICA) and other organizations, Japan started accepting staff from the National Museum of Korea and the National Research Institute of Cultural Heritage in South Korea, as well as staff dispatched from ASEAN (Association of Southeast Asian Nations) as trainees.

In May 1988, Prime Minister Takeshita Noboru delivered a speech in London entitled "Opening a New Era in Japanese-European Relations," where he announced the inclusion of "international cultural exchange" in Japan's concept of international cooperation and asserted that Japan's cultural role in the world would shift from passive to active contribution. This speech marked the beginning of assertive action by the Japanese government, such as providing General Cultural Grant Assistance in the field of cultural heritage and contributing to the UNESCO Japan Trust Fund for the protection of cultural heritage. In 1991, a unique restoration project titled "The Cooperative Program for the Conservation of Japanese Art Objects Overseas" was launched, in which Japanese paintings that had been removed from Japan and placed in the collections of overseas museums were returned to Japan for restoration.

In this context, there is growing momentum for international cooperation in the protection of cultural heritage, a valuable asset shared by all humanity, and to utilize the knowledge, technology, and experience accumulated in Japan in the preservation and restoration of cultural heritage, especially objects located overseas that are at risk of being damaged, decaying, disappearing, or being destroyed due to armed conflicts or natural disasters.

In 2006, a bipartisan parliamentary colloquium on "legislation to promote international cooperation for protection of cultural heritage abroad" was held, whereafter the Act on the Promotion of International Cooperation for Protection of Cultural Heritage Abroad was passed and promulgated. The Japan Consortium for International Cooperation in Cultural Heritage was founded in accordance with this law.

In a column, Vice-President Seki Yuji, who will be our moderator today, wrote, "The Japan Consortium for International Cooperation in Cultural Heritage ("JCIC-Heritage") is an extremely unique organization that you wouldn't come across anywhere else in the world. Driven by a mission to contribute to a peaceful international society, JCIC-Heritage encourages the government and specialists to work together to proactively research and protect global cultural heritage. I think it is the only organization of its kind in the world. JCIC-Heritage's activities are extremely progressive because they are driven by a desire to ultimately encourage a deeper consideration of cultural heritage by local residents themselves, and help local residents protect and preserve their own heritage. We need systems

AOKI Shigeo
Vice-President, JCIC-Heritage

that go beyond the realm of pure academic research in order to offer "soft support" such as training local experts and helping shape legislation and providing venues for discussion. JCIC-Heritage offers that very backup support to each and every specialist."

We have built a network that connects universities and research institutes, public institutions (relevant ministries and agencies, independent administrative agencies), international cooperation support organizations (companies, NGOs, NPOs, etc.), and private-sector aid organizations. We organize subcommittees for information exchange in each region (six regions) as well as seminars and symposia to share and discuss the latest information on international cooperation in cultural heritage. Currently, we have approximately 550 members, and if you are interested, we encourage you to consider joining the JCIC-Heritage. By the way, there is no membership fee. Thank you for your attention.

1. SEKI Yuji, 2019, "Research on ancient ruins is always in its infancy: South America has a lot to offer!" Japan Consortium for International Cooperation in Cultural Heritage, January 30, 2019, (https://www.jcic-heritage.jp/en/column/seki/).

Rationale Explanation

Hello everyone. I would like to take this time to explain the purpose of this seminar and give an outline of the program.

Today's theme is "School Education and Cultural Heritage." I believe that when those of us engaged in the protection of cultural heritage discuss about education the central issue has been the fostering of professionals in the various relevant fields of specialty. In addition to nurturing specialists in Japan, the training of professional human resources in partner countries is a major point of importance in the field of international cooperation. Actually, many of Japan's international cooperation projects for cultural heritage implemented so far has focused on this element. While I do not think this will change even after this, in recent years, there has been a growing recognition of the importance of communicating with and raising awareness in communities that possess cultural heritage and broader civil society.

It is safe to say that the idea of placing cultural heritage in the context of the sustainable development of a society has become a common one. Cultural heritage is expected to play various roles—contributing not only to the development of tourism and other local economic activities, but also to the cultivation of citizens' attachment to the local area, and the promotion of cultural exchange across regions and countries. Simultaneously, to protect and utilize cultural heritage in a suitable and balanced manner, it is extremely important to foster an accurate understanding of the value of cultural heritage among local community members and encourage their active participation in activities rooted in this understanding.

In this seminar, we would like to think about the role school education can play in the protection of cultural heritage and international cooperation for cultural heritage, including specific methodologies and issues, focusing on the primary and secondary education levels.

Today's program includes four lectures. In the first half dealing with case studies in domestic education programs in Japan, Mr. Sawanomukai Tatsuya will start by talking about practical examples from elementary school social studies, followed by examples of high-school elective subjects from Professor Masubuchi Mariya. In the second half with initiatives exemplifying international cooperation in cultural heritage, Professor Kobayashi Takanori will discuss local history education using manga in rural Mexico, and Professor Marui Masako will talk about education activities to raise awareness in local communities at the Angkor archaeological site in Cambodia. Unfortunately, Professor Marui is unable to join us today, so her lecture will be presented via video.

Following these four lectures, we will have a panel discussion with the speakers moderated by the JCIC-Heritage's Vice-President, Dr. Seki Yuji, while Professor Saotome Kenji will act as commentator. We sincerely hope that these discussions about effective methods of incorporating cultural heritage into school education and things to consider in practice will illuminate the best way to forge cooperation between school education and cultural heritage protection or international cooperation for cultural heritage in the future and that this will serve as a reference for your everyday activities.

Thank you very much.

TOMODA Masahiko
Secretary General, JCIC-Heritage

Social Studies Classroom Practice for Fourth Grade Students — “What to Preserve and What to Convey: Ogimachi Hamlet, Shirakawa Village”

SAWANOMUKAI Tatsuya

Teacher, Kano Elementary School, Gifu City / Former Teacher, Shirakawago Gakuen, Shirakawa Village

SAWANOMUKAI Tatsuya is in his 17th year of teaching at elementary and middle school. Thus far, he has worked at three elementary schools and one compulsory education school in Gifu Prefecture. He worked at Shirakawago Gakuen in Shirakawa Village from FY2021 to FY2023. He is in charge of social studies for the third to ninth grades. He implements social studies education in relation to Shirakawago Gakuen’s special subject, “Village Folk Studies.” He currently works at Kano Elementary School in Gifu City.

Hello everyone, it is nice to meet you. My name is Sawanomukai Tatsuya from Kano Elementary School in Gifu City. I am originally a resident of Gifu City, but until last year, I worked at Shirakawago Gakuen in Shirakawa Village for three years as part of the remote location training program. Initially, I lived there by myself, but I told my wife and two elementary school children in Gifu City about what a wonderful place Shirakawa Village is, and I moved them there, and we spent three years living in a family dormitory. Everyone in my family loves Shirakawa Village, and I still visit, although I have returned to Gifu City. Today, I would like to suggest some educational practices that incorporate cultural heritage in primary education. The theme of my presentation is Social Studies Classroom Practice for Fourth Grade Students — “What to Preserve and What to Convey: Ogimachi Hamlet, Shirakawa Village” (Figure 1).

My presentation is structured as follows (Figure 2). For the lesson practice marked 3, a lesson plan (social studies instruction plan, Figure 3) has been distributed to the audiences in paper form.

Shirakawa Village is located in the northern part of Gifu Prefecture, near the borders with the Toyama and Ishikawa prefectures. When I went shopping, I often went to Takayama City (center of northern Gifu) and Toyama Prefecture, which is at a similar distance.

Figure 1

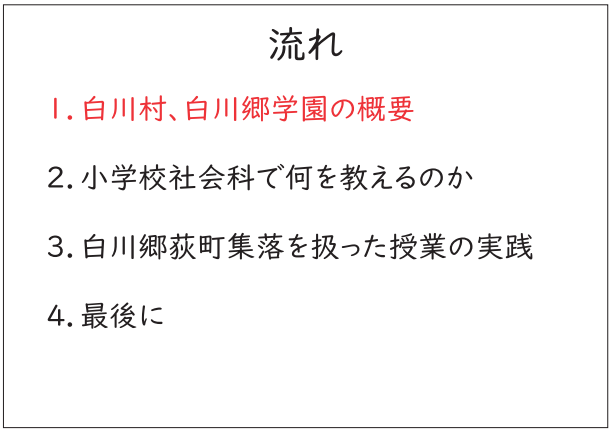

Figure 2

During the construction of the dam in the 1960s, the population exceeded 9,000 people, but it has been declining in recent years and has fallen below 1,500 (Figure 4).

Speaking of Shirakawa Village, Shirakawa-go is famous for its gassho-style village inscribed on the World Heritage List. During my three years there, I became aware of the richness and harshness of nature. In winter, the snowfall is heavy, and as you can see in the photo on the right, the swings become buried in snow, which is a familiar sight in Shirakawa Village (Figure 5).

Both Shirakawago Gakuen and the Gassho-style Village are located on the northern side of the village, near the highway interchange. In the southern part, there are the Shiramizu Falls on the Oshirakawa River, designated as a National Place of Scenic Beauty last year, as well as Lake Shiramizu and the Former Toyama Family Residence, an example of gassho-style architecture (Figure 6).

Shirakawago Gakuen is a compulsory education school attended by students until the ninth grade (Figure 7). There are approximately 10 students in each grade, with a total of 118 students in the entire school. The practice I introduce today was conducted with children in the fourth grade (Figure 8), who are now in the seventh grade.

A feature of Shirakawago Gakuen is its strong orientation

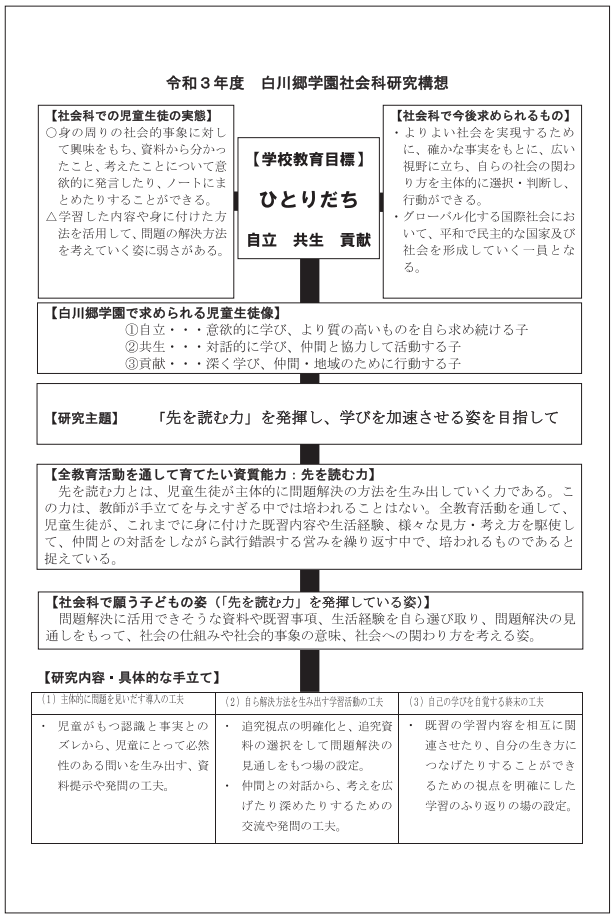

Figure 3

Figure 5

Figure 6

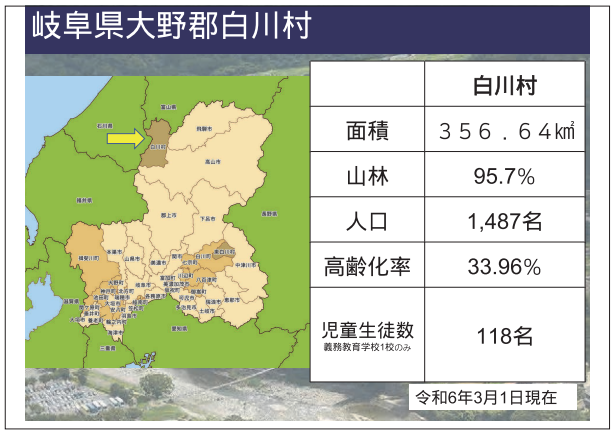

Figure 4

Figure 7

toward raising children within the local community and adopting a system that allows local residents to participate in its educational activities. *Furusato-gakushu* (Hometown Studies), part of the special subject *Sonmin-gaku* (Community-Based Integrated Studies), involves educational activities designed to foster future leaders of the village, carried out in collaboration with local community coordinators assigned to each grade level. A distinctive feature of the curriculum is that each of the nine grades is assigned a theme reflecting the contents of the Shirakawa Village Villagers' Charter, clearly defining what students learn about their hometown over the course of nine years. Fourth-grade social studies education is made possible through the strong support provided by the Furusato-gakushu curriculum and the active involvement of local human resources (Figure 9).

There were 275 gassho-style buildings in Shirakawa Village in the 1950s. Although this number dropped considerably due to population decline and remodeling, preservation has been conducted since the 1970s, and there are 159 buildings left in the village as a whole, including 114 buildings in Ogimachi Hamlet (Figure 10). Ogimachi Gassho-style Village, which has 114 gassho-style structures, is close to Shirakawago Gakuen and is used for various educational activities, as shown here (Figure 11).

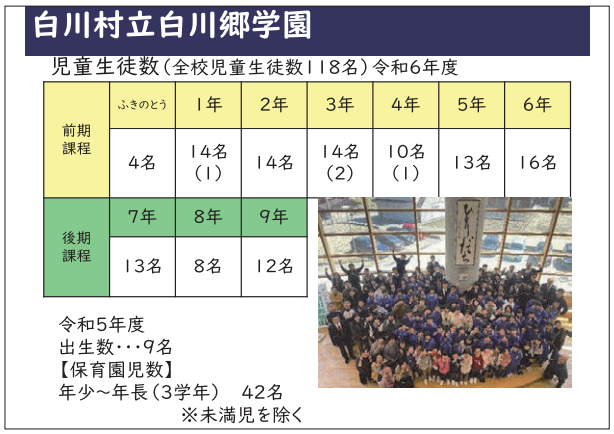

Figure 8

Figure 11

Figure 9

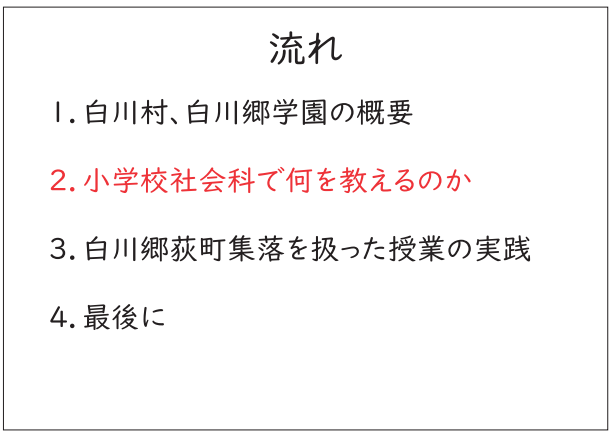

Figure 12

Figure 10

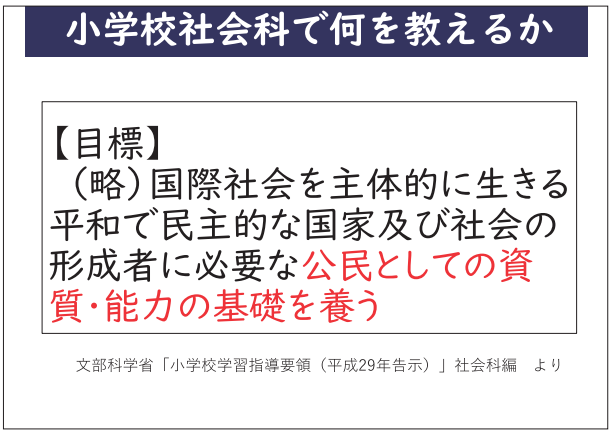

Figure 13

Next, I would like to talk about what is taught in social studies at the elementary school level (Figure 12).

The Social Studies section of the Elementary School Course of Study published by the Ministry of Education, Culture, Sports, Science and Technology (MEXT) sets forth the following goal: to lay the foundation for the qualities and abilities required of citizens (Figure 13). The instruction for the fourth grade is further organized according to the three pillars of qualities and skills shown in green (Figure 14). These are the four main items of instruction for the fourth grade. The domain related to cultural properties is "local traditions and culture." Social studies textbooks are also structured in accordance with the Course of Study. This practice corresponds to the unit titled "What to Preserve and What to Convey" in the textbook (Figure 15). The learning objectives for this unit, "What to Preserve and What to Convey," have been set as follows (Figure 16):

[Knowledge and skills] Understand that local traditions and culture embody the hopes of the community and have been handed down, considering their connection to the lives of local people.

[Thinking, Judgment, and Expression Skills] Identify issues related to the safeguarding and transmission of traditions and culture, and consider possible actions to address them.

[Motivation for Learning and Humanity] Develop pride in and affection for the local community through exposure to the value of its traditions and culture.

Based on the instructional objectives, an analysis of the students' backgrounds revealed that approximately half live in Ogimachi Hamlet, while the rest live elsewhere. All the children are proud to live in "a village with a World Heritage Site." While they say, "The village is amazing because it is a World Heritage Site, so it is important," they do not fully understand what makes it significant, why it should be appreciated, or what kinds of efforts are involved in protecting it. They appeared to perceive the gassho-style houses—specifically the physical structures themselves—as the sole focus of the World Heritage designation." Although the students expressed pride in Shirakawa Village's Gassho-style houses, the analysis also indicated that they were more concerned about the real-life inconveniences caused by the large number of tourists visiting the area. In light of these findings, it was considered essential for students to gain an understanding of the value of the Shirakawa-go Ogimachi Gassho-style Village, to identify the contemporary challenges involved in its protection, and to develop empathy for the hopes and efforts of local residents who are working to address these challenges (Figure 17).

I have excerpted only the main history of the Shirakawa-mura Ogimachi Natural Environment Preservation Society.

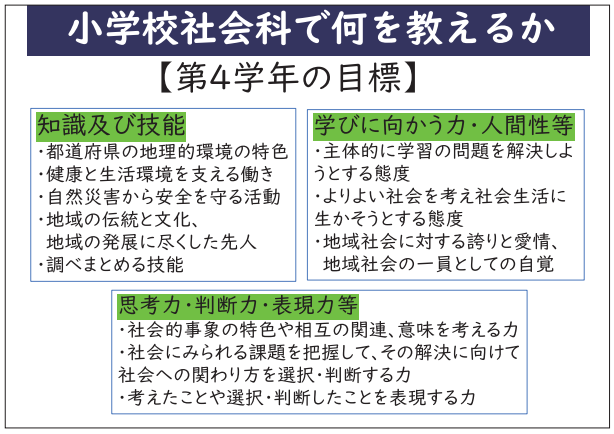

Figure 14

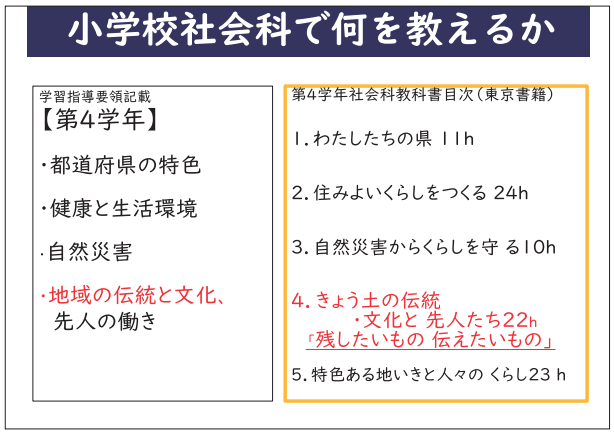

Figure 15

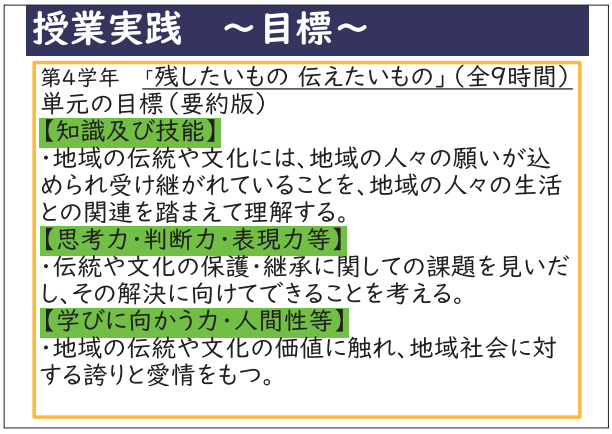

Figure 16

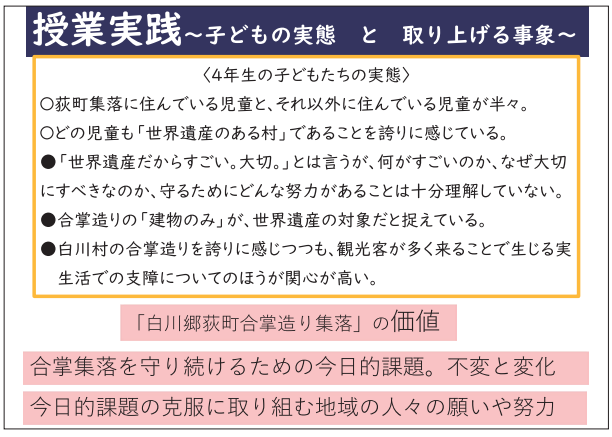

Figure 17

The Preservation Society was established in 1971, and a residents' charter for preservation was enacted. The area was nationally classified as an Important Preservation District for Groups of Historic Buildings in 1976 and inscribed on the World Heritage List in 1995. Since its founding, the Preservation Society has continuously faced various challenges. Issues such as parking, tourist manners, and succession have arisen, and each time, the Society, along with local residents, has worked together to overcome these difficulties. While talking with the chairman of the Preservation Society, I encountered "the problem of gassho-style succession." He said that they are considering reviewing the "do not rent out" part of the three preservation principles in the residents' charter, which have been carefully obeyed for 50 years, namely "do not sell, do not rent out, and do not tear down." I considered this to be a symbolic fact that captures the efforts of the local people working to protect the Gassho-style village, and therefore decided to design lessons addressing the succession issue as a central focus (Figure 18).

We heard from the chairman of the Preservation Society about the future preservation of the Gassho-style Village. As the population declines, the aging of residents living in the Gassho-style houses is progressing. While some younger families will return to the village, others will move out, and

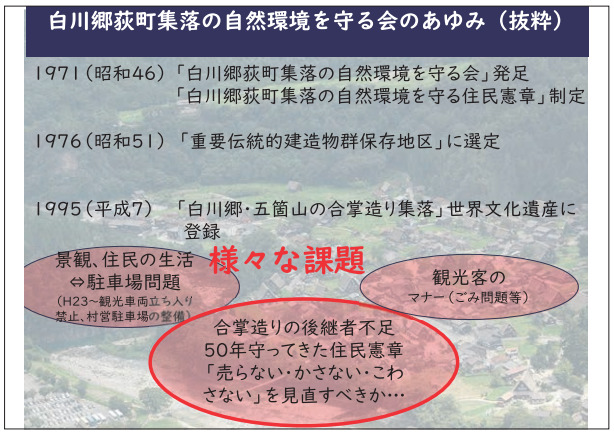

Figure 18

Figure 21

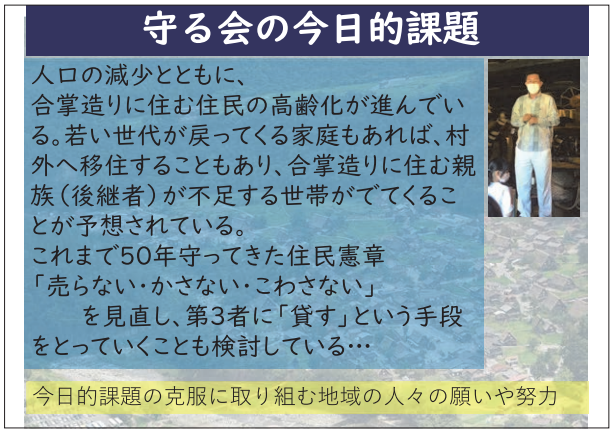

Figure 19

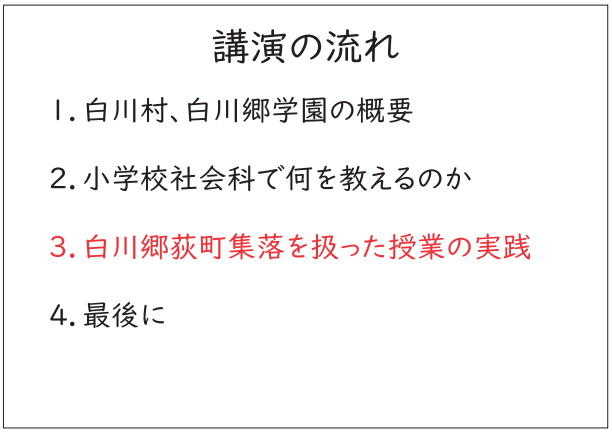

Figure 22

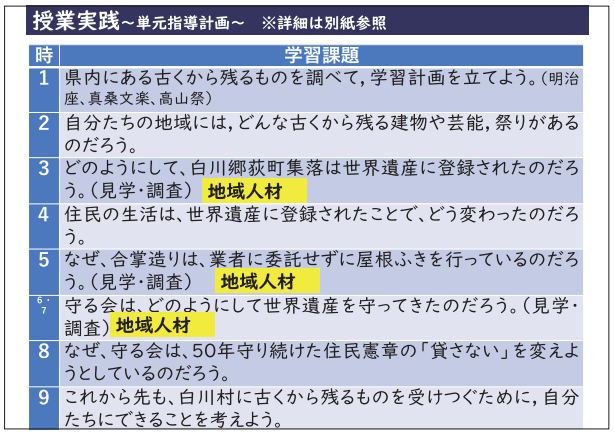

Figure 20

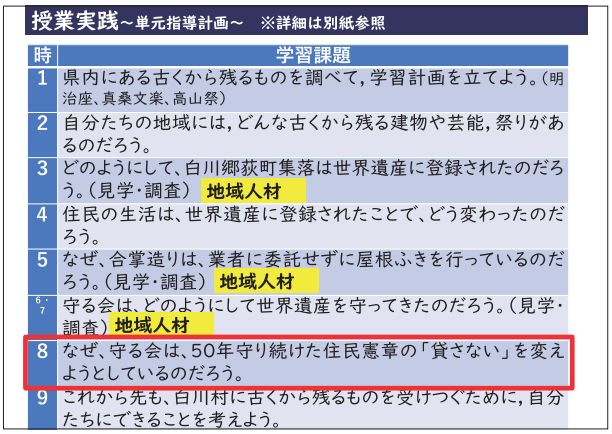

Figure 23

some households are expected to have a shortage of relatives (successors) living in gassho-style houses. They are considering reviewing the residents' charter principles of "do not sell, do not rent out, and do not tear down," which they have observed for the past 50 years, and introducing the approach of "renting out" to a third party. This was considered a symbolic example for learning about the wishes and efforts of local people who are working to overcome the challenges involved in protecting cultural properties, which was the learning aim, so I decided to design lessons focused on this (Figure 19).

The unit teaching plan was structured as follows (Figure 20). In the first and second periods, students investigated cultural properties in the prefecture, and from the third period onward, they learned about their local area. The central lesson is scheduled for the eighth period. In yellow, the area marked "local human resources" refers to time spent working with the aforementioned "local coordinators."

Three people assisted me as local human resources. The first was a cultural property officer from the Board of Education, who shared information on the costs involved in the preservation of Gassho-style buildings, as well as how Gassho-style architecture is a product of the natural environment and history of Shirakawa Village. The second was a craftsman who works as both a roofer and a carpenter for gassho-style houses. They showed us an actual site and gave us the opportunity to participate in a hands-on roof assembly experience. Through this experience, we gained insight into the preservation efforts that maintain traditional techniques and materials, as well as the remarkable functionality of Gassho-style architecture. The third person was the chairman of the Preservation Society. We asked him about his thoughts on living in Gassho-style houses and the efforts made by the Preservation Society. Drawing on his talk, we facilitated opportunities for children to engage with the contemporary issues mentioned earlier (Figure 21).

Now, let me tell you about how the actual lessons went (Figure 22). The lesson I will discuss is the eighth one in the unit plan (Figure 23). The aim of this lesson was to "discuss the reasons for reviewing the Residents' Charter and consider how to protect a World Heritage site in the future while relating it to the current situation and local issues" (Figure 24). At the beginning of the lesson, I presented this slide. Through this discussion about reviewing the contents of the Residents' Charter, which has been upheld for 50 years, I could draw attention to the fact that they have no choice but to consider making such changes (Figure 25).

Please take a look at the actual introduction scene (Figure 26).

The children made statements such as C1–3. These are their own predictions. Although the teacher was quiet,

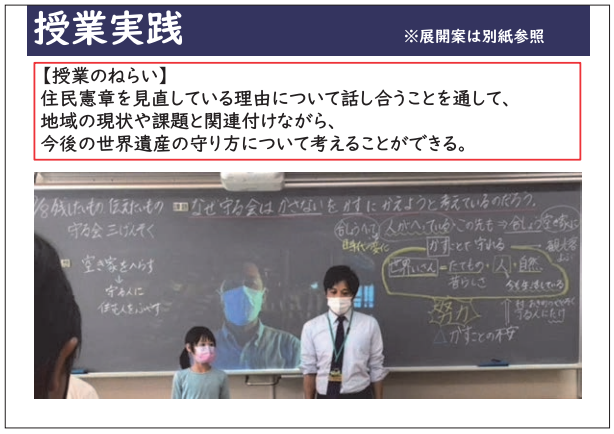

Figure 24

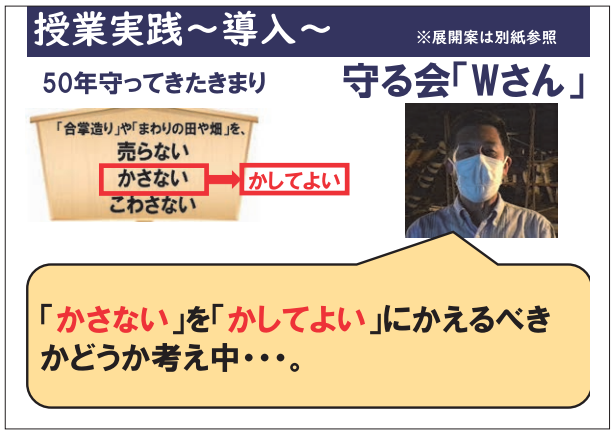

Figure 25

Figure 26

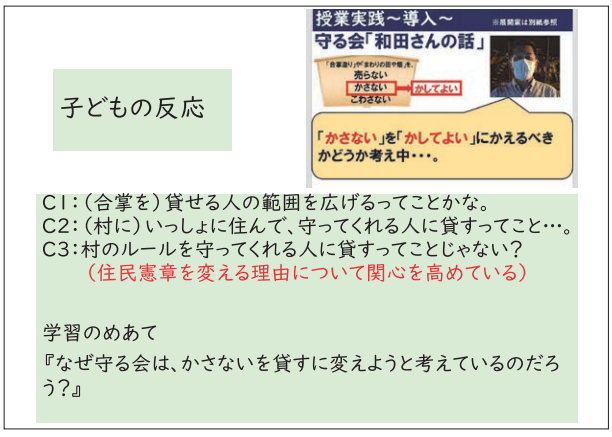

Figure 27

the children continued to whisper to one another, which I interpreted as indicative of their increased interest in the reasons for changing the Residents' Charter. Therefore, I defined the aim for this learning session as "Why is the Preservation Society thinking of shifting from prohibiting to allowing renting?" (Figure 27).

Next, let us look at the middle part of the lesson. This is a scene where the students presented their thoughts after researching the materials (Figure 28).

The children's remarks were as follows: "I learned [in the previous learning session] that a World Cultural Heritage site must have a harmony between people, buildings, and nature. I think this relates to the discussion about changing the Residents' Charter, because if the population continues to decline and Gassho-style houses become vacant, the 'people' element will disappear… As Mr. W from the Preservation Society said, tourists come to Shirakawa Village to enjoy the traditional atmosphere, but this experience can't be offered [if the houses are vacant]..." The students spoke about the reasons for changing the Residents' Charter, referring to the requirements for World Heritage listing, the necessity for people to live there in order to preserve it, and its appeal from the perspective of tourists (Figure 29).

Once many of the children agreed that the World Cultural Heritage could be protected by renting houses out, I posed a challenging question to prompt deeper thinking. The following scene shows that moment (Figure 30).

The following are the children's responses to the question: "So, does that mean if we just keep renting out the houses to lots of people, we can protect the World Cultural Heritage site?" "No! That's not right. It won't work! If you rent out extensively, for example, if people from If we just rent them out to anyone, like people from Tokyo who haven't lived in Gassho-style houses or in nature, they might end up damaging them... I think it's only okay if the person loves nature and Gassho-style houses..." Although this statement contains a somewhat biased image of people from

Figure 28

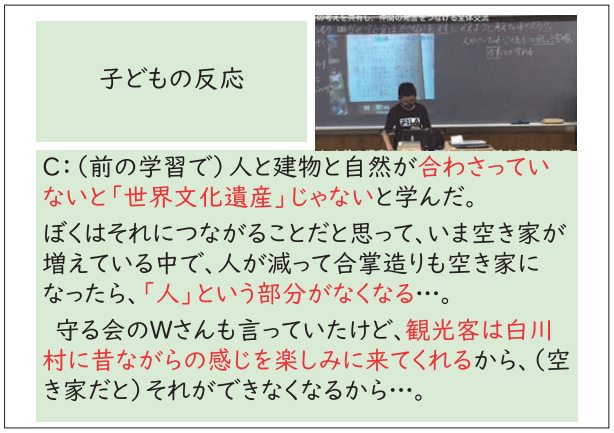

Figure 29

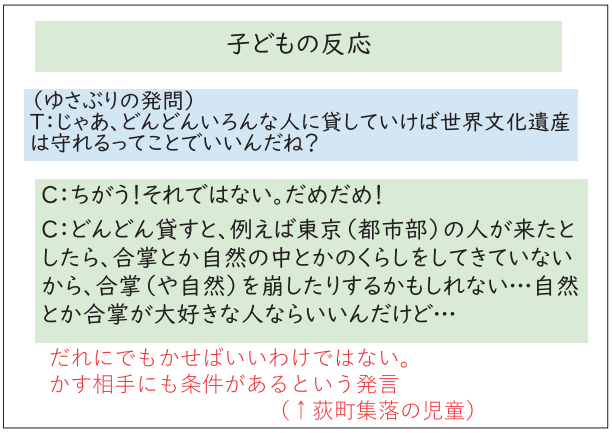

Figure 31

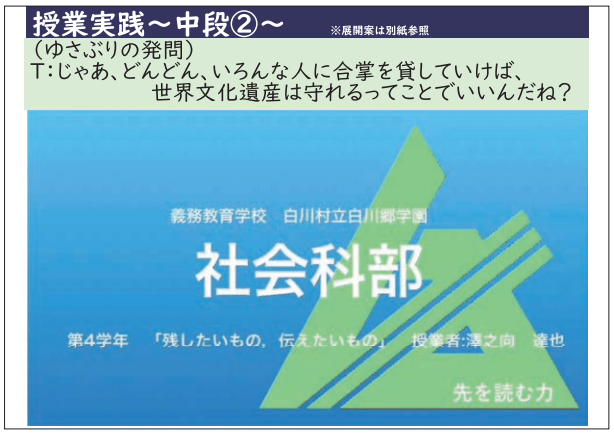

Figure 30

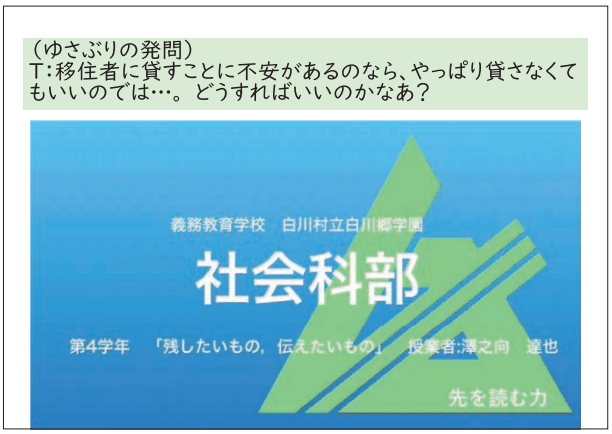

Figure 32

Tokyo, please kindly understand the intention behind it. The gist of this remark is that you cannot rent the houses to just anyone; there are certain conditions that prospective renters must meet. In fact, this child lives in Ogimachi Hamlet, and I believe his comment honestly reflects his feelings about what he expects from newcomers (Figure 31).

Furthermore, I posed the following provocative question to encourage reflection: "If you feel uneasy about renting to newcomers, then perhaps it would be better not to rent at all... What do you think would be the best course of action?" The following scene shows that moment (Figure 32).

The child, C1, said that responding with a balanced approach between renting and not renting is the best effort possible under the current circumstances. This reflects an understanding of the difficulty in preservation and the fact that there is no single correct answer, as well as empathy for the Preservation Society's commitment to making the utmost effort. C2 expressed their wishes as a resident of Ogimachi (Figure 33).

Finally, I presented a talk by the Preservation Society chairman. Here is a video of his presentation; please take a look (Figure 34).

A talk by Mr. W, the chairman of the Preservation Society

Thank you for coming to visit us the other day. Here, I would like to talk once again about my thoughts on the "Do not rent out" principle of the Preservation Society. I believe that the spirit of the three principles must be carefully preserved, but it is also obvious that the population of the village will continue to decrease in the future. Under such circumstances, I believe that it will be necessary to rent out Gassho-style houses in order to attract residents, have them settle here, and ultimately increase the population. However, it is not okay to rent them out to just anyone. After all, we want to rent them out to people who understand the village well and can work hard with us as fellow residents. That said, the reality is that it is not easy to find suitable individuals. While it is difficult to find the right answer, we are also working with a sense of how difficult it is to preserve tradition. Nonetheless, we are all working together to do what we can now, and we are making efforts to keep preserving it.

This is when we wrapped up the learning session (Figure 35).

C1 said that preservation requires the cooperation of local residents and the residents of other districts. Moreover, C2 showed a growing sense of initiative, wondering what they could do to contribute. What both

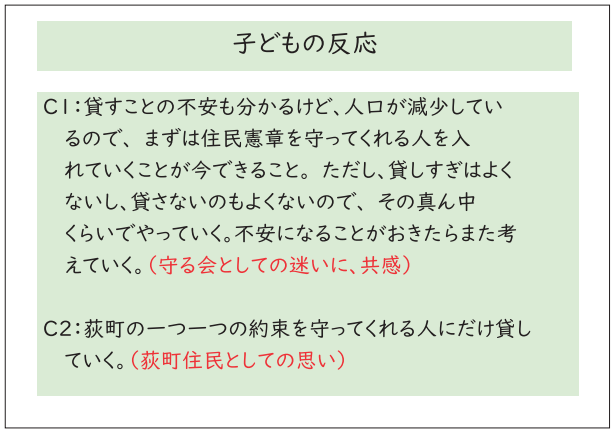

Figure 33

Figure 34

Figure 35

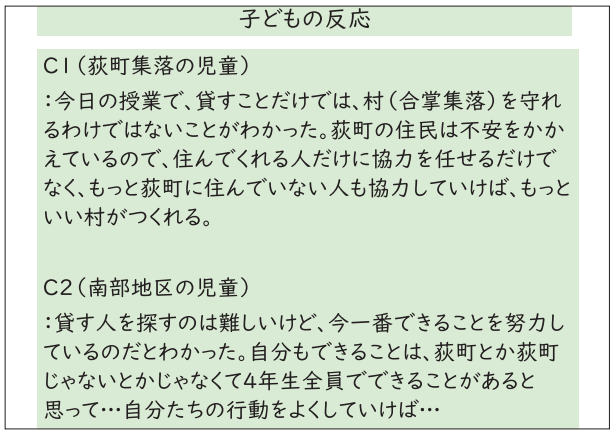

Figure 36

students have in common is their understanding that renting out will not necessarily lead to protection. Through the learning process, they came to recognize that protecting cultural properties requires overcoming various challenges and conditions (Figure 36).

This is the reflection notebook of another child who lives in a Gassho-style house in the Ogimachi Hamlet. This showed me that the students could grasp the contemporary issues in continuing to protect the Gassho-style Village, could understand the wishes and efforts of local people working to overcome these issues, and began to consider whether they could help in any way (Figure 37).

Finally, considering the title of this seminar, "School Education and Cultural Heritage," I would like to summarize what I think should be addressed regarding the role of school education in the future. I believe it is necessary to integrate the following elements into the curriculum: "creating a concept for educational activities that connect people, things in collaboration with the local community and relevant organizations that provide attractive materials"; "transforming contemporary issues related to cultural heritage into teaching materials"; "lessons that introduce the wishes of people who are striving to overcome contemporary issues"; "lessons that create opportunities for students to think about what they can do." I believe that such a curriculum should be implemented deliberately by teachers and in collaboration with specialized institutions and experts in the field of cultural properties in the local area (Figure 38).

This concludes my presentation. Thank you for your attention (Figure 39).

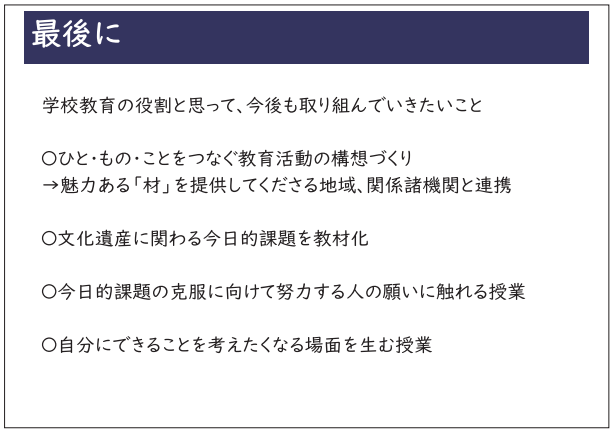

Figure 38

Figure 39

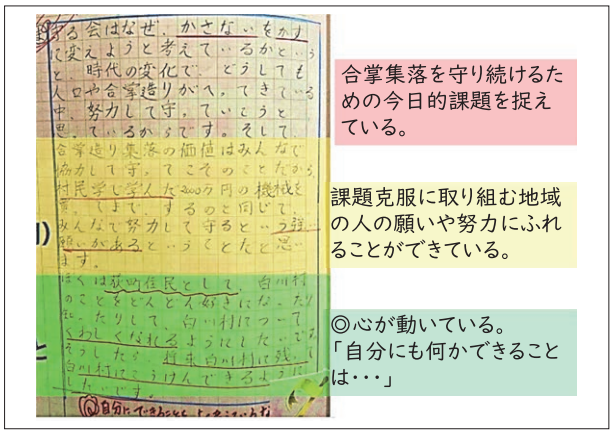

Figure 37

Significance and Challenges of Cultural Heritage Education in Upper Secondary Education:

Selection and Career Paths for the Professional Subject “Historical Heritage” at Kyoto University of the Arts Senior High School

MASUBUCHI Mariya

Professor, Faculty of Arts, Kyoto University of the Arts

Masubuchi Mariya graduated from the Department of Chemistry, Faculty of Science and Technology, Tokyo University of Science, and received a MSc from the Department of Chemistry, Graduate School of Science, Tokyo University of Science. She holds a PhD from University College London (Institute of Archaeology), United Kingdom. She assumed her current position after working as a researcher at the Department of World Heritage Studies at the University of Tsukuba’s Graduate School of Comprehensive Human Sciences and as an Associate Fellow at the Japan Center for International Cooperation in Conservation, Tokyo National Research Institute for Cultural Properties. She is the Director of Arts and Culture Studies at the Graduate School of Fine Arts, Kyoto University of the Arts, and the Director of the NPO Japanese-Iraqi Institute for Archaeological Education of Mesopotamia. She specializes in cultural property studies. In addition to researching the history of technology related to iron products in ancient Turkey, she has engaged in projects to protect cultural heritage in West and Southeast Asia. In recent years, she has been conducting research on modern and contemporary arts and crafts from the perspective of the history of materials technology.

I am Masubuchi from Kyoto University of the Arts. As I am a university faculty member, some people may think that my presentation will be about higher education, but today I would like to talk based on my experiences as a visiting teacher at high schools, something that the university does in collaboration with an affiliated high school (Figure 1). The subject of this lecture is mainly high school, which is the stage just before entering specialized education, that is, the second half of secondary education. I would like to consider how experiences of learning about cultural heritage at this point in time can affect children based on the actual reactions of students and past statistical data, using my work as a visiting teacher on September 9 this year as a case study (Figure 2).

Listening to Mr. Sawanomukai’s talk earlier, I thought it was really wonderful to have the opportunity to learn firsthand in elementary and primary school about how to pass on the world-class heritage in your area to the future. The students featured in this presentation are not affected or directly involved in international cooperation. However, in reality, I think this is the most common situation. I would like to tell you what kind of work is possible. Furthermore, when you think back on your upper secondary education and high school years, you will recall having to narrow down the various interests and concerns that you had developed in your life up to that point as you were choosing a future career path. It is a complex situation of having to prune branches and leaves. Let us consider what role cultural heritage education can play in this context.

Figure 1

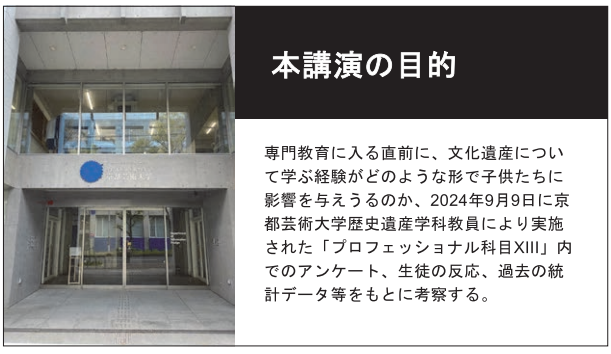

Figure 2

First, let me explain about the high school affiliated with Kyoto University of the Arts (Figure 3). This high school has a slightly unusual system. Although it is basically a correspondence system, students are not from all over Japan because the school area is limited to five prefectures in the Kansai region, centered on Kyoto, Shiga, Osaka, Hyogo, and Nara. Thus, it is possible to commute to school. As such, students attend three days a week and take classes by freely arranging the curriculum by themselves. The contents of the classes mainly take the form of high school–university collaborative education, interactive classes, and discussions. In some cases, students who enroll have a background of behavioral issues, such as truancy. Currently, there are 517 students across three grades.

The Department of Historical Heritage, to which I belong, has now changed its department structure and become a course of the Department of Arts and Crafts, and for the professional subject I am presenting on today, faculty members have been dispatched since FY2021 (Figure 4). In fact, this professional subject is offered in 13 courses by the Faculty of Arts, in addition to the Department of Historical Heritage. It is an approach whereby students choose to take one class according to their interests and concerns. Approximately 180 students are enrolled every academic year, but the number of participants is usually only about 20 for Historical Heritage. In 2021 and 2022, a two-day class was held on the theme of the conservation and restoration of folk cultural properties, and in 2024, the first day involved a class on the conservation and restoration of cultural properties. I am going to talk about this today. On the second day, the high school students were provided with the latest methods using Geographic Information System (GIS) in archaeological geography.

For this seminar, we were asked to talk about regular classes rather than what you might call one-off events, but our open campus affords us the opportunity to interact with middle and high school students on a monthly basis. As you can see here (Figures 5 and 6), we frequently hold events for children to learn about history and heritage, such as a hands-on calligraphy booth, coloring in the Pictorial Guide to Gardens in Kyoto, and research on microscope techniques and materials, although the last one is an experience of cultural property science. Today, I would like to talk about a regular high school class called professional subjects.

This slide (Figure 7) shows a request from the high school to us; it is basically a request to “communicate

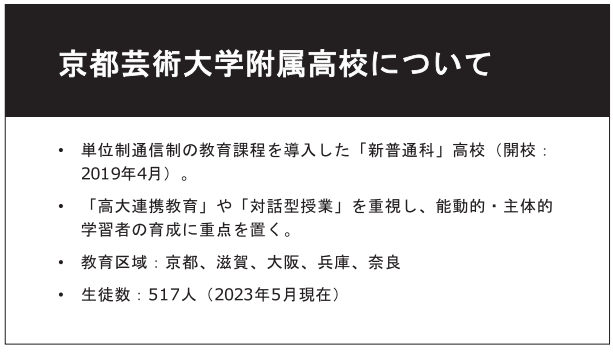

Figure 3

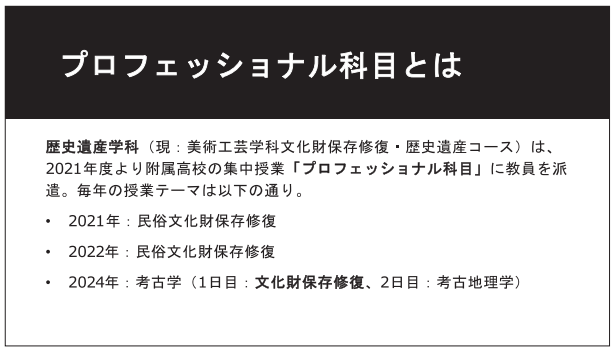

Figure 4

Figure 5

Figure 6

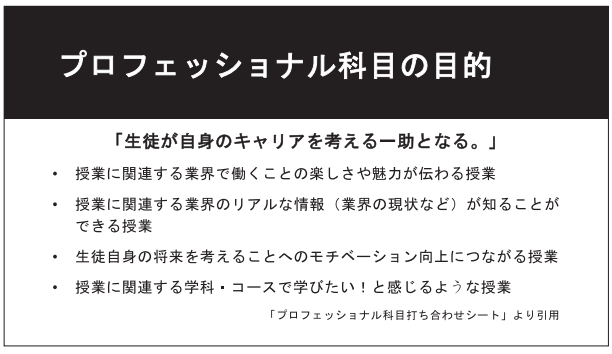

Figure 7

your expertise to the students as part of career education." University faculty members are expected to give classes that improve individual student motivation to think about the future by talking about what kind of environment we work in as professionals and artists in our fields and how we arrived at our professional paths. For us, this is an opportunity to recruit students. To be honest, in the past, my main concern was recruiting students, but then I heard about this seminar, so I rethought what kind of advantages and problems there are in terms of educational impact.

The following is an overview of this year's cultural property conservation and restoration classes. Using the Toshodai-ji Temple in Nara as a starting point, at the end of the day, the students had a discussion on the conservation and restoration of murals at the World Heritage Site of Pompeii, Italy, which was challenging content (Figure 8). This slide was actually shown to the high school students (Figure 9). To achieve this, I interacted with the children, and we discussed things from the first hour to the sixth hour. The ceiling of the Golden Hall of Toshodai-ji Temple is colored with ungen paintings, and students were encouraged to think about what cultural properties are, what the conservation and restoration of cultural properties entail, and what cultural heritage is while actually experiencing the dyeing themselves.

The students completed a questionnaire so that we could determine the attributes of the students who chose this class (Figure 10). Q1–Q3 were questions examining their characteristics. For example, Q1 asked, "Why did you choose this class?" (Figure 11). The most common answer was that they were interested in archaeology and history. However, upon closer examination, I realized that more students took it because they did not know much but wanted to know more, different from students who took the course because they were interested and already possessed knowledge. This was surprising to me as well. Moreover, students who wanted to learn about the conservation and restoration of cultural properties or who had already narrowed their interest down to anthropology answered that they wanted to know about the lives of the people of the past. Among the other responses, some were assertive, saying they liked old buildings and were interested in investigating old things, while others said they wanted to learn the exact opposite of what they usually learn.

The students who said they "want to know because they do not know" and the students who "want to learn because it is the exact opposite" were asked several questions about their career paths. When asked what fields they were interested in, the former said they wanted to go into beauty, design, and childcare, while the latter said they wanted to go into the arts. From my perspective, art and cultural heritage and historical culture have a lot in common, but there are also technology-oriented fields in the arts, such as digital technology, character design, and video, so I felt that students who are interested in these fields might answer in that way.

The next question was what students thought of when hearing the word "cultural heritage" (Figure 12). The most

Figure 8

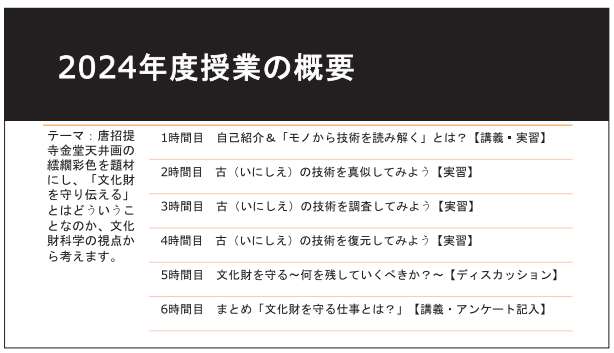

Figure 9

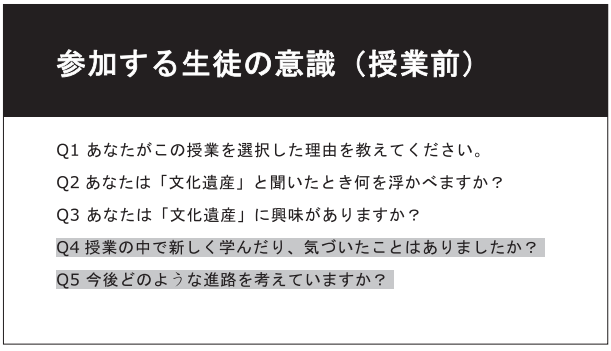

Figure 10

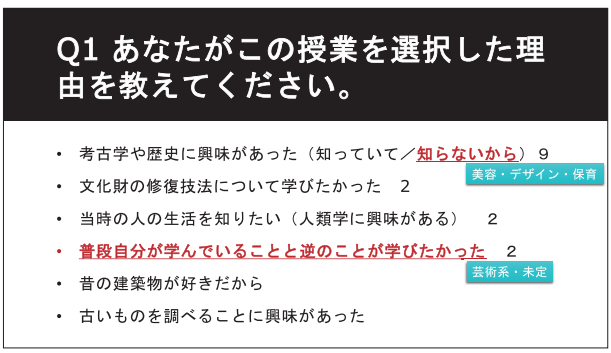

Figure 11

common answers were shrines and temples, which are familiar to us. Half of them answered World Heritage Sites, and the rest buildings. Students overwhelmingly felt that "shrines and temples equal cultural heritage." In other responses, "World Heritage Site" was included in individual names, but in a sense, it was only a keyword or a fragment. Looking at it from a broad perspective, I can see that children today sense the history of the shrines and temples they see on their way to school, as it directly relates to their lives rather than World Heritage Sites.

Finally, when asked if they were interested in cultural heritage, most of the students answered in the affirmative (Figure 13). Of the 18 students who took the course at this time, 16 answered that they were interested and indicated their specific interests. While I was relieved by the results, there were two students who were not interested at all, so I was concerned about whether the course would pique their interest.

I mentioned that this year's class started at Toshodai-ji Temple. In fact, we are conducting a project exercise related to the conservation and restoration of Toshodai-ji Temple in a regular class at the faculty (Figure 14). As you probably know, the golden hall of Toshodai-ji Temple underwent the "great Heisei repairs" for over a decade in the early 2000s, and the building as well as the ceiling paintings and murals were scientifically investigated, restored, and copied at the time. One person working with the copying and restoration happened to be connected to the university, namely Professor Yamada Masumi at the Correspondence Education Department. The exercise we conducted involved taking the students to Toshodai-ji Temple, where they observed and learned while looking at the objects in real life (Figure 15). Subsequently, we returned to the university, and Professor Yamada led a class where the students tried to reconstruct and copy the items using the actual materials used in reconstruction and reproduction, that is, classical Japanese painting materials where mineral pigments are mixed with gelatinous glue and the classical technique of ungen painting (Figure 16).

Furthermore, as it was a seminar on cultural property science, the copy was degraded, and the students observed how the colors changed. The paintings on the temple's ceiling were much more faded than the reproduction, with very little of the original imagery visible. Although the building is subdued in its coloring, the students could get a real sense of how it was once a gorgeous temple decorated with colorful treasures. It was based on this regular class

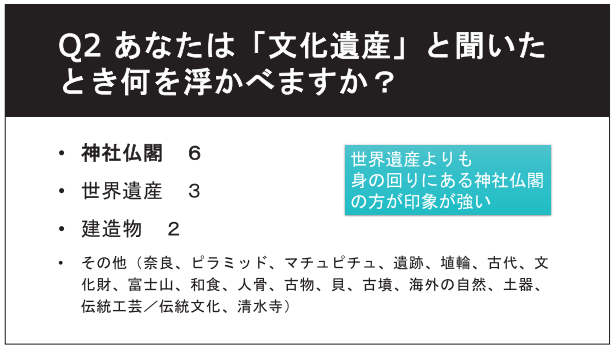

Figure 12

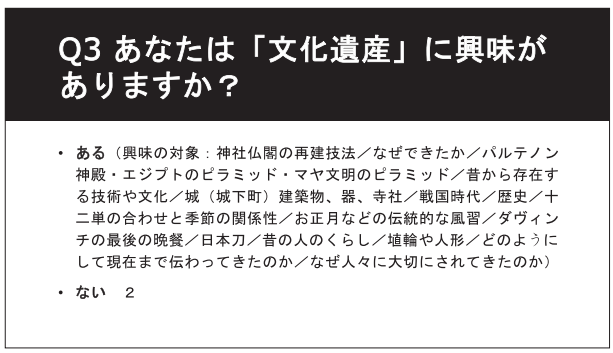

Figure 13

Figure 14

Figure 15

Figure 16

that we put together the contents for the high school class. This time, I had the students experience copying in the same way. However, as it takes considerable time to make full-scale copies using real art materials, we used modern poster paint instead. I will explain this a bit later.

As for talking about how I become a professional, which was something the high school had requested, I worked at the Japan Center for International Cooperation in Conservation at the Tokyo National Research Institute for Cultural Properties until 2019, and I participated in various projects during my time there (Figure 17). In the first hour, I shared what I had learned through my experiences, including when I was an observer in the World Heritage Committee. At the end of the session, I talked about the kinds of people I have worked with (Figure 18). In the field of cultural heritage conservation, we work with researchers and people in different positions and with varying perspectives. If disagreements arise in this process, we must discuss these with one another and reach a compromise. In the lecture, I explained that this is why the World Heritage Committee and other forums for discussion exist. I then had the students engage in copying and encouraged them to think about the "ancient techniques" of Toshodai-ji Temple, which is a familiar example of cultural heritage (Figure 19).

First, I gave the students a coloring book that only showed the contours without any colors. Using colored pencils and markers, I asked them to draw freely and create something close to the sample. This slide shows them drawing and coloring (Figure 20). Each table had a university student who acted as a facilitator to help the students in this activity. I also prepared samples for them to compare with when they were done. The distributed samples were not merely colored versions but reproduced copies made in advance with the same materials and techniques as ungen paintings, that is, in a manner close to the traditional techniques. Instead of prints, each table was given real samples, and students were asked to compare these samples with their versions to see how they differed (Figure 21). When doing so, they realized that the materials and techniques they were using were different from the outset.

I explained to the students that the restored technique was based on scientific research conducted at Toshodai-ji Temple (Figure 22). I told them about the kind of research conducted, the differences observed, and the conclusions

Figure 19

Figure 17

Figure 20

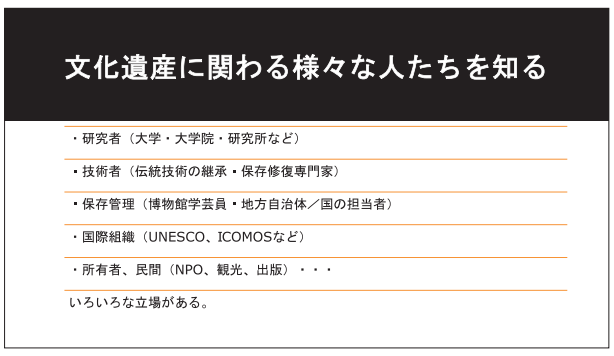

Figure 18

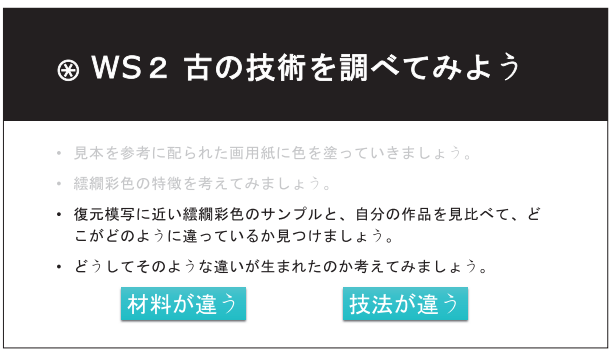

Figure 21

reached by the experts. I also talked about the differences in various materials, including modern poster paint and other coloring materials (Figure 23). Moreover, if you look at paintings created with different techniques under a microscope, you will find significant differences depending on the coloring materials and technique, with some having colored grains laying on top and others having them embedded in fibers. The classic material, mineral pigments, resembles the image on the left side of the screen. We used modern poster paint, which has similar characteristics, and distributed a coloring manual prepared in advance. This time, I asked the students to color using specific materials and techniques (Figures 24 and 25). This was an intensive and time-consuming procedure, but they worked silently (Figure 26).

Subsequently, I asked the students how this activity differed from when they first used modern art materials and painted freely (Figure 27). The students responded that the three-dimensional appearance was completely different, as are the amount of time, effort, and pigment required. Coloring with ungen paintings differs from modern art in that it is physically raised because the entire surface is painted white, light colors are applied to the next layer, and dark colors are layered on top of that to complete the work. The students attend a high school attached to the University of the Arts, so I asked them to think about it in a way that aligns with their interests.

After that, I explained that when you actually conduct scientific research, you can obtain information about techniques and materials and learn more about the culture of the people of the past. As we live in a technological society, I showed them the website of the TOPPAN VR Digital Archive Project and videos of cultural property cloning, which is primarily being conducted at Tokyo

Figure 22

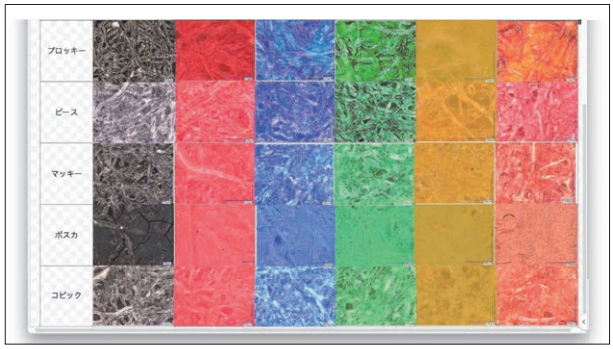

Figure 23

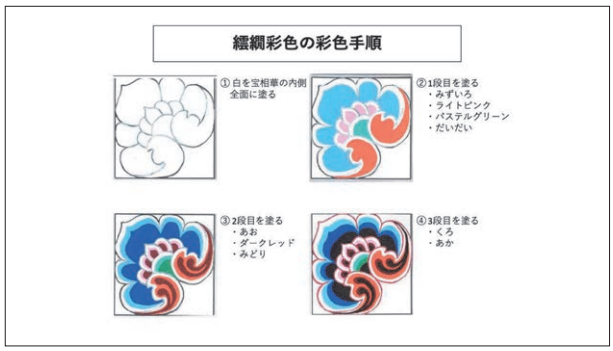

Figure 24

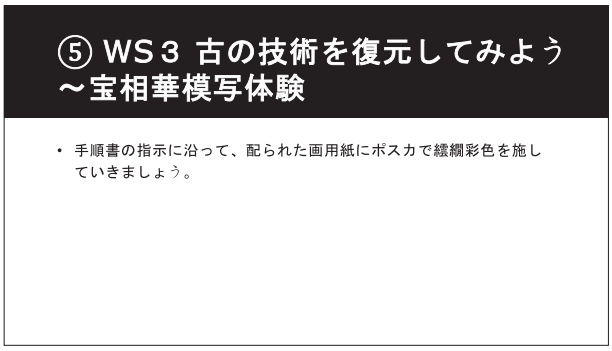

Figure 25

Figure 26

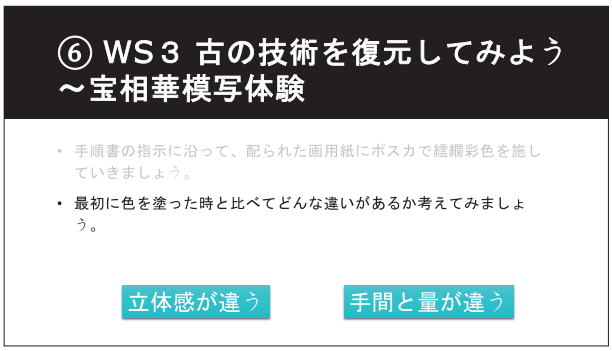

Figure 27

University of the Arts, as examples of the kinds of copies and replicas being made using cutting-edge technology (Figure 28). When asked about their impressions, a few students replied that you cannot convey the importance of materials and techniques by video alone, as they had actually been able to touch and observe them physically. Moreover, many students answered that materials and techniques that cannot be conveyed by video alone will be difficult to interpret if the originals no longer exist. Regarding the importance of using digital technologies, I could elicit opinions from students who were not very interested in cultural heritage that it is important to make efforts to preserve things as they were in the past, that is, to preserve the originals. This covers our activities up to the fifth hour.

Through this cultural heritage in Nara, which is relatively close to us, I gradually sparked everyone's interest in it from technical, material, and artistic perspectives. In the sixth and final hour, we took a slight leap and discussed the issue of preserving the murals in Pompeii, making a connection in terms of the images on buildings. The photographs shown here (Figure 29) were actually taken when I went to Naples and Pompeii for research as a member of the Tokyo National Research Institute for Cultural Properties. On the left is a photograph of a mural removed from the ruins of Pompeii and Herculaneum, which is on display at the National Archaeological Museum in Naples. It is framed, extremely beautiful, and, as it is in a national museum, well preserved.

I visited this museum first and was impressed by its excellent condition, as expected of Pompeii, but then I went to the actual site and saw the current state of each house in the ruins of Pompeii. At that time, some parts still had paint on the walls, but some other parts had no paint, and the underlying structure was exposed. When I asked my boss at the time why this was the case, he said that this was the product of the removal of the mural—that is, the mural that had been removed and then framed and preserved in the museum. This came as a shock to me. I told my students about this story from my experience, and setting aside the issue of whether it is the right thing to do or not, I asked the students how best to deal with a museum mural like this and its place of origin. We split into three groups, each of which was moderated by a university student, and lively discussions ensued. At each table, we set aside time for students to think about actual examples based on their knowledge of various technologies that they had learned about thus far, such as restoration reproductions and cutting-edge restoration models using digital archives (Figure 30).

At the end of the discussion (Figure 31), the first group to present gave a simple answer: they should clean up and put the real thing back together. When I pointed out that even if they put it back, it might subsequently deteriorate, I received a positive answer that this should pose no problem given the possibility of regular monitoring in this day and

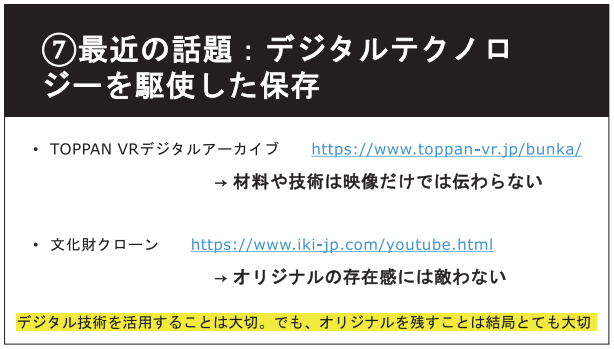

Figure 28

Figure 29

Figure 30

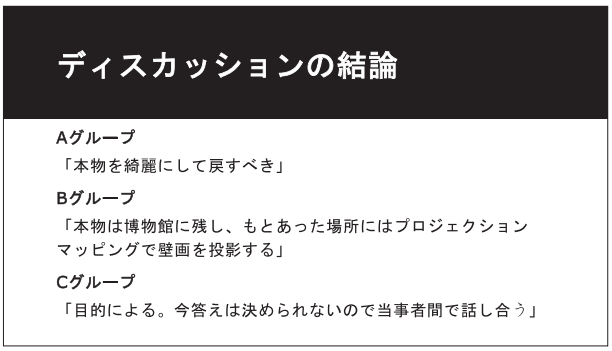

Figure 31

age. The next group responded that the real thing should be placed and managed in the museum as it is now. However, they added that in the place where it was taken from, something had to be instituted to help people understand what kind of function the space had and the atmosphere of the society at the time. For instance, projecting the mural using pseudo-projection mapping could provide sufficient information for tourists. The last group was really honest and said they could not come up with an answer. They said that the method of preservation and protection depends on what is valued and the country's aims, so that they could not reach a definitive answer at the time, that is, in a high school classroom. As such, they answered honestly, asserting that it should be decided by the parties concerned rather than outsiders like us. In any case, all the groups seemed to feel that different perspectives can exist when thinking objectively about the cultural heritage of Italy, a place outside Japan and a region different from their own.

It is often assumed that World Heritage Sites are important to numerous people on a global scale because of their "outstanding universal value" (Figure 32). Through this class, I felt that the subject of world heritage makes it easy to imagine the involvement of people and groups of various countries, languages, races, religions, and ethnicities in preserving World Heritage Sites. As such, in terms of thinking objectively, I believe that the argument that Mr. Sawanomukai made about taking a perspective different from that of your own region is valid. When thinking about it from this perspective, I think that students will become aware of the importance of engaging in such discussion, as there is no definitive answer in the end.

Finally, I will talk about what kind of world these students will actually enter. The students who actually took the class felt similar to what I mentioned earlier. Some said that they understand that various fields are involved in the world of cultural heritage and cultural property preservation and that they realized that the methods for protecting heritage change depending on what policy is in place. Although the class lasted only six or seven hours, it changed their perception, making them aware that cultural heritage protection is a world whose existence depends on varied discussions (Figure 33).

Taking this kind of awareness with them, most of them will go on to the design field (Figure 34). Alternatively, they may enter fields that have nothing to do with historical or cultural heritage. Even when including education, I found that only four or at most six students planned to work in the same field as us, where we can continue to trace their future trajectories. I wondered if this was only the case this year, so I looked at the career paths of students who had taken professional classes in the past. I found that most of them entered fields unrelated to history and culture, such as design (Figure 35). Every year, we have one student who goes on to study heritage at the university. To be honest, we do not have the ability to trace how our classes influence the students and how they help them later in life. I think this is a major challenge.

Now, I would like to conclude by looking at how students who have entered our field are involved in

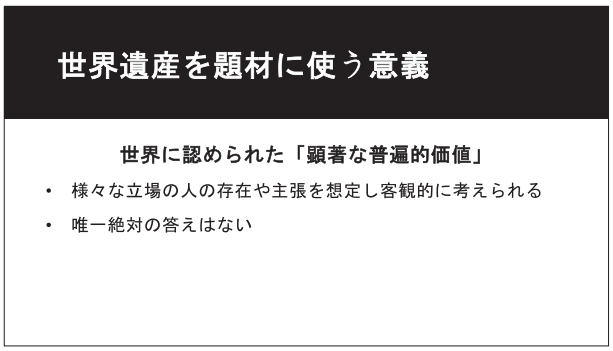

Figure 32

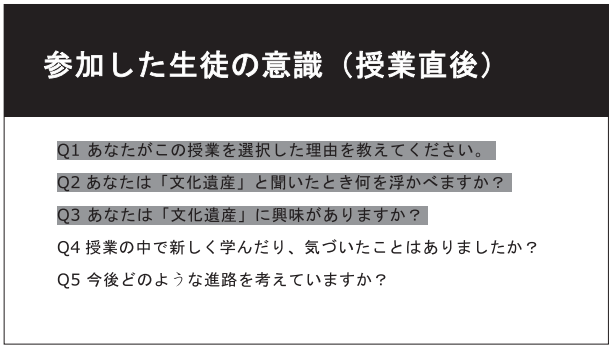

Figure 33

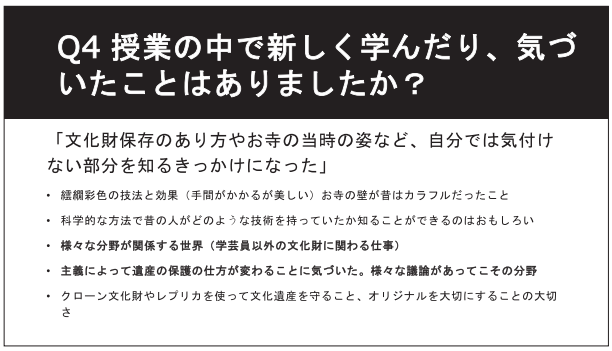

Figure 34

society. These are the main pathways of graduates of the Department of History and Heritage (Figures 36 and 37). While many students go on to work as cultural property conservation engineers, cultural property specialists, and at museums and art galleries, some work in Kyoto's famous souvenir shops and at publishing houses that are part of the traditional culture industry. Alternatively, similar to the last local culture industry group, some students work in the tourism industry or at shrines and temples. Thus, I found that many students go on to work for general companies despite receiving specialized education.

Let me summarize (Figures 38, 39, and 40). Just before making a major career choice, children must narrow down the range of their interests. However, I could confirm that they have not discarded their curiosity about unknown fields, saying, "I want to know more because I don't know." Through cultural heritage education, it is possible to discuss the existence and diversity of various positions, and I think it can teach us about the importance of compromise. The realization that "you can engage with things in various ways" gained through such classes offers students an opportunity to broaden their career options. I think that cultural heritage is useful to teach this kind of thing. I believe that the potential of education will be tested because we seek to elicit their thoughts by encouraging "focus on the self" rather than "focus on others." Thank you very much for your attention.

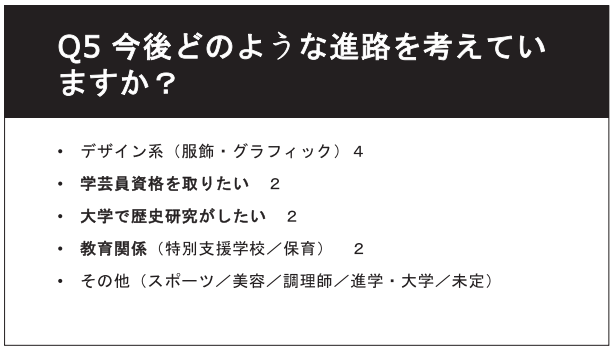

Figure 35

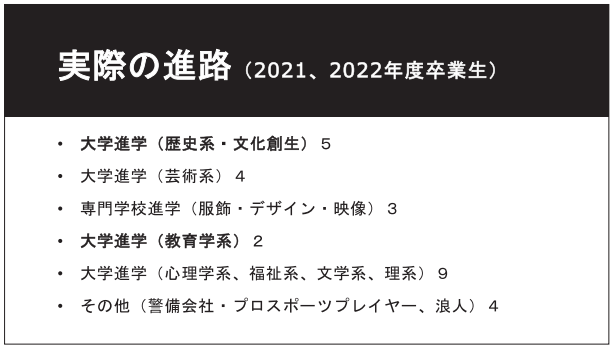

Figure 36

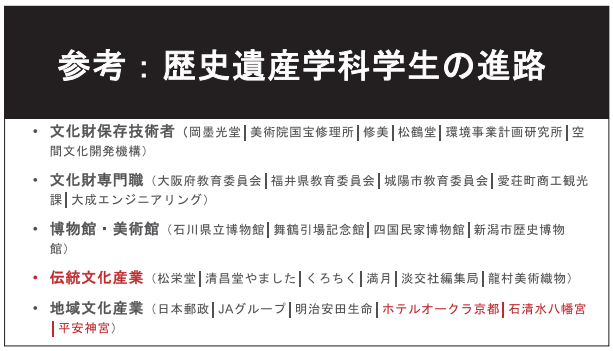

Figure 37

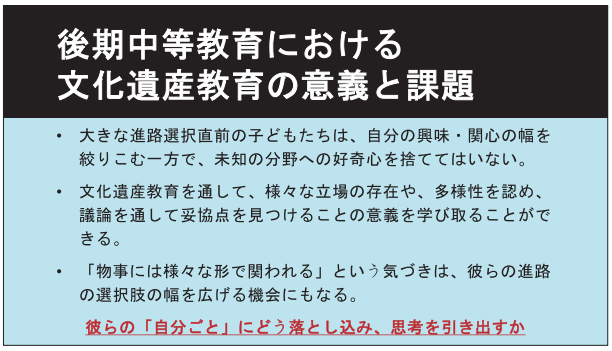

Figure 38

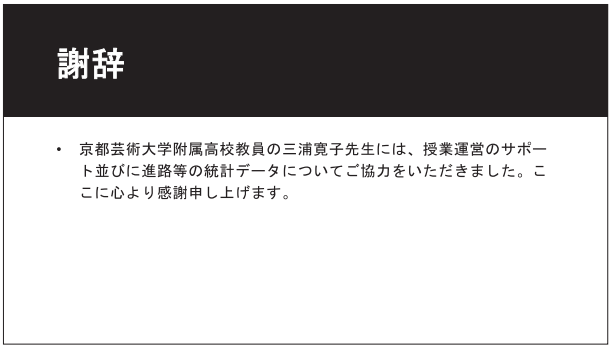

Figure 39

Figure 40


本講演の目的
専門教育に入る直前に、文化遺産について学ぶ経験がどのような形で子供たちに影響を与えうるのか、2024年9月9日に京都芸術大学歴史遺産学科教員により実施された「プロフェッショナル科目XIII」内でのアンケート、生徒の反応、過去の統計データ等をもとに考察する。

Learning about Local History and Cultural Heritage through Popular Culture:

Introduction and Effects of Educational Manga in Rural Mexico

KOBAYASHI Takanori

Associate Professor, School of International Communication, Senshu University

After working as an assistant professor at Kansai Gaidai University, Kobayashi Takanori assumed his current position in 2020. He specializes in public anthropology and area studies (Latin America). In recent years, his research interests have included the conservation and utilization of cultural heritage and community disaster prevention. His major publications include "Tourism Development and Cultural Landscape in the Sacred City of Cholula, Mexico" (Aoyama Kazuo et al., eds., *Comparative Civilization of Ancient America: Mesoamerica and the Andes from the Past to the Present,* Kyoto University Press, 2019), "Ethnology and Cultural Anthropology" (Kabata Shigeru and Murakami Tatsuya, eds., *Seminar on Ancient Mesoamerican Civilizations,* Kensei Publishing, 2021), and "The Challenge of Rebuilding Livelihoods: Reconstruction Housing in the Wild: Interviews in Disaster-Affected Indigenous Villages in Mexico" (Oyane Jun, ed., *The Reality of Adaptive Governance for Reconstruction,* Senshu University Press, 2023).

Thank you everyone for being here. I am Kobayashi Takanori from the School of International Communication at Senshu University. What I am about to talk about is a foreign case, unlike the Japanese initiatives you heard about in the first half. In particular, I will focus on the case of rural areas in the United Mexican States. As the title suggests, the tool I used was popular culture, specifically manga (Figure 1).

Incidentally, while manga is one of the most representative expressions of popular culture in Japan, the impression and image of manga vary across generations. For example, in the 1950s and 1960s, there was a movement in Japan to ban bad books, and a movement against manga tried to keep it away from school spaces and children. I had not even been born yet. Later, in the 1960s and 1970s, sales of magazines such as *Weekly Jump, Weekly Magazine, and Weekly Champion* increased. Another thing I would like to mention, which is related to my talk today, is that in the 1980s, there was a boom in educational manga. Several publishers, including Shogakukan and Kodansha, published works such as the *History of Japan* series, the *History of the World* series, and the *Great Persons of the World.* Therefore, there was a boom in manga that stimulated learning, and you can find such works in school and class libraries.

When I was in elementary and middle school, such educational manga could be found everywhere in everyday life. In this sense, educational manga, such as the *History of Japan,* the *History of the World,* and the *Great Persons of the World,* are well known in Japan across a span of generations (Figure 2). In fact, many who read such works were inspired to become researchers or major in such topics at university. As shown on the screen, Shibasaki Miyuki published *Ancient Maya and Aztec Mysteries* and *Ancient Inca and Andes Mysteries,* and then Easter Island Mysteries in 2022. If you live in Japan, you often learn about various social

Figure 1

issues, history, and cultural heritage through the medium of manga. With this in mind, I wondered about the potential impact of educational manga outside of Japan.

Today, I will talk about the extent to which we can improve and solve problems in rural Mexico through media. The topic of today's presentation, as I have just mentioned, is an attempt to solve and improve problems that exist in rural communities in Mexico (Figure 3). My major is cultural anthropology, but I recently began introducing it as public anthropology in that it seeks to solve or improve social or public problems together with local residents. I do not specialize in archaeology, so I do not engage in excavations. If anything, what I am going to talk about today is how I want to give back to the community with the results of archaeology, working alongside an archaeologist friend of mine who conducts excavations.

As for using popular culture as an educational tool, I refer to this as "borderline teaching materials" here. Several researchers have actually published research showing that manga can be a useful teaching material in social studies and Japanese language courses depending on how it is used. In this sense, we could include manga, anime, and even games. My position throughout this presentation will be that such popular culture may be useful for education depending on how it is used.

Next, let me talk about where the problems lie. The problems I am talking about here are regarding the disconnect between school knowledge and everyday knowledge when it comes to local history and local cultural heritage. This may be related to the point that Mr. Sawanomukai raised earlier as a problem in social studies. Next, I wondered if I could somehow improve the lack of interest in local history and cultural heritage. The purpose of this project was to analyze the past insights and experiences of local residents about ancient sites based on data obtained through interviews and questionnaire surveys and create and introduce educational manga based on such data.

Now, I will introduce the field of Tlalancaleca, a village located in the state of Puebla in central Mexico (Figure 4). It is a rural area located on the outskirts of an urban center. With a population of approximately 10,000 people, it has good access to urban areas, so young people move to or work in urban areas after graduating from high school, making it a commuter town. However, about 60% of the working population is engaged in primary industries, such as cattle farming and agriculture.

Another feature of this village is that an area lined with ancient ruins is located near the highway on the opposite side of the residential center. Locals call this ancient site "la Pedrera." Unlike Mexico's premier ancient archaeological parks, such as Chichen Itza and Teotihuacan, this is not a well-maintained place visited by ordinary tourists. Excavations are underway there at present. It extends to the area across the highway. It looks like this; this is a photo taken with a drone. This is the archaeological site.

Figure 2

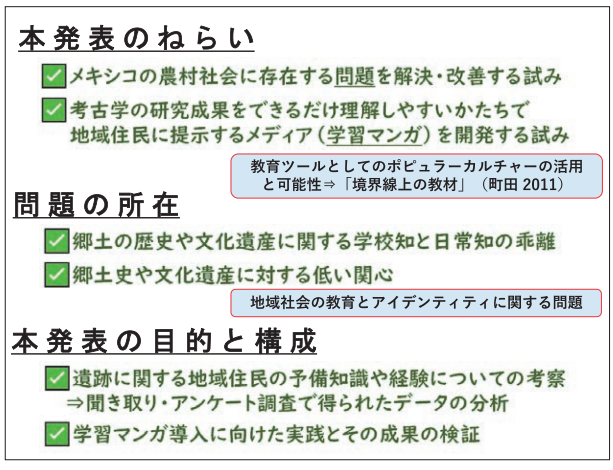

Figure 3

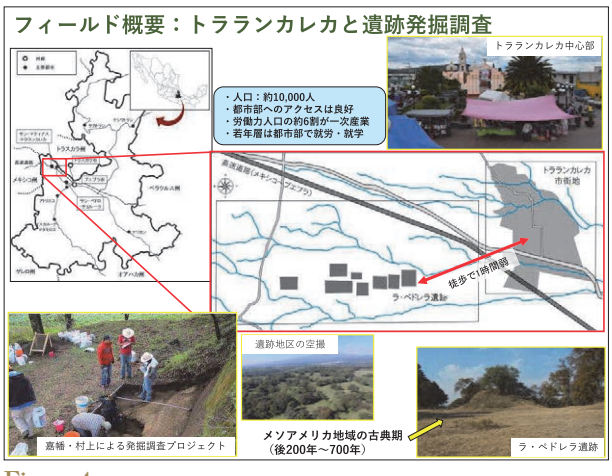

Figure 4

Japanese researchers and archaeologists Kabata Shigeru and Murakami Tatsuya are currently conducting excavations in this area. I think they are the best archaeologists of this generation. Their Tlalancaleca Archaeological Survey Project is led by Japanese researchers and employs residents from the local community as workers to conduct excavation work, surveying, and the cleaning of the artifacts found. This means that they are actively promoting coexistence and collaboration with the local community (Figure 5).

For example, as you can see in this photo, they are actively disseminating the results of their excavation work. Such efforts are not common in Mexico. This is more of a Japanese archaeological approach, which involves the Act on Protection of Cultural Properties and the dissemination of Japanese archaeological findings to local communities. This is an archaeological survey conducted by Japanese researchers in Mexico. Thus far, so good, but here is the problem. I do not think this is unique to Mexico, but archaeologists are criticized because their findings never reach the local community. It ends with reporting results and making contributions to the academic community without ever reaching the local community. This time, I attempted to add cultural anthropology research and use educational manga as a means of delivering the results of the archaeological research directly to the community (Figure 6).

To advance this research combining archaeology, cultural anthropology, and manga, I first conducted interviews with people in the local community about the ancient ruins. I asked them about their interest in the local archaeological sites. The results were not what I expected, with adults critiquing the youth's lack of interest in ancient ruins and complaining that children are obsessed with games and anime and uninterested in local culture and history, that they do not have the habit of reading printed text, and that they do not take their studies seriously in school. This is not limited to Mexico and can be observed anywhere in the world. In short, the adults thought that young people are hopeless because they do not take an interest in cultural heritage and study properly in school. Consequently, I changed my survey method in the following way (Figure 7).

Figure 5

Figure 7

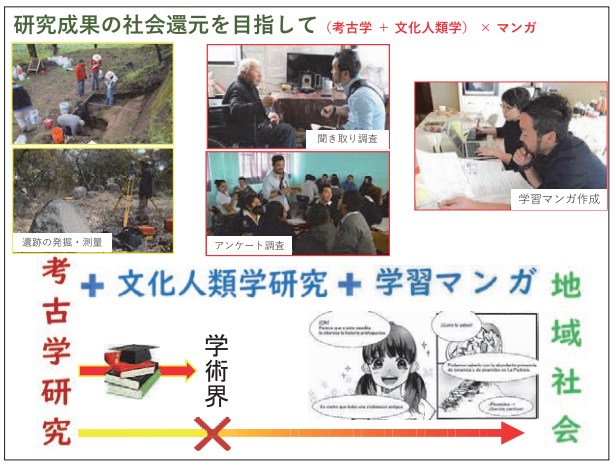

Figure 6

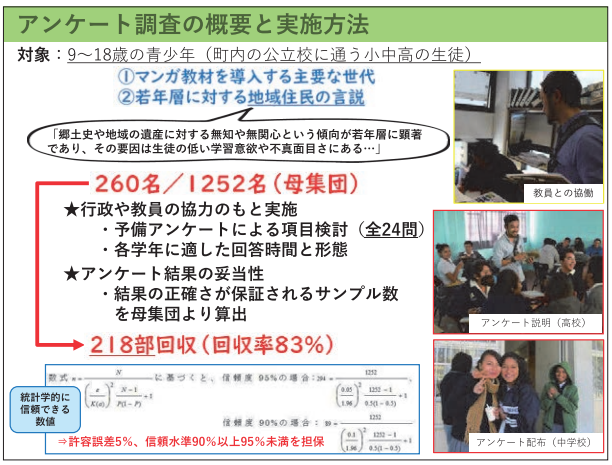

Figure 8

I hypothesized that young people are probably unaware of the ruins, in the sense that they do not have much information or knowledge and that had never visited these ruins. This is because the adults said that young people are less motivated to learn and indifferent to the local heritage and culture. To confirm this, I conducted a questionnaire survey (Figure 8). The survey scope included young people between the ages of 9 and 18 who attend public schools in the village. Specifically, the survey targeted students in the upper grades of elementary school, middle school, and high school. The total population was 1,252 people, and the questionnaire survey was conducted with 260 of them. I collected 218 copies of the distributed questionnaire, which comprised 24 questions and was created in cooperation with schoolteachers who suggested what to ask, what format to use, and what terms to pick. The response rate was 83%, which is shown here and is statistically reliable. I will omit details for the sake of time, but in short, the questionnaire was conducted at a reasonably reliable level, ensuring reliability.

From here, let us look at the results of the questionnaire and delve into the problems of the local community. The first point concerns prior knowledge and information (Figure 9). I checked to see if the youth had knowledge and information about the ancient ruins. When asked if they knew about the local archaeological sites, 80% of the students said they did. My pre-survey hypothesis was thus rejected. Moreover, when the students answered another question about where they got this information from, it became clear that more than 80% of them had heard it from family members and close relatives. Notably, only 3% of students said they found out about it at school. In other words, 80% of the students who answered that they knew about the ruins had gleaned such information from their families and relatives and did not learn about them at school.

Next, I asked the students about their experiences and if they had ever visited a local archaeological site (Figure 10). I initially hypothesized that the youth had never been to the sites because they were not interested in them, but when I actually checked, I found that 74% of the students who said they knew about it, and 60% of the students overall, said they had been to a site. Thus, the hypothesis that they had never been to the ruins was rejected.

Next, when asked why they had visited the ancient ruins, the answers were surprisingly diverse. The most common answer was that they went for a walk or picnic with their family. Some answers like “energy on the day of the vernal equinox” and “Catholic festival” seemingly stand out, but these are public events, such as local administration events and church festivals. As I mentioned in respect to the photo earlier, some students answered that they visited because they are surrounded by cornfields, so they would go there as part of their daily farming and grazing tasks. In other words, many of the students who answered that they had visited the ruins did so with their families or relatives. Nevertheless, it seems that they did not visit the ruins on school field trips, which would be common in Japan.

I also asked the students who answered that they had never been why that was the case (Figure 11). Answers included “I don’t know where it is,” “My parents won’t take me,” and “I don’t have time.” Looking at it from a different perspective, their responses can be read as reflecting a desire to visit, such as “I haven’t been there simply because I don’t know where it is, but if I knew, I might go”; “I want to go but haven’t because my parents won’t take me”; and “I don’t go because I don’t have time, but I would like to if I had the time.” In other words, it is not that they are not interested or do not want to go, as roughly 65% of the students would go if they had the opportunity. Furthermore, among the

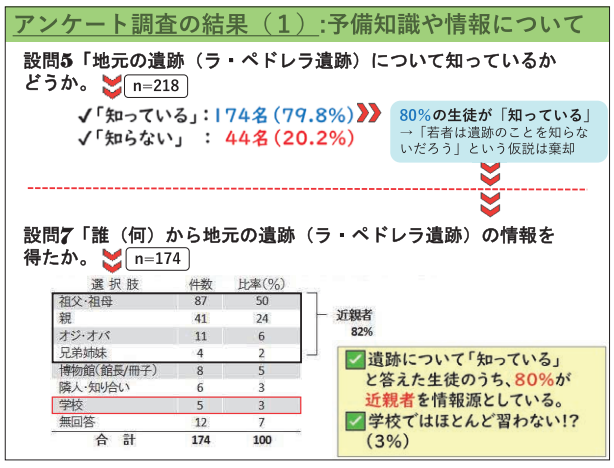

Figure 9

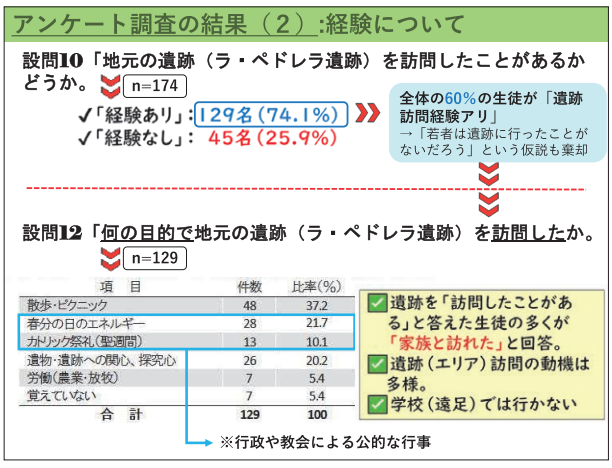

Figure 10

responses claiming that they do not want to go, reasons included it being “dangerous” or “scary.” As the site is located on the other side of the highway from the village, it seems that it is sometimes considered a dangerous area with a bad reputation for buying and using drugs, as well as robbery. In short, it seems that students cannot or do not want to go because of safety issues.

The following is a summary of the issues evident from the results of the questionnaire survey (Figure 12). It was found that information and knowledge about local history and archaeological sites, that is, the local cultural heritage, are primarily obtained from family members and close relatives. However, I also learned that it is not something children learn about in school. Here, the knowledge acquired at school is referred to as school knowledge. In the case of Mexico, history textbooks are prepared according to the curriculum of the state government and the course of study set by the Ministry of Public Education, which is equivalent to the Ministry of Education, Culture, Sports, Science and Technology in Japan. The history subjects studied in accordance with the curriculum of the course of study are broadly divided into world history and Mexican history. In Japan, history is divided into world history and Japanese history. Mexican history is framed as public education that fosters good citizens. This is similar to the course of study introduced earlier in Mr. Sawanomukai’s presentation, where history subjects are framed as cultivating the foundations of civic qualities and abilities. In other words, the history subject you learn in school is national history, not local history.

Contrary to school knowledge, I would like to introduce everyday knowledge. Everyday knowledge is local knowledge (Figure 13). This information is transmitted through everyday social interactions, often obtained in direct relationships with close relatives and neighbors. A place of learning is not limited to school but extends to everyday life. The history of the village and the culture of the region are learned through daily interactions. It becomes a memory of the past or the present of the region that is passed down from one generation to the next. On the screen is a group of young people performing a traditional dance near the ruins. This is a village event held near the ruins, and this image shows a youth dance troupe performing a dance at the ruins. This is a small local museum in the village that exhibits the artifacts excavated at this site and the children who visit it.

In this way, I realized that there is a big problem in that there is a gap between school knowledge and everyday knowledge. Moreover, the history of Mexico and the national history learned about in school is not sufficiently connected with the ancient ruins, regional history, and local history that students learn on a daily basis (Figure 14). Therefore, I decided to create a kind of supplementary teaching material as something that would connect school knowledge and everyday knowledge, focusing on educational manga (Figure 15).

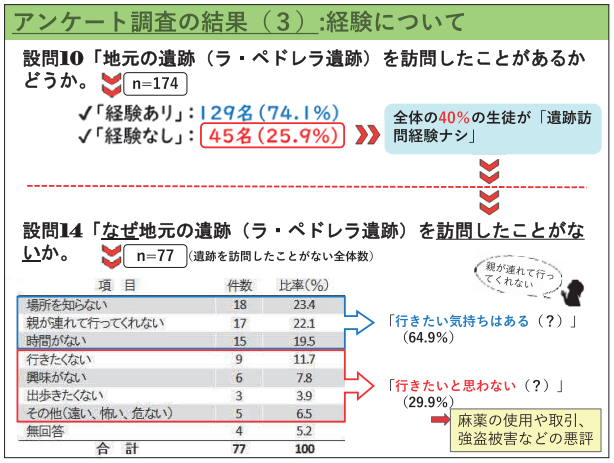

Figure 11

Figure 12

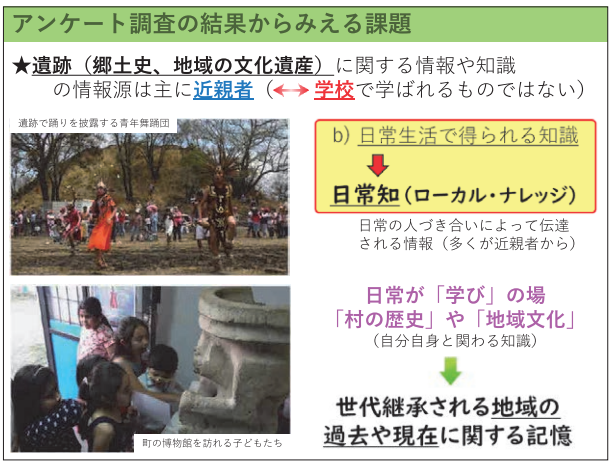

Figure 13

To recapitulate, school knowledge is uniform and systematic knowledge collectively taught using a common textbook by a single teacher, appearing as abstract knowledge in text form. It is a history subject intended to create a good nation. Everyday knowledge, however, is concrete knowledge embedded in context. It is local knowledge that is tied to a specific place, such as "there used to be something on the bank of the river near this village" and "this is how things actually are over there." This rich and diverse knowledge is learned and embodied through individual experiences. Consequently, such knowledge is not systematized. In particular, there is an aspect of everyday knowledge that significantly depends on the situation of the learner and the surrounding environment. Specifically, it depends on the family.

I wondered if I could create a medium to successfully bridge this gap between school and everyday knowledge. Thus, I introduced the educational manga I talked about at the beginning of this presentation, which is a "borderline teaching material" that can be useful depending on how you use it. I started developing educational manga to create material that can be read by young people and adults, as a supplementary teaching material that can be used for out-of-school and lifelong learning.

Here is a summary of what I have said thus far (Figure 16). Adults noted that a tendency to be ignorant or indifferent to local history and local heritage is evident in young people, attributing this to poor motivation to learn and a lack of seriousness. However, the results of the questionnaire revealed that there is no direct causal relationship between the students' lack of interest in local culture, heritage, and history. In the first place, the history and culture of the local area were not included in the history curriculum of the school. Rather, it is the indifference of adults, who are the source of the discourse that young people are engaged in, that is hindering the transmission and advancement of everyday knowledge to the youth. It was not because of the children but the adults. As such, I decided to create learning materials aimed at young people and all local residents, including parents, teachers, and elders. I decided to create an educational manga in the hope that it would provide an opportunity for dialogue between generations.

To elaborate on manga, a Mexican version of manga called "Historieta" has been popular in Mexico since the first half of the twentieth century (Figure 17). American comics were introduced in the 1950s and 1960s and gained a large market by the 1970s. This is a Mexican manga influenced by American comics. Nevertheless, of course, Japanese manga is now a considerably large market. Japanese manga entered the Mexican market in the 1990s. Currently, there are three types of manga in Mexico: the Mexican version of the manga "Historieta," American-style comics, and manga from Japan. We seldom give much thought to Japanese manga, but there is the question of whether you read from the right or the left. It is read in a

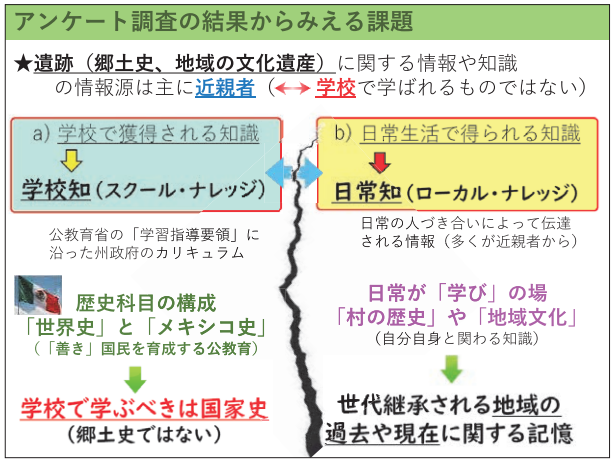

Figure 14

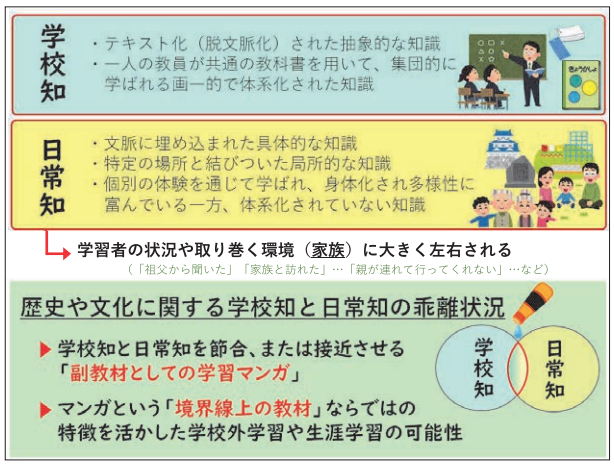

Figure 15

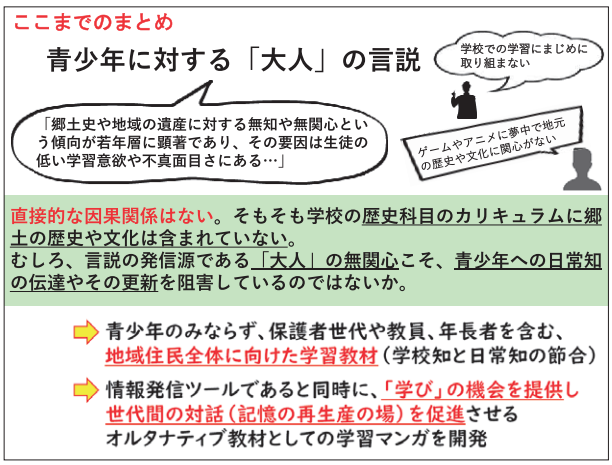

Figure 16

different way than American comics. This will be relevant later, so keep it in the back of your mind.

Let me begin by talking about the preliminary survey conducted for the introduction of educational manga (Figure 18). This project involved incorporating the latest status of archaeological research into the manga to reflect the opinions and ideas of local residents and inviting a Japanese manga artist to participate in the creation of the manga. In addition to making manga, we held workshops to promote cultural exchange events with local residents. This was well received, especially among the local youth. We made posters for the workshop and held it in the village square (Figure 19). We had a lecture on the creation of a four-panel manga by a Japanese manga artist. People of various ages participated in the event and experienced the Japanese approach to manga and how a story can be told in just four panels.

Meanwhile, we proceeded with the creation of the manga (Figure 20). This was the first time I was involved in the creation of a manga from scratch, but researchers were involved in developing the characters, the worldview setting, and the scenario. Subsequently, we went through several rounds of checking the drawings with the manga artist before finally arriving at the final manuscript. The next task was translating it into Spanish. However, I will briefly describe the characteristics of the manga first. The manga comprises four episodes, and the characters are Japanese archaeologists and local residents, the interactions among them making up the central axis (Figure 21).

Each of the four episodes comprises a problem faced by real archaeologists and a message to the local community. Specifically, four episodes cover what archaeological research is, the difference between a thief and a researcher, the history of Mesoamerica, how the history of Mexico relates to local history, and what cultural heritage is. As I mentioned earlier, the formats of Japanese and Mexican manga differ in terms of the direction in which they are read, but I made it open to the left so that local people could understand it easily. To make it easier for interested parties to learn more, we added footnotes at the bottom of the pages and supplemental commentary on culture and history. Moreover, Japanese manga has characteristic

Figure 17

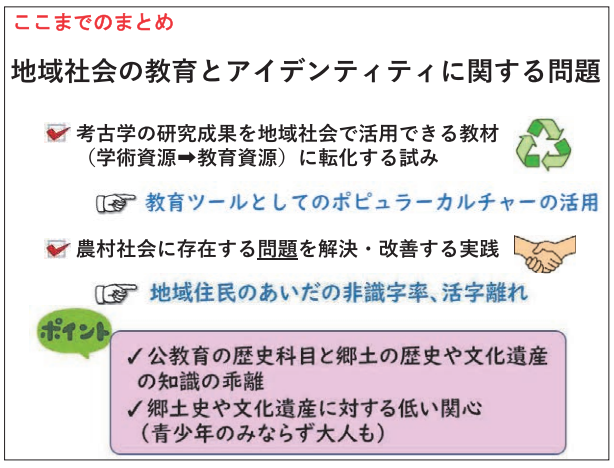

Figure 18

Figure 19

Figure 20

onomatopoeia, mimetic words, and role words. We incorporated these elements to make it easy to understand and interesting. I wanted to make it a useful manga (Figure 22).

The finished manga was presented at a ceremony at the site, where it was explained and introduced (Figure 23). Nonetheless, due to budget constraints, we could only distribute approximately 300 copies in the form of a booklet, so we made it available to more residents using YouTube and Facebook (Figure 24). A second survey was conducted to verify the effects (Figure 25). One month after the manga was distributed, we disseminated 120 questionnaires to middle school students, 99% of whom responded. Here are just a few of them. Interest in local history, cultural heritage, and understanding of archaeological research increased. We also found that through this manga booklet, there were more opportunities for dialogue between family members and relatives, such as fathers and mothers, grandfathers and grandmothers, uncles and aunts, and younger and older siblings. This was just a simple verification of the effects, and I think further verification is necessary. Nonetheless, for the time being, we can say that the manga clearly had an impact.

In conclusion, I would like to summarize the following points (Figure 26). One of the key points of this kind of overseas project is continuity—that is, whether or not it will take root. Ultimately, to prevent the depletion of the budget from being the end of the project or the expiration of the project period from being the end of the educational

Figure 23

Figure 21

Figure 24

Figure 22

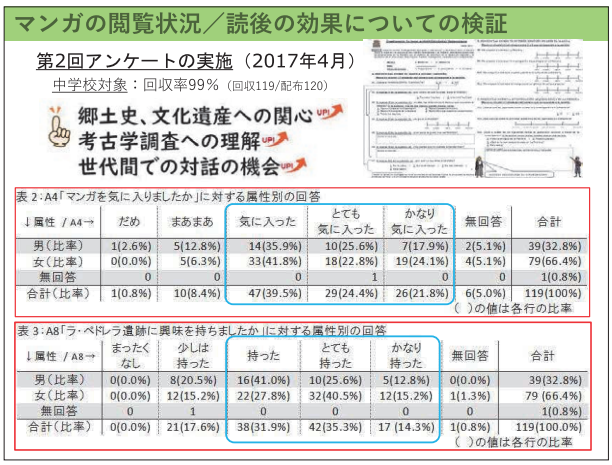

Figure 25

practice, it is important to introduce this as a system and mechanism. I would like to talk about what it means to create a sustainable cultural heritage education system in a later discussion. Additionally, you have to take the time to gain the understanding and trust of the community and, especially in this case, the school community. For example, when considering whether it is possible to link with the educational curriculum, in the case of Mexico, it is mandatory to engage in volunteer activities called "community service activities." Could we utilize such activities to connect them to cultural heritage education and presentations?

Another point is development potential. In addition to being an educational resource, would it possible to explore its uses as a tourism resource based on the opinions of local residents? How to combine schooling and tourism is considered a major issue. I say this because some of the students wanted to make use of the ancient ruins in their village. They want to turn the ruins into a tourism resource in order to attract tourists. I hope to address the issue of how we might link schooling and tourism in the later discussion. This concludes my presentation. Thank you very much.

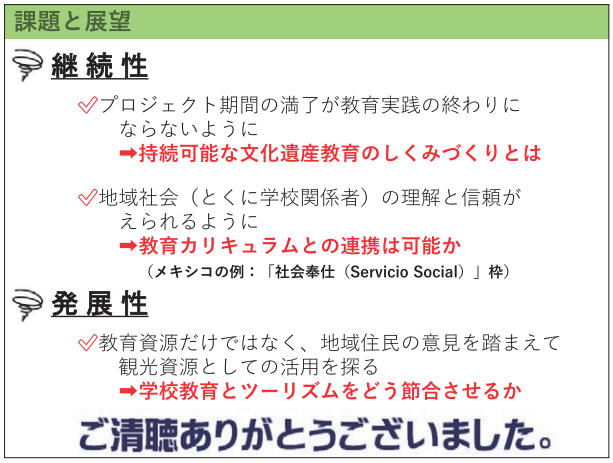

Figure 26

Promotion of Social Education at the Angkor Archaeological Park, Toward Cultural Heritage Sharing

MARUI Masako

Professor, Faculty of Global Studies, Sophia University

Marui Masako graduated from the Department of History, Faculty of Humanities, Sophia University, and withdrew from the doctoral program in Area Studies, Graduate School of Global Studies. She assumed her current position in 2015, after working as a full-time lecturer at the Faculty of Foreign Studies at Sophia University. She specializes in Southeast Asian archaeology and cultural heritage, with a focus on Cambodia. She examines the relationship between "archaeological sites" and local communities through cross-disciplinary approaches, considering the historical dynamics from ancient times to the present day as the history of the site local.

Introduction

Today, as a concrete example of cultural heritage educational activities, I would like to introduce the efforts at Sophia University that I am in charge of with regard to the Angkor Archaeological Park in Cambodia, especially from an archaeology perspective (Figures 1 and 2).

Cultural heritage educational activities are not limited to teaching the historicity and cultural aspects of cultural heritage. It is generally believed that the ideal form of cultural heritage education today should involve experts and citizens mutually sharing various aspects and knowledge related to the society in which cultural heritage is embedded as well as the national history, local life and religion. Rather than a universal manual, we should design approaches that are suited to local context. As such, I would like to start fromthe general situation in Cambodia, the setting of today's discussion (Figures 3 and 4).

Cambodia fell under French colonial rule in the late nineteenth century. Since 1908, the Angkor Conservation Office, headed by the École Française d'Extrême-Orient (EFEO), has been involved in historical surveys and research, cultural heritage protection, and tourism development of what is known today as the World Heritage Angkor area, which includes the Angkor Wat. Cambodia achieved independence in 1953, after World War II, but it remained in a state of civil war for nearly three decades after a coup d'état in 1970. In 1992, following the 1991 Paris Peace Accords, Angkor was added to the UNESCO World Heritage List. At the time, Cambodia

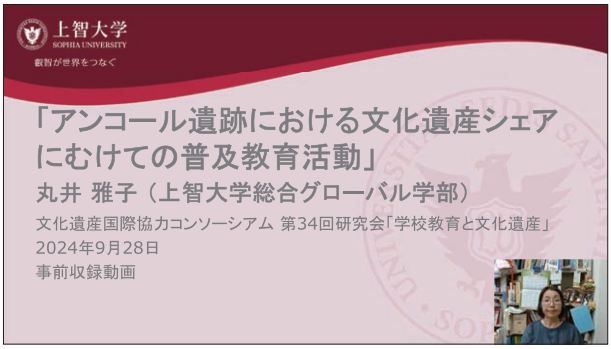

Figure 1

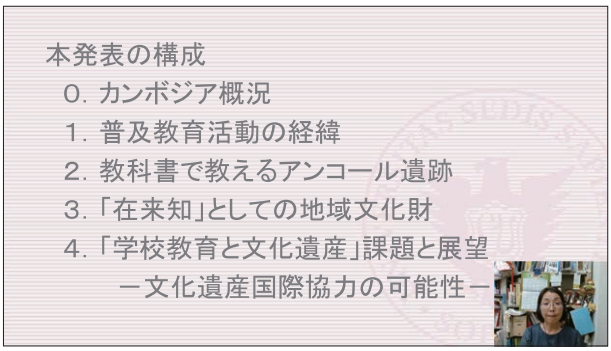

Figure 2

was in a period of government transition and preparing for the general election in May 1993. The registration of the site as a World Heritage Site before the inauguration of the new government reflects how urgently Cambodia sought international support for safeguarding the Angkor archaeological sites at the time.

Cambodia had a population of about 8.6 million in 1993, which subsequently increased to roughly 16.9 million in 2023 (United Nations Population Fund). Economically, it is categorized as a least developed and low-income country. As of 2019, the school enrollment rate was 100 percent for primary education, with a graduation rate of 80 percent. Roughly half went on to enroll in middle school, with progression to high school reportedly low (Ministry of Education, Youth, and Sport, Cambodia).

1. History of the Information and Educational Activities

(1) Royal University of Fine Arts

Opened in 1965, the Royal University of Fine Arts is a Cambodian center for higher education in culture and the arts, and is the only royal university in Cambodia with a faculty specializing in archaeology. It is safe to say that some 90 percent of Cambodian archaeological experts currently engaged in research and conservation activities at archaeological sites around Cambodia are graduates of the Faculty of Archaeology at the Royal University of Fine Arts situated in the national capital of Phnom Penh. The university's Faculty of Archaeology, which was temporarily closed under the Pol Pot regime (1975–1979), reopened in October 1988. Takahashi Hiroaki, who taught at the university from September 1990 to 1992, recalls, "Classes were taught mainly in a foreign language (French), as much as 16 to 18 hours a week, and the only specialized subjects were Khmer art and museology" (Figure 5).

(2) Initiatives of Sophia University

In light of this, the International Survey Team for the Angkor Archaeological Park, led by Ishizawa Yoshiaki of Sophia University, started a curriculum support project for the Royal University of Fine Arts in March 1991. We held intensive lectures in seven subjects related to cultural heritage for all students of both the Faculty of Archaeology and the Faculty of Architecture at the Phnom Penh campus. We then headed over to Siem Reap, where the Angkor archaeological sites are located, with selected students and conducted on-site training at the Banteay Kdei archaeological site. In 1996, the Angkor Training Center (now the Sophia Asia Center for Research and

Figure 5

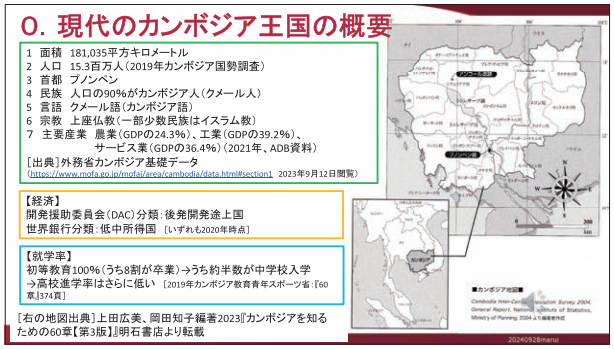

Figure 3

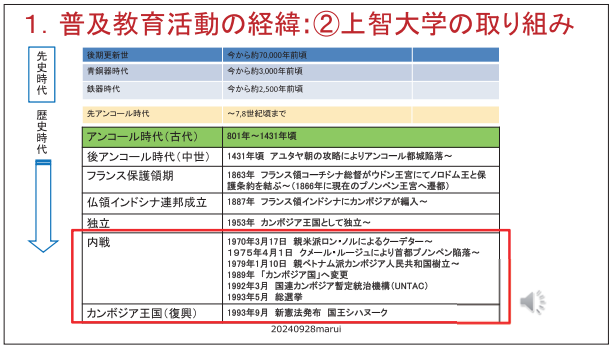

Figure 6

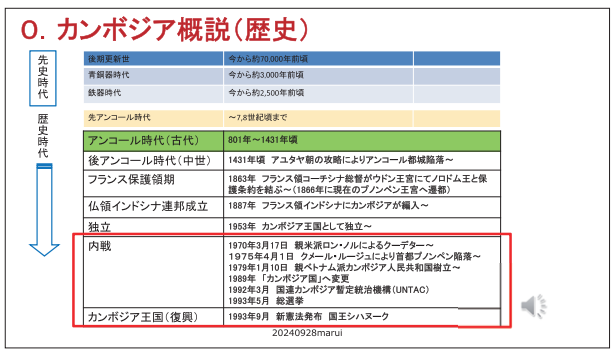

Figure 4

Figure 7

Human Development) was opened in Siem Reap, serving as the base for Sophia University, and full-fledged specialist training for graduates began (Marui 2018) (Figures 6, 7, 8, and 9).

(3) Launch of the Cultural Heritage Education Program

Toward the end of the Cambodian trainee excavation survey, an onsite briefing session was held in January 1999. With the cooperation of UN volunteers, villagers from Ro Halnd other villages located north of the Banteay Kdei site were assembled, and three archaeology trainees guided them through the site and explained the general history of Angkor and the excavation trenchsto them in Cambodi (Figure 10).

In fact, at the time, the Angkor Archaeological Park was already undergoing considerable archaeological maintenance and restoration work as part of international cooperation for cultural heritage, with site tours frequently held in French and English for domestic and foreign experts. However, there were no on-site briefings in Cambodian for local residents. Under such circumstances, it was only natural that we would want to try holding local briefing sessions at Banteay Kdei; such sessions are a common sight at excavation sites in Japan. Three Cambodian archeology trainees were responsible for negotiating with the village chief, as well as the preparations and everyday operations. The on-site briefing sessions were subsequently developed into a cultural heritage education program covering excavation sites, restoration sites, and museums, among others, with students at the Royal University of Fine Arts now required to participate in this cultural heritage education program during their summer field training period (Figures 11, 12, and 13).

2. The Angkor Ruins as Taught in Textbooks

(1) Outlineof the System of Secondary Education

It is important to understand what history education

Figure 8

Figure 9

Figure 10

Figure 11

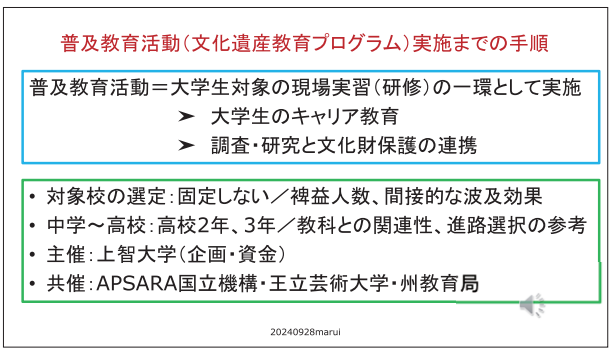

Figure 12

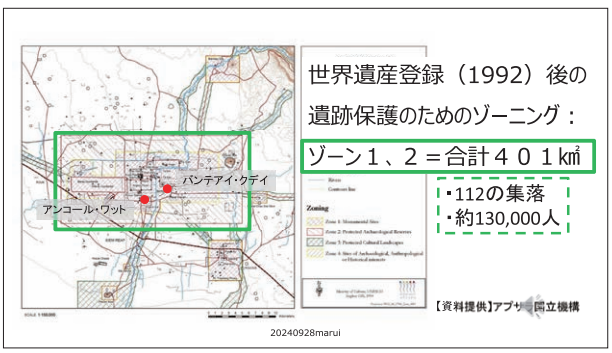

Figure 13

looks like for the school students invited to participate in the cultural heritage education program.

Compulsory education in Cambodia spans a total of nine years for children aged 6–15 years. Out of this, six years are spent in primary education (ages 6–12), while secondary education is divided into two phases, lower and upper secondary school, each lasting three years. Lower secondary education is equivalent to middle school in Japan (hereinafter, "middle school"), while upper secondary education corresponds to high school in Japan (hereinafter, "high school"). In middle school, bits and pieces about ancient civilizations around the world, Southeast Asian prehistory, ancient India, and Cambodian prehistory are taught as part of social studies. When students enter high school, history becomes an independent subject, and Cambodian history from prehistory to modern history is taught in the first and second years, while contemporary history is taught in the third year. This is the syllabus set by the Cambodian Ministry of Education, Youth, and Sport, but what is the actual situation in the classrooms? (Figures 14 and 15)

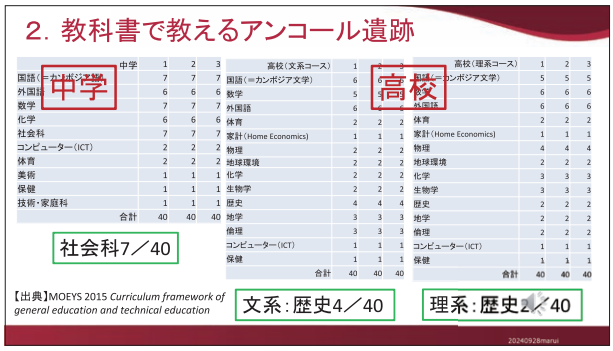

Figure 14

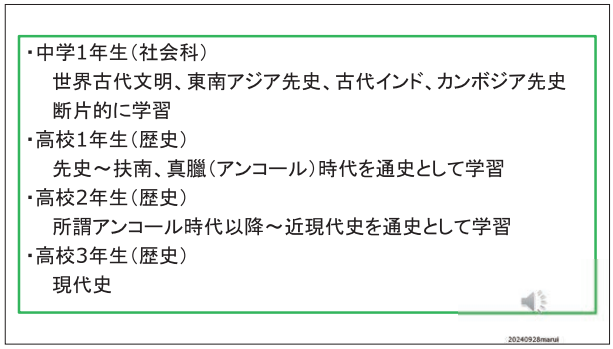

Figure 15

Figure 16

(2) Survey of the Current Status of Participating Schools

In late August 2024, approximately 60 second-year students from a high school near the Banteay Kdei site (NT High School) were invited to visit the Angkor Wat Western Causeway (the site of a joint restoration project by Sophia University and the Apsara National Authority of Cambodia) and the Banteay Kdei excavation site. Nestled among rice paddies, NT High School is a 20-minute bicycle ride from Banteay Kdei followed by a 10-minute ride down a dirt sideroad off the road used by tourist buses. The school opened in 2019, and currently has a total of 187 students and 11 teachers (Figure 16). However, due to a shortage of teachers and classrooms, several classes cannot be conducted according to the Course of Study. Some subjects are taught by local NGOs. Second-year high school students are supposed to be taught history four hours a week, but they only get two hours a week at present (Figure 17). According to the principal, "The students come from the villages adjacent to the ruins, so they may take the ruins for granted, but they also might not understand much about the research and restoration going on there." We talked about this situation with the Royal University of Fine Arts students, and after confirming the teaching contents and rehearsing on-site, we carried out the program on the day. Many schools in Cambodia do not have school events such as social studies field trips, so even if the ruins

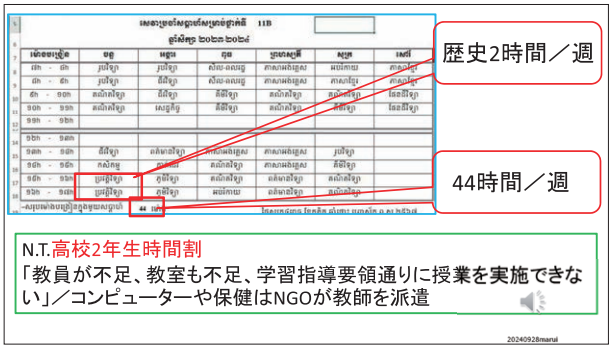

Figure 17

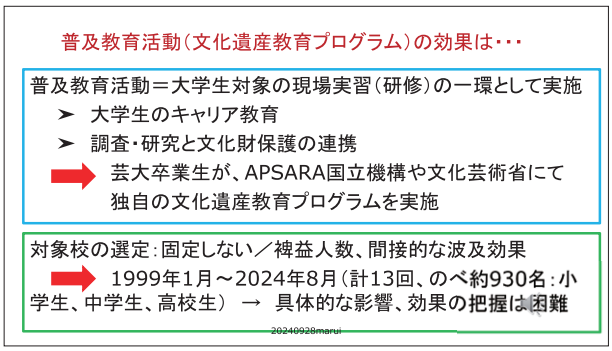

Figure 18

are familiar to students, travelling together on the bus feels like an excursion that the students seemed to enjoy.

(3) Effects and Number of Beneficiaries

For more than two decades, the Sophia University team has been conducting such outreach activities in collaboration with the Apsara National Authority. However, as the impact of these activities is not easily measured, it is not possible to demonstrate the effect with clear figures. Here, I would like to consider this issue from the perspective of career education for the Royal University of Fine Arts students involved in running the program and in terms of the number of beneficiaries of the information and educational activities (Figure 18).

First, regarding career education, as I mentioned earlier, the cultural heritage education program is implemented as part of the summer on-site training of students at the Royal University of Fine Arts. The on-site briefing session held at the end of the excavation is an opportunity for students to experience how to give back to society via their survey and research. After graduating, students of the Faculty of Archaeology at the Royal University of Fine Arts often find professional employment at the Apsara National Authority, the Ministry of Culture and Fine Arts, and other organizations related to cultural heritage registered as World Heritage sites inside the country. Even as new recruits, they will be expected to relentlessly engage in various practical work on-site. In addition to archaeological surveys, they perform a wide range of tasks, including restoration, site maintenance and development, and negotiating with local residents. Remarks from graduates themselves made it clear that the on-site practical training experience and the skills and knowledge acquired during their student days had proven useful in their subsequent professional careers.

Next, I would like to talk about the number of beneficiaries. Sophia University's cultural heritage education program involves a different school each time. So far, about 930 students have participated in 13 large-scale programs. If the target school was fixed each time, you would expect it to be implemented smoothly as both the management and the school would share their know-how. Limiting the number of target schools may allow for the development of new approaches to implementation in collaboration with the teachers of the partner schools.

However, we have yet to have a fixed target school for the program because of the characteristics of the Angkor Archaeological Park. The area is divided into a total of four zones in stages, according to the protection contents. Zone 1 comprises the cultural heritage buildings themselves, while Zone 2 includes Zone 1 and the surrounding villages. Zone 2 covers an area of 401 square kilometers and is dotted with 112 settlements that are currently home to nearly 130,000 people. It is not difficult to imagine that if a cultural heritage education program is implemented in a school within the Angkor Archaeological Park, where archaeological sites and people's lives exist in close proximity, participating students will talk about the program to other students in the school as well as others at home or in the villages. Our hope is that the base of beneficiaries will therefore expand indirectly.

3. Local Cultural Properties as "Common Knowledge"

(1) Diverse Values Encompassed by Archaeological Sites

This image shows a typical on-site briefing session (Figure 19). In short, experts engaged in surveys at the excavation site explain the results and historical aspects to visitors. In many on-site briefings, the information is transmitted in one direction. At the Angkor Archaeological Park, the aim has been to let people know more about cultural heritage protection through on-site briefings.

However, as we kept investigating the ruins over the years and became familiar with the people of the neighboring villages, we realized that some aspects of the "archeological sites" are more than mere academic historical materials of the past (Figure 20). There are people who hold ancestral memorial services during the annual Pchum Ben festival. Some people go into the forest at the sites to collect materials for herbal medicines to treat the physical ailments

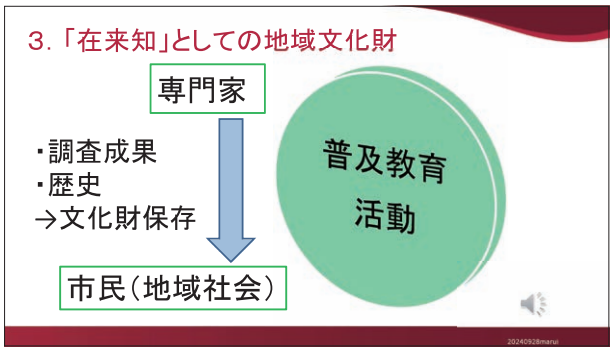

Figure 19

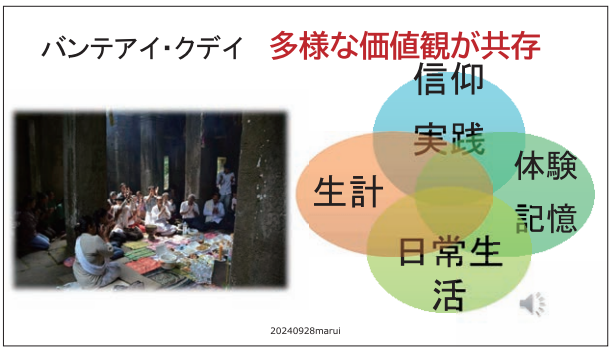

Figure 20

of family members. The experiences, memories, legends, and wisdom of using natural resources are completely different from the explanations given by archaeologists and other experts. The diverse values of "archeological sites" include the common knowledge of those who have lived alongside these sites for many years and generations (Marui 2021).

The goal of the cultural heritage education program is to deepen the understanding of all people (actors) surrounding the archaeological sites through two-way communication rather than one-way communication (Figure 21).

(2) Common Knowledge about Archaeological Sites

I would like to introduce three projects that we have worked on for mutual understanding.

The first project involved collecting oral traditions related to the sites that have been passed down by villagers (Figure 22). We visited village temples and listened to the old tales of monks and village elders. Such stories, created to somehow explain the existence of a certain nearby ruin within the context of the villagers' own lives, tend to feature supernatural abilities and make little logical sense. We compiled some of these stories into two picture books with support from a private foundation in Japan and distributed them to schools in Cambodia.

The second project involved interviewing and recording the experiences and memories of individual villagers (Figure 23). The modern history of archaeological sites has been described in travelogues by explorers from Western Europe and in records of research and preservation by archaeological conservationists. However, the majority of the villagers left little behind in the way of written records. In today's world, where the environments of the ruins themselves are changing rapidly, there is an urgent need to systematize their experiences and memories as life story studies.

The third project created a space for mutual exchange (Figures 24 and 25). Built in 2011 with financial support from the Japanese government's Grant Assistance for Grassroots Projects, the Cultural Heritage Education Center (Banteay Kudei Site) is being used as a place for exchange among various actors. For example, when a Royal University of Fine Arts student performs a picture-story show, the villagers do not just listen silently and quietly. Gradually, people begin to laugh out loud, exchange impressions, ask questions, and before you know it, there is no longer a need for any plot. In other cases, when we invited a village elder to engage in dialogue with the

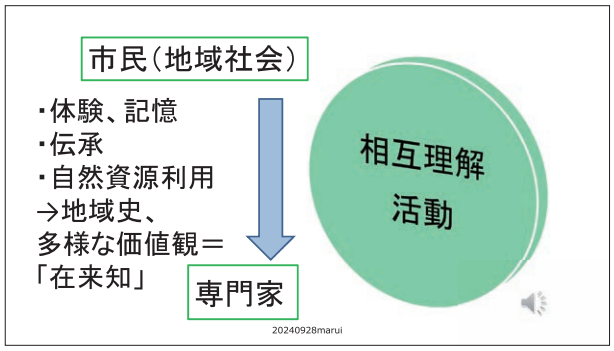

Figure 21

Figure 22

Figure 23

Figure 24

Figure 25

Royal University of Fine Arts students, villagers gathered around us because they heard the loud voice of the elder, who did not stop talking, even when the students did not ask questions. Even if they live in the same village, they rarely dare to talk or ask about the old days. I believe that creating such places and opportunities has become a kind of mechanism for sharing experiences and memories.

4. School Education and Cultural Heritage: Challenges and Prospects—Possibilities for International Cooperation in Cultural Heritage

At present, we believe that there are significant barriers to implementing programs within the school education system and curriculum in Cambodia. Although we have built trust with the provincial department of education, which has jurisdiction over public schools, we have been unable to cultivate independent actors for the program among schoolteachers because the schools are not fixed, which presents a challenge (Figure 26).

However, in terms of international cooperation on cultural heritage, third parties are good at connecting stakeholders (actors) beyond a country or certain administrative organization. The indispensable actors for cultural heritage education in schools are the authorities, private sector, and local community. As a third party, we have been involved in this program as a private sector actor, creating opportunities for actual programs and connecting the government with residents (Figure 27).

Moreover, we expect that the creation of an actual space (e.g., the Cultural Heritage Education Center) and the development of projects to be implemented there (e.g., dialogue meetings, and so on) will promote communication among various actors and lead to new local collaborations.

On top of that, the Japan Consortium for International Cooperation in Cultural Heritage has been steadily accumulating surveys and analyses of the situation in individual countries and regions in collaboration with experts in various fields, which will help us understand specific needs and provide appropriate support. In cultural heritage education, we need to look more carefully at individual sites and local circumstances, rather than trying to find a universal manual that applies everywhere throughout the world.

Kato Koji, who discusses cultural properties and cultural heritage from the perspective of folklore, advocates for an "era of shared cultural heritage," wherein having your own perspective on cultural heritage creates new enjoyment and a shift in values, and which allows us to find meaning in sharing it with others (Kato 2018). In conclusion, I argue that cultural heritage education should aim to create a system that is able to transform the inclusive world of archaeological sites, including the knowledge inherited from those that came before us, into something that the student generation (i.e., the next generation) will want to share, as well as consider how each individual might present their own image of cultural heritage in the future.

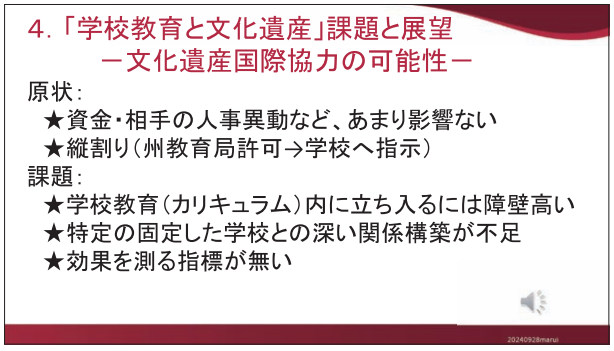

Figure 26

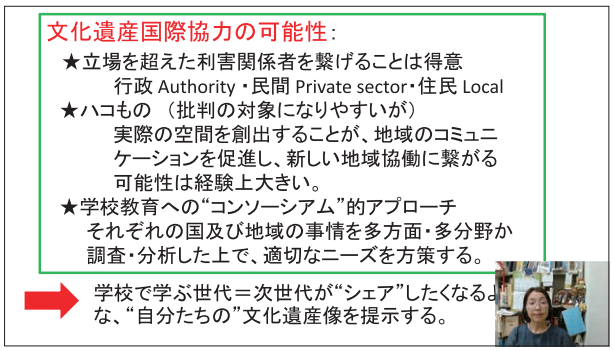

Figure 27

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Marui Masako, 2021, "Exploring the 'Authenticity' of Archeological Sites: The Modern and Contemporary History of Banteay Kdei, the Angkor Archaeological Park," Southeast Asian Archaeology, No. 41: pp. 25–40.

Figure 28

Panel Discussion

Moderator: SEKI Yuji (Vice-President, Japan Consortium for International Cooperation in Cultural Heritage)

Commentator: SAOTOME Kenji (Associate Professor, Faculty of International Liberal Arts, Osaka International University)

Panelists: SAWANOMUKAI Tatsuya, MASUBUCHI Mariya, and KOBAYASHI Takanori

SEKI Yuji, Vice-President, Japan Consortium for International Cooperation in Cultural Heritage

Seki Yuji is a professor emeritus at both the National Museum of Ethnology and the Graduate University for Advanced Studies. 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).

SAOTOME Kenji, Associate Professor, Faculty of International Liberal Arts, Osaka International University

Saotome Kenji holds a master's degree in education and international development from the University of London (IoE) and a master's degree in museum studies from the University of Leicester in the United Kingdom. He completed the coursework for the doctoral program at Wakayama University (majoring in tourism studies). He returned to Japan after working at museums in Zambia, England, and Saint Kitts and Nevis. He assumed his current position in 2022, after working as a curator responsible for volunteer programs at the Chiba City Museum of Science, a research fellow at the National Museum of Ethnology, and a curator at the Suita City Museum. He is an organizer of the Small Museum Network, a board member of the Museological Society of Japan, a board member of the Japan Society for Exhibition Studies, a board member of the International Committee for Regional Museums in the International Council of Museums (ICOM), and a consulting member of the Organizing Committee for the JICA Knowledge Co-Creation Program "Museums and Community Development." He has won the Small Museum Association Award in the United States. His research interests include museology and the history of World Expos.

Seki: I am Seki, the Vice-President of the Japan Consortium for International Cooperation in Cultural Heritage. Today is the first time that we are discussing the theme of school education at JCIC-Heritage's seminar. Normally, research group symposia tend to discuss specific activities that are being carried out outside of Japan, but this time we deliberately incorporated Japanese examples. This is because we believe that the relationship between cultural heritage, local communities, and school education is universal, applying both domestically and internationally, even though the individual contexts vary. In the case of Japan, although there are issues peculiar to Japan, such as a declining birthrate and population aging, which are more prominent than in most developed countries, the intention was to discuss universal examples, including domestic and foreign ones.

Today, Sawanomukai-san introduced the case of Shirakawa Village, an excellent example of education in elementary schools. As I listened, I felt that I would have wanted to take a class like this when I was in elementary school. Then, he brought up the theme of the preservation of Shirakawa Village and narrowed it down to the theme of whether or not to rent out vacant houses, which was incorporated into the fourth-grade class.

Hearing about this case reminded me of the Cotswolds, a World Heritage Site in the United Kingdom. It is frequently reported that houses in the Cotswolds are mostly owned by outsiders or people living in London, with previous residents starting new lives in the surrounding area. This is also connected, and I think it is one of the universal themes I mentioned earlier. However, whether elementary school students in the Cotswolds discuss this issue is another matter. In any case, Sawanomukai-san's case highlighted matters that make us think about international cooperation.

Next, Masubuchi-san's presentation was an introduction to

an educational program at a high school attached to Kyoto University of the Arts. This was about a highly specialized course in education, so I felt that it was slightly different from general school education. However, even with this high level of specialization, it was clear how students' general view of cultural heritage can be broadened by such a program. Rather than becoming more specialized and narrow, I felt that the class opened up a variety of possibilities, including potential future career paths, while diversifying the image of cultural heritage. It was a very interesting presentation because the students thought in terms of issues that were personally relevant to them and used that to pioneer their own career paths.

The third presentation, by Kobayashi-san, was about Mexico. The first two cases were Japanese cases, but then we were presented with an overseas case about Mexico. In the case of Mexico, there was a weak connection between the schools and the archeological sites. After analyzing this relationship, Kobayashi-san, an outsider from Japan, used manga—a tool representative of Japanese culture—to connect everyday knowledge with school knowledge. Lastly, he addressed the issue of continuity and tourism. Moreover, when it came to verifying the effects of the project, he pointed out the possibility of a follow-up survey in the future.

In the final presentation, Marui-san explained activities linked to education, focusing on the site of Angkor in Cambodia, in which Sophia University has been involved for many years. It was an example of how a project with university students underwent a shift from being an educational program for disseminating and understanding cultural heritage in a kind of one-way fashion to ultimately becoming co-creative activities that raise up and accumulate the indigenous knowledge of local residents to facilitate mutual understanding of the culture together. She also identified an issue in that they have not been able to verify what kind of effects these measures have had. However, from what I heard, I think they are very meaningful activities. With all this in mind, I would like to proceed with the discussion one by one. But first, I would like to ask Saotome Kenji-san, who we have invited as a commentator, to give us some general comments.

Saotome: My name is Saotome from Osaka International University. Seki-san presented a briefing about the presentations of the four speakers, so I think there will

be some overlap, but I will give my own comments. To begin with, I would like to thank all the speakers for their wonderful presentations. Each gave me plenty of ideas, so I would like to summarize my impressions of the seminar as a whole and of the importance of education in the protection of cultural heritage, and then comment on the individual presentations of the four speakers, if time permits.

First, I would like to share some thoughts on the coordination between international cooperation in cultural heritage and school education. I fully recognize the fact that the framework of international cooperation is changing, and, in particular, that the importance of education is being reaffirmed. In the past, international cooperation has primarily meant one-sided support from a cooperating party, but in recent years, it has become important for many stakeholders involved in the protection of cultural heritage to work together and continue to protect its value in a sustainable fashion. This shift is critical and an essential approach to long-term success. I think it is great that the incorporation of cultural heritage into the education of children and students, in particular, is being seen as a means of strengthening the foundations of cultural heritage protection.

Communicating the value of cultural heritage to the younger generation is not just about preserving it as relics of the past, but also about making them aware of it as the individuals responsible for its future. By teaching cultural heritage in school education, children and students can develop an understanding of and respect for local and global cultural heritage. You could say that these are directly linked to the building of a sustainable society and the promotion of international understanding.

Moreover, as stated in the purpose of this seminar, fostering awareness of international cooperation in cultural heritage through school education leads to considerable contributions to local community development. By passing on local cultural heritage to the next generation and raising future guardians of it, cultural heritage not only becomes a legacy of the past but also serves as a driving force for local sustainable development. Nonetheless, I think you can all agree that putting this education into practice comes with great challenges. For example, curriculum development, teacher training, and the understanding and cooperation of local communities are indispensable, as mentioned in today's presentations. Clearly, how to address these challenges will be a key theme going forward.

In this sense, the framing of heritage in critical heritage studies by Laurajane Smith and others over the past two decades or so may be instructive. In short, the idea is that there is no such thing as heritage; rather, heritage is a cultural and social process. In the context of critical heritage studies over the past two decades or so, I think you could say that the activities of today's presenters, or the people in the communities where you work, are themselves characterized by heritage. In other words, it is people who give meaning to "things." This is not limited to experts, but includes ordinary people from both today and the future. Therefore, when incorporating various new values and giving meaning, it is important to involve not only experts but also local residents. Moreover, I believe that schools, cultural heritage centers, and museums in the areas where cultural heritage sites are located can become places for dialogue and forums.

Furthermore, while it is significant to assign a modern meaning to cultural heritage today, it may not be necessary for that meaning to be understood in terms of the same values in the future. In this sense, I think it is necessary for schools, cultural heritage centers, museums, and so forth in the area where the cultural heritage is located to continue playing a role in the future as places where various people—such as children, students, schoolteachers, local residents, and curators in the context of museums—think about and continue to consider new meanings. The Japanese and international cases presented at this seminar also suggest effective measures to address issues related to educational practice. In this sense, it has been immensely helpful.

I was also going to remark on each of the four presentations, but we are pressed for time, and given that Seki-san already talked about each of them, I would like to leave this for the discussion.

Finally, through this seminar, I have come to realize how important it is to link cultural heritage and school

education, and how the possibilities for this are expanding. As each presentation showed, to pass on cultural heritage to the next generation, it is essential to provide education based on the current local situation and issues.

Moreover, I think we all share the general understanding that education takes time to be effective. However, in the case of cultural heritage education involving Japanese people overseas, who are outsiders so to speak, or schoolteachers who will be transferred at some point in the future, continued involvement can be difficult. As such, it is important to encourage local stakeholders to take the initiative and continue to be engaged. Educational activities in schools concerning the positive and negative aspects of cultural heritage tourism and sustainable tourism are also very important. In this sense, in addition to the protection of cultural heritage and the fostering of cultural identity, I believe that education on tourism needs to be emphasized more in the future.

To achieve sustainable and effective results, it is essential that local residents take the initiative and work together to solve problems with a long-term perspective. Furthermore, based on the theory of critical heritage studies advanced by Laurajane Smith and others, I believe that educational practice as a cultural or social process undertaken by the younger generation of the areas where the cultural heritage is located and demonstrated by today's presenters can be said to be heritage-like in itself. Through education, I hope the younger generation will develop a sense of ownership of cultural heritage and contribute to its protection and the development of local communities.

It turned out to be quite long, but this concludes my overall thoughts and comments. Thank you very much.

Seki: Saotome-san pointed out although we tend to imagine heritage as just being old things, this is not the case as heritage is something that everyone creates together. He also raised a few issues. One of them is the issue of continuity, which is another theme that we will discuss. Here are four of themes of discussion that we have prepared.

The first is about the merits, significance, challenges, and problems of conducting cultural heritage education within the framework of school education. The second is how to ensure continuity when cultural heritage education is incorporated into school education, and the possibility that our consortium, as an organization, can be involved in this continuity. The third, which relates to the second theme, is how we can use school education to connect cultural heritage education to the international cooperation that we carry out on a daily basis. In other words, whether it is possible to think about international cooperation through education. The fourth, as Saotome-san mentioned at the end, is about the relationship between sustainable tourism and school education. I would like to add that we have received more questions from you than usual. Compared to previous seminars, we have received more questions, and as far as I can see, some questions do not fit these four themes. We cannot cover them all, so I will pick a few. I ask for your understanding.

To begin with, I would like to ask you to say something about the merits and significance of cultural heritage education within the framework of school education. Sawanomukai-san, you may start.

Sawanomukai: There are two main things that come to mind. The first is to increase the level of interest in the lifestyle of one's local area and the heritage that forms your cultural background, while also supplementing vague knowledge and creating opportunities for a deeper understanding. The other point is that one can learn about society through cultural heritage education. By researching the natural conditions under which Gassho-style architecture emerged, one can come to recognize the unique features and natural environment of their own region, gain insights into its history, and understand local policies that leverage tourism to support village development. With this broadened perspective, individuals can explore other regions beyond Shirakawa Village and begin to view society in a wider context, which I believe is one of the significant benefits of cultural heritage education.

Seki: I have one more question for you. I will read the

question aloud: "This time, cultural heritage sites that represent the nation, such as Shirakawa-go, the Mexico ruins, and Toshodai-ji Temple, were discussed. However, in reality, they do not exist in all parts of Japan or other countries but are unevenly distributed. There is a disparity in the distribution of cultural heritage, and if we think about schooling in that context, how should we think about that disparity?" Put differently, there is no cultural heritage in my hometown that is equivalent to a World Heritage Site, so I wonder how it can be incorporated into school education.

Sawanomukai: Having worked at Shirakawago Gakuen until last year and now teaching at an elementary school in Gifu City, I have felt the change in regional context. I think the structure of the lessons remains applicable in a similar way. Although Gassho-style houses are no longer nearby to use as teaching materials, there are also cultural heritage sites in Gifu City. While they may differ in terms of how well-known they are, I believe that by taking a similar approach and perspective, meaningful learning can still be achieved.

Seki: I am researching deep in the highlands of South America, and when it comes to cultural heritage, so-called intangible heritage exists in every village. Today, Marui-san gave a video presentation, and I believe that the work of digging up this intangible heritage can be established as a kind of universal method. Each region has its own cultural heritage, and I do not believe there is a single village without cultural heritage. Is there a way to collect this cultural heritage and make use of it in education? Nevertheless, there may be many areas like Shirakawa Village that have tourists flocking to the village, which is a problem, while other villages are becoming increasingly abandoned. Could you please comment on this point?

Masubuchi: To begin with, this also has to do with how we perceive cultural heritage. For example, the Department of Historical Heritage, to which I belong, is not called the Department of Cultural Heritage. "Historical heritage" does not only refer to cultural properties designated by the so-called Act on the Protection of Cultural Properties or sites registered as World Heritage Sites. There are many historical products around us that we consider important. Everything that lies dormant in the storehouse of your parents' house or that you see in the cityscape may be valuable to someone. We define and deal with such things by using the term "historical heritage."

It is true that Kyoto, where I work, may be regarded as a treasure trove of cultural properties at first glance. However, in the class I introduced today, for instance, when I asked the students if they knew about Toshodai-ji Temple, no one answered in the affirmative. Even if you go to high school in Kyoto, this does not mean that you necessarily know the temples and shrines of Kyoto or Nara. That is how things look right now. The question is what we want to convey to children with such backgrounds.

The other day, I took a walk around the university at our open campus. I saw teachers excitedly teaching the students about, for example, the meaning of the "ikezu stones" under the eaves, or how kin groups could read the distribution of houses by reading the paper talismans attached to them. I believe that in any area, as long as we can realize the value of what is actually around us, anything can become a teaching material.

Moreover, I believe that cultural or historical heritage education possesses universality in itself. The contents of the classes I introduced today were specialized and art-oriented, but I believe that the ability to decipher the value of cultural and historical heritage, as well as the methodology thereof, is universal. Once you experience success and have a moment of excitement, I think you can use this as an opportunity to work on various subjects from such a perspective. In this sense, I spend every day teaching and thinking with the belief that even if Japan is the beginning, there are various discoveries to be made abroad. I think this will lay a foundation for international cooperation in cultural heritage.

Seki: Kobayashi-san, you summarized this at the end

of your presentation, but I would like to ask you again about the merits, significance, challenges, and problems of conducting cultural heritage education within the framework of school education, not in terms of regional differences. What do you think?

Kobayashi: For example, in the case of Mexico, the focus has been on Mexican history. Cultural and historical heritage at the level of national history, such as the ruins of Teotihuacan and Chichén Itzá, which are registered as UNESCO World Heritage Sites, have been introduced. In this context, if we can connect local cultural heritage with the educational curriculum, I think we will be able to create a place for intergenerational discussions about what places in our towns, times, and era correspond to the timelines in the textbooks. The advantage is that it will create a place for the smooth transfer of knowledge and information between generations.

A disadvantage or barrier is that, in the case of public education, many of the teachers in charge of the classes and subjects are dispatched from other cities, so they do not know the history of the town or village to which they are dispatched. For example, in the case of Sawanomukai-san, I think he studied a lot about Shirakawa-go before teaching the class. Not all teachers are as passionate about teaching this subject. This is the biggest challenge.

Seki: We will talk about sustainability issues later. I also want to ask Saotome-san about the merits. Before your current university, you worked at the Suita City Museum, a regional museum. Kobayashi-san and Masubuchi-san spoke about school education as a place to discuss local history, but I feel that it is the local museum rather than the school that has been used as a place to discuss local history. Was there a coordination between the local museum and school education for speaking about local history, taking Suita City as an example? In other words, is there a system by which schoolteachers use the Suita City Museum to learn about the history of Suita City?

Saotome: Before we talk about the specifics, Kobayashi-san proposed an interesting categorization of school knowledge and everyday knowledge. When I think about what this everyday knowledge would be in the context of Japan, or what it would be like if I were to incorporate it into my understanding in general, it might be social education and family education. In other words, education is not a program, but something that goes beyond that, and learning occurs in various places on a daily basis. So falling and hurting yourself might also be a form of learning. I thought that maybe that is what everyday knowledge is all about. I thought that it was very important in the museum, and that it might be one of the things that the museum can offer.

As many of you may know, specifically, in the third semester of the third grade of elementary school, there is a unit where students learn about folk and agricultural tools, and for this they visit the museum. This is not limited to Suita City. Throughout Japan, children in the third grade of elementary school visit local history museums and archives in the third semester. We work pretty closely together for this reason. In this case, you typically visit the museum as part of the school education curriculum, so the museum cooperates with that. Originally, museums would take a different stance from school education and engage in free educational activities and free research activities. However, as far as school collaboration is concerned, the contents of this third-grade elementary school collaboration are firmly in line with that unit, and a similar program is organized every year. If the curriculum changes—or rather the course of study changes, which happens every ten years—there will be revisions, but basically the number of enrolled children is different every year. Next year, the current second-year students will come, so we will offer a similar program. This is the case all over the country.

Seki: In other words, rather than confining it to schools, it is possible that what we are trying to do in school education can be achieved through collaboration with local museums. In fact, cultural heritage, especially personal effects, are collected by and can be used in museums. This is an interesting topic, but I would like to address another

issue a little more. Regarding the problem of conducting cultural heritage education in school education, Kobayashi-san pointed out the problem of continuity. For example, Sawanomukai-san was the first to present, and he has already left Shirakawa Village. After Sawanomukai-san left Shirakawa Village, did the curriculum classes that he taught at Shirakawago Gakuen disappear?

Sawanomukai: They are still continuing. As I mentioned in the presentation earlier, the curriculum of *Furusato-gakushu* (Hometown Studies) is in place from the first to the ninth grade, which is the third year of middle school. The local community coordinators have remained the same, and the new teacher who takes over collaborates with those involved in lesson planning to develop the plan for the year at the beginning of April. I believe it is crucial that the local coordinator remains involved, and that the person in charge of social education plays a bridging role.

Seki: Is there continuity because it was not just the ideas of a single teacher at the school, but has been established as a proper program?

Sawanomukai: While there have been challenges, the curriculum for fourth grade students consistently focuses on the lives of people protecting the Gassho-style houses in Shirakawa-go, fostering empathy for their efforts and ingenuity. The only differences are in the teaching methods and approaches used by each teacher.

Seki: It may be a kind of school education initiative unique to World Heritage Sites. In this sense, I think we have to admit that it is an environment where it was easy to establish a system. On the other hand, Masubuchi-san, were your high school classes the personal idea of the teachers from the university? Or was it one of the programs requested by the high school, and although the subject matter switched from Toshodai-ji Temple to another temple, did the general direction remain intact?

Masubuchi: From the perspective of cultural heritage education, it is not like that at all. What is requested by the high school is career education and professional education. We are taking advantage of this to develop our own cultural heritage education. Currently, the curriculum is that of a regular university or high school, and what we are teaching is cultural heritage education, but we are not continuously asked to do this as an educational activity. It depends on our efforts. I do not know if we should talk about universities, but we are in an unstable situation where if we do not continue our relationships with others through our own efforts, such as collaborating with various temples and traditional industries in Kyoto City in the form of industry–academia collaboration, the project will quickly come to an end.

Seki: There seems to be diversity depending on the educational institution and the region in which the educational institution is located. By the way, the most common question concerns the case of manga in Mexico. I will pose all of them to Kobayashi-san at the same time. There are a lot of questions, from small to big, but let us start with the technical aspects. One question is whether, besides manga, there are any other tools that connect school knowledge with everyday knowledge. Other questions concern the actual story and hardships of manga production, whether locals find manga fun to read, how involved the local people were involved in the production, and whether there are knowledge gaps when reading manga. The questions are exceedingly anthropological in nature. Please answer these questions together.

Kobayashi: In response to the question of whether there are any tools other than educational manga that connect school knowledge with everyday knowledge. Should I take this to mean tools other than manga that we created? In other words, in the whole of Mexico. In fact, if we look at the trends of the last 10 to 15 years, the tools used by Mexican authors and creators to disseminate cartoons and popular culture have become very diverse, ranging from manga and anime to games. For example, Mexican creators

are developing games featuring ancient Mexican gods that they learn about in school, and young Mexican artists are drawing cartoons and making animated films on the basis of historically accurate data. In this sense, in the last 10 to 15 years, various tools have emerged that connect school knowledge with everyday knowledge.

As for the second point, the difficulties related to the manga making—it is a long story, so I will just mention a few anecdotes. This time, we asked a Japanese manga artist to cooperate. We wanted to use Japanese manga for the sake of international exchange. In fact, our characters were Japanese boys and girls, but some local adults were angry that we used characters they found strange looking and unrealistic, claiming it showed a lack of consideration for their culture. At the stage when we were creating the characters, we hit a wall when we realized it would be difficult to make something that appeals to everyone. I realized that this aspect is difficult because it depends on the concept of the project and the work.

In terms of the local community's actual involvement in the manga work, we modeled the characters on the workers involved in the archaeological project and the people we interacted with on a daily basis. We thus created instantly recognizable characters. We also tried to make the scenery and backgrounds resemble the local scenery, backgrounds, and buildings as closely as possible. When I saw the expressions of the locals reading the manga, I could see that it completely resonated with them, and that it felt like their home. That is all.

Seki: I think that this point is not just any question, but one pertaining to the method of conducting cultural heritage education within the framework of school education, which I mentioned earlier. This is an example from Mexico where you were able to incorporate this in the form of manga. Is it possible to do this in school education in Japan? Sawanomukai-san, what do you think about this as a practical matter?

Sawanomukai: Manga is very effective for learning history, particularly for understanding events in chronological order. While it is not something you would use all the time, I have seen cases where it was used effectively, and I have used it myself.

Seki: Do you mean the History of Japan series?

Sawanomukai: Such series, as well as supplementary readers, include manga-style illustrations as part of their resources. Even some textbooks have content in manga-like frames.

Seki: So, it is quite possible in Japan. In the case of Kobayashi-san in Mexico, as mentioned earlier, there was a national history, and there was only education on national history and none on local history, which is what the manga targeted. I think it is different from History of Japan, but it may be possible. However, there is also the practical problem of whether busy teachers can devote their efforts to the production of new manga in their educational activities.

One more question for Kobayashi-san: "When we were in elementary school, the history and culture of the local area were not covered in the textbooks, but they were compiled into supplementary reading books such as a guide to XX City and the history of XX City, which were distributed separately from the textbooks, and we were basically instructed to read them on their own. I think they were created by a group of prefectural and municipal social studies teachers. Do teachers do this in Mexico?"

Kobayashi: I was reminded that there are big differences in the local society and local history taught at school depending on the generation. I think it is very fortunate if we can distribute local history as a supplementary reading book. In fact, in some Japanese municipalities that I visited, there were supplementary reading books on history. However, when it comes to Mexico, there are very few opportunities to create such things. It is all based on the creation and sale of manga on a commercial basis. For example, there are no such supplementary readers. Rather,

I think that if we can do that, the national history in the textbooks and the local history can be connected in a way that is a little easier to understand.

Seki: Kobayashi-san and I are both doing research on Latin America, but local history is rarely discussed in Latin America. I do not know what it is like in Asia or Africa. Therefore, we had no choice but to explain it in the field, and I did not use manga for that, but Kobayashi-san did. In this regard, I think that those teaching social studies, such as Saotome-san, often use illustrations—perhaps not necessarily manga—in special exhibitions such as museums and workshops for elementary schools. Is this effective in the case of Japan?

Saotome: One of the characteristics of a museum is that it accepts a wide range of people, including children, all of whom are of various ages, genders, and nationalities, so we are thinking of creating exhibitions and programs that will satisfy as many people as possible. I put a manga and speech bubbles in the explanatory panels of the exhibition so that people can understand that it is an explanatory text for children. In the explanatory text, the sentences are written in large font because they are important, and I also make them smaller and change the color so that people who are more interested can read it there as well. There are also various initiatives to connect children with the museum, such as placing explanatory texts for adults at the top and children's texts at the bottom, so that parents can quickly read and answer children's questions.

Seki: Conversely, it seems that museums may have accumulated know-how in this area. By linking it to school education, schools may be able to absorb this know-how.
We are running out of time, so let us move on to the third point. How does cultural heritage education through school education lead to international cooperation? For example, when my daughter was young, I organized an exchange between an elementary school in the highlands of Peru, South America, which is my research area, and the Japanese elementary school my daughter attended. It was difficult because I had to translate all the letters sent by the students of each school, but it was very interesting. The elementary school children in Peru described the ruins I was researching in their own words. It was a very interesting experience.
I was able to do this because I happened to be there, but even if that was not the case, I have heard that information equipment has developed and that students in elementary, middle, and high schools are actively interacting with foreign schools using the Internet. I have never actually witnessed this, but I wonder if it is possible to use various devices and information industries in school education on Japan's cultural heritage to take it to the next level with international understanding and cooperation. I do not think you are doing this specifically, so I would like you to talk about the possibilities. I would like to hear from Sawanomukai-san.

Sawanomukai: While I am not certain how far this can be implemented in primary education, I believe that one important aspect is to broaden students' perspectives. Past practices have involved not only learning about Shirakawa Village itself, but also engaging students in remote exchanges with peers who have studied cultural heritage sites in other regions. Through these interactions, students identified both similarities and differences, gaining new insights from different perspectives. I believe that such learning experiences, which expand students' horizons, could eventually lead to international cooperation. It is also important that learning does not end with the acquisition of knowledge, but also includes opportunities for students to consider how they might contribute to their communities. I believe it is equally valuable to design lessons in a way that encourages students to take action themselves.

Seki: I am sorry that asking questions like this has been all over the place. For example, is it relatively easy to interact with other regions in Japan? Or is it difficult in primary education? Is it possible to come up with a program to share something about Shirakawa-go with elementary

school students in areas other than Shirakawa-go?

Sawanomukai: I think that is very interesting and feasible. Last year, we interacted with elementary school students on Sado Island, which is in the process of being listed on the World Heritage List. We had an interesting discussion on the theme of whether becoming a World Heritage Site is truly beneficial.

Seki: That sounds interesting. It also helps develop literacy for cross-cultural understanding, so I think it is a very interesting initiative. Saotome-san, is there a possibility of exchanges between local museums in terms of cultural heritage that differ from such exchanges in school education?

Saotome: On the contrary, the museum is somewhere where you can do things freely, so I think they have very broad possibilities. We also collaborate with school education, but I think that the kind of interaction between children and individuals who have gone to Antarctica and space, which you mentioned earlier, can be done in both school education and museum education. For example, you could invite foreign trainees who will educate children in their home countries online about what they have learned in Japan and about Japan's cultural heritage. This may also increase the understanding of local children, which will lead to overall improvements in the understanding of local residents, possibly eventually leading to international cooperation in the future.

Seki: That reminds me, an organization that an acquaintance of mine is involved in is promoting cross-cultural education by holding classes at elementary schools in which Peruvian immigrants to Japan introduce their country's culture. During this time, it seems that they actually bring musical instruments as cultural heritage. Also, and this is a bit of plug, our National Museum of Ethnology lends out kits specifically developed for elementary school students. I developed the Andean kit, which incorporates musical instruments, costumes, and food. Rather than being used by us, I think they are often used by schoolteachers as a teaching aid for cross-cultural understanding. There are also examples of people who come to Japan to work and explain the teaching materials.
With only five minutes to go, I do not think we will be able to get to the fourth point. Let us start wrapping up. This year's theme was very challenging for us, as it involved how we should address the issue of cultural heritage in school education. The audience asked, "What are the Consortium's views regarding cultural heritage in school education?" To be honest, I have not been able to consider this in concrete terms yet, because we do not have a good understanding of the compulsory education situation for elementary and middle school students. This is why we wanted to have this kind of seminar and learn about the actual situation and concerns of those actually engaged in cultural heritage education, and think about what can and should be done. In the past, the Consortium has given lectures at schools, and that is the extent of it at the moment, but it is important for us to think about what we can do to deepen our involvement.
Finally, I have an interesting question to conclude. The question is, "What was the impetus for you to pursue your current careers, especially in the field of cultural heritage and World Heritage Sites, and did you have any experiences that raised your awareness in primary and secondary education classes?" I would like you to answer this one by one, starting with Sawanomukai-san.

Sawanomukai: I am currently an elementary school teacher specializing in social studies. While I would not say I am exclusively focused on cultural heritage education, if I were to identify something that influenced me—related to the issue of continuity mentioned earlier—it would be the lessons taught by senior teachers. When I was a novice teacher, still young and giving somewhat general lessons, I encountered the excitement of social studies lessons that specifically addressed people's lives and used cultural heritage as a teaching theme. That experience was the catalyst that sparked my passion and motivated me to work hard.

Seki: What about you, Masubuchi-san?

Masubuchi: It is very different for me, as I studied chemistry at a science university until university. However, in my fourth year, I went to the Kaman-Kalehöyük site in Türkiye for about two months, and my worldview changed completely. I decided to devote my life to the field of cultural heritage. After all, I felt the overwhelming power of authentic cultural heritage and the thoughts of the people living there today, and I thought about how I could make them proud of the research they were doing. The experience of actually interacting with people, interacting with things, and living in the landscape led me to where I am now.

Seki: What about you, Kobayashi-san?

Kobayashi: I am trying to link research on popular culture, especially manga and anime, with school education. I thought about when this started, and I think it started from my own experiences. When I was little, I noticed the manga around me. I was not that addicted to it, and I did not read it every day. But before I knew it, I was reading it. That experience sparked my interest in classes at school. For me, I think popular culture can be a catalyst. Beyond that, there should be schoolwork or a desire to study at a more specialized university, so I felt that there was no reason not to use popular culture as a starting point.

Seki: What about you, Saotome-san?

Saotome: When I was little, I loved history, but unfortunately, this did not start with schooling. My parents' house was a traditional Japanese house, and my grandparents lived with us, and I heard stories from my grandparents about the old days. I also became interested in my roots because my last name was somewhat unusual, and I received old coins from my grandfather, so I gradually became interested in history. In my twenties, I was assigned to a museum in Zambia as a Japan Overseas Cooperation Volunteer. At that time, I became interested in and began to work on the educational activities of museums through objects in Africa, where the literacy rate is low. I think this is a big part of the direct situation.

Seki: It is almost time to finish, so I would like to close here. There are many teachers here today. In particular, when it comes to primary and secondary education, there are things that we researchers do not understand in the field, except when we come into contact with it through our own children. I do not know if bringing cultural heritage education into the field where you are working hard every day will be like entrusting you with cumbersome baggage, or if it can be used to improve current school education even more. I hope for the latter, which is why we chose this theme.

It may be rude for someone unfamiliar with the teaching field to raise this issue, but we believe that one of the missions of the Consortium is to think about a better society and better approaches to cultural heritage, so we will continue to bring up this issue and make more concrete proposals about how the Consortium might contribute.

Thank you very much for your cooperation in participating in the panel discussion today. Thank you very much to the commentator, Saotome-san. This concludes the panel discussion. Thank you for your attention.


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Closing Remarks

I would like to conclude the seminar with a few remarks. There are several reasons why the Japan Consortium for International Cooperation in Cultural Heritage chose cultural heritage and school education as the theme for this seminar, as I explained in the beginning. One of the business agendas of the Japan Consortium for International Cooperation in Cultural Heritage is training the next generation of specialists. Based on this, the organizations participating in the Japan Consortium for International Cooperation in Cultural Heritage have a history of training experts related to cultural heritage from various countries around the world through training on site or in Japan.

I think that alone is enough to achieve a good track record, but there are some aspects with which I am concerned. Right now, experts in this field are not sufficiently trained in Japan. The professional education is associated with university and postgraduate education. The other day, I attended a conference on the theme of fostering experts related to Japan's cultural heritage, although unrelated to international cooperation. There, it was pointed out that there is a serious shortage of experts on cultural heritage in Japan. Given the current situation in Japan, it is not surprising that there is a shortage of human resources interested in international cooperation.

In light of this, what we who are involved in cultural heritage should do is not only train a small number of experts but also introduce our activities to the general public so that everyone understands the importance and appeal. To this end, in addition to the symposiums and other activities that we have organized for the general public, we have focused on the educational stage before higher education, which has not received much attention in the past. This is because we believe that increasing the number of potential future experts in and supporters of cultural heritage will help train experts and maintain this field in the long run.

Another important point is that we chose to focus on school education in the field of international cooperation, rather than in Japan. When we work overseas, we are always visited by students from local elementary and middle schools, and the teachers at the schools ask us to provide information. I feel a strong desire to learn about the history and culture of the area in which they live. In this sense, and this ties in with Prof. Kobayashi's presentation today, I believe that it is important to properly convey the results of international cooperation in other countries on the ground, and to connect it to local school education in order to encourage locals to protect and utilize their cultural heritage, rather than foreigners like us who visit only occasionally.

In addition to these two main reasons, there is the broader picture to consider, namely the current state of the world. In today's world, where the word "division" has become commonplace, and the political claims of nations and ethnic and other groups are at odds with each one another and lead to conflict rather than dialogue, there has never been a time when understanding and tolerance are more necessary. I believe that the attitudes and perspectives of international understanding and dialogue do not come about overnight, but are gradually formed over a long period of time. There is no doubt that school education plays a big part in this, and I presume that teachers in the field are also working hard on this every day.

In this context, we believe that international cooperation in cultural heritage is an excellent means of contributing to the formation of local identities, promoting understanding and exchange through collaboration between different cultures, and creating healthy identities. Needless to say, this will lead to cultural heritage tourism. We did not have time to touch on this point this time, but I would like to mark it as a topic in the future.

With this in mind, the Japan Consortium for International Cooperation in Cultural Heritage will continue to deliberate on the question of what is required

SEKI Yuji
Vice-President, JCIC-Heritage

in school education in Japan and overseas, and what we can offer or do in this regard. In this sense, I think today's seminar was a very good start. I would like to express my deepest gratitude to all the education professionals who attended and to those who came here today. This concludes today's seminar. Thank you very much for your attention and attendance.

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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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