Asian Party is a social gathering bringing together all the people, things, and information of Asia, under the concept of “Create with Asia.”

This year the three main events – The Focus on Asia Fukuoka International Film Festival, the Fukuoka Prize, and The Creators – were the highlights of the festivities, with a special event related to Yangon, called the “Yangon Pick.” With a total of 23 events, supported by private companies and organizations, Asian Party attracted some 670,000 participants.
Background of the Fukuoka Prize

Asia is home to a diversity of ethnic groups, languages, and cultures, which coexist with and depend on each other. These diverse cultures have served not only as guarantors of the priceless legacy of our long history and tradition, but also as sources of inspiration. However, in the current era of globalization, there is a danger that Asian cultures may lose their distinctive features due to the encroaching homogenization of culture. It is therefore vital to preserve, develop, and promote the harmonious coexistence of the diverse Asian cultures.

As Japan’s cultural gateway, Fukuoka City has since antiquity played a significant role in promoting exchanges with other regions of Asia. This history, and a determination to promote and understand the distinctive cultures of Asia, and to further peace, inspired the inception of the Fukuoka Prize in 1990 through collaboration between academia, businesses, and the city authorities. Since then, there have been many prize recipients from almost every region of Asia. 

**Grand Prize**

**Prize money: 5,000,000 yen**

To be presented to an individual or group who has made outstanding contributions to the preservation and creation of Asian culture, and has demonstrated the significance of Asian culture to the world through the international, universality, popularity, and creativity of its work.

**Academic Prize**

**Prize money: 3,000,000 yen**

To be presented to an individual or group who has made outstanding achievements in the field of academic studies, contributing to the development and advancement of Asian cultures.

**Arts and Culture Prize**

**Prize money: 3,000,000 yen**

To be presented to an individual or group who has made outstanding contributions to the cultivation and/or advancement of the arts and culture of Asia. The prize aims to foster and increase awareness of the value of Asian cultures as well as to establish a framework within which Asian cultures can learn from, and share with, each other.

**3. Geographical Scope**

East Asia, Southeast Asia, and South Asia

**4. Organizing Bodies**

Fukuoka City, Fukuoka City International Foundation

**Timeline of the Fukuoka Prize 2017**

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**2017 Fukuoka Prize Committee**

Chair: KUBOTA Isao

Vice Chair: SADAKARI Atsuhito

Member: SHIMIZU Hiroshi

Member: USHIROSHI Masahiro

Member: KONAMI Hiroto

Member: TAKENAKA Chiharu

Member: TSUKA Hiroko

Member: TSUCHIYA Naonori

Chair: KUBOTA Isao

Vice Chair: SADAKARI Atsuhito

Member: SHIMIZU Hiroshi

Member: USHIROSHI Masahiro

Member: KONAMI Hiroto

Member: TAKENAKA Chiharu

Member: TSUKA Hiroko

Member: TSUCHIYA Naonori

**Academic Prize Selection Committee**

Chair: SHIMIZU Hiroshi

Vice Chair: TAKENAKA Chiharu

Member: AMANO Satoshi

Member: KIMIYA Tadashi

Member: KONO Toshiyuki

Member: SHIMIZU Kazuhisa

Member: NAITO Eiji

Member: WAKIMURA Kohei

**Arts and Culture Prize Selection Committee**

Chair: USHIROSHI Masahiro

Vice Chair: UCHINO Tadao

Member: UDD Soji

Member: KONISHI Masatosh

Member: TERAUCHI Naoko

Member: NISHIMURA Yukio

Member: MATSUOKA Hiroyuki

**Fukuoka Prize 2017: Jury and Selection Committees**

Chair: KUBOTA Isao

Vice Chair: SADAKARI Atsuhito

Member: SHIMIZU Hiroshi

Member: USHIROSHI Masahiro

Member: KONAMI Hiroto

Member: TAKENAKA Chiharu

Member: TSUKA Hiroko

Member: TSUCHIYA Naonori

**Academic Prize Jury**

Chair: KUBOTA Isao

Vice Chair: SADAKARI Atsuhito

Member: SHIMIZU Hiroshi

Member: USHIROSHI Masahiro

Member: KONAMI Hiroto

Member: TAKENAKA Chiharu

Member: TSUKA Hiroko

Member: TSUCHIYA Naonori

**Arts and Culture Prize Jury**

Chair: SHIMIZU Hiroshi

Vice Chair: TAKENAKA Chiharu

Member: AMANO Satoshi

Member: KIMIYA Tadashi

Member: KONO Toshiyuki

Member: SHIMIZU Kazuhisa

Member: NAITO Eiji

Member: WAKIMURA Kohei

**Background of the Fukuoka Prize**

The Fukuoka Prize was established to honor outstanding achievements by individuals or organizations in preserving and creating the unique and diverse cultures of Asia. The city authorities. Since then, there have been many prize recipients from almost every region of Asia.

As Japan’s cultural gateway, Fukuoka City has since antiquity played a significant role in promoting exchanges with other regions of Asia. This history, and a determination to promote and understand the distinctive cultures of Asia, and to further peace, inspired the inception of the Fukuoka Prize in 1990 through collaboration between academia, businesses, and the city authorities.

The Grand Prize is awarded to an individual or group who has made outstanding contributions to the preservation and creation of Asian culture, and has demonstrated the significance of Asian culture to the world through the international, universality, popularity, and creativity of its work.

**1. Objective**

The Fukuoka Prize was established to honor outstanding achievements by individuals or organizations in preserving and creating the unique and diverse cultures of Asia. The city authorities intend, together with the people of Fukuoka, to become a cultural exchange in Asia.

East Asia, Southeast Asia, and South Asia

**Fukuoka City, Fukuoka City International Foundation**

**Selection**

Nominators (Education and research institutions, and academic organizations and media, both in Japan and abroad)
Kong Nay
Cambodia / Music

Biography

1944
Born in Kampot Province, Cambodia

1948
Was blind at the age of 4 after contracting smallpox

1957
Learned how to play the chhay, including Reamker (Cambodian epic based on the Sanskrit’s Ramayana epic), under his uncle’s tuition

1959
Performed the chhay as an artist in his village for the first time

1970s
Was used for political propaganda during the Khmer Rouge in power, however, resisted it using his reliefs

Narrowly survived with his family from the Killing Field to be executed

1991-2007
Played the chhay for the Ministry of Culture and Fine Arts, Cambodia

2003-12
Served as a chhay trainer at Cambodia Living Arts (CLA), Phnom Penh, Cambodia

2009
Created songs Our Rights and Woman with The Cambodian Space Project (CSP) in partnership with UNHCR for celebrating Human Rights Day

2011
Performed the chhay at the opening of TEDPhnomPenh (Theme: Building the Future)

Major Awards

1982
First prize in first chhay competition and another competition in Kampot

2001
Certificated Master of Chaypee by the Ministry of Culture and Fine Arts, Cambodia

Gold Grand Officer of Cambodia Cultural Reputation by Cambodia Prime Minister Hun Sen

2002
Certificated Cambodia Chaypee Dang Veng Skill by the Minister of Culture and Fine Arts, Cambodia

2007
Gold Grand Cross of Cambodia Cultural Reputation by Cambodian Prime Minister Hun Sen

2013
Thankfully certificated by Cambodian First Step Organization

CD Albums

A Cambodian Bard (INESID/Maison des Cultures du Monde, 2006)

Mekong Delta Blues (Long Tale Recordings, 2007), with Ouich Savy, The Cambodian Space Project (CSP)

The Rough Guide to Psychedelic Cambodia (World Music Network, 2014), as The Cambodian Space Project & Kong Nay

Award Citation

Master Kong Nay is a legendary Cambodian bard who miraculously survived the civil war and Pol Pot’s reign of terror, and even now remains active as a performer and composer. While playing a long-necked, stringed instrument called chhay, he rocks the Cambodian epic, Reamker, which is based on the ancient Indian epic, Ramayana, and also creates richly expressive songs about diverse themes including everyday life, people’s feelings, moral maxims and social satire. In 2016, this music was registered in UNESCO’s “List of Intangibles Heritage in Need of Urgent Safeguarding”, and has been recognized as a profound cultural force whose power is felt not only by Cambodians but also by people all over the world. Master Kong Nay is the precious heir to this legacy. Currently, he operates both at home and abroad: he has performed in the U.K., Australia and New Zealand (WOMAD, 2007-08), Japan (World Chamber Music: Kong Nay, 2009, and Disability & Arts, 2015) and the U.S. (Seasons of Cambodia SOQ Festival, 2013). Also, such as in “A Cambodian Bard” (2006), “Mekong Delta Blues” (2007) and “The Rough Guide to Psychedelic Cambodia” (2014) have disseminated the charms of his chhay playing and singing across a wide audience. On World Human Rights Day in 2010, he sang a new song for women’s rights.

Master Kong Nay was born in 1944 in a small village in Kampot Province (southern Cambodia). He lost his eyeight at the age of four due to smallpox. When he was 13 years old, he began to learn how to play the chhay under his uncle’s tuition, which led him to became a musician. He miraculously survived the genocidal slaughter of the Pol Pot era in the late 1970s, and despite the continuing civil war afterwards, he resumed performance. He won first prize in a chhay competition in 1982, and then in a regional competition in his native Kampot Province, and also in another competition in Phnom Penh (1991). Between 1991 and 2007, he performed his music as a civil servant at the Ministry of Culture and Fine Arts, working for peace building and cultural reconstruction in Cambodia. In 2001, he was designated ‘Master of Chaypee’ (the equivalent of a Japanese Living National Treasured by the Ministry of Culture and Arts), and trained future chhay players through programmes such as those supported by an NGO, the Cambodian Living Arts (CLA) (2003–12).

There are similarities in chhay performance in Japanese traditional minogu-Bausa (a blend of minogu and bausa meaning Japanese lute) and Khee-ba (the chanting of notes) accompanied by the baung), but in terms of melody and lyrics, chhay music is more impressive. In order to keep the audience attracted, the musician introduces extemporized variations into the lyrics and music. Such impromptu creativity requires extensive knowledge and verbal facility, and virtuosic musical talent and technique. Recent activities by Master Kong Nay include joint performances with rock music (as an event for the World Human Rights Day, 2010, Phnom Penh), with jazz Festival of Cambodia (SOQ Festival) and with an orchestra (‘Disability & Arts’ at Tokyo University of Arts). The flexibility which enables him to create exciting music in these different genres is a byproduct of the improvising skills, which were themselves cultivated within the traditional repertoire.

Master Kong Nay, a successor of Cambodia’s turbulent history, has played a pivotal role in handing on the priceless treasure of chhay music to the modern world, and has actively engaged, on a global scale, in a variety of activities including performance, composition, training the next generation, and cooperating in the UN’s human rights programmes and in events to support disabled people. For such great contributions, Master Kong Nay is very worthy of the Arts and Culture Prize of the Fukuoka Prize.
Fukuoka Prize 2017 Award Ceremony

The 28th Fukuoka Prize Award Ceremony opened with a video introducing past laureates, followed by the beautiful harmonies of the Fukuoka City Children’s Choir.

In the presence of Their Imperial Highnesses Prince and Princess Akishino, the distinguished guests from Cambodia, the People’s Republic of China, Thailand, the United Kingdom, and Vietnam, representatives of various fields and many Fukuoka residents turned their eyes to the stage and greeted the laureates with loud applause as they appeared on the stage. The glamorous yet warm atmosphere was typical of Fukuoka, a city overflowing with hospitality, and belittled a prize that is bestowed by the people of Fukuoka.

Mr. TAKASHIMA Soichiro, Mayor of Fukuoka, addressed the audience on behalf of the organizers. He explained the significance and spirit of the Fukuoka Prize, and concluded with the hope that the Prize would serve to deepen exchanges among people of the Asian region and contribute to the promotion of culture, mutual understanding, and peace.

His Imperial Highness Prince Akishino expressed his sympathy to those affected by the recent torrential rainfall in northern Kyushu and offered his congratulations to the laureates. His address was followed by the juror’s statement by Professor KUBO Chiharu, Chair of the Fukuoka Prize Jury and President of Kyushu University. The laureates were then presented with their certificates and medals. The resounding applause from the audience dispelled the nervousness of the laureates and their faces relaxed into beaming smiles. The laureates were also presented with bouquets by children from Fukuoka International School.

The second part of the proceedings began with a performance of Mozart’s Divertimenti in D Major, K. 136 by the Kyushu Philharmonic Orchestra, which has a history stretching back more than 100 years. The laureates expressed their joy in their speeches, and Master KONG Nay performed a piece he had written especially for the occasion, called For the Award Ceremony in Fukuoka. Finally, Chikuizen biwa musician, Ms. TERADA Chibi, performed Biwa Mongamuri [The Tale of the Biwa] on the traditional Japanese string instrument that has its roots in Fukuoka. The splendor of the ceremony was heightened by such a celebratory occasion, one that could be enjoyed by everyone, regardless of language or disability.

After the Award Ceremony, a celebration banquet was held, attended by distinguished guests from the various countries and representations from various fields. Mr. ISHIDA Masaki, Chair of the Fukuoka City International Foundation, delivered the reception speech, expressing the hope that everyone present would share in the joy of the Prize presentations and enjoy the heartwarming time. Next, the Excellency Mr. CHEA Kimth, Cambodian Ambassador to Japan, gave a speech on behalf of the distinguished guests, followed by a toast delivered by Mr. ISHIDA Masaki, Vice Chairperson of Fukuoka City Council. After these formulas, the celebration reception continued in a warm and friendly atmosphere, with the laureates and their partners surrounded by relatives.

Opening Banquet

Celebration Banquet

The very first thing that I would like to say is that in July, this prefectoral of Fukuoka was devastated by torrential rain that struck the northern part of Kyushu. I would like to express my deep sorrow for all those who lost their lives in the disaster, and my sincere sympathy to the surviving victims of the disaster. Before this Award Ceremony of the Fukuoka Prize, I visited an affected area in Asakura City, and met some of the surviving victims. I fully realized anew the devastation, and it is my earnest hope that progress will be made in reconstruction and that the victims will once again live in peace and quiet.

It is a great pleasure for me to be with you all today at this Fukuoka Prize 2017 Award Ceremony, and I wish to extend my heartfelt congratulations to the four distinguished laureates.

The advancement of globalization in recent years has brought the benefits of convenience to our lives in many ways. However, this has come to our notice as a currently prevailing uniform way of thinking and lifestyle; pursuing the benefits of convenience...
The synergy we generate in our research by recognizing and respecting each other’s differences has something in common with the spirit of the Fukuoka Prize. Your Imperial Highnesses, Excellencies, distinguished guests, friends.

We are very proud to be awarded this wonderful prize, proud because it is a mark of recognition, and especially proud because of what this prize stands for: it celebrates the great diversity among peoples; it is dedicated to peace; it encourages cultural exchange and pursuit of knowledge as means towards a world of peace, harmony, and social justice. These are aspirations that have motivated our own work.

We have had fruitful interactions with Japan. [Pasuk] first came to Fukuoka in 1981, bringing a group of Thai officials to see what the city had accomplished (one village one product movement). We came to Kyushu together in 1999 as guests of the Japan Foundation. For that trip, we had contact with the Center of Southeast Asian Studies in Kyoto, and have been privileged to visiting scholars there, and also at the University of Tokyo, and at CRIPS.

Quite separately, since 1992 we have been part of an informal group called the Japan-Thai Seminar which met every two years to exchange views in the same spirit that underpins this prize.

This is the first time that a Fukuoka Prize has been awarded to a couple. We are very, very proud of this. Someone in our case, one plus one equals more than two. We have made something out of our differences—female and male, Thai and English, east and west, economies and history.

Today, with the world again seemingly at a point of change and great uncertainty, the aspirations underlying this prize are more important than ever. Thank you to the great city and people of Fukuoka for creating this wonderful prize, and for honoring us.

I hope to pay close attention to NGOs as they grow their presence in China, where social problems are on the rise.

Your Imperial Highnesses Prince and Princess Akishino, Mayur Takashima, members of the Fukuoka Prize Committee, distinguished guests. I am most honored to be awarded the distinction of the Fukuoka Prize. I am deeply grateful to the Selection Committee for this undeserved honor.

Their decision to award this prize for research into China’s NGOs sends a clear message about the importance of this kind of practical research field. I would like to express my appreciation for that decision.

For the past dozen or more years, as China has followed a path of reform and openness, many NGOs have been established and are addressing a variety of social issues. Nineteen years ago, I returned to my country after studying abroad in Japan, and I have used the knowledge of fieldwork and governance research that I had acquired in Japan to engage in the research of China’s NGOs. To date, I have conducted a variety of studies and researches with many researchers and practitioners. I have engaged in social governance in numerous areas, including environmental protection, and have addressed the growth of civic society in China.

Kyushu and Fukuoka have long been hubs of exchange between Japan and China and they are the birthplace of the civic movement in Japan, particularly in the area of environmental protection. I visited Minamata on many occasions to learn from Japan’s experience. I believe that it is important for China today to have practical schools of research for protecting the environment, something like Minamata studies.

In the Analects of Confucius, the Master says, “When I walk along with other teachers, I try not to serve me as my teachers.” Today, I have the good fortune to stand on this stage with my fellow recipients who have been awarded the Grand Prize and the Arts and Culture Prize. These three wonderful people as my teachers, I hope to learn more about the cultures of not just Japan and China, but also those of Thailand and Cambodia, and to actively contribute in my own small way to cultural exchange and civic society in Asia. Thank you very much.

I hope that the UNESCO listing and this award will lead to greater interest in the traditional music of the chapey.

Your Imperial Highnesses Prince and Princess Akishino, distinguished organizers, distinguished guests, and the people of Fukuoka. My name is KONG Nay.

For many years, I have used the long-necked instrument called the chapey in Cambodia to perform chapey dang very, a tradition of recitation to the accompaniment of music. For all those years, all I could think about was how to get more people to listen to this instrument. I was very surprised to receive such a wonderful prize, and I am also extremely happy. I feel a renewed appreciation for this opportunity to introduce so many people to this instrument and to the chapey dang very tradition.

Finally, I would like to express my sincere gratitude and my wishes for the health and happiness of you all.

The second for arts and culture.
The first for academic research, reflection. Moved forward in society with serious people, who think hard. For people with great works, which people have moved forward in society with serious reflection.

The people of Fukuoka
Grant prizes in three divisions
The first for academic research.
The second for arts and culture.
People with great works.
Are bestowed with this prize by a group of
People who have moved forward in society with serious reflection.

Once a year, for arts and culture and academic research.

This year’s award ceremony.
For everyone, young and old, man and woman.

The 28th time, precious and treasured for the world.
**Public Lecture**

**Grand Prize**

**Pasuk PHONGPAICHANT and Chris BAKER**

**Thailand / Economics, UK / History**

Date / Sunday, September 24, 2017 (17:00-18:30)
Venue / Main Hall, FUKUOKA HALL B

**Literary works pose questions to contemporary society about the role of love, the importance of cooperation, and tolerance.**

Love, the power of attraction, and loss, the pain of parting, are perhaps the most powerful human emotions. We will examine the themes of love and loss in three classic works of literature from Thailand.

**First book.** A silent, courageous outcast in Thailand named Manora is a kamman, a fabulous creature, part-bird, part-human, and very beautiful. And Prince Sathon are married and love each other in the human world. But politics intervenes and the scorpion. The main part of the story is a quest, in which the Prince overcomes difficulties for a long time in order to be reunited with his loved one. This story is a means of teaching people in these very cosmopolitan societies about the importance of tolerating differences between people.

**Second book.** tourist attraction is a poem of 4,000 lines. While Phra Lu, the young ruler of a city-state, secretly makes love with Phuan and Phraeq, two young princesses in a nearby city-state, they are massacred because they come from families that are in conflict. The king, father of the princesses, has the three lovers killed in one conflit and cremated together in a magnificent ceremony. Then the relics of the royal three are divided in two parts. The story about the extraordinary massacre ends in recompense for the representations of the Buddha.

This novel is **The Tale of Khan Chang Khan Phuan**, a long narrative poem developed in an oral tradition of performances for local audiences. The plot is a love triangle. Khan Chang and Khan Phuan are two men who compete over one woman, Wan thong. Khan Phuan is handsome and dash, but poor and hopelessly unreliable. Khan Chang is rich but fat, ugly, and cute. Wan thong represents a familiar female dilemma—choosing between the passion offered by Khan Phuan and the comfortable domesticity offered by Khan Chang. The kingdom condemns her to death for failing to make this choice.

All of these three literary works are, at heart, boy-girl stories, but address broader important aspects: the role of love and the importance of cooperation. This great human message found in classical literature remains relevant in today’s dangerous world, which we must never forget.

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**Public Lecture**

**WANG Ming**

**China / Public Management, NGO and Civil Society Studies**

Date / Sunday, September 24, 2017 (17:00-18:30)
Venue / Main Hall, FUKUOKA HALL B

**Environmental problems in China resulting from its economic growth and the development of NGOs engaging in solving those problems.**

First, I will explain the major problem of environmental pollution in China that has threatened rapid economic growth. Since China’s reform and openness policy began, China has achieved the greatest economic growth in history. On the other hand, there has also been an explosion of environmental problems, such as air, water and soil pollution, desertification, droughts and floods, destruction of biodiversity, problems with waste disposal, food safety, and dam construction, and incurrence of cancers and pollution-triggered diseases. In terms of air pollution, there have been days when the concentration of PM2.5 exceeds 500 and people could only be seen walking in clouds.

As environmental pollution has become increasingly serious, we are astounded by the amount of NGOs working on environmental problems that are taking action to remediate and solve these problems. Whereas in 1988, China had only several thousand NGOs, today there are some 700,000 such organizations, 6,689 of which are working in the environmental field.

Their primary activity of environmental NGOs is the disclosure of information. A prominent example of these is the Institute of Public & Environmental Affairs (IPEA). This group publishes maps and air quality information on the internet. It works with companies to build green supply chains, develops apps, and publishes the prices and locations of dozens of products.

In this way, it has kept the public informed about the government’s and companies’ environmental information and about local pollution sources. Green Earth Volunteers, which conducts environmental protection campaigns, and Huabei River Eco-Environmental Science Research Center, which works with villages to protect rice paddies, are just two of the many NGOs that are engaged in environmental campaigns such as forest plantation projects, public interest environmental disaster relief, waste countermeasures, and wildlife protection. China’s NGOs realize that they have much to learn from Japan, and consider Japan-China environmental exchange as one of their strategies for environmental protection activities. I, personally, have brought Chinese NGOs and media agencies to Minamata and I have heard also of Jiankang NPO activities to the people of China through my books and other publications.

In 2015, the Environmental Protection Act came into effect. As China enters a new phase in its environmental protection, we need to pay attention to the growing gravity and complexity of environmental problems, the development of legal systems, greater coordination between central and regional government policies, and the integration of civic and corporate participation in environmental issues. Demands will also be placed on China’s NGOs to build platforms and networks for NGOs to coordinate with government. Japan-China cooperation will most certainly play an important role in China’s economic growth, financial aid to cooperation and collaboration, from nation-based to corporate-based cooperation. The current project-based NGO cooperation and government-led to private-sector-led. I believe, however, that this will present an excellent opportunity for our citizens to cooperate with each other.

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**School Visit**

**Date / Friday, September 22 (10:40 – 12:30)**

**Venue / FUKUOKA, KOTO-ku**

**School Visit**

The visit began with Professor Pasuk talking about her own background. She described her childhood, when she would wake up before dawn every morning to board a steamboat to take her to school in Bangkok, and her days at university. It was a time of great social turbulence and night, to achieve her ambition of being the first woman to study about the women after she returned to Thailand with Dr. Pasuk.

"Ever since I was a child, I have been fascinated by the kamman, the fabulous creature, part-bird, part-human, and very beautiful. And Prince Sathon are married and love each other in the human world. But politics intervenes and the scorpion. The main part of the story is a quest, in which the Prince overcomes difficulties for a long time in order to be reunited with his loved one. This story is a means of teaching people in these very cosmopolitan societies about the importance of tolerating differences between people.

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**Academic Prize**

**Kenji OTSUWA**

**China / Cultural Resource Studies Group, Institute for Interdisciplinary Studies, Tsukuba University, Japan**

**What are the challenges for China's NGOs going forward and the possibilities for environmental cooperation between Japan and China?**

Professor Amako presented Professor Wang’s achievements based on his wide-ranging research organization and praised the significance of his being awarded the Fukuioka Prize this year, the 45th anniversary of the normalization of diplomatic relations. Mr. Chikawa presented the background to the birth of NGOs in China, describing how the first NGO was launched by a journalist, and talked about new moves being made by young Chinese. In response to a question from the audience expressing concern about the relationship between NGOs and the government, Professor Wang explained the way their activities are changing: “Today, government efforts alone are not enough to solve the problems and, while progress is being made with legislation on the one hand, young leaders are receiving assistance from the government and corporations.” On the question of cooperation between Japan and China, he responded: “Japan’s solutions to environmental pollution and nature protection are a good model for China. To learn from those lessons and experiences, collaboration at the grass-roots level is needed.”

Professor Amako expressed high hopes that this new style of environmental cooperation would help to build good relations between Japan and China.
Part 2 Live Performance

Part 2 of the lecture featured a concert by Master Kong Nay. The first piece was a passage from Romance, the poem that Ms. Kudo had described in her talk. In her numerous voices, she recited the tale of Romon, who, having lost his throne, departs the palace for the forest. The audience listened intently to the flowing lyrics and the simple tune of the chappy. Her next piece, Kiln Truth, told of a feeling of a mother as she sends her daughter off to be married. This was followed by A Life without Light, a song that Master Kong Nay composed especially for that occasion, describing the circumstances of his own life. He ended the concert with a upbeat performance of Romon-Rye, which had the audience clapping along. It was a very enjoyable concert that united every- one in the audience. Professor Terada described the remarkable pace of reconstruction being achieved in Cambodia today and drew the forum to a close by expressing hope that Cambodia’s musical traditions would be passed down to the younger generations.

**School Visit**

**Date & Time:**

Date / Friday, Sept. 22 (13:55 - 15:20)
Venue: Wajio Junior High School

**Process:**

The students of Wajio Junior High School reported their experience of Art Week Exchange Committee and organized “Asia Week” to strengthen the friendship and culture of Asian nations. On the day of the visit, the students were brought to visit for an exchange forum, hosted by the Committee. When Master Kong Nay was introduced, the entire school-body greeted him in unison in the Cambodian language, bringing a delighted smile to Master Kong Nay’s face.

After Prof. Terada gave a talk on the history and music of Cambodia, Master Kong Nay expressed his delight in meeting the Fukushima Pref. in song and performed Romance and other pieces. To show their appreciation, the students then sang Romance, which is often performed in Cambodian art based on a long-epic poem from India called Ramagany, and that the sculptures at Angkor Wat and other historical ruins were influenced by this poem. It is an advocation of the divine prince Ram avatar of the god Vishnu, who is forced into exile with his wife and sent to live on an island, where he battles evil demons before returning to his kingdom. The tale has been passed down over the generations, changing with the times, and eventually made its way to Cambodia and other parts of Southeast Asia. There, it has mutated to suit the local culture, and scenes from the poem have been depicted in sculptures at Cambodia’s historical ruins and in paintings.

The audience listened with interest to these detailed explanations of Cambodian music, Khmer art, and stories, which are still relatively unknown in Japan, and to Master Kong Nay’s recitation. They appeared to gain a deeper appreciation for the topic.
Introduction of Laureates

Journalists from overseas, including the laureates’ home countries, were invited to the introduction of the laureates and a Q&A session held in English. It began with Mayor TAKASHIMA Soichiro presenting a video to introduce the City of Fukuoka in English. He explained that Fukuoka is a compact city in which the city center and natural environment are in harmony, and presented the attractions that make it such a livable city, including its historical sites, cultural traditions, and rich food culture. He also talked about Fukuoka’s Asia policy. He then introduced the laureates and a commemorative photograph was taken, before the floor was opened for questions. In response to the questions, “Will social media narrow the distances between Asian nations?” one of the laureates replied, “Social media is beneficial for citizen exchanges and cultural exchange, and that will become a bridge to the future.” Asked about the significance of the Prize, the laureates said they were “grateful that it has cast a spotlight on our research and activities,” and expressed their joy at receiving the Prize, which had given each of the laureates the opportunity to understand and cooperate with each other. When asked by a high school reporter what their motto is for life, their advice was “Do your best in everything you do,” and “Life is short. Think about what you can do.”

[Introduction of Laureates]

Date: Wednesday, Sep. 20, 2017
(15:00–15:45)
Venue: Savoy I, II
Grand Hyatt Fukuoka

Press Tour for Foreign Media

In collaboration with the Japan Foundation Asia Center, a press tour was held for the foreign media. Journalists from the laureates’ home countries, namely Thailand, China, and Cambodia, as well as from other Asian nations, were invited to Fukuoka to ensure widespread coverage of the Fukuoka Prize and of the appeal of Fukuoka City.

Participating media: 10 journalists from 6 countries
- Bangkok Post (Thailand)
- Sabay News (Cambodia)
- Matichon Group (Thailand)
- The Nation Newspaper (Thailand)
- Life Week (China)
- Southern Metropolis Daily (China)

Date: Wednesday, Sep. 20 – Monday, Sep. 25, 2017
Itinerary: Award ceremony, public lectures, school visits, FUKUOKA Growth, etc.

Media Reports
