

FUKUOKA PRIZE 2010

Report

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Fukuoka Prize Report 2010

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Fukuoka Prize Laureates

Special Commemorative Prize
Grand Prize
Academic Prize
Arts and Culture Prize

*Numbers refer to the ceremony when the prize was awarded.



MORI Kazuko
Academic Prize 2010 laureate



HWANG Byung-ki
Grand Prize 2010 laureate



ONG Keng Sen
Arts and Culture Prize 2010 laureate



James C. SCOTT
Academic Prize 2010 laureate

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What is the Fukuoka Prize?

Background of the Fukuoka Prize

Asia is home to a diversity of ethnic groups, languages, and cultures, which live together and mingle in harmony. Above all, the diverse cultures have served not only as guardians of a priceless legacy of our long history and tradition, but also as sources of our inspiration.

However, in the current era of globalization, there is a sense of crisis for which Asian cultures may lose their inherent parts due to the encroaching standardization 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 played a significant role in promoting exchanges with other regions in Asia since the early times. Upon this background, and for the purpose of promoting and understanding the distinctive cultures of Asia as well as contributing to peace, the Fukuoka Prize (Fukuoka Asian Culture Prize) was established in 1990 through the collaboration between academia, businesses, and the city authorities. Since then, there have been 85 prize recipients from almost every region of Asia in these 21 years.

Future-oriented cross-cultural activities should not be limited to the preservation of the indigenous cultures with long history and tradition. It should also be broadened to observe, respect, learn, and incubate new cultures emerging from changes. This is the aspiration of Fukuoka City and its citizens, striving to become a great center of cultural exchange in Asia.

The Fukuoka Prize will continue to be an instrument to embody respect to those who have contributed greatly to academics, arts, and culture in Asia. In collaboration with its citizens, Fukuoka City, as a city in Asia, looks forward to widely conveying the values of distinctive and diverse Asian cultures.

1. Object

The Fukuoka Prize was established to honor outstanding achievements by individuals or groups/organizations in preserving and creating the unique and diverse cultures of Asia. The aim is to foster and increase awareness of the value of Asian cultures as well as to establish a framework within which Asians can learn from, and share with, each other.

2. Prize Categories

Grand Prize	To be presented to individual/group who has made outstanding contributions to the preservation and creation of Asian culture and has exhibited the significance of Asian culture to the world through the internationality, universality, popularity and/or creativity of their work.
Prize money: 5,000,000 yen	
Academic Prize	To be presented to individuals/groups that have made outstanding achievements in the field of Asian studies, contributing to the world's understanding of Asia. It covers the fields of social sciences, such as history, archaeology, cultural anthropology, economics, and political science.
Prize money: 3,000,000 yen	
Arts and Culture Prize	To be presented to individuals/groups that have made outstanding contributions in the cultivation and/or advancement of the unique and diverse arts and culture of Asia. It covers the fields such as fine arts, literature, music, drama, dance, film, architecture, traditional and ethnic culture.
Prize money: 3,000,000 yen	

3. Geographical Scope

East Asia, Southeast Asia, and South Asia

4. Organizing Bodies

Fukuoka City, Yokatopia Foundation

5. Administration and Selection

(1) Fukuoka Prize Committee

The Prize Committee serves as an administrative body for the prize. It is responsible for giving final approval to the laureates selected by the Prize Jury.

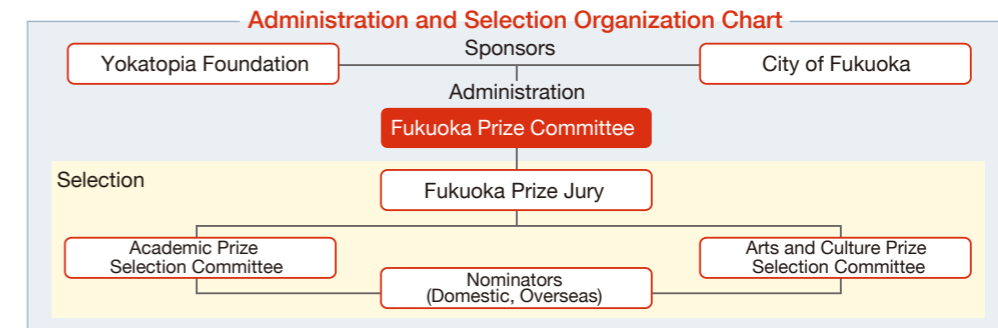
(2) Fukuoka Prize Jury; Academic Prize Selection Committee; Arts and Culture Prize Selection Committee

Nominees for each of the three prizes are shortlisted by their respective Selection Committees. The Prize Jury examines the shortlist and selects the laureates.

* To ensure impartiality, no member of any Committee or Jury may nominate any prize candidate.

(3) Nominators

In order to extensively recruit candidates for the prize, the Prize Committee has over 7,000 nominators in education and research institutions, arts and culture organizations, and news media, both at home and abroad.



Timeline for the Fukuoka Prize 2010

Jul. 2009	Nominations were invited from approximately 7,000 nominators in 54 countries and regions for the 2010 Fukuoka Prize.
Jan.-Feb. 2010	Selection meetings for the Academic Prize (Jan. 30) and the Arts and Culture Prize (Feb. 7) were held to consider the 214 shortlisted individuals and groups from 29 countries and regions.
Mar. 2010	Fukuoka Prize Jury meeting was held (Mar. 20).
May 2010	Join meeting between the Selection committees and the Jury was held (May 8).
Jun. 2010	Prize winners were acknowledged by the Prize Committee, followed by press conferences in Fukuoka (Jun. 7) and U.S.A. (Jun. 29).
Jul. 2010	Press conferences were held in Tokyo (Jul. 13), Seoul (Jul. 22), and Singapore (Jul. 30).
Sept. 2010	Award Ceremony (Sept. 16), public forums (Sept. 17-19), school visits (Sept. 17), and cultural salons (Sept. 17-18) were held.

Fukuoka Prize 2010: Jury and Selection Committees

Fukuoka Prize Jury		Academic Prize Selection Committee		Arts and Culture Prize Selection Committee	
Chair	ARIKAWA Setsuo President, Kyushu University Vice-chair of the Fukuoka Prize Committee	Chair	INABA Tsugio Professor, Graduate School of Human-Environment Studies, Kyushu University	Chair	KONISHI Masatoshi Professor Emeritus, Rikkyo University
Vice Chair	TAKADA Hiroyuki Deputy Mayor, Fukuoka City Vice-chair of the Fukuoka Prize Committee	Vice Chair	SHIMIZU Hiromu Professor, Center for Southeast Asian Studies, Kyoto University	Vice Chair	FUJIHARA Keiyo Professor, Graduate School of Design, Kyushu University
Member	INABA Tsugio Professor, Graduate School of Human Environment Studies, Kyushu University Chair of the Academic Selection Committee	Member	AMAKO Satoshi Professor, Graduate School of Asia-Pacific Studies, Waseda University	Member	ISHIZAKA Kenji Winds of Asia Programming Director, Tokyo International Film Festival
Member	KONISHI Masatoshi Professor Emeritus, Rikkyo University Chair of the Arts and Culture Prize Selection Committee	Member	ISHIZAWA Yoshiaki President, Sophia University	Member	USHIROSHOJI Masahiro Professor, Graduate School of Humanities, Kyushu University
Member	SHIMIZU Hiromu Professor, Center for Southeast Asian Studies, Kyoto University Vice-chair of the Academic Selection Committee	Member	SUEHIRO Akira Professor, Institute of Social Science, University of Tokyo	Member	UCHINO Tadashi Professor, Graduate School of Arts and Sciences, University of Tokyo
Member	TSUCHIYA Naonori Chairman, Seiko Electric Co., Ltd Vice-chair of the Fukuoka Chamber of Commerce and Industry	Member	TAKENAKA Chiharu Professor, College of Law and Politics, Rikkyo University	Member	UDO Seiji Professor, Faculty of Foreign Studies, Tokyo University of Foreign Studies
Member	NISHIMURA Atsuko Administrative Vice President, Japan Foundation	Member	NAKAMURA Hisashi Research Fellow, Ryukoku University	Member	KAWAMURA Minato Professor, Faculty of International Communication, Hosei University
Member	FUJIHARA Keiyo Professor, Graduate School of Design, Kyushu University Vice-chair of the Arts and Culture Selection Committee	Member	NITTA Eiji Professor, Faculty of Law, Economics, and Humanities, Kagoshima University	Member	FUJII Tomoaki President, International Institute for Cultural Studies

As of September 2010

Grand Prize 2010



HWANG Byung-ki

Republic of Korea / Music
Musician (Performer, composer and scholar of Korean traditional music)

Brief Biography

1936	Born in Seoul, Republic of Korea	1999 -	President, the UNICEF Culture Artists Club
1951-59	Studied <i>kayagum</i> at the National Center for Korean Traditional Performing Arts	2001 -	Professor Emeritus, Ewha Womans University
1957	Awarded the Grand Prize, KBS (Korean Broadcasting System) Korean Classical Music Competition	2003	Received the Bang Il-young Traditional Music Award
1959	Graduated from School of Law, Seoul National University	2006	Received the Order of Culture Merit (Silver Crown)
1974	Received the Korean Cinema Music Award	2006 -	Awarded the National Academy of Arts Korea Prize
1974-2001	Professor of Korean Music at Ewha Womans University	2008	Artistic Director, National Orchestra of Korea
1986	Visiting Scholar, Harvard University		Awarded the Ilmaek Cultural Prize
			Member of Commemorative Project Committee for 60th Anniversary of the Founding of the Democratic People's Republic of Korea

Main Discography

Byungki Hwang kayagum Masterpieces, Vols. 1-5, 1978 – 2007

Major Publication

1000-year Life of Phenix Tree, My 60-year History of Kayagum, Random House Korea, 2009.

As both performer on and composer for the *kayagum*, a traditional Korean musical instrument, Mr. Hwang Byung-ki both preserves the *kayagum* tradition and performs it with profound understanding. His compositions have consistently looked out from Korea to the wider world, both Asia and beyond, with the intention of passing on the traditions to future generations, as well as developing a progressive, modern form. His contribution, which creates harmony between the preservation of musical tradition and the fostering of musical creativity, is extremely valuable.

Diverse traditional culture can foster a true global culture

I began learning the *kayagum* in 1951, and began composing music for it in 1962, wishing to move beyond the traditional repertoire. Beginning with my composition *Chimhyang-moo* in 1974, I began to look beyond Korea into Asia, and my music began to be accepted worldwide. When I began learning the *kayagum*, even Korean people had no interest in their own country's traditional music, and were more interested in western music. But gradually, an increasing number of people began to rediscover the value of traditional Korean music, and the importance of traditional culture in each country began to be appreciated worldwide. The world has realized that true global culture does not arise from standardization of cultures, but from diverse traditional cultures maturing and flourishing.

The Fukuoka Prize has contributed greatly to the promotion not only of Asian culture but also of global culture. I am extremely honored to have been awarded this international prize.

(From acceptance speech)



School Visit

Date: September 17
Venue: Fukuoka City Osa Junior High School

Approximately 450 students and parents met Mr. Hwang, who was welcomed with a *koto* performance by five female students. Mr. Hwang, who has great interest in Japanese instruments



Mr. Hwang explaining his traditional music.

and has studied *koto*, listened attentively as they played traditional Japanese music including *Sakura*.

In response, *kayagum* performers who had accompanied Mr. Hwang played some traditional Korean music composed by Mr. Hwang himself. He mentioned that merely preserving tradition is akin to keeping antiques. In addition to the performance, he explained the motifs of each piece, as well as details about his instrument. The last performance was a dynamic *janggu* solo. Mr. Hwang gave the students advice, saying, "If you commit to helping others, one day you will find that things come right for you". The gymnasium was enveloped in a festive mood from beginning to end, as the students had handmade an arch as well as a *kusudama* (a festive paper-mâché ball) to in Mr. Hwang's honor. As they were leaving, Mr. Hwang and the performers shook hands with the students. With a smile playing upon everyone's lips, this marked the end of this heart-warming event.



Five students playing the *koto*.



Students listening to the beautiful notes of the music.

Public Forum

Date: September 19
Venue: IMS Hall Participants: 400

"Tradition and Creation of Korean Music"

Looking back at his 60-year history of *kayagum*, Mr. Hwang spoke passionately about the future of "traditional music". The venue was filled with beautiful music as five Korean performers played Mr. Hwang's masterpieces.



Part 1: Conversation

The first part of the evening was a conversation between Mr. Tomoaki Fujii, President of the International Institute for Cultural Studies and Mr. Hwang Byung-ki. Themes included the unique features of the *kayagum*, Mr. Hwang's early encounters with traditional Korean music, and episodes relating to how he became a musician, alongside his thoughts about the world of music.

Mr. Hwang said, "I began composing music at the age of 26. I believed that real succession in traditional music was to connect the past and the future by adding my own creation to traditional music." Referring to his masterpiece, *Chimhyang-moo*, he said, "The traditional music at that time was the succession from the Joseon dynasty era. I went further back into the Silla dynasty era for my composition because I wanted to break through the tradition. There was no sheet music left from that era. So I composed this dance music by what the relics, historic remains, and the sculptures from the era spoke to me."

Mr. Fujii pointed out that the rhythm known as *jangdan* indicates a significant difference between Korean and Japanese traditional music. This is a triple rhythm with alternate long and short beats and is characteristic of Korean traditional music. Mr. Hwang explained close connection with the philosophy of *yin* and *yang*, and the belief that such music generates life itself.

Mr. Fujii in conversation with Mr. Hwang.



Part 2: Performance of Traditional Korean Music

Mr. Hwang, with five Korean musicians, played some of his most famous compositions. In addition to Mr. Hwang performing *Chimhyang-moo*, five other pieces were performed, including *Nakdoeum*, a piece for *geomungo* & *janggu*, and a vocal work *Chucheonsa* (Swinging Song). There was enthusiastic applause from the audience.



Cultural Salon

Date: September 18 Venue: Hotel Nikko Fukuoka

Mr. and Mrs. Hwang, along with their Korean accompanists, held a joint musical event with the *biwa* (traditional Japanese lute) performers of the Chikuzen Biwa Fukuoka Asahi-Kai, and their chair, Ms. Kyokuen Nakamura. The event began with an introduction of each group's musical activities, although it soon moved onto music, as Ms. Nakamura said, "let's not explain too much, but rather listen to the music!"

After the passionate performance of the Chikuzen Biwa Fukuoka Asahi-kai, Mr. Hwang and his group played in response, demonstrating the great beauty of each of the Korean instruments.

After the performance, which lasted longer than advertised, Mr. Hwang commented "We seem to be able to understand each other much better through music than through words!" at which everyone nodded heartily.

After the event, the musicians cordially enjoyed one another's company, trying out one another's instru-

ments with great interest and exchanging addresses.



VOICE



"We are interested in Korean music. I play the classical guitar, and this was particularly interesting for me in terms of learning about musicality. I would like to know more about traditional music in the future" (Akiko Kamita [Fukuoka City] and Miki Hatayama [Fukuoka City])

Academic Prize 2010



James C. Scott

USA Political Scientist/ Anthropologist
(Sterling Professor of Political Science and Professor of Anthropology, Yale University)

Brief Biography

1936	Born in Mt. Holly, New Jersey, USA	1997-98	President, Association of Asian Studies, USA
1954-48	B.A. (Political Economy), Williams College, USA	2002 Spring	Fulbright Fellow at University of Oslo
1963-67	Ph.D. (Political Science), Yale University, USA	2008	Honorary Doctoral Degree at Uppsala University, Sweden
1967-76	Professor of Political Science, University of Wisconsin, USA	2008 Spring	Visiting Professor at Roskilde University, Denmark
1976 - 1990-91	Professor of Political Science, Yale University Fellow at Wissenschaftskolleg zu Berlin		
1991 -	Director of Agrarian Studies Program at Yale University		
1995	Fellow, American Academy of Arts and Sciences		

Major Publications

The Moral Economy of the Peasant: Subsistence and Rebellion in Southeast Asia, Japanese Translation by Akira Takahashi, Tokyo Keiso Shobo, 1999.
The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia, Japanese translation contracted to Misuzu Shobo, original New Haven: Yale University Press, 2009.

Professor James C. Scott has shown profound insight in pursuing his studies of peasantry and society in Southeast Asia, and has successfully demonstrated the dynamic relationship between the dominant state and the people who resist this domination. He has been a major driving force behind the creation of an interdisciplinary research area that extends across political science, anthropology, agrarian studies and history.

An end to the misery of the fight to preserve the existence and the dignity of common people

I know of no city anywhere that has given such a concrete expression to the recognition of important contributions to Asian arts and scholarship. To be included among the famous laureates previously recognized in this fashion is both humbling and, I confess, also a source of pride.

A major quest of my own scholarship has been to understand the values, actions, and political life of non-elites, especially in situations where the open politics characteristic of mature democracies is not possible. I've tried to identify the often quiet and unobtrusive forms of resistance that mark their struggle for subsistence and honor. Recently I have been learning Burmese and working on Burmese political history. For half a century now, the Burmese people have been living under oppressive military regimes that have dashed the life chances of more than two generations. Ordinary Burmese have quietly and stubbornly resisted a regime that dishonors them. One hopes that the sufferings of the Burmese people are near an end.

(From acceptance speech)



Around 800 students listening to Professor Scott's talk.



During the question and answer session, many students raised their hands, and the room was filled with passionate energy.

School Visit

Date: September 17
Venue: Fukuoka Prefectural Jonan High School

Professor Scott spoke to 1st and 2nd grade students gathered in the gymnasium on the subject of "Speaking Truth to Power". Looking back over his own experiences, he emphasized "going from a place of comfort to a place of dif-



Professor Scott (left) believes that "having as many experiences as possible will help you to grow as a human being".

ficulty and struggling with those issues is something that we need in our lives. We grow most in the most difficult times, when we are most tested". Professor Scott spoke passionately about the fact that "we need to be removed from the sort of life where every day is the same, and go outside our comfort zone. I hope you will do this in order to experience new things."

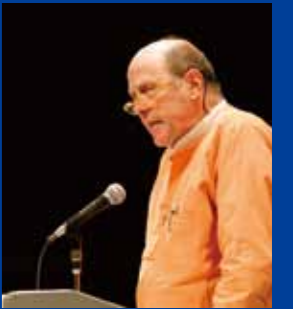
During the questions and answers, many students asked questions in English. When one student commented "I want to study abroad", Professor Scott replied supportively "Really, all of you here today should go overseas, as it offers the opportunity to look at your own culture through new eyes. I hope that you will take the opportunity to get experience abroad".

Public Forum

Date: September 17
Venue: IMS Hall Participants: 220

"Domineering State, Indomitable People"

After a keynote speech by Professor James C. Scott, who has extensively researched the relationship between the rule of the modern state and those people it seeks to govern, Professor Kiichi Fujiwara, Professor of Graduate Studies at the University of Tokyo, acted as coordinator in a discussion that also included Professor Hiromu Shimizu, Director of the Center for Southeast Asian Studies at the University of Kyoto.



Upland peoples are flexible and full of dynamism!

Most regions of Southeast Asia are said to be populated by two different types of peoples – upland peoples and lowland peoples. Lowland peoples have social classes, taxes, history and culture, and above all are identified as wet rice farmers. Wet rice farming involves gathering people together, and combining abilities. This is extremely important in order to be able to concentrate crops efficiently in a small area. On the other hand, upland peoples are involved in slash-and-burn agriculture and dispersed cultivation. No permanent rule of state exists and they have no structured taxation system, but they tend to be comparatively egalitarian, whilst at the same time being culturally and linguistically diverse. These differences between upland and lowland peoples are considered permanent.

Throughout history, however, many people have, at similar times, moved from upland to lowland areas, and also from lowland to upland areas. Prior to the 20th century, lowland people often moved to mountain areas and became upland peoples. They did this in order to escape military service, taxes or disease, or perhaps to escape from a state that represented different political or religious interests to them.

Mountainous areas lend themselves to dispersed social structures, since genealogies gradually become fragmented. In other words, large groups become smaller groups, and then become fragmented into nuclear families. Under pressure, these groups grow ever smaller. People in upland areas engage in wet rice farming if they are not under pressure from the state, but when pressure is placed on them they become slash-and-burn farmers. If this pressure increases further, they may become hunter-gatherers. In this way, external pressures have a significant impact on the type of agriculture in which they engage. These choices are not made out of free will. In most areas, there are three choices available – wet rice farming, slash-and-burn agriculture, and hunter-gatherer subsistence, and people have made a choice



Commentator Professor Hiromu Shimizu

(Director of the Center for Southeast Asian Studies at the University of Kyoto, Vice-chair of Fukuoka Prize Academic Prize Selection Committee)



The year before last, I visited the Lahu people in northern Thailand in order to carry out a survey. The Lahu people have a very traditional lifestyle, engaging in slash-and-burn agriculture, but at the same time have taken on board new things such as parabola antennas for satellite broadcasting and motorcycles. They are not completely independent, but rather have a dynamic relationship with the outside world, in regard to which they live in a perpetual state of tension and rejection, while at the same time accepting those aspects they find positive.



between these three. They have usually made the best choice available in the light of their relationship with the state. In addition to this, upland peoples are often marked by the fact that they have usually chosen not to hold onto their own history, or that they have held on only to the history that they need, such as knowing where they came from.

These choices are usually political or strategic applications in regard to the state, which exists in the lowlands, which are not formed from simple or primitive conditions.

Coordinator Professor Kiichi Fujiwara

(Professor of Graduate Schools for Law and Politics at the University of Tokyo)

Professor Scott has lived among, and gained the trust of, agricultural people and hill tribes who are engaged in a range of techniques in order to preserve their lifestyles, while not engaging in direct resistance with authority, and has brought to light the realities of day-to-day life among peoples engaged in agriculture and livestock farming.

The study of politics becomes more difficult the more you consider people who have no relationship to politics. It is impossible to understand what ordinary people think unless one engages with them on a personal level, and Professor Scott has the humility to work at this very thing. His great curiosity in regard to the unknown, and his admiration and affection for people who do not have the authority to protect themselves, are deeply inspiring.

From the Organizer

After the Public Forum, a senior high school pupil approached Professor Scott. "I am hoping to research the same things as you once I go to university, so I was very happy to hear what you had to say today" she said. All three professors were delighted to hear from her, and their passionate conversation continued for some time. (Ichiho)



VOICE



"Having heard the Professor speak, I would now like to read his books" (Esther Waka, Minami-ku, Fukuoka City). "I have visited some of the minority villages of Asia, and was therefore interested to hear this lecture. I was pleased to have the chance to hear such dynamic thinking" (Kumiko Waka, Minami-ku, Fukuoka City).

Academic Prize 2010



MORI Kazuko

Japan / Area Studies (Contemporary China)
Scholar of Contemporary Chinese Studies (Emerita Professor, Waseda University)

Brief Biography

1940	Born in Tokyo	1999-2010	Professor, Faculty of Political Science and Economics, Waseda University
1965	M.A. (History), Graduate School of Humanities, Tokyo Metropolitan University	2005-06	Director, the Japan Association for Modern China Studies
1965-87	Fellow and Senior Fellow at the Japan Institute of International Affairs	2007-10	Director, Waseda Institute of Contemporary China Studies, Organization for Asian Studies, Waseda University
1994	Awarded the 6th Asia Pacific Prize		
1999	Awarded the 15th Masayoshi Ohira Memorial Prize		

Experience in Leading Joint Research

1996-98	Program Leader, Grant-in-Aid for Scientific Research on Priority Areas from the Ministry of Education, Culture, Sports, Science and Technology (MEXT), "Structural Change in Contemporary China"
2007-09	Director of Network of Contemporary Chinese Studies (NCCS), Inter-University Research Institute Corporation, National Institute for the Humanities

Major Publications

Politics in Contemporary China: New Edition, Nagoya University Press, 2004.
Road to the Global Power – Chinese Foreign Relations, 19th to 21st Century (co-authored), Iwanami Press, 2009.

Professor Kazuko Mori, a political scientist, is Japan's leading specialist in contemporary Chinese Studies. The methodological framework that she has established has been of great significance in providing a common foundation for the different branches of Asian Studies. She has also been active in creating a network for Chinese and Asian Studies, and in fostering international academic exchange. These achievements are truly outstanding.

Closing in on China – the country that is so close but still so far away

This Prize has previously been awarded to people with academic abilities of whom Japan is extremely proud, people with global abilities in the field of Asian regional studies, and people whom I respect tremendously. I am extremely honored to be awarded the Prize alongside Professor James C. Scott this year, and I feel the weight of this privilege.

I have been involved in research in China and Asia for 40 years now. I believe that China is truly a formidable and complex rival, and I do not think I have reached the pinnacle of my understanding yet. I am still in the middle of my efforts to understand China objectively from the perspective of social science, based on the three challenges of understanding Chinese politics not as a two-way but as a three-way structure, broadening horizons through comparative studies in contemporary Asia, and effective approaches through systematization. This Prize feels less like a reward for the research that has been done to date, and more like an encouragement to continue with what has not yet been achieved. I feel stimulated to communicate Japan's research into Asia and China in a more global way.

(From acceptance speech)



840 students gathering in the hall to hear Professor Mori speak.



A student presenting flowers to Professor Mori after her lecture.



Professor Mori came to love the mountains after seeing them recorded on film. She explained how important it is to be interested in things.

School Visit

Date: September 17
Venue: Fukuoka Prefectural Shuyukan Senior High School

Professor Mori gave a lecture on the theme of "An Invitation to Area Studies", to first and second grade pupils who had gathered in the lecture hall. She first introduced herself and spoke of her relationship with Kyusyu, before proceeding to speak of *Karakorum*, a documentary of Japan's first overseas academic study after the Second World War, and it piqued her interest in area studies. She also talked about her research in China and interesting books on area studies through photographs and diagrams. She discussed the relationship between culture and civilization, and stated, "If you are interested in a particular region, then you must go there for yourself", highlighting the joys of area studies.

After her lecture, the Professor engaged in a discussion with around 20 student representatives. She told the students "We need your support in order to build positive relationships with Asian countries", to which they all showed their agreement.

Public Forum

Date: September 18
Venue: IMS Hall Participants: 320

"The Chinese Development Model – Current Development and Possibilities for Universalization"

Professor Mori's lecture was based on observations of the future – as to whether China's development model could become a standard for the rest of the world. In the second half, Professor Satoshi Amako of Waseda University's Graduate School, and Associate Professor Nobuhiro Horii, of Kyushu University Graduate School, joined Professor Mori in a Panel Discussion.



Lecture

When researching contemporary China, we must be careful of the infinite paradoxes that exist, which can be inexplicable to us. We therefore need to be skeptical. In my research on contemporary China, I have employed three approaches to face these challenges.

The first is the "tripartite structure theory", which attempts to understand Chinese society not as a two-part structure based on central and regional government, but by acknowledging the existence of additional peripheral autonomous units. The second is the "Asianization of China", focusing on the common ground between China and other Asian countries, which are treading the same path to democratization. The third approach is a "focus on systematization", when considering changing policies and unchanging systems. We tend to look at policies, which are subject to sudden changes, and assume that China is undergoing a new birth of reform and openness, but the fact that systems such as the public ownership of land, which is a fundamental tenet of the Chinese communist party's fiscal policy, are still being maintained is of fundamental significance.

When analyzing China in order to think about the future, we can consider four models for China's development. There is the "standard modernization model" of democratization and liberalized markets; there is the "East Asian model" of political democratization, which is the one that has been followed by Japan since the Meiji Restoration, and more recently by Taiwan and other Asian countries; there is the "return to traditions" model, which prioritizes the traditional values of Confucianism and other teachings, and there is the "China is China" model, which views China as unique. I tend to think of China's present and future in terms of the "East Asian model".

China has achieved 30 years of economic growth since political reforms and liberalization took place. This growth has been led by the government and the Party, and rather than a strong private sector China has developed public sector capitalism, with benefits for public corporations and state finances, but a significant gap opening up between the elite and ordinary people. There is a range of possible explanations for this, but my tentative observation concerning the near future, would be that the Chinese development model is not a permanent model. My personal conclusion, if asked whether China is becoming an empire on a level with the USA, is that this is not the case, since it has not fulfilled the conditions of being an empire, which include whether it can provide tangible public benefit and cultural power (dominant values) to the world, and whether it has sufficient global economic power to prevent economic in-

dependence in its peripheries. I believe that China will, however, come to lead globalization through its sheer size and speed. For this reason, Japan needs to take note, and engage in serious analysis.

Panel Discussion

In our Panel Discussion, Professor Satoshi Amako of Waseda University's Graduate School of Asia-Pacific Studies acted as coordinator, and Associate Professor Nobuhiro Horii, of Kyushu University Graduate School of Economics, as panelist. Professor Horii, as a specialist in the Chinese economy, spoke about the role that has been played by private sector companies, touching on Professor Mori's statements about "public-sector capitalism" and China's "changing policies and unchanging systems": he commented that "I believe the systems are in fact changing", adding that in regard to democratization, "I believe that conditions are being fulfilled from the point of view of economic dynamism". Professor Mori added, "in terms of the conditions for democratization, the emergence of a liberal middle class and a growing fragmentation in the controlling elite need to be considered and closely watched from the perspective of political science".

Questions from the floor covered topics such as religion, race and environmental problems, demonstrating a high level of interest in China, and the three professors exchanged opinions and explanations, despite the limited amount of time available. Towards the end, a question about the issue of the disputed Senkaku Islands and the relationship with Japan led Professor Mori to comment upon "China's diplomatic skill at responding emotionally," "a vulnerability to domestic public opinion" and the "need for both countries to move beyond the current position of seeing one another as 'difficult' to something more mature;" Professor Amako, in turn, expressed concern regarding the level of control exercised by the central government, but stated



Professor Satoshi Amako



Associate Professor Nobuhiro Horii

that "Japan's claim to the Senkaku Islands is based on the logic of modern international society, whereas China's claims are based on logic that predates the modern state". This provided a neat conclusion to the debate.

Cultural Salon

Date: September 17 Venue: Graduate School of University of Kyushu

The Salon was attended by around 30 students and researchers in Southeast Asian studies, including Pro-



fessor Keiko Tamura, the University of Kitakyushu. The event was titled "An Invitation to Contemporary Asian Political Science".

To start, Professor Mori introduced the results of her research over the past five years as part of the 21st Century Center of Excellence program, under themes such as "The three challenges of contemporary China" and "The creation of contemporary Asian studies". "Up until now, Asia has shared history and traditions, and also had similarities in objectives and directions. This is why we can engage in 'Contemporary Asian Studies'" she said. In response to questions from participants regarding the future of China, including democratization, she responded "I believe that global economic trends will have an impact on the political future of China. We must theorize the various changes that have taken place in Asia since the 1960s, and consider where China fits into this".

VOICE



"The discussion of China's development was easy to understand as it was held using specific examples" (Yuna Yamazaki, Kasuga City, Fukuoka Prefecture). "Some of it was difficult, but what the Professor said about the future was extremely interesting" (Miki Yoshimatsu, Onojo City, Fukuoka Prefecture).

Arts and Culture Prize 2010

Ong Keng Sen

Singapore / Theatre
Theater Director (Artistic Director of TheatreWorks)



Brief Biography

1963	Born in Singapore	2002-03	Developed Continuum Asia Project
1989	Graduated Faculty of Law, National University of Singapore	2003	Received the International Society of Performing Arts (ISPA) Distinguished Artist Award
	Appointed Artistic Director of TheatreWorks, Singapore		Received Cultural Medallion Award (Theatre) for arts and culture in Singapore
1992	Received Singapore Young Artist Award (Theater)	2009	Appointed to Asia Society Global Council, New York
1995	M.A. in Performance Studies, New York University		
1996-1999-	Launched TheatreWorks "Flying Circus Project"		
	Founded Arts Network Asia (ANA)		

Major Works

Lear, Tokyo, Osaka, Fukuoka, Hong Kong, Singapore, Jakarta, Perth, Berlin, Copenhagen, 1997-99
Desdemona, the Adelaide Festival, the Singapore Arts Festival, 2000, Fukuoka Asian Art Museum, 2001

Mr. Ong Keng Sen is one of the world's leading theater directors. He has created a lively fusion, inspired by contemporary sensibility, between Asian and Western traditions, and has earned much praise from a wide audience. As a pioneer at the international frontier of art, he has produced original plays that make full use of physical movement but also maintain the spirit of pop art, without disregard for tradition.

Focusing on the memories of Asia

Since 1995, my company TheatreWorks has brought Asian artists together on the same stage, with Asian art forms and numerous languages coexisting. We have excavated the diverse memories of Asia such as the karayuki-san, examined the global movements of foreign workers between Asian countries, revealed the secret histories of migration in Asia, and reflected on the ambivalent relationship between the traditional and the contemporary. The nature of art has always been that it is a mirror held up to society and to politics. We have not attempted to shy away from difficult subjects, from traumatic wars, from difference of opinion. In a time when there is much discussion about ecological sustainability, it is apt to remember how art and culture have sustained the human being, sustained societies, sustained idealism and hope in cynical times.

For the Fukuoka Prize is an idealistic award, an enlightened award, an award which makes us pause to reflect on its meaning. Its impact is felt all over the world, way beyond the city walls of Fukuoka. I am grateful to have received this prize and I thank all who have made this possible.

(From acceptance speech)



School Visit

Date: September 17
Venue: Fukuoka City Kitazaki Elementary and Junior High Schools

Mr. Ong visited Kitazaki Elementary and Junior High Schools, which are surrounded by the natural beauty of the Itoshima Peninsula. He introduced himself using the kanji symbols for his name, and interacted with the children in a relaxed manner.

He began to call the children forward, and encouraged them to draw a map of Kyushu, then Japan, then Asia on a whiteboard, telling them this: "The place where you live is very small compared to the whole world. But it's no fun just thinking about things in terms of land area. The place where you were born has a place in your heart that is so big it could be the whole world. Your name is the indication of all the hopes your parents have for you. I hope that you will go on to express yourselves freely, while never forgetting the home town that helped to form your personality".

In the second half of the session, one of his productions was screened, which had been conceived and filmed by Laotian children aged 7-14. Students watched the video intently since it was made by children the same age as themselves.

Mr. Ong being presented with a bouquet of roses grown in Kitazaki.



The students eagerly watching the video art presentation.

Mr. Ong speaking to the children (2nd from left).

Public Forum

Date: September 18
Venue: IMS Hall Participants: 230

"Step Across the Border - Ong Keng Sen's challenge to a new frontier"

Hosted by Prof. Tadashi Uchino (Professor at Graduate School of Arts and Sciences, University of Tokyo, a member of the Arts and Culture Prize Selection Committee), the forum presented some of his productions with comments from Mr. Ong himself, providing the audience a glimpse into his fresh and diverse world view.



I want to offer a diverse range of choices

Initially, Professor Tadashi Uchino introduced the following three major attributes of Ong Keng Sen's work.

1. Interculturalism. Since the late 1970s, he has been active across a diverse range of cultures.
2. Interaction between artists and an emphasis on process in creating work, epitomized by the "Flying Circus Project" initiated by his company, TheatreWorks.
3. The establishment of Arts Network Asia (ANA), a grant body which support the artistic collaboration among the Asian artists.

"Mr. Ong is proactive in an energetic way across Asia and the rest of the world. Not only his achievements to date, but his potential for the next 10, 20 and 30 years should be closely watched, as he is still so young" said Professor Uchino as he began to show some of Mr. Ong's work on screen.

The first video was of the work entitled *Lear*, the script for which was written by the Japanese playwright Rio Kishida, based on Shakespeare's *King Lear*. The six actors in the project, all of who are of different nationalities, each speak lines in their own language, bringing the complexities of the current world onto the stage. The style of the play attracted a lot of attention, and *Lear* became the masterpiece which brought Mr. Ong to worldwide fame.



The next production was *Continuum- Beyond the Killing Fields*, which tells the real life stories of Cambodian artists who survived the deadly persecution of the Pol Pot regime. He created on the stage "a space for a dialogue with the dead", and the combination of video and live performance made an extremely profound impression.

Thirdly came a work entitled *Geisha*, which focuses on stereotypical images of Japan. In this performance, he aimed to fuse generations, cultures, and genders, transforming our perceptions of things that were once taken for granted. His direction, incorporating traditional Japanese dance and Kabuki style, along with the combination of *Shamisen* (a Japanese traditional three-stringed musical instrument) and contemporary electrical sounds, fascinated all of the audience.

Fourthly came *Sandakan Threnody*, an exploration of the memory of war which was based on an interview with the son of Masaichi Yamamoto, who was executed for class B/C war crimes after the Second World War: it asks what memories of war mean, and whose memories they are. Using flexible expressions involving photographs, video and live performance, the work offers the option of a wide range of interpretations, in a different way to official versions of history.

The 1990s demanded classical expressions on the theme of restructuring standards, while the decade from 2000 onwards has seen the broad application of theater as documentary. Mr. Ong says "my method of expression is like making a quilt. We output by bringing together many individual parts, and sewing them together, which gives a whole range of possibilities, and stimulates the imagination of the audience." Many of those participating in the public forum expressed their eager anticipation of future presentations of his playful and mysterious world view in the next decade, saying that they would like to see his work performed in Japan.



Professor Tadashi Uchino

Cultural Salon

Date: September 18 Venue: Fukuoka Asian Art Museum

The Cultural Salon was held at the Fukuoka Asian Art Museum, which hosted a performance of Mr. Ong's work *Desdemona* ten years ago. The audience was made up of many theater-related people and local residents. A work entitled *Dreamtime in Morishita Studios*, which deals with the problems of war and "comfort women", was screened. Mr. Ong explained, "with this work I was aiming to do without a script. We used new modes of expression, such as using a chainsaw in frenzied activity, or else taking off clothes and putting them back on, while slowly walking around the stage, in order to break down existing preconceptions. I wanted people to see the brutal history of war in a different way." A member of the audience commented, "Seeing Mr. Ong's work made me wonder what was going on, and why a man was playing a woman's role; and this made me

realize that there are preconceptions inside me that I didn't realize were there."



VOICE



"I felt the strength of Mr. Ong's philosophy that one should not just communicate the creator's intention, but also give the audience a choice. I am looking forward to seeing a play in Japan!" Kazue Miyahara (Nishi-ku, Fukuoka City), Yuko Itoyama (Nakagawa-machi, Fukuoka City)

Grand Prize



HWANG Byung-ki
Republic of Korea / Music

Citations for Prizewinners

Award Citation

Mr. Hwang Byung-ki is a virtuoso player of, and composer for the *kayagum*, a traditional Korean musical instrument. In the subtle and imaginative works he has composed and performed on this instrument, he has developed a highly original world that embraces both a contemporary feel and an international outlook while at the same time preserving the tradition of *kayagum*.

Mr. Hwang was born in Seoul in 1936. At the outbreak of the Korean War in 1950 he was evacuated to Pusan, and there he first encountered the *kayagum*. The beautiful tones of the music enchanted him. From 1951 to 1959, he learnt to play the *kayagum* at the National Center for Korean Traditional Performing Arts. When the Faculty of Korean Traditional Music was created in the College of Music, Seoul National University, in 1959, he began teaching there. Later on, he taught at the School of Korean Traditional Music, Ewha Womans University as a professor from 1974 to 2001, during which period he traveled to many places across the world, such as Europe and the US, to give concerts. Currently he is professor emeritus at Ewha Womans University, and also he has been since 2006 the Artistic Director of the National Orchestra of Korea.

On the one hand, he has contributed enormously to the Korean music world by nurturing young talent at university, and on the other, his own outstanding talent as performer and composer has earned him a number of prestigious prizes. These include the Grand Prize of KBS Korean Classical Music Competition in 1957, the National Music Prize in 1965, the Jungang Cultural Grand Prize in 1992, the Bang Il-young Traditional Music Award in 2003, and the National Academy of Arts Prize in 2006. The high regard in which he is held both abroad and at home reflects his pioneering contributions to the field of traditional music.

Mr. Hwang calls himself a traditional performer and modern composer. He has a profound understanding of tradition, and furthermore he exhibits a creativity that goes beyond tradition and his own personal style. *Chimhyang-moo* (1974) -- which has been called the turning-point in his musical development -- was created through going back to the court music developed under the Korean dynasties, when traditional Korean music was formed, and attempting to recreate the time when the Silla dynasty was in contact with Central Asia. In this piece, a delicate beauty and a profound mystery are exquisitely presented. His celebrated masterpiece *Labyrinth* (1975), an avant-garde dismantling of conventions, also broke new ground, continuing his determination both to develop and to challenge traditional forms, by introducing contemporary and universal themes.

Mr. Hwang is a true heir to the *kayagum* tradition, who plays it with deep understanding as well as superb technique, and who composes music that has reached out from Korea across Asia and to the rest of the world, overcoming the barriers created by tradition and by fashion. Both as a performer and a composer, he has achieved truly impressive results, and therefore, he indeed deserves the Grand Prize of the Fukuoka Prize.

Academic Prize



James C. SCOTT
USA / Political Science, Anthropology

Award Citation

Through two years of field work in Malaysian villages and thoroughgoing research into the relevant literature, Prof. James C. Scott illuminated the mentality of small farmers and peasants and explained the logic behind their subsistence security, a logic which led to rebellions against excessive interventions and exploitation by the state and landowners, and subsequently to the formation of social movements. His insights crossed both regional boundaries in Asia and disciplinary boundaries in social science, and gave rise to the interdisciplinary debate about the 'moral economy'.

He later concluded that a double-faced attitude toward authority was widely visible among subordinate groups subject to domination and oppression through slavery, serfdom or caste, as a basis for rebellion; he showed that behind the scenes, beyond the reach of authority, there was a capacity to criticize behaviour and a potential for reformation. Working both from logical deduction and from case studies, he persuasively argued that local practical knowledge and traditional practices must be well understood and respected in order to avoid further repetition of the failures experienced by so many state-run social engineering projects intended to improve the life of the poor.

His analysis of the dynamics of modern confrontations between the ruling authorities and a rebellious populace emerges from an intellectual odyssey which began in Southeast Asia; he has returned the same region in his most recent book, *The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia* (2009). He presented the bold argument that people who have taken refuge in mountainous areas in protest against state-imposed taxation and compulsory labor have established and maintained a flexible and adaptable society and culture designed to protect their freedom and autonomy. This has already provoked much vigorous debate.

Prof. Scott obtained his Ph.D from Yale University in 1967. He was a professor at the University of Wisconsin until 1976, when he became a Professor of Political Science at Yale University; since 1991 he has also been Director of the Agrarian Studies Program at Yale. He has guided many of the younger generation in his field. His analysis of the relationship between rulers and ruled within a modern state has remained focused upon concepts such as subsistence, domination and resistance, the politics of daily life, and anarchism. His investigations of the values and worldview of people made vulnerable by their state of subordination has yielded profound insights, which have important interdisciplinary implications for the fields of anthropology, agrarian studies and history.

Prof. Scott's work has thus extended beyond its starting point in Southeast Asian regional studies and political science into other adjacent academic fields, and has excited these disciplines and stimulated many productive arguments. This contribution makes him a worthy recipient of the Academic Prize of the Fukuoka Prize.

Academic Prize



MORI Kazuko

Japan / Area Studies [Contemporary China]

Award Citation

Prof. Kazuko Mori, a specialist in political science, is a leading figure in the study of contemporary China in Japan. The scope of her academic work covers Chinese politics, the history of Chinese international relations, and ethnic issues in China. Through an interdisciplinary approach combining these three areas, she has presented a comprehensive outline of modern China while contributing greatly to the construction of the methodological framework that now serves as common foundation for Asian Studies.

Born in Tokyo in 1940, Prof. Mori graduated from Comparative History Course, Division of Liberal Arts and Humanities, Faculty of Letters and Education, at Ochanomizu University (Asian History) in 1962. A succession of high quality academic papers established her as a pioneer female scholar. She was a Senior Fellow of the Japan Institute of International Affairs, a Research Fellow at the Consulate-General of Japan in Shanghai, and taught at the University of Shizuoka and Yokohama City University, before she was appointed in April 1999 to a professorship at Waseda University, in the Faculty of Political Science and Economics, and the Graduate School of Political Science, where she conducted research and taught Asian Studies, Chinese politics and diplomacy, and international relations in East Asia until March 2010.

In one of her major works, *Politics in Contemporary China*, she analyses the functions of and relations between political parties, the state and the military from the different perspectives of Chinese socialism, Chinese development issues, and Chinese tradition by employing a comparative political-scientific methodology, which has been praised as one of the highest achievements of Chinese Studies in Japan. *Ethno-Nationalism in Contemporary China* presents a systematic analysis, from the perspective of political science and international relations, of the history of minorities in peripheral areas, such as the Uighurs, during the process of state integration and national identity formation in China since the 1940s. This work has been acclaimed for the new perspectives which emerge upon China's place in international politics. In *Sino-Japanese Relations: From the Post War to a New Era*, she returns to the past and provides a clear evidentiary foundation, on the basis of which she reconsiders the current Sino-Japanese relationship, where interdependence and mutual distrust are so entangled, and provides an eloquent statement of the requirements for a future relationship.

Prof. Mori has not only produced much outstanding work as a scholar, but has also contributed significantly to the creation of a network for Chinese and Asian Studies, and to the development of international academic exchange schemes. For example, as a program leader of a project funded by Grand-in-Aid for Scientific Research on Priorities, "Structural Change in Contemporary China" (1996-98), she headed a joint research project involving more than seventy China specialists, and published the outcome in an eight volume work, *Structural Change in Contemporary China as a Great Power*. She was also a program leader of Waseda University's "Contemporary Asian Studies" Project, a Twenty-First Century Center of Excellence (COE) Project funded by the Ministry of Education, Japan (2002-06), and worked energetically to promote Asian Studies in Japan. Because of these contributions to the development of the academic community, and because of her outstanding achievements, Prof. Mori is a worthy winner of the Academic Prize of the Fukuoka Prize.

Arts and Culture Prize



ONG Keng Sen

Singapore / Contemporary Performance

Award Citation

Mr. Ong Keng Sen is one of the most prolific theatre directors in the world. His productions are shaped by modern sensibility which brings together Asian and European performance traditions in striking way. He has won international acclaim as a director. He has been a pioneer at the international frontier of theatrical art: his plays do not disregard tradition, but still place a premium on physicality, and remain true to the spirit of pop art.

Mr. Ong was born in Singapore in 1963 He graduated from the Faculty of Law, National University of Singapore, in 1989. In 1988, while still at university, he joined 'TheatreWorks' as an artistic director, and that was the beginning of his career as an artistic director. From 1993 to 1994, he studied at Tisch School of the Arts, New York University, and obtained an M.A. in Performance Studies. Around this time, his productions were staged in the US, Europe and Japan, and his name became well known to the world. Since then he has been offered commissions by major theatres and arts festivals in Asia and Europe, and has directed a great variety of plays. In 2003, he received the Singapore Cultural Medallion Award (Theatre).

In all his activities, Mr. Ong is always asking himself the fundamental question, 'What does it mean, today, to live as an artist?' As a theatre director, he has fixed his gaze at the geographically vast expanse of Asia and the Western world, and also across a long stretch of historical memory. *The Flying Circus Project*, which has been in continuous development since 1996, has provided a landmark opportunity for performers from diverse backgrounds, both Asian and Western artists of classical and contemporary performing art as well as those from non-theatrical backgrounds, to work together. This gave birth to innovative stage adaptations of Shakespearean plays such as *Lear* (1997-99) and *Desdemona* (2000-01), which was performed at the Fukuoka Asian Art Museum. In *Sandakan Threnody* (2004) and *The Continuum: Beyond the Killing Fields* (2001-10), which are classified in a new genre called 'docu-performances', he traced the records of warfare in modern Asia and presented these on stage. Then the stage became a thrilling space where the audience, too, could inspect Asian history through a sharply critical lens.

Mr. Ong Keng Sen is one of the leaders of the international performing world, whose work has successfully broken down the simplistic dualism which traditionally separate the classical from the contemporary arts, and the East from the West. By thus transcending barriers between genres and nations, he has contributed greatly to a reevaluation of the fundamental and universal power of art through his sharp awareness of contemporary issues. For this contribution, he is truly worthy of the Arts and Culture Prize of the Fukuoka Prize.

Award Ceremony

Date: Thursday, September 16, 18.20 – 20.00
Venue: Fukuoka International Congress Center

Their Imperial Highnesses Prince and Princess Akishino attended the award ceremony, joining an audience of around 1,000 citizens and representatives from different countries and cultural fields in celebrating the Prize. In the first part of the event, the laureates were led to the stage by students from the Asian Cultural Studies Department of Chikushi Jogakuen University, dressed in beautiful kimonos. Citations and medals were presented by Fukuoka City Mayor, Hiroshi Yoshida, and Michisada Kamata, Chair of the Yokatopia Foundation, after which each recipient gave a speech expressing his or her joy, and addressing the citizens of Fukuoka. Students from Fukuoka International School presented bouquets to the recipients, at which the audience gave a resounding round of applause.

In the second part of the event, the actress Fumi Dan acted as MC and hosted a genial talk with the laureates, who spoke of the things they were interested in as children, how they spend their time now, and other aspects of their personal lives, showing surprising insights and areas of common ground between them. After this, Ms. Shoko Kawahara gave a congratulatory message on behalf of the citizens of Fukuoka, and the evening closed with a performance on the *kayagum* of Grand Prize winner Hwang Byung-ki's most famous work, *Sounds of the Night*.

Program

[Part 1]
Introduction of Laureates
Greeting by Representative of Organizing Committee Hiroshi Yoshida, Mayor of Fukuoka City
Imperial Address His Imperial Highness Prince Akishino
Report of the Selection Process Setsuo Arikawa, Chair of the Fukuoka Prize Jury
Awarding of the Prizes Hiroshi Yoshida, Mayor of Fukuoka City Michisada Kamata, Chair of the Yokatopia Foundation
Speeches by Laureates
[Part 2]
Dialogue between Laureates and Ms. Fumi Dan
Congratulatory message from representative of Fukuoka citizens
Special performance on <i>kayagum</i> , <i>Sounds of the Night</i>



Mr. Michisada Kamata, Chair of the Yokatopia Foundation, presenting certificates.



Ms. Fumi Dan (center) acting as MC in the genial proceedings.



Conversation between Ms. Fumi Dan and Fukuoka Prize laureates.



Performance of *Sounds of the Night* on the *kayagum*, Korean traditional musical instrument.

Imperial Address by His Imperial Highness Prince Akishino at the Fukuoka Prize 2010 Award Ceremony

I should like to offer my sincere congratulations to the four laureates of the Fukuoka Prize at today's awards ceremony.

As globalization continues to move forward at a great pace within our international society, many countries and regions have come to accept common or even uniform ways of thinking and convenience, but at the same time the individual cultural traditions are being passed on, and many people are engaged in a move to create new culture. Asia is filled with unique histories and languages formed throughout history by our diverse cultural climates and natural environment, and we have deep and rich traditions and cultures. When I travel Asia myself, I am always moved by its depth and richness, and I feel strongly how important it is to preserve and hand these traditions on.

In an age such as ours, it seems to me that the Fukuoka Prize, which contributes to the preservation, continuation and creation of the unique diversity of culture in Asia, is profoundly meaningful. The excellent achievements of the laureates have contributed not only to Asian culture, but have also communicated the uniqueness of Asian culture to the world, and will become an important part of the heritage of humankind, which is shared by all of society.

Finally I would like to express my respect to the laureates, and add my hope that the Fukuoka Prize will continue to promote understanding, peace and friendship between Asia and the world.



Celebration Banquet

After the Award Ceremony, many of those involved enjoyed the relaxed atmosphere of the celebratory party. After a toast proposed by H.E. Mr. Laurence Bay, Charge d' Affaires ad interim of the Singapore Embassy in Tokyo, the laureates were congratulated by distinguished guests of various countries and by attendees from Fukuoka.



Press coverage and other PR activities

National and international press conferences, and other PR activities

A press conference was held in Fukuoka on 7th June, at which details of the winners, the selection process and award citations were announced. Press conferences were held during June and July in the homelands of individual recipients, at which the significance of the Fukuoka Prize and the achievements of the laureates were communicated to the world's press. Total number of press conferences: 122 in Japan, 46 overseas (as of December 1, 2010)



Fukuoka Press Conference, Monday 7th June, where the laureates were announced in Fukuoka

Other publicity

An extensive publicity campaign was conducted through a variety of media including the internet web site, an e-mail magazine and newspaper advertisements. Fliers were distributed through various institutions, organizations, universities and restaurants to attract participation.



Fukuoka Prize web site and E-mail magazine 'Asian Winds'

<http://www.asianmonth.com/prize>

At the Fukuoka Prize web site you can learn more about the 85 laureates whom Fukuoka has chosen in the past, and how they enjoyed their time in Fukuoka. The site contains a full archive of the lectures and symposia given by these Asian cultural masters, and of the treasure house they have left us. There is also an online bookshop for those wanting to explore further, as well as comments by the citizens on the Prize. The e-mail magazine 'Asian Winds' is full of information of up-to-date events and the laureates' profiles. Both give complete information and the fascination of the Prize.

HWANG Byung-ki



Press conference with Mr.Hwang

Laureate: Hwang Byung-ki
Location: Seoul
Date: Thu., July 22
Participants: 45

Distinguished guests:

- Mr. Kwon Seun-Hyeon (Director of Arts Institution)
- Mr. Park Yong (Senior music critic)
- Mr. Hiroshi Suzuki (Director of Public Information and Cultural Center of Embassy of Japan in the Republic of Korea)
- Mr. Im Kwon-taek (the eighth Arts and Culture Prize laureate)
- Mr. Tomoaki Fujii (Director, International Cultural Research Center)

James.C.SCOTT



Press conference with Professor Scott

Laureate: James C. Scott
Location: Connecticut, USA
Date: Tue., June 29
Participants: 25

Distinguished guests:

- Prof. Peter Salovey (Provost of Yale University)
- Mr. Masaru Tsuji (Consul-General of Japan in Boston)

MORI Kazuko



Press conference with Professor Mori

Laureate: Kazuko Mori
Location: Tokyo
Date: Tue., July 13
Participants: 30

Distinguished guests:

- Prof. Katsuhiko Shirai (President, Waseda University)
- Prof. Yoshiaki Ishisawa (President, Sophia University)
- Prof. Satoshi Amako (Professor, Waseda University Graduate School of Asia-Pacific Studies)
- Prof. Chiharu Takenaka (Professor, Rikkyo University Faculty of Law and Politics)

ONG Keng Sen



Press conference with Mr. Ong

Laureate: Ong Keng Sen
Location: Singapore
Date: Fri., July 30
Participants: 75

Distinguished guests:

- Mr. Chan Yan Kit (Permanent Secretary of the Ministry of Information, Communication and the Arts)
- H.E. Makoto Yamanaka (Ambassador, the Embassy of Japan in Singapore)
- Prof. Anthony Reid (the 13th Academic Prize laureate)
- Prof. Reynaldo C. Iletto (the 14th Academic Prize laureate)

Fukuoka Prize Committee

As of September, 2010

Special Adviser	KONDO Seichi	Commissioner for Cultural Affairs	Member	OGAWA Hiroki	Chairman, Saibu Gas Co., Ltd.
Special Adviser	MURATA Naoki	Director-General, Public Diplomacy Department, Ministry of Foreign Affairs of Japan	Member	KAIDA Yuki	Chairman, Fukuoka City Board of Education
Special Adviser	ASO Wataru	Governor, Fukuoka Prefecture	Member	KITA Etsuko	President, The Japanese Red Cross
Honorary Chairman	YOSHIDA Hiroshi	Mayor, Fukuoka City	Member	KIMURA Tadakazu	Kyushu International College of Nursing
Chairman	KAMATA Michisada	Chair, Yokatopia Foundation	Member	KUBO Hiroshi	General Director, Representative of Seibu Head Office, the Asahi Shimbun
Vice Chairman	ARIKAWA Setsuo	President, Kyushu University	Member	SAITO Shuichi	Chairman, Fukuoka City Council
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Auditours	SHINDO Chihiro	Chief Executive, Accounting Management, Fukuoka City	Member	TADA Akishige	Director, Kyushu Bureau of Economy, Trade and Industry
Member	AOKI Shigeru	Honorary Advisor, Fukuoka Culture Federation	Member	TANAKA Koji	Executive Counselor, The Nishinippon Shimbun Co., Ltd.
Member	ABE Shinnosuke	Chairman, First Committee, Fukuoka City Council	Member	TANAKA Seishi	Senior Executive Advisor, Kyushu Railways Co., Ltd.
Member	ETO Takuya	President, Fukuoka University	Member	TAMAKI Yoshitomo	Executive Director & General Manager of Fukuoka, Seibu Head Office, The Mainichi Newspapers
Member	EBII Etsuko	Vice Governor, Fukuoka Prefecture	Member	TSUKUDA Ryoji	Director, Kyushu Bureau of Transportation
Member	ENDO Masao	Director, Fukuoka Broadcasting Station, Japan Broadcasting Corporation (NHK)	Member	NAGAO Tsuguo	Senior Adviser, The Bank of Fukuoka Ltd.
Member	OHTA Hiroshi	President & CEO, Western Yomiuri Shimbun, Inc.	Member	HASHIDA Koichi	Chairman, Nishi-Nippon Railroad Co., Ltd.
				Gary Wayne Barkley	President, Kyudenko Co., Ltd.
					President, Seinan Gakuin University



Fukuoka Prize Roll of Honor

(First)
1990



Special Commemorative Prize

BA Jin

(China/ Writer) *

World famous contemporary Chinese novelist, whose many works including "The Family" and "Cold Nights", express his profound love of mankind



Special Commemorative Prize

KUROSAWA Akira

(Japan/ Film Director) *

Creator of "Rashomon" whose many masterpieces captivated the world, winning an international reputation for Japanese cinema



Special Commemorative Prize

Joseph NEEDHAM

(U. K./ Scholar of Chinese Science History) *

International authority on history of Chinese science, who entirely changed intellectual perceptions of non-European civilization



Special Commemorative Prize

Kukrit PRAMOJ

(Thailand/ Writer, Statesman) *

Prominent literary/ politician from Thailand who once served as Prime Minister, and wrote many great novels including "Four Dynasties"



Special Commemorative Prize

YANO Toru

(Japan/ Social Scientist, Scholar of Asian Studies) *
Pioneer of Southeast Asian regional studies in Japan, who made a notable contribution to international academic exchange

* Deceased



Grand Prize

Ravi SHANKAR

(India/ Sitar Player)

Virtuoso sitar performer, whose sensitive and expressive style influenced even the Beatles



Academic Prize

Taufik ABDULLAH

(Indonesia/ Historian, Social Scientist)

Innovative historian and sociologist who has specialized in Islamic studies and Southeast Asian regional history

(Second)
1991



Academic Prize

NAKANE Chie

(Japan/ Social Anthropologist)

Social anthropologist, whose extensive research in different areas in Asia led her to formulate groundbreaking theories on social structures



Arts and Culture Prize

Donald KEENE

(U.S.A./ Scholar of Japanese Literature & Culture)

Pioneer in the study of Japanese literature and an internationally recognized authority in the field, as well as author of numerous books



Grand Prize

KIM Won-yong

(Republic of Korea/ Archaeologist) *

Archaeologist, who established a coherent framework for Korean archaeology and art history within the East Asian context



Academic Prize

Clifford GEERTZ

(U.S.A./ Anthropologist) *

Anthropologist, whose research in Indonesia established a wholly original anthropological methodology for cross-cultural understanding

(Third)
1992



Academic Prize

TAKEUCHI Minoru

(Japan/ Scholar of Chinese Studies)

Leading Japanese scholar of Chinese studies, who established vision of modern China encompassing social science, literature, ideology and history



Arts and Culture Prize

Leandro V. LOCSIN

(Philippines/ Architect) *

Architect who successfully established a modern architectural style in harmony with the Southeast Asian climate and traditional Filipino architecture



Grand Prize

FEI Xiaotong

(China/ Sociologist, Anthropologist) *

Sociologist and anthropologist who analyzed various aspect of Chinese society from traditional Chinese cultural perspectives



Academic Prize

Ungku A. AZIZ

(Malaysia/ Economist)

Economist who has achieved outstanding results in both the study of economics and its practical application

(Fourth)
1993



Academic Prize

KAWAKITA Jiro

(Japan/ Scholar of Ethnogeography) *

Leading ethnogeographer, whose innovative "KJ Method" is based on his analysis of people and ecology in Nepal and the Himalayas



Arts and Culture Prize

NAMJILYN Norovbanzad

(Mongolia/ Vocalist) *

Celebrated Mongolian vocalist, who won fame for her eloquent expressiveness in singing Mongolian traditional folk songs, "Urtyu duu"



Grand Prize

M.C.Subhadradis DISKUL

(Thailand/ Archaeologist, Art Historian) *

Authority on Thai art, archaeology and history, who made an outstanding contribution to the revival of traditional Southeast Asian culture



Academic Prize

WANG Gungwu

(Australia/ Historian)

Leading historian in Asian studies, most famous for his exception work on Chinese identity

(Fifth)
1994



Academic Prize

ISHII Yoneo

(Japan/ Scholar of Southeast Asian Studies) *

Leading scholar in Southeast Asian studies, especially Thailand, who has made major contributions in the fields of history, religion and sociology



Arts and Culture Prize

Padma SUBRAHMANYAM

(India/ Traditional Dancer)

Leading performer and choreographer of Bharata Natyam Indian classical dance. Also active in education, including founding a dance school

(Sixth)
1995



Grand Prize

KOENTJARANINGRAT

(Indonesia/ Anthropologist) *

Anthropologist who has made a significant contribution to the establishment and development of anthropology in Indonesia



Academic Prize

KARASHIMA Noboru

(Japan/ Historian)

Internationally recognized authority in Asian historical studies and an expert in inscribed materials, specializing in the history and epigraphy of medieval South India



Academic Prize

HAHN Ki-un

(Republic of Korea/ Scholar of Education)

Scholar in the history and philosophy of education, who established a theoretical basis for educational studies



Arts and Culture Prize

Nam June PAIK

(U.S.A./ Video Artist) *

Leading video artist, who has pioneered a new artistic genre which famously fuses technology and art



Grand Prize

HOU Hsiao Hsien

(Taiwan/ Film Director)

World-renowned film director of masterpieces such as "A City of Sadness," combining objective realism with a love of Taiwan's culture and people



Academic Prize

Nidhi EOSEEWONG

(Thailand/ Historian)

Historian and writer noted for his fresh and innovative views, who has rewritten much of conventional Thai history



Academic Prize

OBAYASHI Taryo

(Japan/ Ethnologist) *

Eminent ethnologist who has used comparison with other Asian countries as the basis for understanding of Japanese culture formation



Arts and Culture Prize

TANG Da Wu

(Singapore/ Visual Artist)

Modern artist whose originality of expression has become a driving force in the development of creativity in Southeast Asian modern arts

(Tenth)
1999

(Seventh)
1996



Grand Prize

WANG Zhongshu

(China/ Archaeologist)

Archaeologist instrumental in developing archaeological studies in China, especially concerning the history of Sino-Japanese relations



Academic Prize

ETO Shinkichi

(Japan/ Scholar of International Relations) *

Scholar in the history of Chinese politics and diplomacy, and in international relations, who also served as a foreign policy advisor



Academic Prize

PHAN Huy Le

(Vietnam/ Historian)

Historian who has created an innovative and non-ideological research approach for the social history of rural Vietnam



Arts and Culture Prize

Nusrat Fateh Ali KHAN

(Pakistan/ Qawwali Singer) *

Distinguished Quwwali (Islamic mystic songs) vocalist in Pakistan whose singing remains unsurpassed



Grand Prize

Pramoedya Ananta TOER

(Indonesia/ Writer) *

Novelist who has consistently tackled questions of nationality and humanity throughout his work, which include "This Earth of Mankind"



Academic Prize

Benedict ANDERSON

(Ireland/ Scholar of Politics)

Irish political scientist who has promoted comparative historical studies on the global level, and established a new approach to nationalism through the concept of "imagined communities"



Academic Prize

Than Tun

(Myanmar/ Historian) *

Historian who presented an entirely new interpretation of the history of Myanmar (Burma) through an empirical historical methodology



Arts and Culture Prize

Hamzah Awang Amat

(Malaysia/ Shadow Play Master) *

Dalang (master) of wayan kulit (shadow play), the leading modern representative of traditional Malaysian art

(11th)
2000

(Eighth)
1997



Grand Prize

CHHENG Phon

(Cambodia/ Dramatist, Artist)

Dramatist who established a framework for preserving traditional culture in Cambodia after the devastating civil war



Academic Prize

HIGUCHI Takayasu

(Japan/ Archaeologist)

Archaeologist whose emphasis on fieldwork has transformed studies of the Silk Road, China and the history of Sino-Japanese relations



Academic Prize

Romila THAPAR

(India/ Historian)

Historian whose empirical approach has established post-independence Indian historical studies within broader human history



Arts and Culture Prize

IM Kwon-taek

(Republic of Korea/ Film Director)

Cinematographer who has brilliantly presented the hardships Korea has endured its modern history



Grand Prize

Muhammad YUNUS

(Bangladesh/ Economist)

Bangladeshi economist who founded the Grameen Bank to tackle poverty eradication by micro-credit, and won the Nobel Peace Prize in 2006



Arts and Culture Prize

Thawan DUCHANEE

(Thailand/ Painter)

Thai painter who shocked the world with his uniquely expressive work, showing the madness, decadence, violence, eros and death that lie beneath the surface of modern humanity



Academic Prize

HAYAMI Yujiro

(Japan/ Economist)

Economist who established "Hayami Development Economics", which incorporates community perspectives with those of the market and the state



Arts and Culture Prize

Marilou DIAZ-ABAYA

(Philippines/ Film Director)

Leading film director in the Philippines, who has conveyed the Asian spirit through her work showing the joys and sorrows of ordinary people

(12th)
2001

(Ninth)
1998



Grand Prize

LEE Ki-Moon

(Republic of Korea/ Linguist)

International authority of Korean linguistics, who has introduced a new cooperative approach to Japanese and other Altaic languages



Academic Prize

UEDA Masaaki

(Japan/ Historian)

Historian who has worked on state-formation in ancient Japan, examining this from an Eastern Asian perspective



Academic Prize

Stanley J. TAMBIAH

(U.S.A./ Anthropologist)

Anthropologist who has developed an original interpretation on the basis of his studies of Thailand and Sri Lanka



Arts and Culture Prize

R. M. Soedarsono

(Indonesia/ Dancer, Scholar of Dance)

Leading Indonesian dancer who has worked extensively as an academic in the arts, history and literature, and also as creator of dance/dramas



Grand Prize

ZHANG Yimou

(China/ Film Director)

Film director who has consistently presented the hardship of modern Chinese life from viewpoint of farmers and ordinary people



Academic Prize

Anthony REID

(Australia/ Historian)

Eminent historian who has added a new dimension to Southeast Asian historiography by examining the daily lives of the region's inhabitants



Academic Prize

Kingsley M. DE SILVA

(Sri Lanka/ Historian)

Historian who has made an outstanding contribution to historical studies of colonial Sri Lanka through a rigorously empirical approach



Arts and Culture Prize

Lat

(Malaysia/ Cartoonist)

Cartoonist who has exposed contradictions in Malaysian society by his penetrating satires of everyday life

(13th)
2002

(14th)
2003



Grand Prize

HOKAMA Shuzen

(Japan/ Scholar of Okinawan Studies)

Creator of Okinawan studies, who has remained at the forefront of research into the languages, literature and culture of Okinawa



Arts and Culture Prize

XU Bing

(China/ Artist)

Artist whose creative experiments in fusing East and West through innovative "fake Chinese characters" and the "new English calligraphy" have raised the status of Asian contemporary arts



Academic Prize

Reynaldo C. ILETO

(Philippines/ Historian)

Leading historian who has specialized in the Philippine revolution, the first anti-colonial and pro-independence struggle in Southeast Asia



Arts and Culture Prize

Dick LEE

(Singapore/ Singer-songwriter)

Asian pop artist who created an original style of music by exploring his own identity as a native of multi-cultural Singapore



Grand Prize

Ashis NANDY

(India/ Social and Cultural Critic)

Intellectual and activist whose penetrating social/ cultural criticism is based on his unique integration of clinical psychology and sociology



Arts and Culture Prize

JU Ming

(Taiwan/ Sculptor)

Master sculptor who combines the ability to express the profundity of the Eastern spirituality with creative energy



Academic Prize

Srisakra VALLIBHOTAMA

(Thailand/ Anthropologist; Archaeologist)

Anthropologist/archaeologist who presented a new perspective of Thai history through exhaustive field research and an interdisciplinary approach



Arts and Culture Prize

KIM Duk-soo

(Republic of Korea/ Traditional Performing Artist)

Traditional performing artist who created "Samulnori", combining mastery of traditional music with cutting-edge experimentation

(18th)
2007

(15th)
2004



Grand Prize

Amjad Ali KHAN

(India/ Sarod Maestro)

Maestro of sarod (classical Indian Stringed music instrument) who has disseminated Asian music with his credo, "Music transcends everything"



Academic Prize

Ram Dayal RAKESH

(Nepal/ Scholar of Folk Culture Studies)

Foremost scholar of Nepalese folk culture studies, who has also been involved in activities to ameliorate women's status in Nepal



Academic Prize

LI Yining

(China/ Economist)

Economist who was one of the first to claim the need for economic reform in China and who explained the path to achieving this goal



Arts and Culture Prize

Sembukuttiarachilage Roland SILVA

(Sri Lanka/ Conservator)

Conservation expert for Sri Lankan historical monuments and sites, who has served as President of ICOMOS



Grand Prize

Ann HUI

(Hong Kong/ Film Director)

One of the most outstanding film directors in Hong Kong, active in a wide variety of genres. A standard-bearer for female film directors in Asia



Academic Prize

Shamsul Amri Baharuddin

(Malaysia/ Social Anthropologist)

One of the leading social anthropologists in Southeast Asia, who has been constantly at the forefront of ethnic/Malay studies in the region



Academic Prize

Savitri GOONESEKERE

(Sri Lanka/ Jurist)

Jurist who has made significant contributions to research in human rights and gender issues in South Asia, and has devoted herself to reforming higher education



Arts and Culture Prize

Farida Parveen

(Bangladesh/ Singer)

A prestigious singer who has contributed to raising the artistic status of traditional Bangladeshi religious music, Baul song, and to promoting it internationally

(19th)
2008

(16th)
2005



Grand Prize

IM Dong-kwon

(Republic of Korea/ Folklorist)

Pioneer in Korean folklore studies and authority on East Asian folklore, who has fostered Sino-Japanese-Korean academic exchanges



Arts and Culture Prize

Douangdeuane BOUNYAVONG

(Laos/ Textile Researcher)

Textile researcher whose studies of traditional Lao textiles and awareness-raising activities have helped to preserve traditional culture



Academic Prize

Thaw Kaung

(Myanmar/ Librarian)

Eminent librarian and conservationist of ancient documents, who has archived great results in preserving and utilizing palm-leaf manuscripts



Arts and Culture Prize

Tashi Norbu

(Bhutan/ Traditional Musician)

Pioneer in the performance of traditional Bhutanese music, and the first private citizen to become deeply involved in the preservation and transmission of traditional culture



Grand Prize

Augustin BERQUE

(France/Scholar of Cultural Geography)

Eminent cultural geographer establishing the unique academic concept, *Écoumène*, and his empirical approach towards Japanese culture has contributed greatly to understanding Japan



Arts and Culture Prize

CAI Guo-Qiang

(China/Contemporary Artist)

Contemporary artist striving for fresh possibilities in artistic expression with his original methodology and the unique expression rooted in Chinese tradition



Academic Prize

Partha CHATTERJEE

(India/Scholar of Political Science, History)

Leading Asian academic who illuminated the "Politics of the masses," raising key issues relevant to Asia and developing countries



Arts and Culture Prize

MIKI Minoru

(Japan/Composer)

Renowned composer who has made a significant contribution to globalizing Japanese music, and to international creative musical interchange

(20th)
2009

(17th)
2006



Grand Prize

MO Yan

(China/ Writer)

Leading Chinese novelist, who has captured the reality of cities and villages in China by his own distinctive blend of realism and fantasy



Academic Prize

HAMASHITA Takeshi

(Japan/ Historian)

Historian who has focused on Asian networks of transport, migration and financial remittances, pioneering a regional historical vision



Academic Prize

Shagdaryn BIRA

(Mongolia/ Historian)

Leading historian of Mongolian studies whose outstanding studies of Mongol history, culture, religions and languages are globally recognized



Arts and Culture Prize

Uxi MUFTI

(Pakistan/ Culture Expert)

Authority on the preservation of indigenous culture and founder of "Lok Virsa", who has explored Pakistani culture through scientific studies

