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Fukuoka Prize Report 2012

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FUKUOKA PRIZE 2012

Report



Grand Prize
Vandana SHIVA
 India/ Environmental Philosopher



Academic Prize
Charnvit KASETSIRI
 Thailand/ Historian



Arts and Culture Prize
Kidlat Tahimik
 Philippines/ Film Maker



Arts and Culture Prize
G.R.Ay. Koes Murtiyah Paku Buwono
 Indonesia/ Court Dancer

Nepal
 15 Ram Dayal RAKESH (Scholar of Folk Culture Studies)

Pakistan
 7 Nusrat Fateh Ali KHAN (Qawwali Singer)
 17 Uxi MUFTI (Culture Expert)

India
 2 Ravi SHANKAR (Sitar Player)
 5 Padma SUBRAHMANYAM (Traditional Dancer)
 8 Romila THAPAR (Historian)
 15 Amjad Ali KHAN (Sarod Maestro)
 18 Ashis NANDY (Social and Cultural Critic)
 20 Partha CHATTERJEE (Scholar of Political Science, History)
 23 Vandana SHIVA (Environmental Philosopher and Activist)

China
 1 BA Jin (Writer)
 4 FEI Xiaotong (Sociologist, Anthropologist)
 7 WANG Zhongshu (Archaeologist)
 13 ZHANG Yimou (Film Director)
 14 XU Bing (Artist)
 15 LI Yining (Economist)
 17 MO Yan (Writer)
 20 CAI Guo-Qiang (Contemporary Artist)

Mongolia
 4 NAMJILYN Norovbanzad (Vocalist)
 17 Shagdaryn BIRA (Historian)

Republic of Korea
 3 KIM Won-yong (Archaeologist)
 6 HAHN Ki-un (Scholar of Education)
 8 IM Kwon-taek (Film Director)
 9 LEE Ki-Moon (Linguist)
 16 IM Dong-kwon (Folklorist)
 18 KIM Duk-soo (Traditional Performing Artist)
 21 HWANG Byung-ki (Musician)
 22 CHO Dong-il (Scholar of Literature)

Japan
 1 KUROSAWA Akira (Film Director)
 1 YANO Toru (Social Scientist, Scholar of Asian Studies)
 2 NAKANE Chie (Social Anthropologist)
 3 TAKEUCHI Minoru (Scholar of Chinese Studies)
 4 KAWAKITA Jiro (Scholar of Ethnogeography)
 5 ISHII Yoneo (Scholar of Southeast Asian Studies)
 6 KARASHIMA Noboru (Historian)
 7 ETO Shinkichi (Scholar of International Relations)
 8 HIGUCHI Takayasu (Archaeologist)
 9 UEDA Masaaki (Historian)
 10 OBAYASHI Taryo (Ethnologist)
 12 HAYAMI Yujiro (Economist)
 14 HOKAMA Shuzen (Scholar of Okinawan Studies)
 17 HAMASHITA Takeshi (Historian)
 20 MIKI Minoru (Composer)
 21 MORI Kazuko (Scholar of Contemporary Chinese Studies)

Hong Kong
 19 Ann HUI (Film Director)

Taiwan
 10 HOU Hsiao Hsien (Film Director)
 18 JU Ming (Sculptor)

Bhutan
 16 Tashi Norbu (Traditional Musician)

Myanmar
 11 Than Tun (Historian)
 16 Thaw Kaung (Librarian)

Laos
 16 Douangdeuane BOUNYAVONG (Textile Researcher)

Philippines
 3 Leandro V. LOCSIN (Architect)
 12 Marilou DIAZ-ABAYA (Film Director)
 14 Reynaldo C. ILETO (Historian)
 23 Kidlat Tahimik (Film Maker)

Sri Lanka
 13 Kingsley M. DE SILVA (Historian)
 15 Roland SILVA (Conservator)
 19 Savitri GOONESEKERE (Jurist)

Bangladesh
 12 Muhammad YUNUS (Economist)
 19 Farida Parveen (Singer)

Vietnam
 7 PHAN Huy Le (Historian)

Cambodia
 8 CHHENG Phon (Dramatist, Artist)
 22 ANG Choulean (Ethnologist, Scholar of Khmer Studies)

Malaysia
 4 Ungku A. AZIZ (Economist)
 11 Hamzah Awang Amat (Shadow Play Master)
 13 Lat (Cartoonist)
 19 Shamsul A. B. (Social Anthropologist)

Singapore
 10 TANG Da Wu (Visual Artist)
 14 Dick LEE (Singer-Songwriter)
 21 ONG Keng Sen (Theatre Director)

Indonesia
 2 Taufik ABDULLAH (Historian, Social Scientist)
 6 KOENT JARANINGRAT (Anthropologist)
 9 R. M. Soedarsono (Dancer, Scholar of Dance)
 11 Pramoedya Ananta TOER (Writer)
 23 G.R.Ay. Koes Murtiyah Paku Buwono (Court Dancer)

Thailand
 1 Kukrit PRAMOJ (Writer, Statesman)
 5 M. C. Subhadradis DISKUL (Archaeologist, Art Historian)
 10 Nidhi EOSEEWONG (Historian)
 12 Thawan DUCHANEE (Painter)
 18 Srisakra VALLIBHOTAMA (Anthropologist, Archaeologist)
 23 Charnvit KASETSIRI (Historian)

Outside of Asia
U.K.
 1 Joseph NEEDHAM (Scholar of Chinese Science History)
U.S.A.
 2 Donald KEENE (Scholar of Japanese Literature & Culture)
 3 Clifford GEERTZ (Anthropologist)
 6 Nam June PAIK (Video Artist)
 9 Stanley J. TAMBIAH (Anthropologist)
 21 James C. SCOTT (Political Scientist, Anthropologist)
Australia
 5 WANG Gungwu (Historian)
 13 Anthony REID (Historian)
Ireland
 11 Benedict ANDERSON (Scholar of Politics)
France
 20 Augustin BERQUE (Scholar of Cultural Geography)
Germany
 22 Niels GUTSCHOW (Architectural Historian)



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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 92 prize recipients from almost every region of Asia in these 23 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	Academic Prize	Arts and Culture Prize
Prize money: 5,000,000 yen	Prize money: 3,000,000 yen	Prize money: 3,000,000 yen
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.	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.	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.

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.

Administration and Selection Organization Chart



Timeline for the Fukuoka Prize 2012

July 2011	Nominations were invited from approximately 7,200 nominators in 54 countries and regions for the 2012 Fukuoka Prize.
Jan.-Feb. 2012	Selection meetings for the Arts and Culture Prize (Jan. 29) and the Academic Prize (Feb. 5) were held to consider the 226 shortlisted individuals and groups from 30 countries and regions.
March 2012	Fukuoka Prize Jury meeting was held (March 3).
April 2012	Joint meeting between the Selection committees and the Jury was held (April 22).
June 2012	Prizewinners were acknowledged by the Prize Committee, followed by a press conference in Fukuoka (June 4).
July-Aug. 2012	Press conferences were held in Delhi, India (July 23) and Manila, Philippines (Aug. 8).
Sept. 2012	Award Ceremony (Sept. 13), school visits (Sept. 11, 14), public forums (Sept. 11, 14-16), and academic & cultural exchange sessions (Sept. 10, 15, 16) were held.
Nov. 2012	Press conference was held in Bangkok, Thailand (Sept. 30).
	Press conference was held in Jakarta, Indonesia (Nov. 1).

Fukuoka Prize 2012: 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 Emeritus, Kyushu University	Chair KONISHI Masatoshi Professor Emeritus, Rikkyo University
Vice Chair YAMAZAKI Motoki 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 Emeritus, Kyushu University Chair of the Academic Selection Committee	Member AMAKO Satoshi Professor, Graduate School of Asia-Pacific Studies, Waseda University	Member ISHIZAKA Kenji Professor of Japan Institute of the Moving Image Director of the Asian Section, Tokyo International Film Festival
Member KAWAMURA Hiroshi Administrative Vice President, Japan Foundation	Member ISHIZAWA Yoshiaki Professor of Sophia Asia Center for Research and Human Development	Member USHIROSHOJI Masahiro Professor, Graduate School of Humanities, Kyushu University
Member KONISHI Masatoshi Professor Emeritus, Rikkyo University Chair of the Arts and Culture 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 SHIMIZU Hiromu Professor, Center for Southeast Asian Studies, Kyoto University Vice-chair of the Academic Selection Committee	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 TSUCHIYA Naonori Chairman, Seiko Electric Co., Ltd	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 December 2012

Grand Prize 2012



Vandana SHIVA

India/ Environmental Philosophy

Environmental Philosopher and Activist (Director, the Research Foundation for Science, Technology and Ecology)

Brief Biography

- 1952 Born in Dehra Dun, Uttarakhand, India
- 1973 M.Sc. (Physics), Punjab University, Chandigarh, India
- 1976 M.A. (Philosophy of Science), the University of Guelph, Canada
- 1978 Ph.D. (Foundations of Quantum Theory), the University of Western Ontario, Canada
- 1979-82 Conducted the research in the Indian Institute of Science and the Indian Institute of Management in Bangalore, India
- 1982- Founder and Director of the Research Foundation for Science, Technology and Natural Resource Policy (the current Research Foundation for Science, Technology and Ecology) in Dehra Dun
- 1987- Launched a seed saving movement and named "Navdanya (nine seeds)" in 1991, leading the national and international movement for biodiversity conservation and integrity of living resources
- 1993 Received the Right Livelihood Award
Received the Global 500 Award of the United Nations Environment Programme (UNEP)
Received the Earth Day International Award of the United Nations
- 1994- Founding member and board member of the International Forum on Globalization
- 2001- Initiated Bija Vidyapeeth, an international college for sustainable living in Doon Valley, the UK
- 2010 Awarded the Sydney Peace Prize
- 2010-11 Wayne Morse Chair of Law and Politics, the University of Oregon, the U.S.
- 2011 Honorary Doctor, the Universities of Oslo, Norway

Major Publications

- *The Violence of the Green Revolution: Third World Agriculture, Ecology, and Politics*, London: Zed Books; Penang: Third World Network, 1991. (Translated into Japanese)
- *Monocultures of the Mind: Perspectives on Biodiversity and Biotechnology*, New Delhi: Zed Books, 1993. (Translated into Italian and Japanese)
- *Earth Democracy: Justice, Sustainability and Peace*, Boston: South End Press, 2005. (Translated into Japanese)

Notes: All written in English.

Award Citation

Dr. Vandana Shiva is an Indian environmental philosopher who has enlightened many people by publicizing her original ideas about love for nature and protecting the dignity of life. Her sharp insight has exposed the contradictions in modern 'development' and 'globalization' from the perspective of women and the poor.

Dr. Shiva was born in Dehra Dun in northern India in 1952. After receiving an M.A. in Philosophy of Science from the University of Guelph, Canada, she studied Quantum Theory at the University of Western Ontario, and received a Ph.D. in Physics. When she returned to India, she used her expertise as a highly-qualified scientist as the basis for founding, in 1982, the Research Foundation for Science, Technology and Natural Resource Policy (later, Research Foundation for Science, Technology and Ecology) in order to explore the points of contact between nature and human beings.

During the 1980s, India was in the middle of successive waves of reforms, and there was series of new movements led by ordinary citizens. In her home village in the mountains, women were fighting against developers to protect forests. One such struggle was known as the Chipko Movement for its nonviolent tactic of 'chipko'(clinging to trees) to stop deforestation in the Himalaya Mountains. Dr. Shiva let the world know about this grassroots movement and called for support. She became an active exponent of 'Ecofeminism', a new ideological movement which combined ecology and

feminism.

During the 1990s, Dr. Shiva worked on the issue of protecting farmers' livelihoods which were forced to change rapidly under the influence of the global market economy.

She founded an NGO called Navdanya in 1991, and started to work towards the conservation of traditionally used seeds, organic farming and fair trade. In 2001, she founded an international college for sustainable living. The core philosophy behind these activities is 'Earth democracy'. This is a principle which connects the particular to the universal, the distinctive to the mutual, and the local to the global, in order to pursue values such as peace, justice and sustainability. Through this principle, she appealed to people to protect a community for living creatures on the earth, that is, a 'family of the earth'.

She has written a book about this principle, *Earth Democracy: Justice, Sustainability and Peace*, and a number of others. Many of them are translated into Japanese, such as *The Violence of the Green Revolution*; *Monocultures of the Mind: Perspectives on Biodiversity and Biotechnology*; and *Staying Alive: Women, Ecology and Survival in India*. In 1993, she received the Right Livelihood Award known as the 'Alternative Nobel Prize'.

For her powerful messages and the initiative in mobilizing people in a grassroots social movement, Dr. Vandana Shiva rightly deserves the Grand Prize of the Fukuoka Prize.

Academic Prize 2012



Charnvit KASETSIRI

Thailand/ History, Politics

Historian (Senior Advisor, Southeast Asian Studies Program, Thammasat University)

Brief Biography

- 1941 Born in Banpong, Ratchaburi, Thailand
- 1963 B.A. (Diplomacy), Thammasat University, Thailand
- 1972 Ph.D. (Southeast Asian History), Cornell University, New York
- 1973-2001 Lecturer, Department of History, Faculty of Liberal Arts, Thammasat University
- 1977-78 Visiting Research Fellow, Center for Southeast Asian Studies Kyoto University(CSEAS)
- 1978- Secretary of the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project, Thailand
- 1981-83 Head of the History Department, Faculty of Liberal Arts, Thammasat University
- 1985-86 Visiting Scholar and Lecturer at the Southeast Asia Program, Department of Asian Studies, Cornell University
- 1991- Chairman of the Archives Association of Siam
- 1991-94 Dean of the Faculty of Liberal Arts, Thammasat University
- 1994-95 President of Thammasat University
- 1995 Co-founder of Southeast Asian Studies Regional Exchange Program (SEASREP)
- 1998- Board Member of the Directors of the Toyota Foundation, Thailand
- 2000-01 Director of Southeast Asian Studies Program, Thammasat University, a first Southeast Asian Studies program in Thailand
- 2002- Senior Advisor, Southeast Asian Studies Program, Faculty of Liberal Arts, Thammasat University

Major Publications

- *The Rise of Ayudhya: A History of Siam in the Fourteenth and Fifteenth Centuries* (in English), Kuala Lumpur: Oxford University Press, 1975.
- *Ayuthaya: History and Politics*, Bangkok: Toyota Thailand Foundation, the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project, 1999.
- *Discovering Ayuthaya* (editor-in-chief), Bangkok: Toyota Thailand Foundation, the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project, 2003. (English and Japanese version in 2007, Japanese trans. Toshiharu Yoshikawa)

Notes: Written in Thai unless stated.

Award Citation

Dr. Charnvit Kasetsiri is one of the leading historians not only of Thailand but also of Southeast Asia. His outstanding achievements in the field of Thai history, especially the history of Ayutthaya, and also his researches into modern Thai history, have made a significant public impact through his teaching, and have won international acclaim.

After graduating from the Faculty of Political Science of Thammasat University in Thailand, Dr. Charnvit studied at Cornell University in the US and received a Ph.D. in 1972. In the following year, he started teaching at Thammasat. Ever since, while undertaking a series of demanding positions as a lecturer, the Dean of the Faculty of Liberal Arts and the President of Thammasat University, he has never slackened in his research, and worked hard to make the best use of the fruits of his research for education and to spread awareness of this in Thai society. Especially significant was his pioneering role to establish Southeast Asian Studies as an academic discipline in the Faculty of Liberal Arts at Thammasat, as the first one of its kind in Thailand. He has been also instrumental in producing high quality textbooks and specialized books for education and academic work in his capacity as the Secretary of the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project. Moreover, he was invited to work at Kyoto University, the University of California, Cornell University and the University of Hawaii, and thus has been playing an active part as an international scholar.

The focus of Dr. Charnvit's study is the history of Ayutthaya, but it extends also to the modern history of Thailand. His books, *The Rise of Ayutthaya: A History of Siam in the Fourteenth and Fifteenth Centuries* and *Ayutthaya: History and Politics* redefined the status of Ayutthaya, as an international city, in the wider context of Southeast Asian history. This work broke new ground for research into the history of Ayutthaya. He has published a great number of other books. These provided the foundation for a collective volume, *Discovering Ayutthaya* for which he secured contribution from a number of Thai scholars, and which was subsequently translated into Japanese and English. It has had a great many readers. His academic contribution to modern history, including *A Political History of Thailand 1932-1957*, has been also considerable. His readiness to speak out and express his opinions about the problems in modern Thai society has also earned him notable influence as a social commentator.

Dr. Charnvit Kasetsiri has achieved remarkable success, not only in his study of Ayutthaya history, but also in his comprehensive research into Southeast Asian history and modern Thai history, embracing political, economic, and social perspectives. He has taken this achievement even further by disseminating his work in the educational sphere, and has helped develop international cooperation among the Thai historians. For the invaluable service he has rendered, Dr. Charnvit is truly worthy of the Academic Prize of the Fukuoka Prize.

Arts and Culture Prize 2012



Kidlat Tahimik

Philippines/ Film

Film Maker, Installation/ Performance Artist, Culture Observer

Brief Biography

- 1942 Born in Baguio, Philippines
- 1963 B.A. (Speech Communication, Theater Arts), the University of Philippines
- 1969-74 Worked as a researcher for the Organization for Economic Cooperation and Development (OECD) in Paris
- 1972 M.B.A., Wharton School of Business, the University of Pennsylvania
- 1977 Released a first directed film, *Perfumed Nightmare* and received the FIPRESCI Award at the Berlin International Film Festival
- 1981 *Perfumed Nightmare*, released in the U.S. by American Zoetrope of Francis Ford Coppola
- 1982 *Perfumed Nightmare*, the Japan Foundation Film Festival, a first film screening in Japan
- 1986 Co-founder of the Baguio Arts Guild, a NPO arts organization in Baguio City
- 1987 *Turumba*, the Best of Asia Pacific Films Section of the 2nd Tokyo International Film Festival, Tokyo
- 2005 *Perfumed Nightmare*, the 51st Venice Biennale
- 2009 Received the Gawad Plaridel by the University of Philippines
- 2010 *Perfumed Nightmare*, a special screening at "Shifting frames: Video art in the Philippines", Fukuoka Asian Art Museum, Fukuoka
- 2012 Organizer of the International Conference with Symposium for Schools of Living Traditions, Bauio
- Exhibition of art work, Echigo-Tsumari Art Triennial, Japan

Major Publications

- *Perfumed Nightmare* (Director, Writer, Producer, Leading Actor, 1977) *Mananangong Bangungot*
- *Who Invented the YoYo, Who Invented the Moon Buggy?* (Director, 1979) *Sinong lumikha ng moon buggy?*
- *Turumba* (Director, Writer, 1983)
- *I am Furious Yellow '94; Why is Yellow Middle of Rainbow?* (Director, Producer, Actor, 1994) *Bakit Dilaw Aug Gitna Ng Bahag-Hari?*

Award Citation

Mr. Kidlat Tahimik is a leading Asian independent filmmaker who involves himself in every single step of filmmaking, from script-writing through shooting, editing, acting, and producing to directing. By doing this, he has made a great contribution to global filmmaking culture, and has won international acclaim for his unique style of presenting a distinctively Filipino combination of third-world self-consciousness and pride, wrapping this up in his own individual sense of humour.

He was born in Baguio in 1942. After graduating from the University of the Philippines, he studied at the Wharton School of Business, University of Pennsylvania and received an M.B.A. He worked as a researcher for the Organization for Economic Cooperation and Development (OECD) in Paris, and then returned home to start his career as an independent filmmaker. In 1977, his first film, "*Perfumed Nightmare*" received the FIPRESCI Award (International Critics Award) at the Berlin International Film Festival, and was shown in the USA in 1981.

This film won him fame in the international world of film production, and had an enormous influence on younger Asian filmmakers. By applying an original method of intermingling fiction with elements of documentary, he presents a naive Filipino driver who is suddenly sent to Paris with his jeepney (a kind of taxi named after 'jeep' and 'Jitney') by an American company, and rushes around the city in total confusion. Amidst the laughter, there are some sharp barbs at the self-

righteousness of the developed countries and at the underside of development.

This film was followed by a series of idiosyncratic films, including *Who Invented the YoYo, Who Invented the Moon Buggy?* and *I am Furious Yellow '94; Why is Yellow Middle of Rainbow?* The former is about a young man who is possessed by a wild fancy that he should play yo-yo (a Philippine invention) on the moon, and makes a successful lunar voyage in a home-made rocket constructed from ordinary household goods. The latter reveals the turbulent recent history of the Philippines through a home movie recording a son growing up. As a standard-bearer for independent filmmakers, he has continued to be active in making and screening films.

At screenings of his films, he performs sketches and dances with a company from the Igorot people. In the field of art, too, he often stays in Takedera in Hanno city (Saitama prefecture) and Echigo Tsumari (Niigata prefecture) to make installation art and films. His artistic work is borderless. Since co-founding the Baguio Arts Guild in 1986, he has done much to help train young artists. In Fukuoka, too, he has performed in Otori Park, and mounted an exhibition and a film show at the Fukuoka Asian Art Museum.

Mr. Kidlat Tahimik has thus achieved many successes as a leading Asian independent filmmaker. He has also been an inspiration to the young generation as well as working constantly on diverse artistic projects. For such a contribution, he deserves the Arts and Culture Prize of the Fukuoka Prize.

Arts and Culture Prize 2012



G.R.Ay. Koes Murtyyah Paku Buwono

Indonesia/ Dance

Court Dancer (Director of the Foundation Cultural Education Kraton Surakarta, Chief of Sasana Wilapa Kraton Surakarta)

Brief Biography

- 1960 Born in Solo, Central Java, Indonesia
- 1984 Performance of traditional Javanese dance of Kraton Surakarta in Japan, Europe, and the U.S.
- 1991- Director of the Foundation Cultural Education Kraton Surakarta
- 1992 Recorded *Srimpi Sangapati*, a recording of the ancient gamelan of the Java court music, and released a CD album in 1994 by King Record (in 1999 in Japan)
- 1993 *PASSAGE THROUGH THE GONG*, Next Wave Festival, the U.S. (together with Sardono W. Kusumo)
- 1995 Leader of Performance of Javanese dance and gamelan music, *Court Gamelan and Dance of Kraton Surakarta-Marsudi Raras Ruming Langen Keprabon*, Nissei Theatre, Tokyo
- 1997 Leader of performance of Javanese dance and gamelan music at the Japan-Indonesia Friendship Festival, Tokyo
- Awarded Bhakti Upapradana by Central Java Province
- 1998 Received Tourism, Arts, and Culture Award by Adipala, Central Java
- 1999-2004 Member of Indonesian People's Consultative Assembly (Majelis Permusyawaratan Rakyat / MPR)
- 2004- Chief of Sasana Wilapa, a royal secretary office of Kraton Surakarta
- 2005 *The Secret of Kraton Surakarta*, Dresden Musikfestspiele, Germany
- 2009 Performance of Javanese dance at the Festival de l'Imaginaire, Paris
- 2009- Member of MPR
- 2010 Performance of traditional Javanese dance of Kraton Surakarta at Andong International Maskdance Festival, Korea

Major Publications

- *Gendhing Bonang: Court Music of Kraton Surakarta* (King Record, Japan, 1999)
- *Kettei-ban Iyashi no Asia* [Healing Music of Asia] (King Record, Japan, 2003)
- *Central Java / Court Music of Kraton Surakarta (solo)* (King Record, Japan, 2008)

Award Citation

G.R.Ay. Koes Murtyyah Paku Buwono is the heir to a tradition of court dance which has continued for 300 years in the royal house of Mataram in central Java. Having had a thorough education in Javanese culture since her childhood, she has striven to introduce traditional court dance widely while supporting the preservation and advancement of central Javanese traditional culture. She has also gained a high reputation internationally as a dancer.

The division of the Mataram Sultanate in Java into two sultanates, Surakarta in Solo and Yogyakarta, was a key stage in its decline. Today Mataram faces the challenges of modernization and globalization, along with other difficult problems, but G.R.Ay. Koes Murtyyah has continued to protect traditional culture, including gamelan music, dance, shadow-play and religious rites, and has made efforts to hand these over to the next generation.

G.R.Ay. Koes Murtyyah, now a representative of central Javanese culture, was born a princess in the Karaton Surakarta in 1960. When she was a child, she began to learn the court dances, which had been handed down from generation to generation in the Javanese court, as the prerogative of royalty. Her talent was recognized early on. During her upbringing as a member of the royal family, she became deeply concerned to ensure the continuation of traditional culture while society and economy were modernized. In 1982, she started to study Javanese literature at Sebelas Maret State University, further deepening her knowledge

about the culture of Java.

She recorded and made commercially available a CD of *Srimpi Sangapati*, a previously esoteric gamelan music piece which had been handed down from generation to generation in the Javanese court, so that central Javanese court culture could continue and its significance could be understood by society. She was also much involved in public performances of Javanese court dances and full-scale gamelan concerts not only in Java but also in Japan, Hong Kong, Europe and the U.S. Through such efforts, there has been a wider understanding and greater appreciation of Javanese court music both home and abroad. Her achievement has been to gain the same sort of international recognition for Javanese traditional culture as had previously been the preserve of Balinese dance.

Besides these activities, as a member of Indonesian People's Consultative Assembly, she has played an important role in cultural administration, including the conservation of traditional culture. Having recognized her achievements and efforts, the Sultan of Surakarta appointed her as a general supervisor for the preservation and promotion of court dance.

As an outstanding dancer and also a key figure in the preservation and development of traditional Javanese culture through her work in training successors, G.R.Ay. Koes Murtyyah Paku Buwono is truly worthy of the Arts and Culture Prize of the Fukuoka Prize.



The 23rd Fukuoka Asian Culture Prize (the Fukuoka Prize) award ceremony was held in the presence of about 1,000 people in attendance in honor of the laureates, including Their Imperial Highnesses Prince and Princess Akishino, Fukuoka citizens, foreign guests and representatives from various fields.

After showing introductory pictures of previous 88 prize recipients since 1990 in which year the Fukuoka Prize was established, the first part of the award ceremony commenced and the four prize recipients were led up to the stage by kimono-clad students from the Asian Cultural Studies Department of Chikushi Jogakuen University. After Fukuoka City Mayor Takashima Soichiro gave a speech and commented that this prize contributes to promoting international friendship and trust, His Imperial Highness Prince Akishino congratulated the laureates on their winning the prize. His address was followed by the report on the selection process by Prof. Arikawa Setsuo, Chair of the Fukuoka Prize Jury and President of Kyushu University.

After that Mayor Takashima and Mr. Kamata Michisada, Chair of the Yokatopia Foundation, presented the laureates award certificates decorated with exquisite Hakata-ori weaving and medals designed after cotton rose mallow, the official flower of the city. The laureates then gave their speeches, expressing their gratitude and joy in receiving the award and on behalf of the citizens of Fukuoka City, Ms. Harizuka Mizuki offered a congratulatory message, after which adorable children in ethnic costumes from Fukuoka International School presented the laureates and their companions with bouquets to thunderous applause.

In the second part of the ceremony, MC Ms. Judy Ongg conversed with the laureates and they answered the questions asked by the city residents. The prizewinners commented on their impressions on Fukuoka City, giving interesting comments such as "I've been eating my fill of delicacies in Fukuoka!" "I feel happiness in happy (Fuku) hill (Oka)." "Fukuoka is a pure and attractive town." "I used to love buckwheat noodle topped with herring, but now I have become a big fan of Fukuoka Ramen noodle."

The closing event was a special performance of Javanese dance by four female Kraton Surakarta court dancers visiting from Solo, ancient capital of Java, Indonesia. This dance was choreographed by G.R.Ay. Murtiyah, expressing her joy of receiving this prize, and accompanied by exotic gamelan music. The dancers put on gold wreath and green sash belt, and they charmed the audience with the graceful dancing characterized by movement of tipping up of costume bottom.

Program	
[Part 1]	Introduction of Laureates Greeting by Representative of Organizing Committee TAKASHIMA Soichiro, Mayor of Fukuoka City Imperial Address His Imperial Highness Prince Akishino Report on the Selection Process ARIKAWA Setsuo, Chair of the Fukuoka Prize Jury Awarding of the Prizes TAKASHIMA Soichiro, Mayor of Fukuoka City KAMATA Michisada, Chair of the Yokatopia Foundation Acceptance Speeches by Laureates Congratulatory Message from Representative of Fukuoka Residents
[Part 2]	Dialogue between the Laureates and Judy ONGG Special Performance of Javanese Court Dance



Welcome address by Mayor TAKASHIMA.

Report on the selection process by Professor ARIKAWA Setsuo, President of Kyushu University.

Ms. Judy ONGG, who served as MC.

Conversation between the laureates and MC Judy ONGG.

Award certificate being presented by Mr. KAMATA to Dr. Charvit.

Ms. MURTIYAH (Left)

explaining Javanese court dance (Right)

Address by His Imperial Highness Prince Akishino at the Fukuoka Prize 2012 Award Ceremony

At today's award ceremony, I would like to express my sincere congratulations to the four laureates of the Fukuoka Prize.

As globalization continues to advance in the international society today, uniform ways of thinking and lifestyle have been spreading throughout each society. Under such environment, many countries and regions have been endeavoring toward preservation and succession of their unique cultures and traditions, as well as development of new cultures.

Asia has been blessed with diverse natural environment and cultural climates, as well as unique languages, histories and folk customs formed throughout history that add richness and depth to culture. Whenever I travel throughout Asia myself, I am always impressed by its richness and depth, and strongly feel the importance of preservation and accession of these heritages.

It seems to me that The Fukuoka Prize is profoundly meaningful in that it aims to contribute to preservation, accession and creation of unique and diverse culture in Asia. I believe the excellent achievements of the laureates not only contribute to Asian culture, but also widely exhibit it to the world, and will become a precious part of the heritage of humankind to be shared by the whole society and handed down to the next generation.

At the conclusion of my speech, I would like to express my respect to the laureates, and my hope that the Fukuoka Prize will continue to promote understanding toward Asia, as well as peace and friendship in the international community.



Celebration Banquet

After the award ceremony, the celebration banquet was held, which was joined by representatives of many fields, and the laureates enjoyed themselves in a relaxed and friendly atmosphere.

Representing Focus on Asia, Fukuoka International Film Festival 2012, which is the core project of Fukuoka Asia Month, Director Wang-Yu-lin and the actors in Taiwanese film *Flying Dragon, Dancing Phoenix* also joined and warmed up the ceremony.

The laureates were congratulated by many participants and they had pleasant group conversations here and there of the hall.



Guests from Focus on Asia

Grand Prize



Grand Prize
Vandana SHIVA

Preserving and Spreading Diversity for World Peace and Justice

This award will bring me humility and reinforcement for my work to protect biodiversity. Because I do believe that if we can learn to celebrate diversity, protect it, rejuvenate it, multiply it, then we will find solutions to injustices, to non-sustainability, and to violence, wars, and conflicts we see all around.

Diversity is the source of a real richness. As you can see, can you imagine how boring it would be if people all are wearing black suits?

But it is richness in materials terms, too, not just culture. I work in the ecological farming. We produce more food by saving diversity not destroying it. Monoculture of the mind creates both the boring and impoverished world, and that impoverishment become the source of conflicts as in this context over increasing shrinking spaces.

For me, diversity has been the teacher for justice and peace, because as long as we know, every species, every culture deserves to unfold into the future. We'll find ways to cooperate. We'll find ways for nonviolence. We'll find ways to give each other freedom and deepen our own.

I do feel grateful to the Fukuoka Prize for creating a space for finding a new path for the world through Asia via the gateway in Fukuoka.

Academic Prize



Academic Prize
Charnvit KASETSIRI

Teaching Sea Area Interchange of Asian Countries and Keep Learning Myself

As an academic working on ancient histories of Thailand, Southeast Asia, and Japan, I have visited your great country many times. However, I had never been to your city of Fukuoka. I am here for the first time and I feel extremely honored.

As an academic I have been teaching and learning about maritime relations of my country old Siam

with those in Asia like Japan, Korea, China, with India, Indonesia and Philippines and etc. I have learned about *nihon machi* in Ayutthaya, our old capital, about Japanese mercenaries, about Yamada Nagamasa, and about Marie de Guimard, a half Japanese, half Portuguese woman, who became a royal chief cook and introduced sweet and cookies into Thai cuisine.

I believe, because of my role in education that I came to the attention of the Fukuoka Prize Committee. And this is why my brother Chaiwat Kasetsiri and I are here. I want to thank you all for this honor and an opportunity to come to your lovely city of Fukuoka for the first time.

I also would like to express my gratitude to the two late Professors, Ishii Yoneo of Kyoto University, and Yoshikawa Toshiharu of Osaka University. The two of them had helped me to learn more, to know more, and to love Japan. Last but not least I want to thank the great people of Fukuoka. Thank you, *khob khun* and *sawasdee krab*.

Arts and Culture Prize



Arts and Culture Prize
Kidlat Tahimik

Restoring Balance of Community and the Earth in "Detour Leading to Space Window"

In 1976 when I was editing my first film, *Perfumed Nightmare*, I had not done a written script. Film without a script? No plan? What does this say about a director who is supposed to give the direction to this film? I showed a rough edit of my film to Werner Herzog, an experienced German director. He was surprised and said, "Ah, Kidlat, you are best at your detours. Your cosmic surprises make your film most interesting and crazy."

In 1987 I was in writers' conference in America and a Japanese novelist, Oe Kenzaburo invited me to take a walk in the park. He said, "Tahimik san. You are Kurosawa of Philippines." "But Kurosawa is a perfectionist!" I protested knowing my film is so imperfect. "Tahimik san, your works open windows. Kurosawa films open windows to the Japanese soul. Films open windows to the cosmos." I

did not know what he meant.

Then in 1999 I was in conference in Jaipur, India and my friend invited me to visit the guru. An old man with beard said to me, "You are in the right train. Go in the right direction at the right speed. You don't have to go to the front car." For the first time I understood what Mr. Herzog and Mr. Oe Kenzaburo said about cosmos windows and cosmos detours. These three observations gave me the tapestry about the tapestry of flow of life, unplanned life, leaving things to the cosmos.

Twenty years ago, my best friend, an Ifgao tribal leader taught me a lesson because he always mispronounced the word "indigenous" as "indi-genius". He would say, "We must revive our indi-genious wisdom." What a cosmic mispronunciation which said everything about wisdom and genius about old cultures! Last month my wife and I organized the conference of twenty-five tribes from all over the Philippines including some international tribes. As their passionate dialogue happened, my wife said to me, "Kidlat, those voices will help you find your Asian's strength."

I think these are five voices from almost like five planets. But they probably give me an inkling why I am here today. It is perhaps because I am tracking the two worlds of scriptful scholars and scriptless tribal people. This is a kind of cosmic detours in our cosmic windows that has allowed me to rediscover my "Asianness". Maybe this is why I am here today. I would like to believe this is why I am here today.

I accepted this great Prize. And I dedicated this recognition for more balanced world where modern intellect will go in deep respect with indi-genious wisdom of our indi-genious people. Thank you.

Arts and Culture Prize



Arts and Culture Prize
G.R.Ay. Koes Murtiyah Paku Buwono

Handing Down the Javanese Culture to Successors and Introducing It to the World

Thank you all very much for inviting us here today. I also thank God for letting us be here with good state of mind and body. At the same time, I would like to express my appreciation to the Karaton

Surakarta and its family, as well as my heartfelt gratitude to the Fukuoka Prize Jury and Fukuoka City.

The Surakarta court is where I grew up. In Indonesia, Javanese culture is a pride of Javanese, and the culture was handed down from generation to generation for many years in order to unite people. Ever since the days of my grandfather, Pakubuwono XI, the friendly relation has long been kept between Japan and the Surakarta Dynasty. It is no exaggeration to say that I received this prize for the effort of my father, Pakubuwono XII, who hopes further development of the friendly ties. I would like to tribute my joy of winning this prize to my grandfather and father.

I sincerely hope that this prize will reevaluate and promote the cultural exchange between Surakarta and Japan as well as Fukuoka City. This prize certainly gives me stimulus to further pursue art and strive to hand down Javanese culture to the next generation and introduce it the world. "Minasama, doumo arigatou gozaimashita." (In Japanese)

Grand Prize

2012 laureate

Vandana SHIVA

India/ Environmental Philosophy



Part 2: Panel Discussion



●Coordinator
TAKENAKA Chiharu
Professor of Rikkyo University



●Panelist
NAKAMURA Hisashi
Research Fellow of Ryuky University

Islamic Interest-Free Financial Principle

Takenaka: I was impressed by the keynote address by Dr. Shiva. In her address, she emphasized justice, peace and sustainability of the earth and society, and I was moved to think more deeply what it means to live as humans, live side-by-side with many other people.

Nakamura: Dr. Shiva emphasized the importance for us to share and care for one another. Keeping closing our eyes to acquisitive business practices of large corporations, and not reconsidering "Earth Democracy" dooms the world to a dismal future.

The Japanese Government permitted political right of business organizations and political donations from companies several decades earlier than the US Government did. Their political influence has led to construction of many nuclear power-generating plants in this quake-prone Japan, and as a result, we are now facing a difficult situation as everyone knows.

Christianity long prohibited receiving interest on a deposit, but Bank of England first adopted this system when the bank was established. On the other hand, Islamic financial institutions charge fee for deposit and offer a loan without interest. Their idea is that if your business succeeds, then reimburse the profit to the bank; if it doesn't succeed, then the bank will suffer the loss together with you. Would you not agree that this financial principle is to be appreciated?

Society, Relationship, and Seeds: These Are the Real Riches

Shiva: We live in hypothetical economy. The money earned by hardworking people is being used for investment gambling by few capitalists. In order to reestablish the economy and the society, we need to cut off and control this hypothetical and illusionary money, and to manage real riches. The real riches that I mean to say are our society, our relationships, seeds and produce, and brought by our caring for one another.

However, in the globalized world economy businesses decide all things, and unlimited desires are being spread on a world scale. By right business is socially accepted activity and should make profits within the boundary of certain rules and regulations. This is why business organizations need to go back to their business, and follow the social rules under democracy.

VOICE



▼ I have been engaged in natural farming for five years. I've read Dr. Shiva's book and have a deep respect for her. Her address made me think anew about the importance of creating the social system by our own efforts. - Mr. Murakami (Left: Itoshima City, Fukuoka Pref.) ▼ As Japanese people experienced Fukushima Daiichi nuclear disaster, I strongly felt the need for breaking away from business-oriented society and to regain civil liberties. - Ms. Maeda (Right: Sakurazaka, Chuo-ku, Fukuoka City)

Academic Exchange Session

Date: Wednesday, September 10, 16:00-18:00
Venue: Hakozaki Campus, Kyusyu University



Dr. Shiva, the propounder of "Earth Democracy", who stresses that all mankind and creatures are a family living together on earth, had an exciting exchange with about fifteen people, including researchers of Indian pedagogical anthropology and education history, Indian philosophy and Asian female exchange.

Dr. Shiva reported on a peaceful campaign against construction of nuclear power-generating plant and dam, as well as Indian social and agricultural changes that brought impact on her activities. As for undertakings of future, she pointed out the necessity of a shift from the society that disposes of people and resources to the earth-oriented society that cherish the weak, such as women and children. She also emphasized the significance of bringing "big concept" and "very small step" into practice. After that she answered questions from the participants followed by a lively discussion on Indian education method, way of thinking and identity of Indian women, and so on.

School Visit

Date: Tuesday, September 11, 13:25-15:00
Venue: Fukuoka Jonan High School



As a researcher on Quantum Theory, Dr. Shiva related the background of her activities to examine the earth's environment from scientific point of view and protect forests, known as "Chipko Movement", as well as "Navdanya Movement" to save biological diversity and seeds. She urged the students to understand that the cycle of seeds, water and nitrogen is essential for the earth's sustainable ecosystem, and consider ideal society.

Furthermore, she pointed out that acquisitive, greedy industrial giants are monopolizing possession of seeds by gene-recombination technology and intellectual property rights and patent, and as a result farmers are forced to buy expensive seeds and many of them are poverty-stricken. She then encouraged them not to give up in their pursuit for ideal society come what may.

After an active question-and-answer session, she showed the experimental results of genetically-modified food products and explained their harmful effects.

Public Lecture

Earth Democracy: Cultivating Cultures of Sustainability, Justice and Peace

■Date: Tuesday, September 11, 18:30-20:30 ■Venue: Event Hall (B2F), ACROS Fukuoka ■Participants: 322



Part 1: Lecture

Seeds, Ecosystem and Sustainability: the Society that Values Them

Today I would like to talk about what is genuine freedom in this day and age. We are now facing crisis, such as climate changing, decrease of species, water pollution, depletion of the water, and so forth. In Lehman Shock in 2008, we witnessed long-accumulated prosperity collapsed in one night. That testifies that the traditional ideas for growth and prosperity have now become things of the past. It is a scientifically established fact that the earth has its limit in growth, for the growth consumes resources and produces waste. Moreover, political crisis narrows the freedom of people, and fear and hatred toward culture are being spread.

Twenty years ago, a new movement called globalization began. At one international conference that I attended, a pesticide manufacturing company, a former military business corporation, claimed for the ownership of living matters and lives, and insists that it was unfair that farmers possessed seeds. In reality, knowledge, lives and living matters, are all gifts from the earth in themselves and to be community properties. However, the business enterprise discussed the matter themselves, and without taking democratic process decided upon trade agreements regarding intellectual property rights. I returned to India and soon launched a project to conserve seeds. This is the Navdanya movement.

After that, the business organizations started monopolizing seeds by exercising intellectual property rights, but on the other hand, claiming it is criminal offense that farmers possessed seeds. As a result, world seeds are now controlled by five business organizations. One company is controlling 80% of seeds that are being sold around the world, and possessing 98% of genetically modified

seeds. But 80 % of food distribution is performed by small-scale farming and not by giant agricultural organizations.

For these fifteen years, food and farming have become destabilized, food intake is decreasing, and starvation is becoming increasingly serious. Business organizations are endeavoring to possess everything on earth as resources, including water, rivers, skies, and CO2, and the race for resources is spreading over the world. Businesses keep exploiting the earth and people, but do not take any responsibility for the earth and people. In this way, the earth is now facing biological crisis.

On the other hand, new protest movements are now taking place around the globe. In 2011, young ones in America began the movement called "Occupy Wall Street". Three trillion US dollars are daily moving through the world and used as funds to greedily monopolize the land and food. The wealth is concentrated among the top 1% of income earners compared to the other 99%. This movement was originally launched by young ones to improve economy without giving impact on employment. This is a totally new, alternative one that replaces existing movement.

We need to break away from present economic system in which everything is being converted to money and limitlessly magnified, and shift to the one that gives consideration to seeds, ecosystem and the whole earth. To that end, it is necessary for us to break away from the control of businesses that are robbing us of our freedom. Money is just means, and not objective. It is required for us to reevaluate our civic role, become global citizens from consumers, and to shift from the culture of greed and robbing to the culture of consideration and sharing.

The grand prize of that I was awarded has a great impact. I believe that through our centuries of experiences in prosperous Asia, we can restore diversity-carrying Asia, better Asia, by the global implementation of "Earth Democracy"

Academic Prize

2012 laureate

Charnvit KASETSIRI

Thailand/ History, Politics



Public Lecture

Maritime Relations around International Capital Ayutthaya: From Ryukyu to Arabia

■Date: Friday, September 14, 18:30-20:30 ■Venue: Event Hall (B2F), ACROS Fukuoka ■Participants: 152



Part 1: Lecture

Ayutthaya - East Meets West at This Ancient Capital: Trading Ships Also from Japan

Ayutthaya is the capital of Siam, ancient Thailand, and was governed by five dynasties for 417 years from 14th to 18th century. Ayutthaya's main religion was Buddhism, but animism was also practiced by common people. Under the feudal system, people's ranks were divided into four parts of the hierarchy, the king, nobles, monks and commoners respectively. Unpaid forced labor was imposed upon common people, and tax was paid either in cash or in kind. Since this capital was situated on an island surrounded by three rivers including the Chao Phraya River, it was protected from enemy attacks, and the delta area of rich floodplain was ideal rice-growing. Ayutthaya was a critical site where produce was gathered together from upstream areas, and this brought prosperity to the kingdom.

Located between South China Sea on its east and Indian Ocean on its west, maritime transportation developed from early on in Ayutthaya. It is believed that the maritime route extended all the way from Japan to Arabia. After the establishment of Ayutthaya Kingdom in 14th century, foreign trade became more active and continued till 18th century. The royal family exclusively managed the foreign trade and in 17th century they gained 0.4 million baths as annual profit. This amounted to 25% of entire national budget of 1.5 million baths. Many ships came to its trading port, such as Chinese junk ships, Portuguese and Dutch ships, and Japanese trading ships licensed by the shogunate. The exports to Japan included Sappan tree that was used as dyestuff, deer skin for making body-armor and ivory. In turn such products as copper, iron, lacquer crafts and Japanese paper were imported from Japan to Ayutthaya. Import of guns and other weapons from Europe brought changes in war strategies of Thailand and Asia.

Ayutthaya has been named to the UNESCO list of world heritage, and attracts many tourists now. Thailand suffered great flooding in 2011, but according to the data from the tourism authorities, about 5.7 million tourists visited Ayutthaya. Among them Japanese tourists were 0.4 million, that is 30% of 1.2 million foreign visitors. From the beginning of 2012 up until June, 730,000 Japanese people visited Thailand, and 290,000 of them also visited Ayutthaya.

Part 2: Panel Discussion

Ryukyu Islands- From Ayutthaya Launching into Asia

Nitta: We have invited two up-and-coming researchers to this discussion, Mr. Okamoto who is studying Asian maritime trade mainly that of the Ryukyu Kingdom, and Ms. Fujita who is doing research on trade relations in Europe, with a central focus on Holland.

Okamoto: Now let us take a look at communications between Ryukyu and Ayutthaya from the standpoint of Japan which is on the east side of these areas. The Ryukyu Kingdom constantly developed wide marine interchanges in Southeast Asia by dispatching trading ships as its diplomatic envoy to Ming (China), Japan, Korea, and so on. According to "Rekidai Hoan", an official compilation of diplomatic documents of the royal government of the Ryukyu Kingdom which was recorded in Chinese classics, Ayutthaya was the most frequently chosen destination for Ryukyu's maritime activities.

The Ryukyu Kingdom would dispatch trading ships to Ming, Korea, Japan and others, and centering around Ayutthaya it extensively conducted intermediate trade, carrying products from various regions. In particular, it dispatched trading ships to Ming twice or three times a year



●Coordinator
NITTA Eiji
Professor of Faculty of Law,
Economics and Humanities,
Kagoshima University

during peak period between late 14th to early 15th century, and since 16th century, one to 1.5 times a year. On the other hand, Ayutthaya Kingdom also dispatched trading ships several times to Ming in 14th century immediately following the establishment of Ming Dynasty, their trade gradually declined as Ryukyu's trade with Ming thrived. It is considered that because Ryukyu intermediately brought Ming's products to Ayutthaya, the significance diminished for Ayutthaya to continue trade with Ming.

Fujita: Between 14th to 15th century, port cities of Asian coastal areas had similar spatial characteristics typical in Ayutthaya. Foreign marine traders would build settlements at fringe region of port cities based on race and nationality, and that brought international communications. To the contrary, in 17th century "Dejima" a small fan-shaped artificial island was built in the bay of Nagasaki, and trading and different ethnic groups came under strict supervision.

A picture of an audience with the king of Ayutthaya show how he is hitching himself forward to receive a correspondence from his envoy, and it tells us he had a flexible and open attitude toward audience ritual as well as his positive attitude toward international exchanges. On the other hand, Dutch chief traders in Tokugawa period were admitted to the presence of tycoon hundreds of times for 200 years, but the scenes were never pictured. This is considered because the ritual had become stereotype and it was merely an occasion for foreigners to express their dutiful respect. From these we can see a different political philosophy of the Tokugawa shogunate.



●Panelist
OKAMOTO Hiromichi
Associate Professor of Faculty
of Human Culture and Science,
Prefectural University of Hiroshima



●Panelist
FUJITA Kayoko
Associate Professor of College
of Asia Pacific Studies,
Ritsumeikan Asia Pacific University

Sukhothai – Fairyland to Thai

Charnvit: Just adding to Mr. Okamoto's comment, it seems that in Eastern Asia coastal countries shared the management of each part of the maritime route, and British and Dutch governed and managed all the routes. Ms. Fujita pointed out that the kings of Ayutthaya were flexible, and Tokugawa tycoons were stern at audience rituals, and I remembered what late Prof. Ishii Yoneo of Kyoto University mentioned. He said, "Siamese kings were great traders, and had enterprising spirit toward trade."

Nitta: Here we have received some questions from the audience: How do Thai people feel about Sukhothai and Ayutthaya? ; How is Yamada Nagamasa viewed in Thailand? What would you say, Dr. Charnvit?

Charnvit: The Sukhothai Kingdom was first established and then the Ayutthaya kingdom followed, but Sukhothai has been considered as golden age and fairyland to Thai people. Thai people value Sukhothai's wonderful history that was shaped without imitating Western democracy. As for Yamada Nagamasa, Thai textbooks make little mention of him. It seems that he is regarded as a person of character, but not as a person of great attainments.

VOICE



▼I came from Thailand a year ago to study in Japan. Though I am a Thai, I learned new things through the lecture today. I was surprised to know Ayutthaya was a center of trade not only with Asia, but also with Europe. (Left: Kashii, Higashi-ku, Fukuoka City) ▼I realized there exist differences in common knowledge between Thai people and Japanese. It's interesting to know Thai people's special feeling toward Sukhothai period. - Ms. Kido (Right: Mugino, Hakata-ku, Fukuoka City)

Academic Exchange Session

Date: Saturday, September 15, 16:00-18:00
Venue: Lecture Room (2F), Fukuoka City Museum



Academic exchange session that was held at Fukuoka City Museum had attendance of about fifteen people, including researchers of Southeast Asia, and they reported the results of their studies on religions, nation-building, uricide, Siamese art and so forth.

After Dr. Charnvit gave a lecture on studies of Ayutthaya, the group exchanged their opinions for interesting topics such as the comparison between the roles of Ayutthaya in maritime trade and the modern roles of Thailand as a hub for international distribution; discrepancy between modern studies of Cambodian history and Thai's common belief based on old studies regarding whether the kings of Ayutthaya used to be viewed as deities. The session became full of feverish excitement as they discussed the recent research of Japanese history which has shed some light on "Sakoku" (closed-door policy), the foreign relations policy enacted by the Tokugawa shogunate, and it was pointed out that the term more appropriately refers to the policy would be "Kaikin" (Sea restriction) because Japan was not completely isolated under the policy, and there existed the ongoing flow of material and information through trading.

School Visit

Date: Friday, September 14, 13:30-16:45
Venue: Fukuoka Chuo High School



Dr. Charnvit was welcomed with the national anthem of Thailand played by the school band. After projecting Dr. Charnvit's partly-animated self-introductory video onto the screen, he delivered lecture to the audience of about 750 students, entitled "From Ayutthaya to Fukuoka, With Love". His lecture began with an impressive phrase, "I am a teacher; at the same time I am and will continue to be a student." And he expressed his joy of receiving this award by saying, "Thanks to this prize, Fukuoka may become my second hometown."

He comprehensively developed his lecture by including many picture images and reference materials such as an Ayutthaya's picture map of the 17th century, statistics of foreign ships that came to Ayutthaya's port, data from Tourism Authority of Thailand and brief summary of the history and Japanese community of Ayutthaya. Moreover he encouraged the listeners by saying, "Studying and teaching are unending stories. Everyone, even after finishing school, please stay as students. After the lecture, he was entertained at "Korantei", a tea-ceremony room with Japanese harp performance by Soukyoku Club and enjoyed having matcha (green powdered tea) that was served by Tea Club.

Arts and Culture Prize

2012 laureate

Kidlat Tahimik

Philippines/ Film Maker, Installation/ Performance Artist, Culture Observer



Public Lecture

Filming with Uchu: Dialogue with Kidlat Tahimik, Pioneer of Asian Independent Film

■Date: Sunday, September 16, 13:30-18:30 ■Venue: Main Hall, Elgala ■Participants: 363



◆Mr. Tahimik's installation art was exhibited in the Sculpture Lounge. A man with bamboo movie camera, life-size bamboo dolls, a Marilyn Monroe statue that is facing a goddess of the wind ... Various motifs were put face to face and created magical time space that was full of indigenous atmosphere.

◆This public lecture began by screening *Perfumed Nightmare* (filmed in 1977 / 95 min.), then Mr. Tahimik and Mr. Ishizaka Kenji had a dialogue. After that, *I am Furious Yellow '94; why is Yellow Middle of Rainbow?* (1994 / 60 minute-version) and *Memories of Overdevelopment* (now in the making) were screened and the performance by the Tahimik family followed.

Dialogue

What Story to Tell? – Now Is the Crucial Time



◆Interviewer
ISHIZAKA Kenji
Professor of Japan Institute of the Moving Image
Director of the Asian Section,
Tokyo International Film Festival

Ishizaka: *Apocalypse Now* by Director Francis F Coppola that depicted madness of the Vietnam War was filmed in the forest in the Philippines, and actually that was coincidentally the same time and area with filmmaking of your work, *Perfumed Nightmare* ...

Tahimik: It was only 20 Km distance from where I was filming, but I knew nothing about it then. Coppola's was a blockbuster movie with \$24 million as

its production cost; on the other hand, my budget was only \$10,000. Later I saw his film and was simply impressed. My main concern back then was how to depict the strength of my fellow

men, the elders of villages, and the importance of old traditions and wisdom. We have been governed by foreign cultures, and even our stomachs too are steeped in globalization through McDonald's, KFC, and so on. But I strongly feel that whether we are from the Philippines or any other countries, our identities should be respected in the world.

Ishizaka: Mr. Sato Tadao who directed Focus on Asia, Fukuoka International Film Festival, left this witticism: "The strength of Asian movies is in their not breaking down things." There was a scene in *Apocalypse Now* that a forest was burned down. Later, Coppola's company became bankrupt, by any chance was it because he met with anger of the sylvan deity?

Tahimik: I heard his money went on running low, but in my case I was broke from the beginning. But I am very grateful to him.

Ishizaka: Director Coppola was the distributing agency of *Perfumed Nightmare* in the US, wasn't he? Though there was no such word as "globalization" back then, your film *Perfumed Nightmare* contains various elements.

Tahimik: There is a wave of culture and films that admire the US. Even a movie filmed by a Filipino director may pass messages and values influenced by America on to the audience, and I think this is a problem. I am concerned that constant contact with foreign mental structures and values would affect our identity as Filipinos. Have you already seen my installation art exhibited in the lounge? Ifugaos, the mountain tribes who live in the Northern Philippines where you can see fascinating rice terraces, believe in Inhabian, a goddess of the wind, a goddess of typhoon. Now you see who the one more character that is facing to her. (Suddenly aiming the bamboo camera at the audience) Everyone, smile at the camera! This bamboo camera can film what you see with your own eyes and souls, and the figure of the goddess of the wind. Our traditional goddess is antithetical to Hollywood's mass-produced movies. Now is the crucial time to think what to convey and what

to show through our stories. Just copying foreign cultures won't make us decent citizens.

Ishizaka: In the year 1977 when *Perfumed Nightmare* was released, the film series *Star Wars* also began.

Tahimik: At the end of *Perfumed Nightmare* I included a scene that the leading character gets power from the goddess of the wind and ascends to the space. Here the space is a metaphor, an expression of admiration toward developed countries for the Apollo and Shinkansen bullet trains. But I wanted to say that though the third world holding admiration for astronauts, they have their heroes such as the goddess of the wind.

Ishizaka: Please make a brief comment on each movie that is to be screened after this.

Tahimik: *I am Furious Yellow '94; why is Yellow Middle of Rainbow?* is a documentary film on my three sons' growth and it carries political implications for the conflict between the Marcos regime and a presidential candidate, Corazon Aquino. *Memories of Overdevelopment* is a story that a slave bought by Magellan, being guided by the power of the space, accomplished the first around-the-world expedition.

Ishizaka: Now please enjoy two movies, the one its screen time is changed every time, and the another one that is now in the making but takes forever for completion.



Performance

Let's Film Traditional Folk Stories!

◆Mr. Tahimik came into the hall from behind while beating a gong.

Tahimik: Now that you have taken all the courses, you get your doctorate of filmmaking of megahits. (Then he pretended to receive the certificate.) Now, I'll go back to my village in Ifugao and make a movie on sex in the rice terrace. Mom, look, I got a doctor's degree and so I don't have to work anymore. Sex plus violence; it'll be a megahit for sure. Rambo appears in the rice terrace and rampages. I can make easy money! Oh, no, I forgot old songs. (Beating a gong and walking around.) Aha! Now I remembered. I remembered how my ancestors told me stories. Let me film a story without high-speed camera. Yes, I can do that with my bamboo camera. Let me film a story of the rice terraces. (His three sons and Mrs. Tahimik came in while playing instruments.) Let me film traditional folk stories like the goddess of the wind. Viva, Ifugao! Viva, independent!

VOICE



▼I was reeled into the unique Tahimik world. Since this was my first contact to it, I had a wonderful experience. – Mr. Yoshimura (Left: Minamishou, Sawara-ku, Fukuoka City) ▼I had so much fun! I was touched by seeing how much Mr. Tahimik cherishes indigenous spirit of the Philippines. – Ms. Yamaki (Middle: Ropponmatsu, Chuo-ku, Fukuoka City) ▼I was thrilled to meet hermit-like Mr. Tahimik in person. His caricature of Americanization was hilarious. – Mr. Matsumoto (Right: Yoshizuka, Hakata-ku, Fukuoka City)

Cultural Exchange Session

Date: Saturday, September 15, 17:00-18:30
Venue: Sculpture Lounge (7F), Fukuoka Asian Museum



About 30 researchers on image, art and Asian culture gathered in the Sculpture Lounge where Mr. Tahimik's installation art was exhibited. Mr. Yamaguchi Yoshinori, Director-General of Fukuoka UNESCO Association, conducted this session and Mr. Ishizaka, who conversed with Mr. Tahimik in the public lecture, introduced Mr. Tahimik's unique art activities. After that they watched his film, *Some More Rice* that focused on rice growing in Ifugao and Japan.

Mr. Tahimik pointed negative effects of globalization that indigenous culture has come under the influence of global culture. The role of elders who have passed down their history, culture, way of thinking and standard of behavior to younger generations, has been replaced by TV or movies. He raised an alarm over this reality by saying, "This is World War III against culture.", and added that soulful messages must be accepted sympathetically by people of any countries.

School Visit

Date: Friday, September 14, 14:00-15:00
Venue: Sasaoka Elementary School



Mr. Tahimik and his family came in while playing instruments and they got a red carpet welcome by almost 400 students with thunderous applause. They greeted the children in Filipino by saying, "Magandang hapon", and then Mr. Tahimik gave explanation about the Philippines. As he took a bamboo camera out of the installation art display and aimed it to children with humming of the well-known "Godzilla" theme song, they burst into a gale of laughter. "I've been filming local traditions in our land with this bamboo camera. The story of Tokyo or NY sounds good, but why don't you tell me something about small village or town that you live?" he added.

Then he introduced Filipino musical instruments and played them with his family. After that he showed a video and explained about schools in the Philippines. In return, the children played Filipino folk song "Leron Leron Sinta" and the school song. Last of all everyone joined in dancing along with Filipino songs. The hall was filled with fervent handclapping.

Arts and Culture Prize

2012 laureate

G.R.Ay. Koes Murtiyah Paku Buwono

Indonesia/ Dance



Public Lecture

Javanese Court Dance and Gamelan Music: From Source of Tradition to the World

■Date: Saturday, September 15, 13:30-15:30 ■Venue: Event Hall (B2F), ACROS Fukuoka ■Participants: 612



Part 1: Gamelan performance and Srimpi - Female court dance

Territory – Governed by King’s Spirit, Not by Force



●MC/ Interviewer
TAMURA Fumiko
Associate Professor of
Chikushi Jogakuen University

◆At the close of the session, the stage turned dark. Illuminated by orange light, gamelan performance of a Javanese classical music piece “*Ladrang Wilujeng*” began with slow beat.

Tamura: I first heard the sound of gamelan music when I was in high school, and I felt as if I were listening to the sound that I was hearing in the mother’s womb, at the same time I was listening to the sound of the

macrocosm. Ever since then I have continued my research on gamelan. My work is to study music from all around the world, and I’ve found that each race has its unique music just as each race speaks different languages. As you listened to the performance now, didn’t you feel the sound of gamelan was intriguing?

Why humans have music? Humans have enjoyed singing and dancing even before having languages. There must exist in us memories of dawn of the universe and the earth’s history of 4.6 billion years. However words cannot describe them. Each race has its unique music and dancing, but I think their root is one and the same. We have come from somewhere in the Universe and were born on earth, and the long, long history has been expressed in the sound. This is the reason why music shares something in common deep down.

In Indonesia there is a unique animism culture, and it was also influenced by Hinduism. During 13th to 14th century, Islamism also came into Indonesia and that led to the establishment of the Mataram. That descendant is the Surakarta royal family. Javanese rulers did not extend their borders by force of arms, but they determined their domain by how far their spirit, which was exalted by the power of gamelan and court dance, reached. Therefore traditional gamelan and court dance have been handed down as the prerogative and sacred treasure of royalty

With the establishment of Republic of Indonesia in 1945, the royalism was abolished, but members of the royal family are still playing a core part culturally. Now that political support has been no more, preservation of traditional culture is faced with economic challenges. You may imagine something old-fashioned by hearing the word “traditional”, but gamelan is a live tradition that continues to progress by constantly adding new elements to the inheritance.

◆The following piece was a court dance called Srimpi, which was written and composed particularly for this occasion by the chief performer, Mr. Saptono.

Tamura: The poetic relics of this piece express how Ms. Murtiyah has preserved the Karaton Surakarta, the joy of receiving this prize and the hope for the future. Then Ms. Murtiyah herself put on a dance to it.

◆Four young women gracefully and beautifully danced along with slowly flowing melody and dynamic singing voice.

Tamura: In the course of their performance, there was a fighting scene. It depicted the struggle against forces that try to destroy traditions. In fact, Ms. Murtiyah declared against a construction project of a hotel in the court, claiming that would destroy the tradition, and was daily reported in the media as a fighting princess.



Part 2: Dialogue and Demonstration by Ms. Murtiyah

Falling Flower Petals Imply Secret Feelings

Tamura: Just earlier as watching the dance performance, some of you might have been surprised to see flower petals falling from the hem of their costumes. Though Bali and Java were both influenced by the Hinduism, the Javanese culture fused with the Islamic hermeticism and inner culture has been cultivated. In Bali, people lay flowers in visible places, while in Java, people would hide flower petals inside their skirts and the falling petals are a subtle display of their hidden thoughts and feelings.

Murtiyah: Javanese court dance is sorted into the Bedhaya which is performed by nine dancers, and the Srimpi which is performed by four dancers. According to a folk story, the first Mataram king married a goddess of the sea and thus the kingdom was established, and along with gamelan performance this story is depicted in the dance. On the other hand, the Bedhaya is not for entertainment, but danced for king’s spiritual development. The king would dispel desires and concentrate on meditation, and his spirituality and inner strength are thus being elevated.

◆Ms. Murtiyah demonstrated basic pose and movements of fingers, legs and waist of female dance. The elegant movements attracted the audience.

Tamura: We can always hear the sound of gamelan at the Surakarta court.

Murtiyah: The gamelan songs are decided for each ritual, and we can tell which ritual is in progress by listening to the sound.

◆Gamelan songs for departure from the court and a wedding of the royal family were then played. Along with soldiers’ marching song, Ms. Murtiyah danced humorously, mimicking marching soldier holding a bow and an arrow.

Tamura: We can see the princess walking like a soldier only in Japan, it never happens in Java. (Laughing and handclapping) Now we can enjoy the performance by the top five gamelan players. Please, everyone, try meditation. Through our everyday life, the center of our heart has become higher, so let’s try to calm it down. Where are we from and where are we going...?

◆Swinging rhythm and gently flowing soft singing.

Tamura: Next let’s see a dance of a warrior wandering in search of his ideal woman. The dynamic rhythm of drums infuses life into the dance.

◆A bearded, long-haired man appeared on the stage and danced in fast and energetic rhythm.

Tamura: I am so pleased to have had a chance to introduce wonderful Javanese art and culture to you today. Ms. Murtiyah’s contribution to conservation of traditional culture despite weak economic bases is certainly great. (Tremendous applause)

VOICE



▼The sound of gamelan was lovely. I felt as if I were in a magical, infinite space, as if I were floating in sunshine filtering through foliage in the forest. - Ms. Ashida (Left: Chihaya, Higashi-ku, Fukuoka City) ▼It was just beautiful. This was my first time to enjoy the gamelan performance and court dance, and I was impressed very much. I hope to see more different Javanese dances in the future. - Ms. Jindahara (Right: Chihaya, Higashi-ku, Fukuoka City)

Cultural Exchange Session

Date: Sunday, September 16, 10:00-11:30
Venue: Museum Hall (1F), Kyushu National Museum



Cultural exchange session began with Gamelan performance in a warm atmosphere while two girls were still practicing their dancing in jeans. Ms. Tamura Fumiko served as MC for this session too. She first gave about 60 participants a brief introduction of Java Island, Indonesia, the history of the Karaton Surakarta and Ms. Murtiyah’s background, and then the gamelan ensemble and “*Pratiwi*”, a local Japanese band, played in concert a festive song “*Sen-no Tori (Thousand Birds)*”. After that a video was shown to introduce manufacturing process of a variety of instruments used for gamelan music and Javanese festivals.

By demonstrating various dances, Ms. Murtiyah explained, “A series of movements and poses has philosophical meanings such as protecting oneself from invasion and casting off inner filth. The court dance is not an entertainment, but aimed at being united with the deity.

As the participants were invited to get a taste of playing gamelan instruments, in the space of no time many joined in improvisation.

School Visit

Date: Friday, September 14, 11:00-12:00
Venue: Kusagae Elementary School



Ms. Tamura Fumiko first gave about 700 students a brief introduction of Indonesia, Java Island and gamelan music, and they enjoyed the gamelan performance. The names and sounds of each gamelan instruments were explained in an amusing manner while the students mimicking the sounds. After that eight students were invited to the stage to have a taste of playing gamelan instruments. The venue was gradually filled with handclapping and excitement.

Then Ms. Murtiyah gave them a dance lesson. Along with slow melodies, they practiced together basic movements of graceful female dance. “Open the legs, bend your knees, and spread your arms. With fingers of your hands form a fox just like a shadow picture, and twist your wrists.” she added a detailed explanation. Later, a bearded, long-haired man came in and thunderous applause erupted as he dynamically danced along with fast rhythm, and the hall became filled with deafening cries of joy from the students as he stared at them. In closing, the performers were encircled by the students and given a hearty send-off.

Domestic and Overseas Press Conference and Other PR Activities

Announcement of the Laureates

At a press conference in Fukuoka City, the laureates for the Fukuoka Prize 2012 were announced on June 4. Fukuoka City Mayor Takashima Soichiro commenced the conference and the four laureates were announced by Mr. Kamata Michisada, Chair of the Yokatopia Foundation. Supplementary details on the selection process and award citations were then provided by Prof. Arikawa Setsuo, President of Kyushu University, and Prof. Inaba and Prof. Konishi presented the highlights and achievements of the laureates' work using slides. After that the laureates' video messages were introduced.



The video messages from the laureates

The venue (Introduction of the laureates)



Announcement of the Laureates

Date: Monday, June 4, 2012 Venue: Nishitetsu Grand Hotel (Fukuoka City)
 Presenters:
 TAKASHIMA Soichiro Mayor of Fukuoka City, Honorary Chair of the Fukuoka Prize Committee
 KAMATA Michisada Chair of the Yokatopia Foundation, Chair of the Fukuoka Prize Committee
 ARIKAWA Setsuo President of Kyushu University, Chair of the Prize Jury
 INABA Tsugio Professor Emeritus, Kyushu University
 Chair of the Academic Selection Committee
 KONISHI Masatoshi Professor Emeritus, Rikkyo University
 Chair of the Arts and Culture Selection Committee

Media Reports

[Media Coverage]

Domestic: 112 Overseas: 148 Total: 260 (as of Dec. 12, 2012)

●India / Vandana SHIVA



●Thailand / Charnvit KASETSIRI



●Philippines / Kidlat Tahimik



●Indonesia / G.R.Ay. Koes Murtiyah Paku Buwono



Mo Yan, the 17th Recipient of Grand Prize, Awarded the Nobel Prize in Literature!

The Swedish Academy announced that a Chinese author, Mo Yan, had received the Nobel Prize in Literature 2012.

The Academy recognized his way of writing as a fusion of folk stories, history and modern times through fantastic realism.

He is the second laureate of the Fukuoka Prize to be awarded the Nobel Prize, next to Mr. Muhammad YUNUS, the 12th Grand Prize recipient of the Fukuoka Prize 2001.



Overseas Press Conferences

Press conferences were held in respective countries of each laureate with representatives from local government agencies and Japanese Embassy, past laureates and local media in attendance. At these overseas conferences, the significance of the Fukuoka Prize and the achievements of the laureates were introduced and received extensive local media coverage.

Vandana SHIVA



Laureate: Vandana SHIVA
 Location: Delhi, India/ Date: Monday, July 23
 Venue: India Habitat Centre/ Participants: 130

[Distinguished guests]

Mr. Jawhar SIRCAR (Chief Executive Officer of Prasar Bharati and former Secretary of Ministry of Culture, Government of India)
 Dr. Ashis NANDY (Grand Prize laureate of Fukuoka Prize 2007)
 Prof. TAKENAKA Chiharu (Professor of Rikkyo University)
 H.E. Mr. SAIKI Akitaka (Ambassador Extraordinary and Plenipotentiary of the Embassy of Japan in India)



A symposium was held on the same day with the press conference. Following the presentation by Fukuoka City Mayor Takashima Soichiro entitled "Fukuoka's Environmental Effort to Be A Sustainable City", Dr. Shiva gave the keynote address entitled "A Global Resurgence for Sustainability: Building on The Asian Legacy of Diversity and Harmony with Nature". Then Prof. Takenaka, Dr. Shiva, Dr. Nandy and Mr. Sircar joined the panel discussion and actively shared opinions.



Charnvit KASETSIRI



Laureate: Charnvit KASETSIRI
 Location: Bangkok, Thailand
 Date: Sunday, September 30
 Venue: The Okura Prestige Bangkok
 Participants: 100

[Distinguished guests]

Police General Pao Sarasin (Chairperson of the Thailand Toyota Foundation)
 Mr. AOKI Shinya (Director of Japan Information Service, Embassy of Japan in Thailand)



After reporting Dr. Kasetsiri's reception of the Fukuoka Prize, the video was shown to introduce official events including the award ceremony. Many students from Thammasat University helped preparations of the venue and reception, and the press conference was held in a warm atmosphere with a lot of bouquets and gifts brought into the venue.

Kidlat Tahimik



Laureate: Kidlat Tahimik
 Location: Manila, Philippines/ Date: Wednesday, August 8
 Venue: Cultural Center of the Philippines/ Participants: 50

[Distinguished guests]

Ms. Maria Victoria T. HERRERA (Director of Visual Arts and Museum Division, Production and Exhibition Department, Cultural Center of the Philippines)
 Mr. Lopes NAUYAC (Elder of PatPat Village in Ifugao)
 Mr. Ben CABRERA (National Artist of the Philippines)
 H. E. Mr. URABE Toshinao (Ambassador of Japan to the Philippines)



Mr. Tahimik's bamboo camera and wooden carvings were exhibited in the venue for a month. At the press conference, he was joined by Ifugao people for singing and dancing and there was an air of excitement.

G.R.Ay. Koes Murtiyah Paku Buwono



Laureate: G.R.Ay. Koes Murtiyah Paku Buwono
 Location: Jakarta, Indonesia/ Date: Thursday, November 1
 Venue: XXI Club, Djakarta Theatre/ Participants: 100

[Distinguished guests]

Mr. Sulisty Tirtokusumo (Director of Arts and Film Development, Directorate General of Culture, Ministry of Education and Culture, the Republic of Indonesia)
 H. E. Mr. KATORI Yoshinori (Ambassador of Japan to the Republic of Indonesia)



Following the press conference, Solo's court dance was performed. It coincided with Ms. Murtiyah's birthday and she looked very excited to receive a surprise cake from her family.

FUKUOKA ASIAN MONTH and Other PR Activities

FUKUOKA ASIAN MONTH 2012

During "Fukuoka Asian Month", Fukuoka City is painted with Asian color. Many events are held to introduce Asian films, entertainment and food, and for tourism promotion of each country. Featured events include Asian Pacific Festival Fukuoka, Focus on Asia Fukuoka International Film Festival and the Fukuoka Prize, and these cooperate together to warm up Fukuoka Asian Month. At the opening ceremony of Fukuoka Asian Month 2012, the Fukuoka Prize laureate Ms. Murtiyah was introduced to the audience of about 2,000 and there was a special performance of Solo's court dance by four female dancers. Moreover, in tribute to Mr. Tahimik as one of the Fukuoka Prize laureates, two of his films were screened at Focus on Asia Fukuoka International Film Festival. Many participated in this event as this was a rare opportunity to watch his films in Fukuoka.

Ms. Murtiyah and court dance at the Fukuoka Asian Month 2012 Opening Ceremony

Friday, September 14, 2012 19:00
Fukuoka City Hall Fureai Square



Commemorative screenings of Mr. Tahimik's movies at Focus on Asia Fukuoka International Film Festival

Wednesday, September 19, 2012
T-JOY Hakata in Hakata Station



15:45-17:15
Who Invented the YoYo,
Who Invented the Moon Buggy?
1981/ 90 min.



18:45-20:15
Turumba
1983/ 90 min.

Exhibition of Mr. Tahimik's installation art at Fukuoka Asian Art Museum

Mr. Tahimik's works were exhibited at the Sculpture Lounge for two weeks (Sep. 15 to 27).



Other PR Activities

Official Website of the Fukuoka Prize Was Redesigned!

The official website of the Fukuoka Prize (Japanese) was redesigned in May 2012 and new menu options were added to present a wide variety of information. You can also access to the updated information at our Facebook page and Mail magazine.

•The Fukuoka Prize Official Website



The categories have been allocated for easy access on the Top Page.



The latest news and information are available at "News and Topics"



Read and get to know more about the laureates online: Go to "Focus on", a special feature of the laureates. (Japanese text)

"Library" posts past reports, press kits and video clips. Related literature and CD are also introduced.

Our Facebook page updates live information such as overseas press conferences with the Laureates. Interactive communications with city residents are now available.

Advertising Campaign Using Many Tools

A media press kit was prepared in Japanese, English, partly in Thai and Indonesian to introduce the Laureates and was distributed at press conferences in Japan and overseas. Flyers were distributed at the Information Plaza of Fukuoka City Hall and ward offices, and were also mailed to cultural organizations to call for participation in the Award Ceremony and Public Forum. Promotional posters were put up in various places throughout the city, and announcements were published in the newspaper. Special coverage was also given in the Fukuoka City bulletin, and City's PR show on TV. In the PR campaign, new tools were employed such as hanging poster in the City Subway, banner advertisement of Yahoo! Japan and large digital signage on the first floor of Fukuoka City Hall and at Nishitetsu SOLARIA.

As a result of the renewal of the website and various forms of advertising campaign, the number of visitors to our site has risen.



Banner ad of Yahoo

Flyer of the Fukuoka Prize 2012



Large digital advertisement

Fukuoka Prize Committee

As of August, 2012

- Special Adviser KONDO Seiichi
Commissioner for Cultural Affairs
- Special Adviser SHIBATA Masayuki
Director-General, Public Diplomacy Department, Ministry of Foreign Affairs of Japan
- Special Adviser OGAWA Hiroshi
Governor, Fukuoka Prefecture
- Honorary Chair TAKASHIMA Soichiro
Mayor, Fukuoka City
- Chair KAMATA Michisada
Chair, Yokotopia Foundation
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President, Kyudenko Co., Ltd.
- Member HARA Toshiro
Executive Director & General Manager of Fukuoka, Seibu Head Office, The Mainichi Newspapers, Co., Ltd
- Member HIROZANE Ikuro
Director, Kyusyu Bureau of Economy, Trade and Industry
- Member HIRONAKA Yoshimichi
President, West Japan Head Office, The Yomiuri Shimbun
- Member MISUMI Kunitaka
Chairman, First Committee, Fukuoka City Council
- Member MIYAKAWA Masaaki
General Director & Representative of Seibu Head Office, The Asahi Shimbun Company
- Member YAOSAKA Osamu
Chairman, Fukuoka City Board of Education
- Member YAMAMOTO Iwao
President, Kyushu Sangyo University
- Member Gary Wayne BARKLEY
President, Seinan Gakuin University



FUKUOKA PRIZE 2012

Laureates of the Fukuoka Prize

1990-2011

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

Second

1991



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



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

• Deceased

Third

1992



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



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

Fourth

1993



Grand Prize

FEI Xiaotong

(China/ Sociologist, Anthropologist) •

Sociologist and anthropologist who analyzed various aspects 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



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"

Fifth

1994



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



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

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



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



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

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

PHAN Huy Le
(Vietnam/ Historian)

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



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



Arts and Culture Prize

Nusrat Fateh Ali KHAN
(Pakistan/ Qawwali Singer) •

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

11th

2000



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

Than Tun
(Myanmar/ Historian) •

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



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"



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

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

Romila THAPAR
(India/ Historian)

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



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



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

12th

2001



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



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

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



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

Ninth

1998



Grand Prize

LEE Ki-Moon
(Republic of Korea/ Linguist)

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



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



Academic Prize

UEDA Masaaki
(Japan/ Historian)

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



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

13th

2002



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

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



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



Arts and Culture Prize

Lat
(Malaysia/ Cartoonist)

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

Tenth

1999



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

OBAYASHI Taryo
(Japan/ Ethnologist) •

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



Academic Prize

Nidhi EOSEWONG
(Thailand/ Historian)

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



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

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



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

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



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

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

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

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

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

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

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

Douangdeuane BOUNYAVONG
(Laos/ Textile Researcher)

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

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

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, and won the Nobel Literature Prize in 2012.

Academic Prize

Shagdaryn BIRA
(Mongolia/ Historian)

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

Academic Prize

HAMASHITA Takeshi
(Japan/ Historian)

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

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

18th
2007

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

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

JU Ming
(Taiwan/ Sculptor)

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

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

19th
2008

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

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

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

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

20th
2009

Grand Prize

Augustin BERQUE
(France/Scholar of Cultural Geography)

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

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

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

21st
2010

Grand Prize

HWANG Byung-ki
(Republic of Korea/ Musician)

Performer and composer of Kayagum, a Korean traditional musical instrument, who has passed the tradition to future generations and developed a progressive, modern form

Academic Prize

James C. SCOTT
(USA/ Political Scientist, Anthropologist)

Political scientist and anthropologist who has successfully demonstrated the dynamic relationship between the dominant state and those who resist this domination in Southeast Asia

Academic Prize

MORI Kazuko
(Japan/ Scholar of Contemporary Chinese Studies)

Political scientist and Japan's leading specialist in contemporary Chinese Studies who has greatly contributed to establishing the methodological framework to provide a common foundation for Asian Studies

Arts and Culture Prize

ONG Keng Sen
(Singapore/ Theatre Director)

Theatre director who has been a pioneer of the international frontier of art and created a lively fusion, inspired by a contemporary sensibility, between the Asian and Western traditions

22nd
2011

Grand Prize

ANG Choulean
(Cambodia/ Ethnologist, Scholar in Khmer Studies)

Eminent ethnologist and scholar in Khmer Studies who made a significant contribution to the reconstruction of Cambodian culture and to the preservation and restoration of its monuments

Academic Prize

CHO Dong-il
(Republic of Korea, Scholar of Literature)

Leading scholar of Korean literature whose outstanding achievement is not only in the area of Korean literature but also in comparative literature and civilization in East Asia

Arts and Culture Prize

Niels GUTSCHOW
(Germany/ Architectural Historian)

Architectural historian who has raised the academic pursuits of urban and architectural conservation and restoration to the higher-level philosophical activity with his deep insight into historical architecture and urbanism in South Asia