



# FUKUOKA PRIZE 2011

## Report



Grand Prize **ANG Choulean** Cambodia / Ethnologist



Academic Prize **CHO Dong-il** Republic of Korea / Scholar of Literature



Arts and Culture Prize **Niels GUTSCHOW** Germany / Architectural Historian

Organized by: City of Fukuoka  
Yokatopia Foundation  
Supported by: Ministry of Foreign Affairs  
Agency for Cultural Affairs

### Fukuoka Prize Report 2011

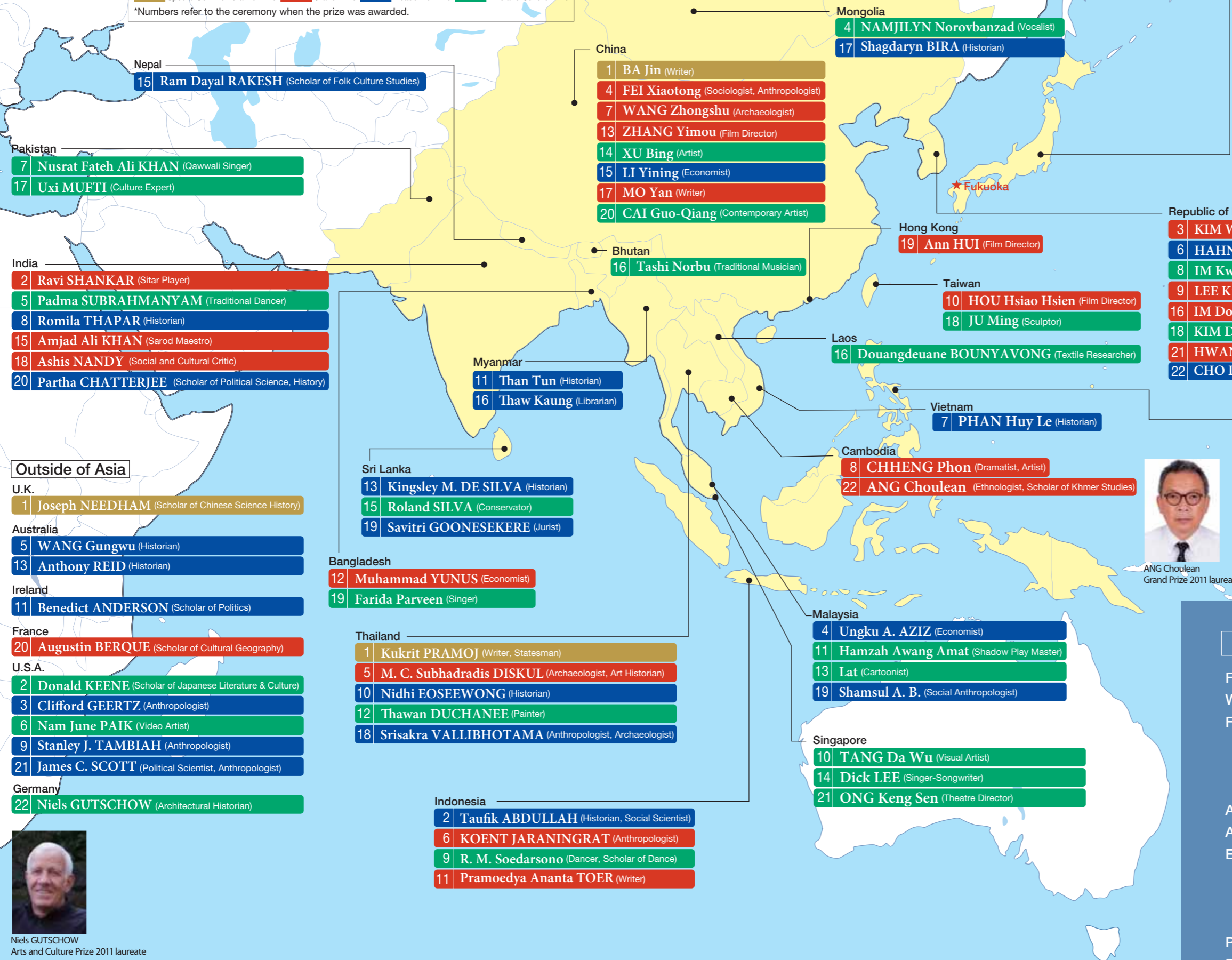
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# Fukuoka Prize Laureates

Special Commemorative Prize
Grand Prize
Academic Prize
Arts and Culture Prize

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



- 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)



CHO Dong-il  
Academic Prize 2011 laureate



ANG Choulean  
Grand Prize 2011 laureate



Niels GUTSCHOW  
Arts and Culture Prize 2011 laureate

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# What is the Fukuoka Prize?

## Background of the Fukuoka Prize

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

However, in the current era of globalization, there is a sense of crisis for which Asian cultures may lose their inherent parts due to the encroaching standardization of culture. It is therefore vital to preserve, develop, and promote the harmonious coexistence of the diverse Asian cultures.

As Japan's cultural gateway, Fukuoka City has played a significant role in promoting exchanges with other regions in Asia since the early times. Upon this background, and for the purpose of promoting and understanding the distinctive cultures of Asia as well as contributing to peace, the Fukuoka Prize (Fukuoka Asian Culture Prize) was established in 1990 through the collaboration between academia, businesses, and the city authorities. Since then, there have been 88 prize recipients from almost every region of Asia in these 22 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

<b>Grand Prize</b>	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.
<b>Academic Prize</b>	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.
<b>Arts and Culture Prize</b>	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.

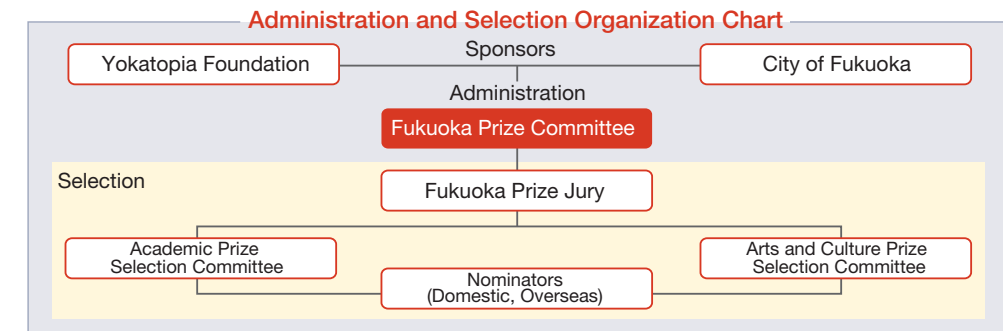
#### (2) Fukuoka Prize Jury; Academic Prize Selection Committee; Arts and Culture Prize Selection Committee

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.



### Timeline for the Fukuoka Prize 2011

July 2009	Nominations were invited from approximately 7,000 nominators in 54 countries and regions for the 2011 Fukuoka Prize.
Jan.-Feb. 2011	Selection meetings for the Academic Prize (Jan. 30) and the Arts and Culture Prize (Feb. 6) were held to consider the 253 shortlisted individuals and groups from 29 countries and regions.
March 2011	Fukuoka Prize Jury meeting was held (March 4).
April 2011	Joint meeting between the Selection committees and the Jury was held (April 29).
June 2011	Prizewinners were acknowledged by the Prize Committee, followed by a press conference in Fukuoka (June 7).
July-Aug. 2011	Press conferences were held in Seoul, Korea (July 15) and Phnom Penh, Cambodia (Aug. 6).
Sept. 2011	Award Ceremony (Sept. 15), school visits (Sept. 16), public forums (Sept. 17-18), and cultural salons (Sept. 16-17) were held.
Nov. 2011	Press conference was held in Patan, Nepal (Nov. 13).

### Fukuoka Prize 2011: Jury and Selection Committees

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

# Grand Prize 2011



## Brief Biography

- 1949 Born in Kompong Khleang, Cambodia
- 1974 B.A. (Archaeology), Faculty of Archaeology, Royal University of Fine Arts, Phnom Penh
- 1982 Doctorate (Ethnology), Ecole des Hautes Etudes en Sciences Sociales, Paris
- 1990– Professor, Faculty of Archaeology, Royal University of Fine Arts
- 1995–2001 Director of the Department of Culture and Monuments, the APSARA Authority
- 2000– Co-editor of *Udaya*, a Journal of Khmer Studies
- 2004– Advisor to the Director General, the APSARA Authority
- 2005– Co-editor of *KhmerRenaissance*, a Khmer cultural website

## Major Publications

*Les êtres surnaturels dans la religion populaire khmère* [Supernatural Beings in Khmer Popular Religion], Paris: Cedoreck, 1986.

*Angkor, a Manual for the Past, Present and Future* (co-author and co-editor) (in English), Phnom Penh: Royal Government of Cambodia, 1996 (French edition in 1997, Khmer edition in 1998).

"In the beginning was the Bayon." *Bayon: New Perspectives* (in English), Bangkok: River Books, 2007.

## ANG Choulean

Cambodia / Ethnology  
Ethnologist, Scholar of  
Khmer Studies

(Professor of Archeology,  
Royal University of Fine Arts)

## Award Citation

Prof. Ang Choulean is not only a leading ethnologist in Cambodia but also a highly acclaimed scholar outside the country. Having studied in France, he returned to Cambodia during the Civil War there, took charge of reopening the Royal University of Fine Arts, and made a significant contribution to the reconstruction of Cambodian culture and to the preservation and restoration of its monuments. He was appointed Director of the Department of Culture and Monuments at the Authority for the Protection and Management of Angkor and the Region of Siem Reap (APSARA), which is responsible for the Angkor Monuments, a UNESCO World Heritage Site since 1992, and rendered great service to revive Cambodian culture after the destruction which it had suffered.

Prof. Ang was born in Kompong Khleang in 1949. After graduating from the Royal University of Fine Arts in 1974, he studied at Ecole des Hautes Etudes en Sciences Sociales (EHEES) in France, and there obtained a doctorate in ethnology. His research approach, based on the ethnological empathy which has been fostered by his native wind, sun, and rain, is to bring each cultural archetype to the surface by following the clues provided in rites and the culture of everyday life, and then recombine them in a new synthesis. His efforts to place Cambodian ethnology into an anthropological context to reveal its origin, genealogy and authenticity deserve high praise.

One of his masterpieces is his dissertation, "*Les êtres surnaturels dans la religion populaire khmère*" (Supernatural Beings in Khmer Popular Religion) (1986), which was widely acclaimed as a great work that opened up a new horizon in Cambodian ethnology. He sees the religious rituals of folk beliefs as the results of the accumulation, fusion and interweaving of faiths, from animism (spirit worship), through the formerly popular Mahayana Buddhism and Hinduism to the currently widespread Theravada Buddhism. For example, in the "Paddy Mountain" ritual, time, space and fertility are represented in microcosm and blended into one. At first glance, these rituals may seem simply to follow Buddhist beliefs, but in fact, they are often a fusion of animism and Buddhism.

Many young Cambodian academics have participated in the persistent and prolonged field work undertaken by Prof. Ang in pursuit of religious rites, and have received his guidance. While taking up a teaching post at the Royal University of Fine Arts, reopened in 1990, he also became a departmental director of APSARA in its early stage. He was therefore in charge of conserving the historical monuments during the chaotic period after the Civil War, and achieved much protecting monuments on the verge of collapse by appealing to the international community through the UNESCO.

Since 2005, Prof. Ang has moved his focus to an educational campaign conducted in the Khmer language under the slogan of the "Khmer Renaissance". He places the foundation of Khmer tradition and culture in the framework of everyday village life, and encourages awareness of this native culture. He has been invited to many international symposia, and has examined, described and presented the unique but universal *raison d'être* of Cambodian ethnology.

Prof. Ang has not only been a successful ethnologist with a notable academic record, but also has contributed to the revival of his native Cambodian culture, has been instrumental in the reopening of the Royal University of Fine Arts, and has played an important role in creating APSARA, putting it in operation and forming its international framework.

For all these achievements, Prof. Ang Choulean is truly worthy of the Grand Prize of the Fukuoka Prize.

# Academic Prize 2011



## Brief Biography

- 1939 Born in Yeongyang-gun, Gyeongsangbuk-do, Korea
- 1968 M.A. (Korean Language and Literature), Seoul National University
- 1968–77 Full-time Lecturer – Associate Professor of Korean Language and Literature, Keimyung College
- 1976 Ph.D. (Korean Language and Literature), Seoul National University
- 1977–81 Associate Professor, Professor of Korean Language and Literature, Yeungnam University
- 1981–87 Professor, Graduate School of Korean Studies, the Academy of Korean Studies
- 1987–2004 Associate Professor, Professor of Korean Language and Literature, Seoul National University
- 1994–95 Visiting Professor, Tokyo University
- 2004– Emeritus Professor, Seoul National University

## Major Publications

*Hanguk munhak tongsa* [A Comprehensive History of Korean Literature], 6 vols. 4th ed. Seoul: Chisik Saneopsa, 2005.

*Dong Asia munhaksa bigyoron* [A Comparative Study of East Asian Literary Histories], Seoul: Seoul Daehakkyo Chulpanbu, 1993. (Japanese trans. Toyofuku Kenji, Hakuteisyu, 2010.)

*Dong Asia munmyeongron* [A Theory of East Asian Civilization], Seoul: Chisik Saneopsa, 2010. (Japanese trans. Toyofuku Kenji, Hoyushoten, 2011.)

## CHO Dong-il

Republic of Korea / Literature  
Scholar of Literature

(Emeritus Professor, Seoul National University)

## Award Citation

Prof. Cho Dong-il is an eminent scholar of Korean literature. One of his major works, the six-volume *Hanguk munhak tongsa* (A Comprehensive History of Korean Literature) is regarded as a monumental landmark in Korean literary studies. However, his academic interest extends far beyond the national border to the entire zone where Chinese characters are used, and he is also acclaimed internationally as a leading scholar in comparative literature and civilization, with such publications as *Dong Asia munhaksa bigyoron* (A Comparative Study of East Asian Literary Histories) and *Dong Asia munmyeongron* (A Theory of East Asian Civilization).

Prof. Cho graduated from one of the most prestigious universities in Korea, Seoul National University, and received a Ph.D. in literature. Since 1968, he has taught as a professor for more than four decades, at Keimyung College, Yeungnam University and Seoul National University, and at the same time, has lectured at a dozen major Korean and overseas (Japanese, Chinese and French) universities. It is said that no scholar in Korean literature, whether established or novice, who has not been influenced by him.

Prof. Cho began his academic work with research on classical Korean oral tradition, and expanded his interests to embrace medieval Chinese literature, Korean classics and modern literature. The results of these researches have been compiled in *Hanguk munhak tongsa* (A Comprehensive History of Korean Literature), published in 1982–1988. This work has particular significance in the history of Korean literary studies, because he introduces his own idea about historical periodization – based on literary history rather than traditional political divisions – in order to examine the course of Korean literary history dynamically in a new sequence, with a comprehensive approach involving social history and the history of ideas. The significance of the work was recognized by its being chosen as one of 26 Korean representatives in the *100 Books on East Asian Liberal Arts* by the East Asian Publishers' Conference (2011).

Although the first sign of his mastery of comparative literary history was apparent in *Hanguk munhak tongsa* (A Comprehensive History of Korean Literature), its full development was presented in *Dong Asia munhaksa bigyoron* (A Comparative Study of East Asian Literary Histories) (1993). In this book, he compares the literary histories of Korea, Japan, China and Vietnam – countries belonging to the cultural zone defined by Confucianism and Chinese characters – and tries to identify individual national particularities and universal principles. It was translated into Japanese in 2010, and has attracted many Japanese readers.

Since he was young, Prof. Cho has also had a special interest in the East Asian civilization that shares Chinese script, Confucianism and Buddhism as a common heritage for the countries in the region. This subject became his principal interest after he retired from full-time teaching, and the fruit of the work is his *Dong Asia munmyeongron* (A Theory of East Asian Civilization) (2010). Here he encourages development of "East Asian studies" and an "academic community of East Asian studies".

Prof. Cho's outstanding achievement is not only in the area of Korean literature but also in comparative literature and civilization in East Asia, and he is still actively pursuing these subjects. For this distinguished contribution, Prof. Cho is very worthy of the Academic Prize of the Fukuoka Prize.

# Arts and Culture Prize 2011



## Niels GUTSCHOW

Germany / Architecture  
Architectural Historian  
(Professor, Cluster of Excellence of Heidelberg University)

### Brief Biography

- 1941 Born in Hamburg, Germany
- 1962, 63 Apprenticeship as carpenter in Japan at Inuyama Castle and Fudo-do in Koya-san Kongobuji
- 1970 Diploma (Architecture), the Darmstadt University of Technology, Germany
- 1971 Member of the first bilateral German-Nepalese conservation project in Bhaktapur, Nepal
- 1973 Ph.D.(Architecture), the Darmstadt University of Technology, Germany (on "Japanese castle towns")
- 1980-96 Architectural survey projects in Nepal (in Gorkha, Nuwakot, Bhaktapur, Mustang, and Mugu), funded by the German Research Association
- 1995 Member of an ICOMOS team to evaluate the World Heritage Sites of Pakistan
- 2007- Professor, the Cluster of Excellence "Asia and Europe in a Global Context", Heidelberg University  
Senior Advisor of the Kathmandu Valley Preservation Trust (New York) for the conservation of the Patan Palace

### Major Publications

- Newar Towns and Buildings: An Illustrated Dictionary Newari-English* (co-author), St. Augustin: VHG Wissenschaftsverlag, 1987.
- The Nepalese Caitya: 1500 Years of Buddhist Votive Architecture in the Kathmandu Valley*, Stuttgart: Edition Axel Menges, 1997.
- Benares: The Sacred Landscape of Varanasi*, Stuttgart: Edition Axel Menges, 2006.

### Award Citation

As an architectural historian and conservator, Prof. Niels Gutschow has made a remarkable contribution to the conservation, restoration and revival of historical buildings. In particular, he has developed conservation programmes for ancient and religious buildings in Nepal, India and Pakistan, involving not only conventional stylistic criteria but also detailed analysis and understanding of their religious rites, original construction methods and designs. On the basis of this he has established an interdisciplinary conservation theory and system. From there he has expanded his scope to include neglected religious sacred sites and buildings which are on the verge of collapse, thus greatly stimulating progress in conservation theories and techniques, and so influencing conservation practice across Asian and in Japan.

Prof. Gutschow was born in Hamburg in 1941. He spent time in Japan during 1962-63 as an apprentice carpenter, learning conservation techniques in situ at Inuyama Castle and Fudo-do in Koya-san Kongobuji, and so establishing the foundation on which he later built his expertise. In 1970, he graduated from the Architecture Department, Darmstadt University of Technology. He became a member of the first bilateral German-Nepalese conservation project team in 1971, and pioneered the preservation of urban beauty and the development of museum cities. In 1973, he received a Ph.D. in architecture from Darmstadt University of Technology: his research was on Japanese castle towns. He has been involved from the outset in the project to conserve ancient cities in the Kathmandu Valley, and has also continued the comparative study of architecture and cities.

His work in Nepal became a driving force for first German and then other Western specialists to begin empirical on-site examinations of Nepalese historical urban monuments, which encouraged them to communicate more widely with Asian colleagues, and led to research into, and the conservation of, these unique Asian timber-and-brick buildings. The Hindu / Buddhist monuments of three cities of Kathmandu Valley on which Prof. Gutschow had worked on – Bhaktapur, Kathmandu and Patan – were collectively designated as the first Asian UNESCO World Heritage Site in 1979.

He has developed a conservation methodology through profound insight and knowledge gained from his own lifelong experience, and this methodology has evolved to cover an extensive interdisciplinary scope, focusing not only on architectural history but also reaching to the adjacent fields of religious studies and anthropology. His achievement is embodied in an important book, *Benares* (2006) in which he discusses, from architectural and anthropological points of view, the interaction between religious rituals and urban space in the sacred city of Indian Hinduism and Buddhism, Varanasi (Benares). Currently he is a professor of the Cluster of Excellence "Asia and Europe in a Global Context" at Heidelberg University, and pursues in an interdisciplinary framework, both theoretical investigations and case studies of interaction between architecture and urbanism.

Starting from learning Japanese carpentry skill firsthand, Prof. Niels Gutschow has developed a deep insight into historical architecture and urbanism in South Asia, and has raised the academic research pursuits of preserving and restoring buildings and cities to the higher level of philosophical activity. He has successfully led the way towards discovering a comprehensive value of architectural heritage. For such a remarkable contribution, he is worthy of the Arts and Culture Prize of the Fukuoka Prize.



## Award Ceremony

Date: Thursday, September 15, 18:20-20:00  
Venue: Fukuoka International Congress Center  
MC: DAN Fumi



Welcome address by Mayor TAKASHIMA.



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

Their Imperial Highnesses Prince and Princess Akishino attended the award ceremony, joining an audience of about 1,000 residents and representatives from different countries and cultural fields in celebrating the Prize.

In the first part of the event, the laureates were led to the stage by students from the Asian Cultural Studies Department of Chikushi Jogakuen University dressed in beautiful kimonos. After Fukuoka City Mayor Takashima Soichiro congratulated the laureates on behalf of the organizers, His Imperial Highness Prince Akishino spoke on the laureates and the prizes. His address was followed by the report on the selection process by Prof. Arikawa Setsuo, Chair of the Prize Jury and President of Kyushu University. Citations decorated with Hakata-ori weaving and medals designed after the official cotton rosemallow flower of the city were presented to the laureates by Mayor Takashima and Mr. Kamata Michisada, Chair of the Yokatopia Foundation.

The laureates gave their acceptance speeches, expressing their joy at the honor received and their thanks to the people of the city. Ms. Otsubo Kanako offered a congratulatory message on behalf of the residents of Fukuoka City, after which students from the Fukuoka International School presented the laureates with bouquets to thunderous applause.

In the second part of the event, actress Dan Fumi served as MC in a lively discussion with the laureates. The closing event was a performance of Khmer traditional music by four Cambodian musicians, congratulating the laureates.

### 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 Laureates and DAN Fumi
- Special Performance: Traditional Khmer Music



Award certificate being presented by Mayor TAKASHIMA to Professor ANG.



Award certificate being presented by Mr. KAMATA to Professor GUTSCHOW.

## Address by His Imperial Highness Prince Akishino at the Fukuoka Prize 2011 Award Ceremony

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

As globalization continues to advance rapidly within our international society, uniform ways of thinking and lifestyle have been spread in each society. Meanwhile, many countries and regions have been endeavored to preserve and develop their distinctive cultures and traditions. Asia is filled with unique histories and languages formed throughout history by our diverse cultural climates and natural environment, and we have deep and rich traditions and cultures. When I travel through Asia myself, I am always moved by its depth and richness, and I feel strongly how important it is to preserve and hand on these traditions.

In an age such as ours, it seems to me that the Fukuoka Prize, which contributes to the preservation, continuation and creation of the unique diversity of culture in Asia, is profoundly meaningful. The excellent achievements of the laureates will widely exhibit the significance of Asian culture to the world, and become a momentous part of the heritage of humankind, which is an asset shared by all societies.

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



Conversation between the laureates and MC DAN Fumi.



A relaxed and congenial atmosphere during conversation.



Ms. DAN Fumi, who served as MC.

In the second part of the ceremony, MC Dan Fumi conversed with the laureates. Prof. Cho revealed that much of his research is based on personal observations and experiences gained through travel, which he greatly enjoys. Prof. Gutschow explained that three of his book dealing with Nepal had just been published in Switzerland, but that his research is far from complete. He intends to continue his research into architectural history and conservations there in the future. As a group, they discussed their experiences and the paths travelled to reach their present positions, touching on their personal beliefs. As the audience came to understand them more fully, the auditorium was relaxed and full of smiles.

In closing, Prof. Ang described how Japan has overcome many difficulties in the past, and how Fukuoka has rebuilt itself after its own earthquake recently, explaining that he was deeply affected by the recent disaster and wishes Japan a prompt and full recovery.

## Special Performance: Traditional Khmer Music

At the close of the award ceremony, four musicians were invited to give a performance of traditional Khmer music, introducing the musical culture of Cambodia, the homeland of Grand Prize laureate Ang Choulean. Graduates of the Royal University of Fine Arts that Prof. Ang worked so hard to reopen after the civil war, they are acclaimed as outstanding musicians, often accompanying the royal family on official visits to Japan. The audience and honored guests enjoyed the beautiful strains of an exotic musical culture.



### Musicians and their Instruments

**BIN Sophors (rear row, left), playing Scor Dai and Romanea drums:**

Large and small drums are placed on his lap to play.

**NIL Sinoeun (front row, left), playing the Roneat, a xylophone with all the keys made of bamboo:**

A 21-string model was used, but it is also made in a 16-string design.

**KEM Rithy (rear row, right), playing the Kloy bamboo flute:**

Made in both vertical and horizontal types, although a vertical model was played here. Especially beautiful in the high ranges.

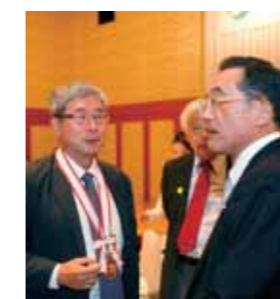
**SAY Tola (front row, right), playing the Tro stringed instrument:**

Similar to the Chinese erhu, this 3-stringed instrument produces elegant tones.

## Celebration Banquet



Guests from Focus on Asia



After the award ceremony, representatives of many fields gathered for the banquet, which began with a toast by H.E. Mr. HOR Monirath, Ambassador extraordinary and plenipotentiary, Royal Embassy of Cambodia to Japan, and continued in a friendly and open mood throughout.

Director Dao Ba Son and actress Nhat Kim Anh from Vietnam also joined the banquet, taking time out from their duties at the Focus on Asia: Fukuoka International Film Festival 2011.

The laureates were congratulated by many participants, making a host of new friends.



# Acceptance Speeches

Grand Prize

Academic Prize

Arts and Culture Prize

## Sharing Knowledge and Love with Others

Grand Prize  
ANG Choulean



Your Imperial Highnesses Prince and Princess Akishino, Ladies and Gentleman,

I knew that I would come to this event with a huge emotion. How could I avoid this? I feel such an honor being awarded the Fukuoka Prize. I am sure that my two co-winners experience the same emotional feeling. This prize, as I understand, is a recognition of the significance of my works and activities in the past and in the present.

When I was younger than today I rarely raised a question such as “what is the meaning of what I’m doing?”. It is just a normal thing: when you are young, you rarely happen to question yourself about such a philosophical issue. You just do what you have to do. But when I learned that I was awarded the prize, I tried to work out the possible reasons leading the jury to take that decision and, looking back to understand that, it looks as if in my various activities, I’ve more or less followed a sort of guiding principle I was not aware of. This guiding principle could be summed up as “sharing knowledge and love with others”.

With humility, I would like to express again my thanks to the Fukuoka Prize Committee.  
Thank you.

## East Asian Culture and the Creation of a Collaborative Academic Body

Academic Prize  
CHO Dong-il



It is indeed an honor to be selected for the Academic Prize this year. I feel that my years of work in comparative research, steadily expanding my range from Korean literature to East Asian literature, and then from East Asia to the entire world, have been appreciated, and found worthy.

Fukuoka has a very free, open stance compared to the rest of East Asia, and has served as a center of international exchange historically. This international outlook has led to the Fukuoka Prize, and made it possible for me to receive this honor. In my book, *A Theory of East Asian Civilization*, I discuss that usage of two methods of communication in the East Asian traditional cultural region, namely communication with written language based on Chinese characters, and communication with spoken language. As I pointed out, while Beijing was the center of written communication, Hakata was the center of spoken communication.

Today, the name “Hakata” is a symbol of Fukuoka. I hope that Fukuoka will take the lead in comprehensive, collaborative research into the spread of both written and spoken communication throughout East Asia.

Allow me to paraphrase from my book, *A Theory of East Asian Civilization*.

“The scales, political systems and economic situations of the nations of East Asia are all different, making any conceivable integration difficult, and I have my doubts that integration could be achieved by starting with the government or economy. But I do believe that, entirely separate from government and economics, an academic approach studying culture can undertake collaborative research, and create common cultural or academic bodies, with significant results for all to share.”

This book was recently translated into Japanese, and I received a copy when I came to Fukuoka for this ceremony. I hope that the Japanese readers find it interesting.

## Endless Fascination with the City as a Stage for Ritual

Arts and Culture Prize  
Niels GUTSCHOW



Since my childhood in Hamburg I tried to follow the Noble Eightfold Path of the Buddha. A path which eventually guided me at the age of twenty to India, Nepal, Burma and also Japan. The past forty years have been for me a rich transcultural experience, with two homes – one in Germany and one in Nepal.

Working in Japan as a carpenter, I came to appreciate the inherent values of craftsmanship: a *miyadaikusan* is not simply a workman but an artist and even a National Treasure. The experience of this attitude was instrumental for my later cooperation with Nepalese carpenters and brickmakers. It made me value the products of hands in which the skill of many generations are inscribed as something authentic that mirrors indigenous knowledge systems. The imposition of allegedly universal principles in architectural conservation tend to displace living cultural traditions.

I owe in fact the prize which I am honoured to receive today to the artists and craftsmen of Nepal who were generous enough to share their rich experience and dedication with me. The prize honours an architect from Germany who never ceased to learn from Asia – on a life-long pilgrimage, a *junrei* along sacred landscapes. I became part of a global network of architects who established the field of architectural anthropology. It is a field of knowledge which traces the impact of immaterial values in the shaping of the built environment. I owe much to the revolutionary publications by Ito Teiji and Kojiro Yuichiro of 1968. Their thoughts about sea and wind, festival and community enabled me to perceive and map space in a different way.

It is the city as a stage for urban rituals that keeps fascinating me. The city as a cultural concept will survive only if it incorporates more than a network of traffic and shopping malls. The question is: Will we be able to revive the gods and spirits of place to turn space into a vibrant realm? I hope the city of Fukuoka will learn from its neighbours to turn urban space into a receptacle of ambiguity.

## “Amorphous Gods of Japan Seen from Faraway Cambodia”

Grand Prize 2011 laureate

**ANG Choulean**

Cambodia / Ethnology

Date: September 18, 2011  
Venue: Event Hall (B2F),  
ACROS Fukuoka  
Participants: 300



### Part 1 Lecture Common Concepts of Spirit Worship in Cambodia and Japan

Before the arrival of Indian religious influence, spirit worship (animism) was deeply rooted among people in Cambodia. Today I would like to explain about one form of animism, Neak Ta, and also to present some aspects which this shares with Japanese Shintoism, which is also a type of animism. I will deliberately avoid any discussion of Buddhism and Hinduism here.

First, let us have a look at some villages in the north-western part of Angkor region. In the center of the village, a wooden post is placed. This is called ‘Preah Phum’ in the Khmer language. Villagers consider this to be the ‘navel’ of their village. It represents the whole area of the village including the parts you cannot see, and it symbolizes the energy of the soil of the village. Villagers hold their religious rituals such as praying for rain around the Preah Phum. By pouring water on the post, which embodies the entire area of the village, they believe that they can make rain fall. Such an idea has been deeply established among Cambodian people especially in the rural areas.

Now let’s extend our scope beyond the north-western Angkor region, and look at ‘Neak Ta’ which can be seen throughout Cambodia. A Neak Ta is a village guardian spirit, and also means ‘two in one’. One of the two things is the soil of the village community, which means houses, rice fields and other spaces used by the villagers. The other is a man. This needs not be a specific person and can be a legendary figure. He is the ancestor or the founder of the village, who cleared the woods and made the land usable for growing rice so that others could come and live there. Neak Ta usually houses a phallic dimension and can take different forms like a tree or a stone or even termite mound, but all of them represent the unification of soil and people, which is associated with rice cultivation. Religious belief is directly connected with the fertility of the soil.

Unlike Japanese Shintoism, Cambodian animism does not have a hierarchy of authorised priests, but there are important similarities including the abstract representation of invisible gods and also a close connection to rice cultivation. The significance of rice in Shintoism can be seen, for example, in ‘shimenawa’ (sacred straw rope) or the rice planting ceremony at Fushimi Inari Shrine. Another common feature is the use of sake (rice wine) for religious ceremonies. In the rituals of Neak Ta, each household brings rice wine, and after pouring some of it over the Neak Ta, the villagers share the rest. They do not drink in order to enjoy themselves, but to hold communion with the Neak Ta. In Japan, there is *o-miki* (rice wine for libation). I have seen a similar usage of rice wine during Utaki rituals in Taketomi island, Okinawa. Sake functions as a means of getting close to the gods’ world.

Neak Ta in Cambodia and Japanese Shintoism have no direct historical connection to each other, but both can be fit roughly in the same classification. I heard that Japanese are born in Shintoism, but die as Buddhists. Cambodia is exactly the same. There may be more similarities to be found, and I will continue exploring.

## Immortal Faith in People’s Heart

### Dialogue

Interviewer:  
Prof. ISHIZAWA Yoshiaki  
Sophia Asia Center for Research  
and Human Development



**Ishizawa:** There are many equivalent beliefs to Neak Ta in Japan, with differences as well as similarities. Both Cambodia and Japan share Asian culture based on rice cultivation. When and how, and also on whose initiative does Neak Ta ceremony take place?

**Ang:** Since there is no Neak Ta priest, normally a respected senior person in the village is chosen. There is a sense of democracy among the villagers and this person is chosen based on consensus although there is no legal framework.

**Ishizawa:** So this senior or influential person does not conduct the ritual as his full-time job?

**Ang:** That’s right. They are just ordinary people. In most cases, there is no systematic election. Some of them have had a few years of training to be priests. They are respected.

**Ishizawa:** In villages, there are ‘acher’ (to conduct Buddhism rites). What is the difference between them and those who lead Neak Ta rituals?

**Ang:** In many cases, Neak Ta rites are carried out by the acher, too. But this is a result, not a reason. Because acher is respected in the community, he is chosen.

**Ishizawa:** In this era of urbanization, how is Neak Ta regarded in cities?

**Ang:** Neak Ta can be conducted impromptu just like a jazz concert. There is no liturgy. There is no sutra, and therefore no priest is needed. I believe that this basic principle of Neak Ta has reached out to the cities far beyond the rural areas.

**Ishizawa:** So they pray for their important needs which require urgent attention, like for protection for cows, or for recovery from sickness. My next question is whether Neak Ta was persecuted by Khmer Rouge, or not?

**Ang:** The majority of Khmer Rouge soldiers were from rural areas, and had faith in Neak Ta and also in Buddhism. But all religious worship including Buddhism and Hinduism was forbidden because of the political ideology. Religious act was banned. This situation lasted for a considerable time. However Neak Ta has survived, because, I think, nothing can remove a faith which is in people’s hearts.



### Part 2 Traditional Khmer Music

For this special occasion, traditional Khmer musicians were invited to play traditional music. There are several different types of traditional Khmer music. ‘Pin Peat’ is instrumental music played at Buddhist temples. ‘Phleng Arak’ is played during prayers to holy spirits, ‘Phleng Kar’ is for weddings, and ‘Mahori’ is for everyday entertainment. Each uses different musical instruments. At the Public Forum, 18 pieces from different genres were played.



Ms. Iwashita Mari (Higashi-ku, Fukuoka) and Ms. Noda Reiko (Chikushino City)

VOICE

“I’ve always been interested by Cambodia, and went there five times when I was a student. Professor Ang’s comments on culture in the farming villages were very interesting. The music reminded me of the performances I enjoyed over there, and was beautiful.”

### Cultural Salon

Date: September 17 Venue: Kyushu University

The Cultural Salon with Prof. Ang was held jointly with the regular meeting of the Japan Society for Southeast Asian Studies, attended by about ten researchers including Associate Prof. Sasagawa Hideo, of Ritsumeikan Asia Pacific University.

Prof. Ang pointed out the importance of relating tangible cultural artifacts such as ruins with intangible ones, such as the religion and culture of the people in the region, stressing that the “true” history studied by historical researchers is incomplete without an investigation of local perceptions of the ruins and history. He added that a mere comparison of modern ritual and related structures with past ruins from archeological, architectural or artistic viewpoints is insufficient, requiring researchers to also take current events in Cambodia into consideration. He introduced Neak Ta spirit worship, describing how rice cultivation and ceremony are linked, then explained how the Pol Pot regime, urbanization and societal change are leading to its extinction.

Participants then discussed the perceptual differences between today’s Cambodian government agencies and local residents with regard to subjects including ruins, cultural artifacts and tourism, and probed the future of rice cultivation, the very root of cultural identity.



### School Visit

### Student Comments

Date: September 16  
Venue: Fukuoka Prefectural Jonan High School

Prof. Ang began his speech in front of about 800 students by admitting this was the first time to speak in front of so many people. He discussed his experiences, beginning with French education in a homeland where the vestige of French colonial rule still remained, then his recognition of the significance of learning about his own culture in his own language. He appealed to the listening students to respect their own language and culture more. In the Q&A session, he was asked what one can do for the future, and replied “First, make yourself better. Each person contributes to the strength of the nation.” Student questions covered a broad range, from Cambodian and French culture to Japan and ethnology.



I see the need to take pride in my own culture, to treasure it and to make my thoughts heard.

I want to study in another nation for a while, to better see and understand Japan.

Now I can see just how lucky I am, though I never thought about it before. I want to do what I can for tomorrow.







## “East Asian Civilization Seen from Korean Literature”

Academic Prize 2011 laureate

**CHO Dong-il**

Republic of Korea / Literature

Date: September 17, 2011  
Venue: Event Hall (B2F),  
ACROS Fukuoka  
Participants: 220

Part 1 Lecture

### ‘Common Written Language’ and Mutual Understanding in East Asia

In 2005, my lifework, the six volumes of *Hanguk Munhak tongsa* (A Comprehensive History of Korean Literature) was completed. In this, I drew distinction between “antiquity”, defined as the era of traditional literature, the “medieval” period, the era of Chinese literature, and modernity, the era of vernacular literature. My attempt was to find universal rules applicable to any country.

Chinese writing has been used in China, Japan, Korea and Vietnam. Outside China, the script is generally called ‘kanbun’, which means Han writing. In China, however, there are several terms such as “Han period language”, “Classical Chinese”, “Literary writing”, and “Later Han language”. I suggest that such Chinese writing should be called ‘common written language’. Chinese is one of the four most widely used writing system in the world, along with Latin, Arabic and Sanskrit. East Asian countries have formed a single cultural bloc, with Confucianism as a common ideology and with the Chinese writing system for political and cultural communications. But literacy in this system required knowledge and education. For ordinary people to communicate, a ‘common spoken language’ was necessary.

Although ‘written communication’ was made possible by efforts at state level to achieve unity in East Asia, ‘spoken communication’ developed in a natural way through individual interactions. In China and Korea, specialists were trained by the national governments; in Vietnam, Chinese settlers were hired for negotiations with China; but in Japan, merchants played these roles. Merchants from Hakata travelled tirelessly around Asia, learned many languages and ‘spoken communication’. Hakata was a center of this language, while Beijing was a center of ‘written communication’.

In *Hanguk Munhak tongsa*, all three types of literature - traditional, Chinese and vernacular literature - are studied on the same ground to examine their interrelationship. However in many countries, traditions are often not included in proper literary history, and Chinese and vernacular literature are not regarded as equal. For example, in Chinese literary history, Chinese literature is the only mainstream subject and vernacular literature did not get much attention until recently.

If we think of China at the core of an East Asian cultural bloc, Korea and Vietnam can be said to be located in an intermediate zone, and Japan on the periphery. Literature in the ‘common written language’ was born in the center, and spread outwards. The further it went, the weaker its influence grew, and the more conspicuous the influence of vernacular literature became.

In European thinking, East Asia tends to be seen as a single bloc, but in reality, the differences between individual countries in geographical size, historical perceptions and economic status have produced unfortunate discords. It is high time that they should establish a meaningful unity which will transcend national boundaries. East Asians need to examine their own selves without depending on the partial views of Western scholars. East Asian scholars writing about East Asian literary history should write first in Chinese script, and then put it into their native vocabulary. My ultimate target is to write a comparative history of the East Asian civilization which would include philosophical, religious, art and folk history.

### School Visit

Date: September 16

Venue: Fukuoka Prefectural Shuyukan High School

### Student Comments

Prof. Cho spoke on literature and art, describing how he abandoned his dreams of becoming an artist to instead study Korean literature at the university. “Research into Korean literature is severe, and demands unusual effort,” he warned, stressing that his profession is a difficult discipline. He also mentioned that as an amateur, however, he still enjoys creating works of art, telling the students to enjoy the delights of free expression, without being restricted by a classification of “profession.”

His talk was followed by a Q&A session. When asked if he regretted not pursuing his goal of becoming an artist, he replied that he could paint as much as he liked now, and had no regrets. He ended by advising students to walk, see, and actively seek out new opportunities even as high school students.



I was surprised to hear his personal history until he received the prize. His talk has made me think seriously about my future, and I'm glad I attended. His pictures strongly showed East Asian cultural influence, and reminded me of how wonderful it is.

He said that he applies his experience in French literature and painting in Korean literature as well, and continues to seek new challenges. I want to seek out my own challenges, and make new discoveries myself.



### Panel Discussion

Moderator: Prof. INABA Tsugio  
(Faculty of Human-Environment Studies, Kyushu University)

Panelist: Prof. ITO Abito  
(Organization for Asian Studies, Waseda University)

Panelist: Mr. MATSUBARA Takatoshi  
(Director, Research Center for Korean Studies, Kyushu University)



### Korea, Japan and an East Asian Circle

**Inaba:** Would you explain more about Prof. Cho's theory, Prof. Matsubara?

**Matsubara:** One important keyword in Prof. Cho's lecture is the ‘common written language’, which here means written Chinese. His suggestion is that we could use this expression among China, Japan, Korea and Vietnam where classical Chinese was commonly used in the Middle Ages. The other keywords are ‘written communication’ and ‘spoken communication’. The former refers to Chinese texts, and Beijing was its center as this was the focus of diplomacy. The latter, on the other hand, is what people spoke. The center of this type of communication was Hakata where merchants gathered and began their voyage to Asia. In the 12th century, there was a Chinatown for Song merchants in Hakata.

**Ito:** How peripheral, do you think, Japan was situated in your division of Asia? I think that it must have been quite peripheral, and that Korea was much closer to the core than the intermediate core. East Asian countries shared common languages such as Chinese which enabled people to have systematic and logical discussions. Communication between different regions created a world with shared values. But Japanese had a different type of communication which differed from this world of systematic logic.

**Cho:** Civilization emerged from the center in the ancient period, but in the transition to the Medieval and then to the modern period, it shifted outwards. In Europe, the core moved from Italy to England. A new wave came which pushed the less advanced forward and dragged the formerly advanced backward. As historical periods develop and change, the pivot of culture constantly shifts, and therefore it is not possible to say definitely how far a certain country is from the center.

**Ito:** Are there distinctive ‘Korean’ and ‘Japanese’ characteristics?

**Cho:** I think that Korean people have a theoretical way of thinking, like the



Professor MATSUBARA Takatoshi



Professor ITO Abito

Germans who are in the middle of Europe. Theoretical and systematic thought is idiosyncrasy of the middle position. Japanese have sensitive minds. I hope that these characteristic strengths of Japan and Korea can be combined towards the formation of a single East Asia.

**Inaba:** What do you think about the decreasing ability to read Chinese characters among young Koreans?

**Cho:** Both the general public and academics need to be able to use Chinese script because there is a danger that the meaning of words can change in the translation process. This is another reason why it is important to establish an East Asian academic community, and thereby a unified East Asia. While the

EU stands on an economic and political foundation, an ‘East Asian Union’ would be built upon culture. In this process, scholarship should be the first priority, followed by art. I think that Hakata, close to Pusan, has the potential to function as a center of such a community.

**Inaba:** I hope that today's public forum will encourage you all to think further about Japan's place in East Asia.



Professor INABA Tsugio

### VOICE

“The idea of a common written language surpassing national boundaries is wonderful. The historical background of each nation is unique, but I'm sure there are many parts that we can all understand. I want to reread the handouts in detail and understand it better.”

[from left] Ms. Hatae, Ms. Osaki and Ms. Tsukazaki, all of Fukuoka City



### Cultural Salon

Date: September 16 Venue: Research Center for Korean Studies

About 15 researchers into Korean studies attended, including Prof. Inaba and Prof. Matsubara, who also participated in the forum. The group actively exchanged opinions on the theme of “a 40-year research life,” disclosing their experiences throughout their careers and realizations gained. They advised participating young researchers to emphasize the similarities, not the differences, and proposed the establishment of an East Asia academic body, noting the adoption of Chinese characters for written communication throughout the East Asian region. Prof. Cho mentioned that his only escape from research is climbing mountains near Seoul with his students, adding that looking down from the apex gives him a unique perspective as a researcher studying cultural phenomena from the macro level.





## “Conservation – The Hidden Path for an Architect to be Creative”

Arts and Culture Prize 2011 laureate

**Niels GUTSCHOW**

Germany / Architecture

Date: September 17, 2011  
Venue: Event Hall (B2F), ACROS Fukuoka  
Participants: 250

### Lecture Praise the Great Legacy of the Craftsmanship

My father was an architect in Hamburg. In 1942, just after I was born, he was sketching a future for this city, with magnificent buildings lining the streets. But just after this, the war destroyed the beautiful city, and 30,000 people died. While growing up among the ruins, I witnessed the vulnerability of the built environment, and this experience made architecture a part of my life. I felt that buildings were destined to fall down. After the war, a new movement to explore our future began. It aimed not only at preserving what has been left, but also at ‘recreating’ what has been lost. To make up for the losses inflicted by history, we must recover and recreate what has been lost.

I studied architecture at university. In 1971, the turning point of my life came. I became a member of the Bilateral German-Nepalese conservation project which aims to preserve and to restore the historical buildings in Bhaktapur, Nepal. Kathmandu, Patan and Bhaktapur still have traces of mediaeval urban civilization. At the time of my first visit, in Bhaktapur, many Hindu temples were still in ruins after the major earthquake of 1934. I stayed for six months, and became fascinated by those temples. Since then for more than forty years, I have divided my time between Germany and Nepal, as if having two homes.

As an earthquake-prone country, Nepal needs earthquake-resistant buildings. We made a foundation four meters below the ground surface, and then assembled a steel frame, which is not visible from the upper part of the building. But this turned out to be rather unpopular among the Nepalese. Traditionally, when a temple becomes old, it is simply replaced by a new one, because it is an offering to gods, and therefore must be brand new. I had many discussions with the local engineers over making use of modern engineering. Differences between Asian and European thinking became clear. But it was the Nepalese craftsmen who knew what should be the best. Working with them day after day was the most fruitful time of my life. Craftsmanship and local knowledge, which have been passed down through the generations, are more important as a basis for conservation than what I was taught at university or what is written in the International Charters for Conservation. Forty years of working in Nepal taught me the local religious rituals as well as establishing many friendships. I think that emotional involvement is as important as professional engagement. By getting involved emotionally, many more things can be learnt.

When I studied architecture, I was taught that ‘Architecture is functional’. But functions differ in each culture. Take windows as an example. Are they to be opened? Not necessarily. They can be symbolic, or expressive. It is important to be free from preconceptions, and then to learn and understand diverse cultures.

### School Visit

Date: September 16  
Venue: Fukuoka Futaba Junior and Senior High School

### Student Comments

Prof. Gutschow entered to applause from about 1300 students and a welcome in German, launching the event with a friendly mood. Student MCs managed the event in fluent English and German. Prof. Gutschow described how he traveled to Myanmar to become a monk after graduating high school, worked as a *miyadaikusan* in Japan and more, emphasizing the importance of knowing more about the world and personal experience. He advised students to strive to enjoy a new world thoroughly, and to seek encounters with new people. “Visit other countries while you are young. I learned at a young age not to resist other ways of doing things, but to embrace them,” he explained. When asked what the most important thing about architecture is, he replied “Humility, trustworthiness, and respecting other people, your profession, and gods.”



I think it is important to see with your own eyes, and actually touch, to have real experiences and learn about others through conversation.

I think his approach of refusing to live by the clock has made his life richer.

I really liked his advice not to impose limits on yourself. I want to seek new ideas, new lands, new environments.



### Panel Discussion

Coordinator: Prof. FUJIHARA Keiyo  
(Graduate School of Design, Kyushu University)  
Panelist: Prof. INABA Nobuko  
(Graduate School of Comprehensive Human Sciences, Tsukuba University)  
Panelist: Prof. HATANO Jun  
(Faculty of Engineering, Dept. of Architecture, Nippon Institute of Technology)



### What is Conservation for?

**Hatano:** I began working on royal buildings in Kathmandu, Patan and Bhaktapur in 1978. The experience made me want strongly to be useful to local people, and in 1990, I started a conservation project for I Baha Bahi, one of the Buddhist temples in Patan. It was on the verge of collapse. Nevertheless it was used all day long: for morning prayers, as a school for children, and as a washing place for women during the day, and for men to come and play chess in the evening. For the first few years, I was just a guest. But as I sweated away at work among the locals, I became one of them. I used local materials and employed local techniques. We even rediscovered long-forgotten techniques together. The building has been successfully restored not only as a cultural asset but also as a center of local life.



Professor HATANO Jun

### Listen to the Local Voices

**Inaba:** I have been involved in the World Heritage as a committee member of the Japanese National Commission for UNESCO. I would like to talk about Bamiyan in Afghanistan. It had prospered as a Buddhist holy place. But in the Afghan War and the more than 20 years of chaos that followed, the Taliban destroyed the Buddhas in 2001. One of the reasons why Bamiyan was designated as a World Heritage site is ‘the tragedy in 2001’. Some argue that it should be preserved as it is now, as a proof of ideological conflict. Some locals do not want to be reminded of their sad history, and therefore want it to be restored. Should it be preserved in its present state, or restored to its past glory? If it is to be restored, how far back into the past should restoration work go? The most important thing is what the locals want. Our role is to provide them with the necessary information.



Professor INABA Nobuko

### Prof. Gutschow’s View on Conservation

Impatience is a taboo in conservation. Whatever we do, it would take time, and we must simply accept such a process with patience. Maybe civil war will return in Afghanistan, but we still must wait. It is not we, nor UNESCO, who should decide, but the Afghan people. What we can do is to help them as facilitators, or with financial support. Our work should start at the smaller places like the surrounding cave temples, not necessarily at the Bamiyan Buddhas. By this way, local understanding can be gained. We must start with what we can.

### Ending Remark by Prof. Fujihara

We conduct conservation projects not only for the sake of cultural heritage, but in order to recreate the whole local society through the project. Prof. Gutschow says that specialists’ role is only a part of such a process. It is crucial that we work along with the local people and use local techniques. Understanding of what local people want and coordination towards achieving this are the most important professional responsibilities.



Professor FUJIHARA Keiyo

VOICE

“I wish his belief that conversation architecture is creative work would be more widely appreciated,” Ms. Matsuno Hitomi (Hakata-ku, Fukuoka City). “I was fascinated by his discussion of how to preserve traditional architecture. It has to be considered from both the perspectives of the residents and tourists.” Ms. Takakura Takako (Hita City, Oita).



### Cultural Salon

Date: September 16  
Venue: Fukuoka Akarenga Cultural Center

The Cultural Salon was held in a building that well represents Meiji-era architecture in Japan. Prof. Inaba Nobuko and Prof. Hatano Jun, both participants in the Forum, joined about 30 architects, community development specialists, and students. Prof. Gutschow commented that he read many books by Japanese architects to reach his present position, revealing that Japanese techniques such as *oremagari* (alternating turns) and *sumikake* (unparallel system) had a great effect on him, and his perceptions of 2D and 3D space. He gave examples of how festivals and rituals remain important parts of daily life in Nepal, adding “urban space derives from only a very small part of human activity, developed naturally. The activities of natural life combine to create the unique cityscape or the region or nation. I think as architects we must continually redefine the concept of culture, to enable us to evolve and create cities. It is the very foundation to the question of just what preservation is.” Architecture is a key cultural asset both globally and historically, and discussion covered the World Heritage system and other issues relating to how to preserve it.

The exciting discussion continued after the end of the Salon event.



# Press Coverage and Other PR Activities

## Announcement of the Laureates

The laureates for the Fukuoka Prize 2011 were announced on June 7. Fukuoka City Mayor Takashima Soichiro commented that forums and exchange events for the residents were planned for September, and he hoped many people would participate in those events. The three laureates were then 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. Ishizawa and Prof. Fujihara presented the highlights and achievements of the laureates' work using slides.



### Announcement of the Laureates

Date: Tuesday, June 7, 2011 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  
 ISHIZAWA Yoshiaki Professor of Sophia University, Academic Prize Selection Committee member  
 FUJIHARA Keiyo Professor of Kyushu University, Arts and Culture Prize Selection Committee member



Presentation of laureate achievements by Professor ISHIZAWA Yoshiaki and Professor FUJIHARA Keiyo.



Announcement room with panel exhibition of laureate works.

## Promotional Activity

A media press kit was prepared in both Japanese and English and distributed at press conferences in Japan and overseas.

Flyers were distributed to residents via the Information Plaza at Fukuoka City Hall, and ward offices throughout the city, promoting the award ceremony and resident participation in forums, as well as being mailed to cultural organizations and distributed at cultural events. Promotional posters were put up at subway stations, universities, hotels and other key points throughout the city, and newspaper announcements were also published.

Special coverage was also given in the Fukuoka City bulletin, television programming and via pedestrian handouts, supported by digital signage and the Asian Month Gallery on the first floor of Fukuoka City Hall.

The announcement, award ceremony and other events were also publicized through the Internet, on the Fukuoka Prize website and via e-mail newsletters (Japanese only).



2011 flyer (double-sided)



2011 poster inside subway station



Digital signage



Asian Month Gallery (1st floor, Fukuoka City Hall)



Website

Fukuoka Prize Search

## Overseas Press Conferences

Following the announcement of the recipients in June, press conferences were held for each laureate overseas to promote the honor and the ceremony, with the assistance of involved foreign governments and Japanese embassies. Past laureates and local media participated actively.

In addition to describing the significance of the Fukuoka Prize and the achievements of the laureates, overseas press conferences also introduced Fukuoka City, with extensive local media coverage.

Media Coverage	
Domestic	128
Overseas	51
Total	179
(as of Dec. 20, 2011)	

### ANG Choulean



Laureate: ANG Choulean  
 Location: Phnom Penh, Cambodia  
 Date: Saturday, August 6  
 Venue: Embassy of Japan in Cambodia, etc.  
 Participants: 330

#### Distinguished guests:

- H.R.H. Prince NORODOM Sirivudh
- H.E. Mr. HIM Chhem (the Minister of Culture and Fine Arts in Cambodia)
- H.E. Dr. BONG Sovath (Rector of Royal University of Fine Arts)
- H.E. Mr. KUROKI Masafumi (Ambassador Extraordinary and Plenipotentiary of Japan to Cambodia)
- Prof. ISHIZAWA Yoshiaki (Professor of Sophia University)

The commemorative speech was held at the Cambodia-Japan Cooperation Center, within the Royal University of Phnom Penh.

### CHO Dong-il



Laureate: CHO Dong-il  
 Location: Seoul, Korea  
 Date: Friday, July 15  
 Venue: Lotte Hotel Seoul  
 Participants: 50

#### Distinguished guests:

- Prof. LEE Ki-Moon (9th Grand Prize laureate)
- Mr. KIM Duk-soo (18th Arts and Culture Prize laureate)
- Mr. SUZUKI Hiroshi (Director of Public Information and Cultural Center of Embassy of Japan in the Republic of Korea)

### Niels GUTSCHOW



Laureate: Niels GUTSCHOW  
 Location: Patan, Nepal  
 Date: Sunday, November 13  
 Venue: Mul Chowk, Patan Palace  
 Participants: 100

#### Distinguished guests:

- Dr. Shaphalya AMATYA (Executive Director of Heritage Nepal)
- Mr. Bishnu KARKI (Director General of Department of Archaeology of Nepal)
- Prof. Ram Dayal RAKESH (15th Academic Prize laureate)
- H.E. Mr. TAKAHASHI Kunio (Ambassador of Japan to Nepal)
- Prof. FUJIHARA Keiyo (Professor of Kyushu University)





The award ceremony held in Fukuoka was also presented in the conference.

# Fukuoka Prize Roll of Honor





**First**  
1990

 <p><b>Special Commemorative Prize</b></p> <p><b>BA Jin</b> (China/ Writer) ● World famous contemporary Chinese novelist, whose many works including "The Family" and "Cold Nights", express his profound love of mankind</p>	 <p><b>Special Commemorative Prize</b></p> <p><b>KUROSAWA Akira</b> (Japan/ Film Director) ● Creator of "Rashomon" whose many masterpieces captivated the world, winning an international reputation for Japanese cinema</p>
 <p><b>Special Commemorative Prize</b></p> <p><b>Joseph NEEDHAM</b> (U. K./ Scholar of Chinese Science History) ● International authority on history of Chinese science, who entirely changed intellectual perceptions of non-European civilization</p>	 <p><b>Special Commemorative Prize</b></p> <p><b>Kukrit PRAMOJ</b> (Thailand/ Writer, Statesman) ● Prominent literary/ politician from Thailand who once served as Prime Minister, and wrote many great novels including "Four Dynasties"</p>
 <p><b>Special Commemorative Prize</b></p> <p><b>YANO Toru</b> (Japan/ Social Scientist, Scholar of Asian Studies) ● Pioneer of Southeast Asian regional studies in Japan, who made a notable contribution to international academic exchange</p>	

**Second**  
1991

 <p><b>Grand Prize</b></p> <p><b>Ravi SHANKAR</b> (India/ Sitar Player) Virtuoso sitar performer, whose sensitive and expressive style influenced even the Beatles</p>	 <p><b>Academic Prize</b></p> <p><b>Taufik ABDULLAH</b> (Indonesia/ Historian, Social Scientist) Innovative historian and sociologist who has specialized in Islamic studies and Southeast Asian regional history</p>
 <p><b>Academic Prize</b></p> <p><b>NAKANE Chie</b> (Japan/ Social Anthropologist) Social anthropologist, whose extensive research in different areas in Asia led her to formulate groundbreaking theories on social structures</p>	 <p><b>Arts and Culture Prize</b></p> <p><b>Donald KEENE</b> (U.S.A./ Scholar of Japanese Literature &amp; Culture) Pioneer in the study of Japanese literature and an internationally recognized authority in the field, as well as author of numerous books</p>





**Third**  
1992

 <p><b>Grand Prize</b></p> <p><b>KIM Won-yong</b> (Republic of Korea/ Archaeologist) ● Archaeologist, who established a coherent framework for Korean archaeology and art history within the East Asian context</p>	 <p><b>Academic Prize</b></p> <p><b>Clifford GEERTZ</b> (U.S.A./ Anthropologist) ● Anthropologist, whose research in Indonesia established a wholly original anthropological methodology for cross-cultural understanding</p>
 <p><b>Academic Prize</b></p> <p><b>TAKEUCHI Minoru</b> (Japan/ Scholar of Chinese Studies) Leading Japanese scholar of Chinese studies, who established vision of modern China encompassing social science, literature, ideology and history</p>	 <p><b>Arts and Culture Prize</b></p> <p><b>Leandro V. LOCSIN</b> (Philippines/ Architect) ● Architect who successfully established a modern architectural style in harmony with the Southeast Asian climate and traditional Filipino architecture</p>





**Fourth**  
1993

 <p><b>Grand Prize</b></p> <p><b>FEI Xiaotong</b> (China/ Sociologist, Anthropologist) ● Sociologist and anthropologist who analyzed various aspects of Chinese society from traditional Chinese cultural perspectives</p>	 <p><b>Academic Prize</b></p> <p><b>Ungku A. AZIZ</b> (Malaysia/ Economist) Economist who has achieved outstanding results in both the study of economics and its practical application</p>
 <p><b>Academic Prize</b></p> <p><b>KAWAKITA Jiro</b> (Japan/ Scholar of Ethnogeography) ● Leading ethnogeographer, whose innovative "KJ Method" is based on his analysis of people and ecology in Nepal and the Himalayas</p>	 <p><b>Arts and Culture Prize</b></p> <p><b>NAMJILYN Norovbanzad</b> (Mongolia/ Vocalist) ● Celebrated Mongolian vocalist, who won fame for her eloquent expressiveness in singing Mongolian traditional folk songs, "Urtyn duu"</p>





**Fifth**  
1994

 <p><b>Grand Prize</b></p> <p><b>M.C.Subhadradis DISKUL</b> (Thailand/ Archaeologist, Art Historian) ● Authority on Thai art, archaeology and history, who made an outstanding contribution to the revival of traditional Southeast Asian culture</p>	 <p><b>Academic Prize</b></p> <p><b>WANG Gungwu</b> (Australia/ Historian) Leading historian in Asian studies, most famous for his exception work on Chinese identity</p>
 <p><b>Academic Prize</b></p> <p><b>ISHII Yoneo</b> (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</p>	 <p><b>Arts and Culture Prize</b></p> <p><b>Padma SUBRAHMANYAM</b> (India/ Traditional Dancer) Leading performer and choreographer of Bharata Natyam Indian classical dance. Also active in education, including founding a dance school</p>

**Sixth**  
1995

 <p><b>Grand Prize</b></p> <p><b>KOENTJARANINGRAT</b> (Indonesia/ Anthropologist) ● Anthropologist who has made a significant contribution to the establishment and development of anthropology in Indonesia</p>	 <p><b>Academic Prize</b></p> <p><b>HAHN Ki-un</b> (Republic of Korea/ Scholar of Education) Scholar in the history and philosophy of education, who established a theoretical basis for educational studies</p>
 <p><b>Academic Prize</b></p> <p><b>KARASHIMA Noboru</b> (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</p>	 <p><b>Arts and Culture Prize</b></p> <p><b>Nam June PAIK</b> (U.S.A./ Video Artist) ● Leading video artist, who has pioneered a new artistic genre which famously fuses technology and art</p>

**Seventh**  
1996

 <p><b>Grand Prize</b></p> <p><b>WANG Zhongshu</b> (China/ Archaeologist) Archaeologist instrumental in developing archaeological studies in China, especially concerning the history of Sino-Japanese relations</p>	 <p><b>Academic Prize</b></p> <p><b>PHAN Huy Le</b> (Vietnam/ Historian) Historian who has created an innovative and non-ideological research approach for the social history of rural Vietnam</p>
 <p><b>Academic Prize</b></p> <p><b>ETO Shinkichi</b> (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</p>	 <p><b>Arts and Culture Prize</b></p> <p><b>Nusrat Fateh Ali KHAN</b> (Pakistan/ Qawwali Singer) ● Distinguished Quwwali (Islamic mystic songs) vocalist in Pakistan whose singing remains unsurpassed</p>

● Deceased



Grand Prize

**CHHENG Phon**

(Cambodia/ Dramatist, Artist)

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



Academic Prize

**HIGUCHI Takayasu**

(Japan/ Archaeologist)

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



Academic Prize

**Romila THAPAR**

(India/ Historian)

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



Arts and Culture Prize

**IM Kwon-taek**

(Republic of Korea/ Film Director)

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

Eighth

1997



Grand Prize

**Muhammad YUNUS**

(Bangladesh/ Economist)

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



Arts and Culture Prize

**Thawan DUCHANEE**

(Thailand/ Painter)

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



Academic Prize

**HAYAMI Yujiro**

(Japan/ Economist)

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



Arts and Culture Prize

**Marilou DIAZ-ABAYA**

(Philippines/ Film Director)

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

12th

2001



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

**UEDA Masaaki**

(Japan/ Historian)

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



Academic Prize

**Stanley J. TAMBIAH**

(U.S.A./ Anthropologist)

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



Arts and Culture Prize

**R. M. Soedarsono**

(Indonesia/ Dancer, Scholar of Dance)

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

Ninth

1998



Grand Prize

**ZHANG Yimou**

(China/ Film Director)

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



Academic Prize

**Anthony REID**

(Australia/ Historian)

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



Academic Prize

**Kingsley M. DE SILVA**

(Sri Lanka/ Historian)

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



Arts and Culture Prize

**Lat**

(Malaysia/ Cartoonist)

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

13th

2002



Grand Prize

**HOU Hsiao Hsien**

(Taiwan/ Film Director)

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



Academic Prize

**Nidhi EOSEEWONG**

(Thailand/ Historian)

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



Academic Prize

**OBAYASHI Taryo**

(Japan/ Ethnologist)

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



Arts and Culture Prize

**TANG Da Wu**

(Singapore/ Visual Artist)

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

Tenth

1999



Grand Prize

**HOKAMA Shuzen**

(Japan/ Scholar of Okinawan Studies)

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



Arts and Culture Prize

**XU Bing**

(China/ Artist)

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



Academic Prize

**Reynaldo C. ILETO**

(Philippines/ Historian)

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



Arts and Culture Prize

**Dick LEE**

(Singapore/ Singer-songwriter)

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

14th

2003



Grand Prize

**Pramoedya Ananta TOER**

(Indonesia/ Writer)

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



Academic Prize

**Benedict ANDERSON**

(Ireland/ Scholar of Politics)

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



Academic Prize

**Than Tun**

(Myanmar/ Historian)

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



Arts and Culture Prize

**Hamzah Awang Amat**

(Malaysia/ Shadow Play Master)

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

11th

2000



Grand Prize

**Amjad Ali KHAN**

(India/ Sarod Maestro)

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



Academic Prize

**Ram Dayal RAKESH**

(Nepal/ Scholar of Folk Culture Studies)

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



Academic Prize

**LI Yining**

(China/ Economist)

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



Arts and Culture Prize

**Sembukuttiarachilage Roland SILVA**

(Sri Lanka/ Conservator)

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

15th

2004



Grand Prize

**IM Dong-kwon**

(Republic of Korea/ Folklorist)

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



Arts and Culture Prize

**Douangdeuane BOUNYAVONG**

(Laos/ Textile Researcher)

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



Academic Prize

**Thaw Kaung**

(Myanmar/ Librarian)

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



Arts and Culture Prize

**Tashi Norbu**

(Bhutan/ Traditional Musician)

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

16th

2005



Grand Prize

**Augustin BERQUE**

(France/Scholar of Cultural Geography)

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



Arts and Culture Prize

**MIKI Minoru**

(Japan/Composer)

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



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

**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

20th

2009



Grand Prize

**MO Yan**

(China/ Writer)

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



Academic Prize

**HAMASHITA Takeshi**

(Japan/ Historian)

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



Academic Prize

**Shagdaryn BIRA**

(Mongolia/ Historian)

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



Arts and Culture Prize

**Uxi MUFTI**

(Pakistan/ Culture Expert)

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

17th

2006



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

**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



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



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

21st

2010



Grand Prize

**Ashis NANDY**

(India/ Social and Cultural Critic)

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



Arts and Culture Prize

**JU Ming**

(Taiwan/ Sculptor)

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



Academic Prize

**Srisakra VALLIBHOTAMA**

(Thailand/ Anthropologist, Archaeologist)

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



Arts and Culture Prize

**KIM Duk-soo**

(Republic of Korea/ Traditional Performing Artist)

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

18th

2007



Grand Prize

**Ann HUI**

(Hong Kong/ Film Director)

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



Academic Prize

**Shamsul Amri Baharuddin**

(Malaysia/ Social Anthropologist)

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



Academic Prize

**Savitri GOONESEKERE**

(Sri Lanka/ Jurist)

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



Arts and Culture Prize

**Farida Parveen**

(Bangladesh/ Singer)

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

19th

2008

## Fukuoka Prize Committee

As of September, 2011

Special Adviser	KONDO Seichi	Commissioner for Cultural Affairs	Member	KITA Etsuko	President, The Japanese Red Cross
Special Adviser	MURATA Naoki	Director-General, Public Diplomacy Department, Ministry of Foreign Affairs of Japan	Member	SAITO Shuichi	Kyushu International College of Nursing
Special Adviser	OGAWA Hiroshi	Governor, Fukuoka Prefecture	Member	SATO Yasunori	Senior Managing Executive Office & General Manager, Seibu (Fukuoka) Main Office, Nikkei Inc.
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Auditour	HONDA Masahiro	President, Social Welfare Council, Fukuoka City	Member	NAGAO Tsuguo	Chairman, Nishi-Nippon Railroad Co., Ltd.
Member	AOKI Shigeru	Honorary Advisor, Fukuoka Culture Federation	Member	HASHIDA Koichi	President, Kyudenko Co., Ltd.
Member	ETO Takuya	President, Fukuoka University	Member	HARA Toshiro	Executive Director & General Manager of Fukuoka, Seibu Head Office, The Mainichi Newspapers, Co., Ltd
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Member	ENDO Masao	Director, Fukuoka Broadcasting Station, Japan Broadcasting Corporation (NHK)	Member	MIZUKI Shiro	Chairman, First Committee, Fukuoka City Council
Member	OISHI Shuji	Vice Chairperson, Fukuoka City Council	Member	MIYAKAWA Masaaki	General Director & Representative of Seibu Head Office, The Asahi Shimbun Company
Member	OGAWA Hiroki	Chairman, Saibu Gas Co., Ltd.	Member	YAOSAKA Osamu	Chairman, Fukuoka City Board of Education
			Member	YAMAMOTO Iwao	President, Kyushu Sangyo University
			Member	Gary Wayne BARKLEY	President, Seinan Gakuin University