

THE 16th
FUKUOKA ASIAN CULTURE PRIZES 2005
2005年(第16回)福岡アジア文化賞



大賞

GRAND PRIZE



イム・ドン グォン
任 東 権

IM Dong-kwon

韓国中央大学校名誉教授

Honorary Professor, Chung-Ang University

1926年5月22日生

Born May 22, 1926

韓 国

Republic of Korea

BRIEF BIOGRAPHY

- 1926 Born in Chungcheongnam-Do, Republic of Korea
1951 Graduated from the Department of Korean Literature, Kukhak University
1954 Teacher of the Folklore Course, Kukhak University
1959-74 Professor, Sorabol Art College (1961-71 Dean)
1959-91 Chairman, Korean Folklore Society (in 1991 Honorary Chairman)
1964-99 Director, Korea Cultural Heritage Committee
1968 Doctor of Literature (D.Litt.), Woosuk University
1971-2001 Director, Seoul Cultural Heritage Committee
1974-91 Professor, Chung-Ang University (in 1991 Honorary Professor)
1976- Material Commissioner, the National Folk Museum of Korea
1979-80 President, Baekje Culture Research Institute
1982 Received the Cultural Award from the Municipal Government of Seoul in Cultural Science
1982 Received the Order of Culture Merit (Eun-Gwan)
1988 Received the 5.16 Racial Award (for Academic Performance)
1989-93 Chairman, Society of Korean Folk Song (in 1994 Honorary Chairman)
1990- Executive Director, Foundation for the Preservation of Cultural Properties, Korea
1991 Received the Order of Civil Merit (Moran Medal)
1996- Counselor, Korean Comparative Folklore Society

MAJOR WORKS

- Collection of Korean Folk Songs*, Vol.1, Dongkook Munhwa Sa, 1961; Vol.2-7, Jipmoondang, 1974-92.
History of Korean Folk Songs, First Edition, Munchang Sa, 1964 (Reprinted: Jipmoondang).
A Study on Korean Folklore, Sunmyung Munhwa Sa, 1971 (Japanese translation: *Kankoku no Minzoku to Densho*, Ohusha, Tokyo, 1984).
Korean Folktales, Seomun Dang, 1972 (English translation, 1974; German translation, 1975. Japanese translation: *Kankoku no Minwa*, Yuzankaku Inc., Tokyo, 1995).
A Study on Korean Women Folk Songs, Jipmoondang, 1982.
A Study on Korean Annual Customs and Festivals of the Korean People, Jipmoondang, 1985.
Kankoku no Minzoku Taikei (Series of Korean Folk Customs), (Collective Research Reports on Korean Folk Customs), Vol.1-5 (Published in Japanese), (ed. and part author, jt. trs.), Kokushokankokai Corporation Ltd., Tokyo, 1988-92.
A Study on Korea-Japan Royal Court Rites, Chung-Ang University Press, 1995.
Baekje Culture in Japan, Kyujangkak, 1996 (Japanese translation: *Nihon no naka no Kudara Bunka*, Daiichi Shobo Ltd., Tokyo, 2001).
Daishogun Shinko no Kenkyu (A Study on Daejanggun Belief), (Published in Japanese), Daiichi Shobo Ltd., Tokyo, 2001.
Kan-Nichi Minzoku Bunka no Hikaku Kenkyu (A Comparative Study on Korea-Japan Folk Cultures), (Published in Japanese), Iwatashoin, Tokyo, 2003.
The Korean Mission and Culture Propagation, Minsokwon, 2004 (Japanese translation: *Chosen Tsushin-shi to Bunka Dempa*, Daiichi Shobo Ltd., Tokyo, 2004).

* All published in Hangul and published in Seoul, if not otherwise specified.

AWARD CITATION

Professor Im Dong-kwon is a pioneer in the field of Korean folklore, and is the primary figure in East Asian folklore studies. At the young age of 28, he became the primary lecturer for the first folklore course offered in South Korea at the Kukhak University in 1954. His research that began with the objective of reestablishing a national identity in the wake of the Korean War raised the awareness of Korean culture and fostered scholarship that established Korean folklore studies as an independent discipline.

While teaching and conducting research as a professor at the Sorabol Art College and Chung-Ang University, Professor Im served simultaneously as the Chairman of the Korean Folklore Society and the Society of Korean Folk Song. Further, he worked to discover and protect cultural treasures while serving as the President of the Baekje Culture Research Institute and the Executive Director of the Foundation for the Preservation of Cultural Properties, Korea. For these stellar achievements over many years, Professor Im has been awarded many national honors, including the Order of Culture.

Professor Im has not limited his research to South Korea, but extended it to Japan and China. He has conducted research into cultural interchange between South Korea, Japan, and China using the methods of comparative folklore, thus elucidating the unique aspects of Korean folklore. He is acclaimed as the preeminent scholar in East Asian folklore, having served in such positions as the Counselor to the Korean Comparative Folklore Society, at which he assumed the post in 1996. He has also trained other scholars in the field of folklore studies, who have since been engaged in many different activities in South Korea and Japan.

Originally specializing in traditional folk music of South Korea, Professor Im's interests have gradually expanded to cover a broad range of fields, including traditional oral literature, folkloric performance art, rituals, folk beliefs, and shamanism. He has published his research results in approximately 50 books that he has either written himself, written in collaboration with others, or edited. Of these, *Kankoku no Minzoku Taikei*, Vol.1-5 and *Kankoku no Minzoku to Densho* have been translated into Japanese. One of his best-known early works, *Korean Folktales*, is widely read throughout the world, as it was translated into German and English in the 1970s and into Japanese in 1995.

Professor Im, who spent his junior high school years in Tokyo during World War II, has close ties with Japanese folklore studies. In 1963, before the normalization of relations between Japan and South Korea, he began 40 years of folklore studies throughout Japan from Hokkaido to Okinawa, conducting joint research with Japanese scholars. He wrote *Kan-Nichi Minzoku Bunka no Hikaku Kenkyu* in Japanese himself, while Japanese translators worked on his Korean texts for such books as *Nihon no Naka no Kudara Bunka* and *Chosen Tsushin-shi to Bunka Dempa*. These works are not simply comparative research studies of Japanese and Korean culture. They have been highly acclaimed for adding new interpretations to existing theories in Japanese cultural research by examining Japanese folklore from the perspective of South Korea.

In this way, Professor Im has conducted comprehensive comparative research into the folklore of East Asia with a focus on South Korea, and has contributed to the furtherance of joint research conducted by South Korea, Japan, and China as an internationally respected academic. For these achievements as a luminary in the field of East Asian folklore studies, Professor Im is highly suited to receive the Grand Prize of the Fukuoka Asian Culture Prizes.



学術研究賞

ACADEMIC PRIZE



トー・カウ
ン

Thaw Kaung

ヤンゴン大学中央図書館前館長

Retired Chief Librarian,
Universities Central Library, Yangon

1937年12月17日生

Born December 17, 1937

ミャンマー

Myanmar

BRIEF BIOGRAPHY

- 1937 Born in Yangon, Myanmar
- 1959 Obtained B.A. Honours (First Class in English) from University of Yangon and appointed Deputy to Librarian of that University
- 1960-61 Studied at University College, University of London taking a special course in Oriental Bibliography
- 1962 Obtained the Postgraduate Diploma in Librarianship from University of London; elected Chartered Librarian and Associate of the Library Association (ALA)
- 1965-80 Honorary Librarian and Publisher of the Burma Research Society
- 1969-97 Chief Librarian, Universities Central Library. Set-up a Palm-leaf and Parabiike Manuscripts Section collecting over 16,000 bundles
- 1971-97 Established Department of Library Studies (renamed Department of Library and Information Studies in 1997), University of Yangon and appointed Head of Department and Part-time Professor
- 1971-76 Secretary, Myanmar Language Commission
- 1976 Certificate in Teaching Library Studies, Western Australian Institute of Technology (present Curtin University). Became an Associate of the Australian Library and Information Association
- 1984-85 Consultant Librarian to British Library, Oriental and India Office Collections (also for one year in 1991-92)
- 1984 Elected Honorary Fellow of the Library Association (FLA)
- 1992- Founder and Patron of the Myanmar Library Association
- 1993- Vice-Chairman, Myanmar National Literary Awards Selection Committee
- 1998- Member, Myanmar Historical Commission; Vice-Chairman, National Commission for Preservation of Traditional Manuscripts
- 1998 Emeritus Professor, Department of Library and Information Studies, University of Yangon
- 1999 Harold White Fellow at the National Library of Australia.
Awarded Doctor of Letters (D.Litt.) *Honoris Causa* by the University of Western Sydney
- 2002 Visiting Professor at the National Museum of Ethnology, Osaka

MAJOR WORKS

< In Myanmar >

- Library Manuals*, Sarpay Beikman, 1962 (also several editions after 1971).
- Bibliography of Works on Myanmar Literature* (jt. comp.), Sarpay Beikman, 1983.
- On Reference Works*, Sarpay Beikman, 1985.
- On Translations into Myanmar*, Sarpay Beikman, 1991.

< In English >

- Index to Periodical Articles in English on Burma, from Jan. 1948 to Dec. 1960*, University of London thesis, London, 1962.
- Bibliography of Myanmar Art and Archaeology* [CD-ROM] (jt. comp.), University of London, School of Oriental and African Studies, London, 1993.
- "Bibliographies Compiled in Myanmar," in *Etudes birmanes en hommage à Denise Bernot*, Ecole française d'Extrême Orient, Paris, 1998.
- Zinme Yazawin, Chronicle of Chiang Mai* by Sithu Gamani Thingyan (jt. trs.), Universities Historical Research Centre, 2003.
- Selected Writings of U Thaw Kaung*, Myanmar Historical Commission Golden Jubilee Publication Committee, 2004.

* Titles without place of publication are published in Yangon.

* Due to the restoration of the original names and elimination of externally-assigned ones in Myanmar in June, 1989, the above mentioned places and the country, Myanmar are the official ones as of June, 1989. Exceptions are the titles of publications.

AWARD CITATION

Dr. Thaw Kaung is a leading authority in the field of library studies in Asia, with a focus on Myanmar. His specialty is the preservation of traditional documents. He has worked hard to preserve various palm-leaf manuscripts over the past 1,000 years, and allowed wide access to them. He contributed to the creation of a system in which the people of Myanmar can conduct local research in their native language using these documents and materials. He has performed distinguished services for the preservation of materials which are of archival value and traditional documents, and is one of the leading figures in Asia in the library studies.

Dr. Thaw Kaung diligently continued his studies despite having health problems, and majored in English and literature at the University of Yangon, graduating at the top of his class. He later received a degree in librarianship from the University of London, and was elected a Chartered Librarian of the Library Association and Associate of the Library Association (ALA).

After returning to Myanmar, Dr. Thaw Kaung was appointed Chief Librarian of the Universities Central Library, Yangon in 1969. He engaged in the down-to-earth work of training librarians and preserving palm-leaf manuscripts and other texts. He authored teaching materials on an introduction to librarianship and the handling of important documents in Myanmar language. He also collected approximately 16,000 bundles of palm-leaf manuscripts, including valuable Buddhist texts, that faced imminent destruction due to insect damage or drying. To properly preserve these palm-leaf manuscripts, he installed air conditioning in a special chamber in the library. This library has in its collection copies of palm-leaf manuscripts created before the 19th century and which were the first documents of this kind discovered. These copies have been published sequentially with English translations by the Pali Text Society in London as commentaries on the Buddhist texts, enabling the documents to be widely used.

Furthermore, Dr. Thaw Kaung established the Department of Library Studies at the University of Yangon in 1971, working to begin the full-fledged scale training of library studies specialists. He also played a major role in establishing a graduate course leading to a diploma in Library and Information Studies at the same school. In addition to writing books on library studies, he has published books and research reports in both Myanmar and English on Myanmar's traditional culture and on the preservation of traditional documents, which has increased public awareness in this area. He was one of the central figures to establish the Myanmar Library Association and the National Commission for the Preservation of Traditional Manuscripts. He has been active overseas, as well. In 1984 and 1991, he served as a Consultant Librarian to the British Library, and in 1989 at the Institute of Southeast Asian Studies in Singapore. In recent years, he has translated into English with Myanmar and Thai collaborators, palm-leaf manuscripts in Myanmar about Chiang Mai.

Thus, Dr. Thaw Kaung has made a major contribution to the preservation and utilization of palm-leaf manuscripts and other traditional materials from Myanmar and other Asian countries. As a result, he has pioneered historical research in Myanmar, the native language of the people and has been widely acclaimed for illustrating the significance of preserving valuable palm-leaf manuscripts throughout Asia and the world. He is indeed a worthy laureate of the Academic Prize of the Fukuoka Asian Culture Prizes.

芸術・文化賞
ARTS AND CULTURE PRIZE



ドアンドゥアン・ブンニャウオン

Douangdeuane BOUNYAVONG

織物研究家

Textile Researcher

1947年6月11日生

Born June 11, 1947

ラオス

Lao People's Democratic Republic

BRIEF BIOGRAPHY

- 1947 Born in Vientiane, Lao People's Democratic Republic
- 1968 Graduated from Dong Dok Teachers' Training College of Vientiane (present National University of Laos)
- 1973 Obtained Master Degrees of Physics and Chemistry at University of Amiens, France
- 1973-79 Lecturer at Dong Dok Teachers' Training College of Vientiane
- 1981-85 Translator of Russian literature into Lao at Progress Edition, Moscow
- 1985-90 Editor at National Institute of Art and Literature, Ministry of Information and Culture, Vientiane
- 1990 Established the "Group for the Promotion of Art and Lao Textiles" with four other women members
- 1991-95 Consultant, the "Preservation and Promotion of Lao Textiles" project, conducted by Lao Women Union and sponsored by UNICEF. Established Textile Gallery "Sin Sai Mai" as a part of the project in 1991
- 1991 Producer and script writer of a video entitled, From the Mulberry Leaves to Silk Textiles
- 1992-93 Awarded a Fulbright fellowship to be Visiting Scholar and Instructor of Lao language at Southeast Asian Studies Summer Institute (SEASSI), University of Washington, Seattle
- 1994 Awarded a Japan Foundation Fellowship to be Visiting Scholar at the Institute of Asian Culture, Sophia University, Tokyo
- 1995- Editor and advisor of the "Association for Sending Picture Books to Lao Children of Japan" (ASPB)
- 1996-98 Researcher of the "Comparative Study on Lao Textiles, Weaving and Dyeing Techniques" project sponsored by the Japan Foundation Asia Centre
- 1997 Established Textile Gallery "Hothaentaeng Gallery"
- 1997-99 Project leader of the "Adaptation of Thao Hung Thao Cheuang Epic into Modern Prose" by Toyota Foundation's grant
- 2003- Chief Director of Dokked Publishing Company
- 2004-05 National Consultant for Teacher Training Curriculum Development Program, Ministry of Education

MAJOR TEXTILE EXHIBITIONS AND WORKSHOPS

- 1990 Vientiane
- 1992 Chiang Mai (Thailand), Seattle (USA)
- 1994 Machida (Japan)
- 1995 Xiengkhuang, Vientiane
- 1996 Vientiane
- 1997 Angers (France), Yokohama (Japan)

MAJOR PUBLICATIONS

- Maha Sila Viravongs: Life and Works* (Essay on biography), National Institute of Culture and Society Research, 1990.
- Rites and Traditions in Thao Hung Epic* (Research on Lao classical literature), Department of Literature and Cultural Mass, Ministry of Information and Culture, 1991.
- Infinite Design: The Art of Silk* (Research on Lao textile), Lao Women Union, 1995.
- Illustrated Dictionary* (Lao dictionary for primary students), Association for Sending Picture Books to Lao Children of Japan, 1st edition in 1995, 2nd edition in 1996, and 3rd edition in 1997.
- Legends in the Weaving*, The Group for the Promotion of Art and Lao Textiles, Thailand, 2001.

* Titles without place of publication are published in Vientiane

AWARD CITATION

One of the foremost cultural figures of Laos, Ms. Douangdeuane Bounyavong has contributed to promoting traditional Lao culture, particularly textiles and traditional weaving techniques, and studying and disseminating Lao literature.

Born into an intellectually active family, Ms. Bounyavong received her higher education in Laos and France. After returning home, she dedicated herself to the study of classical Lao literature and traditional culture. She devoted herself to studying the Lao classical epic, “Thao Hung Thao Cheuang.” She received wide acclaim after publishing the results of her research into Lao rituals and tradition described in this epic.

As she began to see her studies into classical Lao literature bear fruit, Ms. Bounyavong extended her interest in traditional culture beyond literature. She turned her attention to textiles, another aspect of the country’s traditional culture. Laos has a rich heritage of traditional textiles. Indeed, there are so many that it is said each family has its own distinctive textiles and clothing. From her research into the significance of the different motifs incorporated in these textiles, her activities grew to encompass a wide range of textile-related subjects. In addition to historical research into traditional Lao textiles, she became involved with preserving and succeeding traditional textile techniques, activities to raise awareness, efforts to improve the social status of the women weaving the textiles, and exhibiting these textiles abroad.

She established the Group for the Promotion of Art and Lao Textiles in 1990 as part of a group of five women, beginning full-fledged efforts to preserve the textiles and the traditional techniques used to make them. The following year, she served as a consultant to the Preservation and Promotion of Lao Textiles project conducted by the Lao Women Union with a grant from UNICEF. As part of this project, she established the Sin Sai Mai textile gallery. That same year, 1991, she attended the Asia Textile Conference held at Chiang Mai University in Thailand as a representative of Laos. She also exhibited textiles designed under her supervision and received the UNESCO Craft Prize. Ms. Bounyavong has continued her enthusiastic activities for restoring and developing traditional Lao textiles by holding textile exhibits and workshops in Thailand, the United States, France, and Japan in addition to Laos. Her book, *Infinite Design: The Art of Silk*, published in 1995, won plaudits in Laos and abroad as the first research work on traditional Lao textiles written by a Lao. She further promoted her textile research through a project with the Japan Foundation. That research led to the publication of *Legends in the Weaving* in 2001.

Ms. Bounyavong’s wide-ranging activities are supported by the strong resolve shown in her statement, “The traditional Lao textile is an integral part of our culture. It has great value, and I devote myself to protecting its techniques and tradition.” These activities have made a significant contribution to preserving, inheriting, and developing traditional Lao and Asian culture. She is indeed a worthy laureate of the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

芸術・文化賞

ARTS AND CULTURE PRIZE



タシ・ノルブ

Tashi Norbu

伝統音楽家
「タシ・ネンチャ」ディレクター

Traditional Musician,
Director of "Tashi Nencha"

1960年1月1日生

Born January 1, 1960

ブータン

Bhutan

BRIEF BIOGRAPHY

- 1960 Born in Thimphu, Bhutan
- 1983 Obtained B.A. (English Major) from North Eastern Hill University, Shillong, India
- 1987- Founded and assumed Director of Tashi Nencha to preserve and promote folk music as the sole professional private traditional music group in Bhutan
- 1990 Composed signature tunes for the national broadcasting service, BBS
- 1993 Composed thematic music for the documentary films “Call of the Crane” produced by NHK, Japan; and “Kingdom in the Sky” produced by British Aerospace
- 1995 Introduced folk and mask dances including ethnic dances from different parts of the country in Tashi Nencha’s activities
- 1997 Sent by the Government as a trainee to participate in the International Documentary Film Festival Amsterdam (IDFA), the Netherlands
- 1997 Live concert in Thimphu as the first private music group by the request of Bhutanese Government
- 1998 Live cultural concert tour with seven performances in Japan on the invitation of the “Program to Introduce Foreign Cultures” of the Japan Foundation
- 1998 Composed the national theme song to commemorate 25 years of enthronement (Silver Jubilee Celebrations) of His Majesty the Fourth King
- 2000 Participated in the World Performing Art Festival “Wasshoi-2000” in Osaka and the “Japan Flora 2000” in Hyogo, Japan
- 2004 Live cultural performance in Hong Kong
- 2005- Vice President, Motion Picture Association of Bhutan

MAJOR WORKS

Cassette Tapes (by Tashi Nencha)

Music from the Dragon Kingdom (1990)
Daw Butsu (Songs and dialogues) (1993)
Gaway Gaway (Folk songs II) (1994)

Traditional Instrumental (1990)
Thrung Thrung (Folk songs I) (1994)

CD (by Tashi Nencha)

Zangtho Pelri (Traditional songs) (2000)
Mantra of the Lotus Born (2001)

Om Mani Padme Hum (2001)
Mantra of Medicinal Buddha (2001)

Video

Ap Wangdughey (Folklore of a legendry figure)(1990)
Gukor (Humour, wit and wisdom) (1999)

Daw Butsu (Rural life, love story) (1993)

Documentary

Folk Songs of Bhutan (1993)
Live concert (Music, dance and drama) (1997)

Consecration of the 70th Je Khenpo (1996)

AWARD CITATION

Mr. Tashi Norbu is a pioneer who is the first private citizen in Bhutan to be engaged in preserving and maintaining traditional culture, primarily music. Located in the Himalayas, the Kingdom of Bhutan, with a population of 700,000, has developed a traditional culture over the centuries under the great influence of Tibetan Buddhism. The country's policy is to protect its traditional culture and natural environment, but globalization has gradually brought about change in Bhutanese society. This has had a major impact on the music that has been handed down as an activity of the people.

Mr. Tashi Norbu developed a great interest in traditional Bhutanese music under the tutelage of his father, a musician and dancer. Alarmed that the country's traditional music would disappear due to the strong influence of music from overseas, he formed Tashi Nenchu, the first private group featuring traditional music in Bhutan in 1987. At that time, the Royal Academy of Performing Arts already existed for the preservation and development of folk music and dance, but it was a truly groundbreaking step for an individual to form a group for this purpose.

In the 1990s, as *rigsar* (popular songs and music) enjoyed widespread popularity, Mr. Tashi Norbu consistently preached the importance of preserving traditional music. As the director of Tashi Nenchu, he assiduously continued his activities of passing the music on to the younger generation. Song and dance are inseparable parts of traditional Bhutanese music, so he incorporated dance in the group's activities in 1995. Working primarily in the central part of the country, he is striving to recreate the traditions as meticulously as possible to preserve music and dance that had not been recorded in the country. He is devoting a great deal of energy to developing traditional music, including attempts to improve the musical instruments, with the objective of improving the musicality while maintaining the tradition.

Fulfilling the role as a cultural ambassador from the private sector, Mr. Tashi Norbu has given several performances overseas as the leader of Tashi Nenchu, bringing traditional Bhutanese music, and therefore the distinctive aspects of Bhutanese traditional culture, to the world. Moreover, he has made a significant contribution to recording and preserving culture on film by producing *Folk Songs of Bhutan*, the first documentary created by an individual Bhutanese.

Mr. Tashi Norbu has passionately continued his activities as a private citizen working to protect and hand down traditional music as it rapidly changes with the trends of contemporary civilization. For this reason, he is a worthy laureate of the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

PRIZE PRESENTATION CEREMONY

Date & Time: 14:00 - 16:20 Thursday, September 15, 2005

Venue: Fukuoka International Congress Center, Main Hall

The Prize Presentation Ceremony for the 16th Fukuoka Asian Culture Prizes 2005 was held in a solemn atmosphere with the attendance of approximately 1,000 people, including Their Imperial Highnesses Prince and Princess Akishino, representatives from the embassies of the laureates' countries, guests from international exchange organizations, business circles, universities, exchange students in Fukuoka, and local organizations as well as the citizens of Fukuoka City.

At the ceremony, brief introductions of the laureates' achievements were made, after which the laureates appeared on stage in a big round of applause from the audience. Greetings from the organizing representative, an Imperial address delivered by His Imperial Highness Prince Akishino and the summary of the screening process were made before the laureates were bestowed their prizes by the organizing committee representatives. Each of the laureates expressed their joy upon receiving the prizes, their views on Asia and messages to the citizens of Fukuoka City. At the grand finale, students at Fukuoka International School presented the laureates with flower bouquets, inviting another generous applause from the floor.

A Korean singer-songwriter Ryu added an extra touch of beauty to the ceremony in his special musical performance.



式典にご臨席される秋篠宮同妃両殿下
Their Imperial Highnesses Prince and Princess Akishino
attending the ceremony



Ryuによる特別演奏
Special performance by Ryu



ACCEPTANCE SPEECH

Grand Prize Im Dong-kwon

I am tremendously honored and grateful to have been given the Fukuoka Asian Culture Prize by Fukuoka City and the Yokatopia Foundation.

My field of studies is Korean folklore. I specialize in Korean folklore, but my curiosity in exchange with neighboring ethnic groups and cultural propagation also made me involved in the studies of comparative folklore. In my folkloric fieldwork, I visited northward to Mongolia, China and Sakhalin, and, southward to Japan, Taiwan and Southeast Asia. As a result, I learned that a large number of cases of northern cultures had moved southward.

Korea is a mainland peninsula, connected with Japanese archipelago over the strait and advanced cultures from the mainland was frequently transmitted to Japan via Korea since the ancient times. What should not be forgotten is the fact that movements of earth's crust about 20,000 years ago caused part of the land to go under the water, making Japan an island being isolated from the mainland. In other words, Japan being a part of the mainland long before 20,000 years ago, must have allowed people to cross the land on foot and to share the same culture freely. This poses us a question that, when we think of the ancient culture of Japan, it is not enough just focusing our attention on the Sea of Genkai of what we see today, but we also need to recognize that Japan, like Korea was a part of the mainland over 20,000 years ago.

Disconnection of Japan and the mainland by the sea made the traffic impossible. However, improvement of the sea navigation technology and shipbuilding technology 2,000 and 3,000 years ago enabled the mainland culture cross the waters, reaching Japan via Korean Peninsula, bringing frequent exchange. Fukuoka geographically played an important role as a gateway for the exchange.

From the view point of diffusionism, I have had an interest in Japan's folkloric cultures and kept on the studies. My following titles were translated and published in Japan. They are: *Baekje Culture in Japan*, *Daishogun Shinko no Kenkyu* (A Study on Daejanggun Belief), and *The Korean Mission and Culture Propagation*. I want to know the truth of Asian culture in a broader sense. Sharing the same culture can bring us the improved mutual reliability, deepened understanding, enabling coexistence, and peace.

I understand that the organizer named this prize the "Asian Culture Prizes" because they wanted to promote mutual understanding by crossing the boundaries of nations and races as well as to pursue coexistence. I would like to express my sincerest appreciation and respect to the organizers of this event.

Before closing, I would also like to thank all the people here attending at this ceremony.

Thank you very much.



ACCEPTANCE SPEECH

Academic Prize Thaw Kaung

Your Excellencies, Esteemed Members of the Fukuoka Asian Culture Prize Committee and Distinguished Friends,

It is indeed a great honour for me to receive the prestigious Fukuoka Asian Culture Academic Prize for 2005, this year. As the first librarian and the second Myanmar to receive the prize, I feel very glad that it is an honour to the profession of librarianship and to my country Myanmar (Biruma) also.

I worked as a librarian in various libraries of the Yangon University main campus for about 40 years, retiring as the Chief Librarian of the Universities Central Library which I headed for 28 years. I also had the opportunity to establish the first Department of Library and Information Studies at Yangon University in 1971. In my life-work I made a total commitment to my profession, serving every scholar and reader in their search for information, regardless of race, nationality, or religion. It has been a privilege for me to have served my country and my people, and in a broader perspective Southeast Asia and Asia as a whole, by collecting rare manuscripts on palm-leaf and parabiike handmade paper, and thus preserving the literary and historical records of the past, to enrich Asian culture.

Librarians are important intermediaries in the ever-widening human horizon of information and knowledge. From the last decades of the 20th century to the beginning of the 21st century, an immense information explosion has been taking place in science, technology, humanities, arts and culture, and in all fields of human endeavour. Librarians can play important roles to harness and make readily available this priceless treasure trove of information and knowledge. As custodians of knowledge they should encourage at the same time peace and tolerance, reconciliation and not confrontation among people of all nations and forge a pathway for all humanity to live in harmony with each other.

Although libraries have flourished in Myanmar for a thousand years and more, when I first decided to become a librarian about 50 years ago, it was a new profession in my country with only a few librarians trained in foreign lands. I took “a road less travelled by,” and this has indeed made all the difference in my life, and I hope in those I have been able to assist.

During the four decades of my active work as a librarian and a teacher of library studies I have tried to imbue in my numerous students a spirit of service to all people, to have open minds and to preserve human values enshrined in books and writings of all ages.

I would like to take this opportunity to thank all the citizens of Fukuoka City and the Yokatopia Foundation for their generosity and fore-sight in establishing the Asian Culture Prizes and for awarding me the Academic Prize for this year. I would also like to thank my wife and family, especially my three sons, for their constant support in my work, living with books and all types of writings.

In concluding my Acceptance Speech I would like to wish everyone present this afternoon, and especially the people of Fukuoka and Japan, peace, prosperity and progress and the ability to successfully over-come the challenges of our new information society.

Thank you all very much.



ACCEPTANCE SPEECH

Arts and Culture Prize Douangdeuane Bounyavong

This is indeed, a moment of great of happiness in my life to be a recipient of the 16th Fukuoka Asian Culture Prizes. The honor is not only for myself but also for all Lao weavers both past and present, who continue to pass on traditional weaving skills and produced beautiful fabrics for daily.

I have been profoundly impressed by the value placed on cultural by Fukuoka citizens and the Fukuoka Asian Culture Prizes Committee. Art and Culture belong to all mankind and should be freely exchanged, shared and enjoyed. An 80-year old Japanese scholar once told me that culture is every one's concern and we should not wait for orders to promote it. I have never forgotten this but have applied it to my life.

The work of preserving the national heritage such as antique textiles is seldom done by an individual. It poses many difficulties and can be misunderstood by others. When I started this work I had no background in this area. However I have been helped by my late father's research into classical Lao literature found on palm leaf manuscripts. This has provided much special information that would not available to foreign scholars due to the language barrier.

Weaving traditions in Asia have been passed on for a thousand years. In spite of difficult period in our country, Lao weavers have never abandoned weaving items for daily use. Thanks to their perseverance, hand woven skirts are still today one of the strongest element expressing Lao culture. Being a weaver enables a woman, with little or no education to produce income for her family and gives her an acceptable social standing. These women learn from samples of old textiles. However, when the country opened its doors to the outside world in the 90s, many of the arts and crafts, including antique textiles, were threatened. There was a need to preserve these textiles in their home country and this became my aim. Many activities and projects have been implemented in order to raise awareness on the historical and cultural value of antique textiles with financial support from NGOs and international organizations, both from the government and private sector. The results are impressive. The Lao Women Union established a textile gallery The Art of Silk in 1992. Production at the grass roots level has become more intense with some provinces building showrooms for their local products. Female students are also wearing uniforms woven on their mother's looms. In addition I have a small collection of Lao antique textiles which are displayed in a private gallery. In cooperation with my colleagues, we have published a book on the history of Lao textiles along with detailed patterns and motifs, which could be used as a model for reproduction.

On behalf of my family and relatives, I would like to thank the Fukuoka Asian Culture Prize Committee and the Fukuoka citizens. This prize is confirmation of the path my two daughters and beloved late husband have walked with me.



ACCEPTANCE SPEECH

Arts and Culture Prize Tashi Norbu

Excellencies, Distinguished Guests, Ladies and Gentlemen,

Greetings to the friendly people of Japan, particularly to the residents of Fukuoka. May I first express my heartfelt gratitude to the Fukuoka Asian Culture Prizes Committee for bestowing this prestigious honor on me.

I have endeavored to promote the cultural heritage of the Kingdom with an attempt to revive not only the ancestral songs, dances and mask dances but by placing importance to expose our ethnic costumes and attires through our performances. I am indeed very proud that today, in the presence of most distinguished gathering that my twenty years of perseverance and dedication is being recognized and rewarded. This award is not only for me but also for the people and the government of Bhutan. While, like most countries strive to increase Gross National Product, we pursue what is known as Gross National Happiness. It is in line with this development philosophy that preservation and promotion of cultural heritage is considered, one of the four pillars of Gross National Happiness.

As a young boy I grew up in the atmosphere of music. My father, Dasho Aku Tongmi, who is a great source of inspiration to me, was the founder of the Royal Bhutan Army Band. He was also involved in composing the National Anthem of Bhutan. While I am highly indebted to my father, I take pride to express my gratitude to my family members, particularly my mother, my wife, son and daughter who continues to give me their unstinted support.

Today, sadly, our youth are exceedingly exposed to new values such as materialism and consumerism. If our invaluable inheritance is to continue to survive and flourish, our younger generation must shoulder the responsibility to accept their role as custodians of a distinct culture, tradition, values and principles on which our country was founded. Our heritage remains a living history still kept intact, but we cannot be complacent, we have to inculcate the coming generations to continue to work tirelessly in the promotion and preservation of our music and dances so that our distinct culture is passed on from generation to generation. This is exactly why Tashi Nenchu was established in 1987.

This prestigious award will undoubtedly give me further inspiration and motivation in my work. It is with the support of organizations such as yours that Tashi Nenchu is able to make concerted efforts to move closer towards preserving and conserving our age old art, culture and heritage.

Finally, on behalf of my wife and on my own behalf, I take this opportunity to thank His Excellency the Mayor of Fukuoka, the Chairperson of Yokatopia Foundation and the Committee members of the Fukuoka Asian Culture Prizes, for the exemplary manner in which this award ceremony has been organized.

Tashi Delek.



PUBLIC FORUM

Folk Culture Coming Across the Sea of Genkai

Date & Time: 16:00 - 18:00 Saturday, September 17, 2005

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 180

1 Theme: "Explore Cultural Linkage"

2 Program: Outline of the Forum and Introduction of Speakers

Professor Inaba Tsugio (Graduate School of Human-Environment Studies, Kyushu University)

Keynote Speech

Professor Im Dong-kwon (Grand Prize Laureate)

Panel Discussion

Panelists:

Professor Im Dong-kwon

Professor Sano Kenji (Graduate School of History and Folklore Studies, Kanagawa University)

Assistant Professor Nagamatsu Atsushi (Faculty of Humanities, Miyazaki Municipal University)

Professor Matsubara Takatoshi (Research Center for Korean Studies, Graduate School of Social and Cultural Studies, Kyushu University)

Coordinator: Professor Inaba Tsugio

3 Outline:

In his keynote speech, Professor Im commented on the origin of culture propagation by referring to the ethnic cultural cases seen in today's Korea and Japan. He argued that cultures – some maintaining their original styles and the others being modified to suit the climate of the area – had taken root on their soil along with the flow of people.

At the following panel discussion, panelists each discussed what similarities Korea and Japan share by raising specific examples. Professor Sano spoke of the cultural exchange viewed from geographical features between the Korean Peninsula and Japan as well as wooden and stone creatures, both symbols of folk belief. Professor Nagamatsu presented an example of the Chikuzen biwa lute to illustrate the role played by blind priests and its history. Professor Matsubara talked about oceanic folk culture such as women divers and sea festivals to clarify the similarities. Professor Matsubara referred to Professor Im's remark "flow of people is flow of culture. People move over with culture." Professor Im answered this with an example of the Korean Envoys on how people and culture flowed. He said that culture was not only directly transmitted by the Korean craftsmen and priests in their contact with their Japanese counterpart, but they also handed down the culture to the general public, for example, Tojin-odori (literally "the people of Tang" dance).

Finally Professor Inaba reconfirms Professor Im's remark of "culture changes" in a way to focus on the cultural difference between the coastal area and inland even in Korea as well as to focus on the reverse cultural propagation from Japan to Korea. He concluded the forum by pointing out to us that it is important to have a flexible viewpoint to folk cultural ties between Korea and Japan.

PUBLIC FORUM

Unearthed Story of Myanmar History

Date & Time: 13:00 - 15:00 Saturday, September 17, 2005

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 120

1 Theme: "Preserve Palm-leaves in Digital Format"

2 Program: Outline of the Forum and Introduction of Speakers

Professor Ishizawa Yoshiaki (President, Sophia University)

Keynote Speech

Dr. Thaw Kaung (Academic Prize Laureate)

Speeches

Emeritus Professor Okudaira Ryuji (Tokyo University of Foreign Studies)

Professor Saito Teruko (Faculty of Foreign Studies, Tokyo University of Foreign Studies)

Professor Ito Toshikatsu (Faculty of Letters, Aichi University)

3 Outline:

Dr. Thaw Kaung illustrated different types of traditional manuscripts, the process of how the palm-leaf is made, and the ways of conservation and repair by showing visual images at his keynote speech. He explained that palm-leaf manuscripts and other old documents now face almost certain destruction and have to be preserved. "Only by conserving our intellectual history recorded in our traditional manuscripts, we will be able to preserve the indigenous scholarship of our countries that forms an essential part of our national, as well as Asian culture." he said.

Professor Okudaira then followed. He said that the old documents are the fruit of intelligence produced in the natural environment and people's life to explain how old documents have changed with the lapse of time and their historical background in Myanmar.

Professor Saito, showing the images of actually digitalized old documents, explained the specific interpretation on each of the images. She said that old documents are valuable to learn the life, custom and culture of people in relevant times.

On opening the website he releases the database of Myanmar socio-economic history, Professor Ito defined the significance of the digitalization by saying that digitalization of traditional texts enables us to preserve them for a long time and in the future, to utilize the data throughout the world in the form of Internet and other media means.

Finally, Professor Ishizawa concluded the forum by commenting that the preservation of old documents is to preserve historical legacy of intelligence, which is actually to protect the culture of Asia.



PUBLIC FORUM

Laos Weaving Tradition

Date & Time: 14:00 - 16:00 Sunday, September 18, 2005

Venue: Fukuoka Art Museum, Auditorium

Participants: Approximately 140

1 Theme: "Infinite Design – Inherited Textiles"

2 Program: Outline of the Forum and Introduction of Lao Culture
Professor Nitta Eiji (Faculty of Law, Economics and the Humanities,
Kagoshima University)

Keynote Speech
Ms. Douangdeuane Bounyavong (Arts and Culture Prize Laureate)

Panel Discussion
Panelists: Ms. Douangdeuane Bounyavong
Associate Professor Suzuki Reiko (Faculty of Foreign Studies, Tokyo
University of Foreign Studies)

Coordinator: Professor Nitta Eiji

3 Outline:

At the beginning of the forum, Professor Nitta talked briefly the location of Laos and its history while showing a video on Laos, to draw the audience into the charm of the country.

In the following keynote speech, Ms. Bounyavong projected slides to show the scenes of textile weaving in Laos, and to explain the variety of weaving techniques as well as the origin of the designs. Her talk also covered the role played by textiles in the daily life of Lao people with pleasant episodes.

At the panel discussion, Ms. Bounyavong pointed out that the policy-making and assistance by many organizations are needed to keep the tradition of textiles alive. She suggested a school for textiles be created since people are not able to learn weaving skills at home any more. Professor Suzuki commented that women might have put their feelings and dreams into textiles instead of writing letters because they were not given opportunities for education.

When models clad in various ethnic costumes of Laos, all of which were the collection of Ms. Bounyavong, appeared on the stage, the venue instantly turned colorful and showy. The audience listened attentively to the explanation on the characteristics of costumes with colorful and distinctive designs as well as on what occasion people wear each of the costumes.

Professor Nitta concluded the forum by saying "Asia is home to many ethnic people and each group has their unique traditional textiles. Please visit Asia to see this world of rich textile with your own eyes."



PUBLIC FORUM

Traditional Bhutanese Music

Date & Time: 18:30 - 20:30 Friday, September 16, 2005

Venue: IMS Hall

Participants: Approximately 330

1 Theme: "Singing Voice from Himalaya"

2 Program: Outline of the Forum and Introduction of Bhutanese Culture
Professor Fujii Tomoaki (Chubu Institute for Advanced Studies)

Performance by Tashi Nencha

Commentary: Mr. Tashi Norbu (Arts and Culture Prize Laureate)

3 Outline:

Preceding the concert, Professor Fujii introduced the achievements of Mr. Tashi Norbu and outlined the country of Bhutan and its culture by showing photos he himself took.

Mr. Tashi Norbu then invited Tashi Nencha, a traditional music group he directs on the stage. The six members dressed in colorful traditional costumes were given a loud applause from the floor.

Mr. Tashi Norbu gave commentaries on each of the songs and dances, explaining Bhutan's unique cultural background which is strongly influenced by the Tibetan Buddhism. The "Kuzu Zangpo," which is always played as an opening tune at a performance, was performed with unconstrained singing voice and Bhutanese traditional musical instruments. In a religious mask dance, dancers wearing deer masks bounce around the stage dancing with cymbals. There were also dances of the Layap people living in the north-western area as well as people of Sakten village in the north-eastern area of Bhutan. A total of nine pieces were performed one after another, getting the audience into the world of somewhat nostalgic traditional culture of Bhutan. As the last program, "Tashi Labey," the conventional concluding dance in Bhutan was open to all the audience, offering them a happy walk-in performance.



学校訪問
SCHOOL VISIT

塩原小学校

日時：9月16日(金) 14:20～15:30

訪問者：任 東 権(大賞受賞者)

生徒：4、6年生 約170名

小学生4、6年生を対象に、韓国の民話と韓国に古来より伝わる遊びを紹介した。

民話紹介では、「ネズミの婿選び」と「雨ガエル」を紹介。民話が教える「自分自身に自信を持つことの大切さや、親を敬うことの大切さ」などの人生訓を丁寧に問いかけると、生徒たちは熱心に聞き入っていた。

話のあと、日本では正月の遊びで多く見られる双六と同じようにコマを進めていく韓国の遊び「ユンノリ」を紹介した。生徒達は任氏と一緒に輪になり、終了時間も忘れるほど夢中になって楽しく遊び、終始和やかな雰囲気となった。

Shiobaru Elementary School

Date & Time: 14:20 - 15:30
Friday, September 16, 2005

Visitor: Professor Im Dong-kwon,
Grand Prize Laureate

Students: Approximately 170 fourth and sixth grade students

In front of pupils in their fourth and sixth grade, Professor Im Dong-kwon introduced Korean folk stories and games from ancient times.

He spoke of two stories – “Rat’s Choice of Husband” and “Green Tree Frog.” Pupils listened very carefully to Professor Im as he explained about what folk stories tell us about life, such as the importance of being confident in yourself and respecting your parents.

After the story-telling, pupils, together with Professor Im in a circle, enjoyed a Korean game of “Yutnori,” a similar game of the Japanese variety of Parcheesi (sugoroku). Everybody became caught up in the game and time flew by until the whole program ended in a friendly atmosphere.



学校訪問 SCHOOL VISIT

福翔高等学校

日時：9月16日(金) 15:00～16:45

訪問者：トー・カウ(学術研究賞受賞者)

生徒：1年生 約340名

車座になった生徒たちに囲まれながら、「現代の若者に伝えたいこと」をテーマに講演を行った。

病気のため学校に通うことができず、自宅で本ばかり読んでいたという自身の幼少時代を振り返りながら、「本を読むことで"時間"と"空間"を飛び越えることができる。過去や未来のこと、そして世界のことをもっと広く知って欲しい」と、読書の大切さ、そして何よりも読書の楽しさについて語った。

その後、学校の図書館へ移動して生徒たちとの座談会が行われた。現代の若者が関心を持っていることを尋ねるなど、生徒たちとの身近な交流を十分に楽しんだ。

Fukusho High School

Date & Time: 15:00 - 16:45
Friday, September 16, 2005

Visitor: Dr. Thaw Kaung,
Academic Prize Laureate

Students: Approximately 340 first grade students

Surrounded by students sitting in a circle, Dr. Thaw Kaung spoke about the theme "What to expect from the present youngsters."

He looked back on his childhood, during which he was unable to attend school due to illness and thus spent his time engrossed in books at home, and told the students the importance of reading, above all the joy of reading. He said: "By reading books you are able to jump between time and space. Know more about the past, future, and the world."

In the following discussion with students at the school library, Dr. Thaw Kaung enjoyed casual conversations by asking the present youngsters about their interest.



学校訪問
SCHOOL VISIT

福岡女子高等学校

日時：9月16日(金) 13:50～15:40

訪問者：ドアンドゥアン・ブンニャウォン
(芸術・文化賞受賞者)

生徒：1～3年生 約120名

服飾デザイン科1～3年生の生徒たちが参加した。ブンニャウォン氏所蔵のラオスの伝統衣装に身を包んだ生徒20人がモデルとなり、色とりどりの民族衣装を披露するとあちこちから「かわいいー!」という声が飛んでいた。ブンニャウォン氏が、各民族の衣装やそのデザインの特徴について説明を行い、生徒たちは興味深そうに聞いていた。最後に、衣装を身につけたままラオスの踊りを教えてもらい、ラオスの文化を身近に感じていた。

Fukuoka Girls High School

Date & Time: 13:50 - 15:40
Friday, September 16, 2005

Visitor: Ms. Douangdeuane Bounyavong,
Arts and Culture Prize Laureate

Students: Approximately 120 first to third
grade students

First to third grade students in the Fashion Design course attended the program. Representing the participants, twenty students clad in traditional Lao costumes appeared as models, causing other students to exclaim “how cute!” Ms. Bounyavong explained the characteristics of the costume and design for each ethnic group, inviting students’ interest and curiosity. At the end of the program, those in the costumes were taught one of the Lao dances to learn more closely about Lao culture.



学校訪問 SCHOOL VISIT

長住小学校

日時：9月16日(金) 10:40～13:10

訪問者：タシ・ノルブ(芸術・文化賞受賞者)

生徒：1～6年生 約580名

全校生徒が集まった体育館。興味津々の子どもたちの輪に囲まれて、伝統音楽グループ「タシ・ネンチャ」がブータンの歌や踊りを披露した。最後の演目「タシ・レベ」では、楽しいリズムにみんな体がうずうず。タシ・ノルブ氏の「よ～し、みんなで踊ろう」のかけ声で、座っていた子どもたちが立ち上がり、総勢580人の総踊り。言葉は通じなくてもみようみまねで踊りの輪が広がった。

握手攻めに合いながら体育館を後にして2年生の教室へ。子どもたちの見事な英語の自己紹介にタシ・ノルブ氏やメンバーも思わずにっこり。いっしょに給食を食べて、楽しい文化交流の一日だった。



Nagazumi Elementary School

Date & Time: 10:40 - 13:10
Friday, September 16, 2005

Visitor: Mr. Tashi Norbu,
Arts and Culture Prize Laureate

Students: Approximately 580 first to sixth grade pupils

The school gym was packed with the whole school. Drawing the attending children in a circle around them, members of the traditional music group “Tashi Nenchu” performed Bhutan’s songs and dances. The last program “Tashi Labey” accompanied by the pleasant and lilting rhythm made the children impatient to dance to the music. With Mr. Tashi Norbu’s call out “Now, it’s time to dance!,” all 580 children joined in the circle of dance. No language was needed. Following how members danced, the children fully enjoyed their day of cultural exchange.

After an avalanche of handshakes when leaving the gym, Mr. Tashi Norbu and his members entered a classroom for the second graders, where they welcomed the guests with impressive self introductions in English. The children and the guests shared a school lunch to conclude a pleasant cultural exchange.

