

NEWS RELEASE

October 4, 2012

Japan Center for International Exchange (JCIE)  
The Tiffany & Co. Foundation

### **Winners Announced for the Fifth Tiffany Foundation Award**

The Japan Center for International Exchange (JCIE) and The Tiffany & Co. Foundation are pleased to announce the winners of the fifth annual Tiffany Foundation Award for the Preservation of Japanese Traditional Arts and Culture in Contemporary Society.

The Tiffany Foundation Award was established in December 2007 through a partnership between JCIE and the Tiffany & Co. Foundation in the United States. The goal of this award is to recognize organizations that have demonstrated exemplary achievement in promoting traditional Japanese culture and the revitalization of local communities, and to raise awareness across the country about such activities in each region.

JCIE accepted applications for the fifth annual Tiffany Foundation Award from February 20<sup>th</sup> to April 2<sup>nd</sup> 2012. After careful review of the 63 applications, two finalists were selected. These recipients will each be awarded a ¥2 million prize and a custom-designed trophy from Tiffany & Co.

*Taisho Award* (The Tiffany Foundation Grand Prize for Traditional Japanese Culture)  
**Yamamoto Noh Theater**, Osaka City, Osaka

*Shinkosho Award* (The Tiffany Foundation Prize for Promotion of Traditional Japanese Culture)  
**Wajima Dozo Culture Renovation Center**, Wajima City, Ishikawa

Organizations that met the following three qualifications were eligible for the awards:

- (1) Incorporate the heritage of traditional local culture into the activities of contemporary society by mobilizing the participation of a wide range of citizens in traditional activities;
- (2) Revive these activities with the purpose of fostering a sense of pride and contributing to the community;
- (3) Promote domestic and international exchange related to traditional arts and culture to reinvigorate communities and open them to the rest of the world.

Among qualified applicants, the Taisho Award is given to one organization that is nationally acclaimed and known for its innovative ideas. The Shinkosho Award is conferred on an organization smaller in scale, but highly regarded in its community as having great potential or providing exemplary results.

A selection committee comprising four independent experts evaluated and discussed the merits of all applicants based on the following five criteria:

### ***Criteria for Selection***

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|-----------------------------|--|
| 1. Local Culture            | Incorporate the heritage of traditional local culture into community activities of contemporary society.     |
| 2. Artistic Value           | Excel in artistic quality.   |
| 3. Self-Sufficiency         | Engaged in efforts to secure funds from a wide range of financial sources and to expand participation.       |
| 4. Cross-sectoral Component | Mobilize participation from various societal sectors, including government agencies, business, and citizens. |
| 5. Impact                   | Have social impact beyond the local community and serve as exemplary model.                                  |

### ***Selection Committee***

Chairman:	Fumio Nanjo	Director, Mori Art Museum
Members:	Kengo Kuma	Architect and Professor, Tokyo University
	Yuko Tanaka	Professor, Hosei University
	Katsuhiko Hibino	Artist and Professor, Tokyo University of the Arts

### ***Previous Tiffany Foundation Awardees***

<b>Year One</b>	<i>Taisho Award:</i>	Mino Washi Akari Art Contest & Exhibition Organizing Committee, Mino City, Gifu
	<i>Shinkosho Award:</i>	Nishi-Shiogo Revolving Theater Preservation Committee, Hitachi-Omiya City, Ibaraki
<b>Year Two</b>	<i>Taisho Award:</i>	Earth Celebration Committee, Sado City, Niigata
	<i>Shinkosho Award:</i>	Kurobei Project Team, Murakami City, Niigata
<b>Year Three</b>	<i>Taisho Award:</i>	Kyo-machiya Revitalization Study Group ( <i>Kyo-machiya Saisei Kenkyukai</i> ), Kyoto
	<i>Shinkosho Award:</i>	Red Brick Club Maizuru ( <i>Akarenga Kurabu Maizuru</i> ), Maizuru City, Kyoto
<b>Year Four</b>	<i>Taisho Award:</i>	Amawari Roman Association, Uruma City, Okinawa
	<i>Shinkosho Award:</i>	Taiguruma Revival Project, Niigata City, Niigata

## **Message from the Tiffany & Co. Foundation**

The Tiffany & Co. Foundation is proud to be in the fifth year of the “Tiffany Foundation Award for the Preservation of Japanese Traditional Arts and Culture in Contemporary Society”. These awards are presented to organizations that have contributed to the protection of Japan’s heritage and traditional culture. In keeping with the goal of this award program, Tiffany & Co. honors the importance of cultural heritage and history through contemporary designs of timeless value. We pay tribute to Tadashi Yamamoto, the former president of JCIE, as the founder and inspiration for the concept of the Awards program and for paving the way to bring Tiffany & Co. Foundation philanthropy to Japan.

The Foundation has been actively engaged in activities that promote design, craftsmanship, and innovation in the arts. Traditional Japanese crafts have also provided design inspiration for Tiffany & Co. In the nineteenth century, Tiffany & Co.’s designers created sterling silver masterpieces based on exquisite Japanese bird paintings. Tiffany’s “Japanesque Style” remains unsurpassed in the history of American silver design.

This year, the Foundation is pleased with the continued success of the award’s open application process, allowing for recognition of exemplary organizations from across the country. The Foundation is thankful for all of the esteemed members of the selection committee, who continue to lend their expertise to the Tiffany Foundation Award program. The Tiffany & Co. Foundation is pleased to contribute to the positive relationship between Japan and the United States by supporting Japanese traditional art and design through this award.

Fernanda Kellogg  
Chairman of the Board, The Tiffany & Co. Foundation

## **About The Tiffany & Co. Foundation**

Established in 2000, The Tiffany & Co. Foundation provides grants to nonprofit organizations dedicated to the education and preservation of the arts and environmental conservation. Guided by the belief that a successful company has a responsibility to the greater community, the Foundation awards grants to institutions that preserve traditional artisanship. Support is also given to cultural institutions that foster the decorative arts. In addition, the Foundation assists organizations dedicated to conservation of natural resources from which the company draws the materials and inspiration that are at the heart of Tiffany design. For more information on The Tiffany & Co. Foundation, please visit [www.tiffanyandcofoundation.org](http://www.tiffanyandcofoundation.org)

## **Message from JCIE**

The Tiffany Foundation Award was established in 2007 to honor organizations that are finding innovative methods to preserve and develop traditional Japanese arts and culture in ways that are relevant to today's modern society, and in doing so, have made notable contributions to their local communities. We are deeply grateful to our co-organizer, The Tiffany & Co. Foundation, and everybody else who has made the fifth Tiffany Foundation Awards possible.

The Japan Center for International Exchange (JCIE) has had the pleasure of working with the foundation and its colleagues at Tiffany & Co. Japan, Inc., to launch and oversee this wonderfully unique program as part of our overall efforts to promote corporate philanthropic efforts in Japan.

This year, the four-person selection committee chaired by Fumio Nanjo, director of the Mori Art Museum, offered their profound collective knowledge to conduct a rigorous screening process. As a result, they selected the Yamamoto Noh Theater from Osaka and the Wajima Dozo Culture Renovation Center from Ishikawa Prefecture—the first awardees from either location. Both organizations were recognized for their contributions to their local communities that draw on their deep connection to Japan's cultural heritage. JCIE would like to extend its congratulations to these very deserving organizations.

With the population in Japan aging, Japanese local communities are at a great turning point, and we believe that activities to revive local communities initiated voluntarily by local residents and organizations will be increasingly important. We sincerely hope that the Tiffany Foundation Award will be one positive force by supporting cultural organizations that can contribute to such local revitalization efforts. Through our role as co-organizer, we at JCIE will continue our efforts to ensure that this award becomes ever more meaningful.

We respectfully ask for your continued support and cooperation.

Ken Shibusawa  
President, JCIE

## **About JCIE**

Founded in 1970, JCIE is one of Japan's few truly independent nongovernmental institutions in the field of international affairs. A nonpartisan and nonprofit organization, it sponsors research and dialogue on pressing issues in international affairs; it organizes political exchange programs for parliamentarians as well as local legislators; and it works to facilitate the growth of civil society and philanthropy in Japan. JCIE/USA, its American affiliate located in New York, was established in 1975.

## **About the 2012 Tiffany Foundation Award Winners**

### **Tiffany Foundation Grand Prize for Traditional Japanese Culture (*Taisho Award*):**

Yamamoto Noh Theater, Osaka City, Osaka  
Akihiro Yamamoto, Chairman

The Yamamoto Noh Theater was founded in 1927 to preserve and revive Noh, the oldest Japanese theatrical art, and it has undertaken various initiatives to present this traditional performing art as an “attractive art that lives in the contemporary era.” To promote Osaka as a cultural city, the association regularly hosts events that present Noh performances along with other forms of performing arts, giving audiences a comprehensive experience of Osaka’s many cultural activities. Workshops are regularly held for those who are new to Noh, including international audiences. The association also hosts children’s programs in which children can learn about Noh through creating set pieces, trying out Noh choreography, and participating in performances as part of the choir. While it has retained the quality of traditional Noh theatrical performance, the theater also integrates contemporary arts into the stage set and involves children as performers to encourage community participation. The theater is classified as a national heritage site since 2006, originally built in 1921 and then reconstructed in 1950 after being burned down during the war.

### **Tiffany Foundation Award for the Promotion of Traditional Culture (*Shinkosho Award*):**

Wajima Dozo Culture Renovation Center, Wajima City, Ishikawa  
Masao Mizuno, Chairman

A *dozo* is one of Japan’s traditional architectural structures, which was used to store valuable commodities ranging from rice to gunpowder. In Wajima, the *dozo* also provided excellent space for craftsmen to work with lacquer that requires consistent temperature and humidity. In the aftermath of the 2007 earthquake in the Noto Peninsula, nearly 600 *dozo* disappeared from Wajima’s landscape within a year due to safety concerns over damages caused by the earthquake as well as the lack of comprehensive support measures for restoring the historical structures. In response, the Wajima Dozo Culture Renovation Center initiated a laborious project to preserve the local history by repairing the damaged *dozo*. Moreover, the group has innovatively utilized *dozo* as community centers for educational events and concerts, as well as venues for displaying Wajima’s own extraordinary lacquerware culture. The organization has also initiated a training program for younger builders to acquire the specific expertise needed to repair the *dozo*. The research center’s initiatives successfully made *dozo* into accessible spaces for local residents to actively appreciate the region’s traditional inheritance.

## **Comments from the Committee Members**

### *Taisho Award: Yamamoto Noh Theater*

#### **Fumio Nanjo, Director, Mori Art Museum (Committee Chair)**

The Noh community faces issues in finding successors and ways to survive. The Yamamoto Noh Theater has been using a variety of innovative steps to enhance the way in which it presents Noh and to expand opportunities for education about this art form, including changing performance times, holding performances with foreign language translation, and presenting Noh in the framework of a new series of cultural events, “Kamigata Traditional Performing Arts Night.” As a result, the organization has captured a new audience and has successfully proposed new possibilities for Nohgaku.

Any traditional performing art must change its form to adapt to the lifestyles of modern people while preserving the important framework and spirit of that art. It is only by doing so that these living traditions will continue to be supported by modern society. In that sense, the efforts by the Yamamoto Noh Theater have shown great success by being creative in building a framework for presenting Nohgaku. I believe that this creative method offers many hints for people working in other areas of traditional performing arts and traditional crafts.

#### **Kengo Kuma, Architect and Professor, Tokyo University**

Nohgaku is considered one of the oldest performing arts in Japan, a country where a great number of traditional performing arts exist, but unfortunately it has an image of being distant from the general lifestyle in this modern age. At a time when many of the Kansai area’s cultural centers are being shut down, I believe that the Yamamoto Noh Theater’s continued vigorous activities for the local community have been quite valuable. I also believe that the organization’s efforts to incorporate new techniques into the tradition, such as the use of LED lights on the stage, also merit recognition, and I hope that it continues to take on such new challenges.

#### **Yuko Tanaka, Professor, Hosei University**

Japan has numerous Noh theaters across the country, but many of them are solely used for the performers and aficionados of Noh and are seldom used for activities that engage the local residents. As a result, people continue to have an image of Noh as something difficult to understand. The Yamamoto Noh Theater has been making efforts to have children experience and understand Noh. Many of the elements of Noh, including the mask, costume, songs, and dance, can be physically experienced, and that is the most effective way to get close to Noh. However, it is not easy to make such activities happen due to the cost and difficulty of teaching this art. The Yamamoto Noh Theater has gained knowledge and experience in teaching methods and built a framework where anyone from elementary school students to high school students to adults can casually experience Noh. I hope that this award contributes to the efforts by the organization to secure teachers as well as to continue its activities, and that it leads to the spread of these activities to other Noh theaters across Japan so that Noh can reach beyond the borders of a Japanese classic art and become a new way of expression.

#### **Katsuhiko Hibino, Artist and Professor, Tokyo University of the Arts**

Wherever there are people, there is a building. It can be a residence where people rest or a place where residents gather. Buildings show their own characteristics according to their function. The activities of the Yamamoto Noh Theater are built upon traditional space. The tradition taught silently by the space of the Noh theater is transformed into an existence of the modern age by the people who are there. This space built by the forerunners in the field over the ages has an inevitable, subconscious power.

## Comments from the Committee Members

### *Shinkosho Award: Wajima Dozo Culture Renovation Center*

#### **Fumio Nanjo, Director, Mori Art Museum (Committee Chair)**

Since the Noto Peninsula Earthquake damaged many *dozo*, which had traditionally been preserved in great numbers on the Noto Peninsula, the Wajima Dozo Culture Renovation Center has created a complete flow—covering both the hard and the soft aspects of the process—by leading an investigation on the damages to *dozo*, passing on techniques of plaster craftsmen in the process of renovating *dozo*, building a system for funding such renovation efforts, and creating new ways to use the renovated *dozo*.

In this geographic area, the connection between lacquerware (a famous traditional craft) and *dozo* runs deep. As a result, the efforts to renovate and preserve *dozo* have also contributed to the preservation and revival of lacquerware. Furthermore, the preservation of the scenery of the towns with the *dozo* will also be an important asset for tourism. The project already partners with others who engage in preservation of *dozo* culture in the Tohoku area, but I hope that this method will be used as a reference in other towns in the future.

#### **Kengo Kuma, Architect, Professor at Tokyo University**

This is a project whose efforts deserve recognition for effectively matching two objectives: preserving a representative industry in the Wajima area, and using that as an opportunity to train plaster craftsmen. In particular, the way in which the project turned what was a great crisis for traditional crafts as a result of the Noto Peninsula Earthquake into a new opportunity merits high praise. Last year's Tohoku earthquake and tsunami also damaged many buildings and devastated the local industries in the Tohoku area. General volunteer activities are necessary, but I hope that this project, which focuses on skill development, becomes a starting point for similar projects to spread in other areas of Tohoku.

#### **Yuko Tanaka, Professor, Hosei University**

While I had always hoped for more development in lacquer crafts in Wajima, I realize that, like many of the traditional crafts that cannot sustain themselves alone, Wajima needs an environment where the *dozo* and the local community can coexist, the revitalization of the local community, visitors who stimulate the local economy, and attention from the rest of the world. The Wajima Dozo Culture Renovation Center has made me recognize the importance of having architecture and crafts that match the local culture. In Japan, standardized architecture is common across the country, but buildings should be the most important facility and scenery that communicate the characteristics of the area. Many *dozo* were destroyed by the earthquake, but Wajima Dozo Culture Renovation Center took that as an opportunity to identify new values in the *dozo* and enabled people to realize those values by engaging them in these renovation activities. I believe that the project's efforts will be a great model for many towns that are hit by natural disasters.

#### **Katsuhiko Hibino, Artist and Professor, Tokyo University of the Arts**

The Wajima Dozo Culture Renovation Center represents the pursuit of new opportunities in the process of adapting inherited traditional values to the modern environment, just as the Yamamoto Noh Theater did. The space of the *dozo* revives a silently taught tradition and creates a place for people to gather.

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