



4 T H U P C I S
GLOBAL STUDIES TOUR
I N J A P A N

Essays on Experiences in Japan

NOVEMBER 9 - 18 , 2014

Beyond Borders No.1 2014

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NOVEMBER 9 - 18 , 2014





For Chiho Ogaya
Associate Professor (2005-2015)
Yokohama National University

whose hard work and dedication to the UPCIS-YNU Global Studies Tour Program
created opportunities for cultural dialogue between Japanese and Filipino students, faculty, and artists.
Without her, the program which inspired this collection of essays would not have been possible.
With all our love, respect, and gratitude.

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PARTICIPANTS OF THE GLOBAL STUDIES TOUR PROGRAM] IN YOKOHAMA NATIONAL UNIVERSITY 2011 —2013

2011

John Paul Afable (BA Communication Research)
Darren Balolong (BS Electronics and Communications Engineering)
Nigel Cabaluna (BS Electronics and Communications Engineering)
Adrian Herico (BA Journalism)
Laureen Theresa Lioanag (BS Business Administration)
Greg Pellerin (MA Sociology)
Adrienne Vergara (Actor)
Bryan Viray (MA Anthropology)

2012

Diana Alferez (Actor)
Nierra Kamille Dizon (BS Mining Engineering)
Karl Louie Mariano (BS Statistics)
Jon Philip Noveras (B Library and Information Science)
Marisse Panaligan (BA Journalism)
Lou Melvin Ramirez (BS Electronics and Communications Engineering)
Ma. Loren Rivera (BA Theatre Arts)
Raizza Pulido (BA Psychology)

2013

Patricia Bianca Andres (BS Psychology)
Sara Jamel Bangayan (BA Journalism)
Ma. Erika Bautista (Cert Music Education)
Kenneth Cadiang (BS Mathematics)
Jeremy Reuel Dela Cruz (MA Philippine Studies)
Don Jason Hilotina (BA Music)
Viveka Lopez (BA Broadcast Communication)
Sarah Eve Perlawan (BA Linguistics)





Batch 2011



Batch 2012



Batch 2013 with the YNU participants



FOREWORD

The UP Center for International Studies (UPCIS) is pleased to partner with Yokohama National University (YNU) in bringing before the reader a collection of essays written by the student-participants of the 4th UPCIS Global Studies Tour in Japan that narrate their first-hand accounts and discoveries of Japan, its culture and people.

The essays draw insights from a semester of learning Bunraku in the Philippines and a ten-day (10) exchange program in Yokohama, Tokyo, and Naoshima that allowed them to experience Japan first-hand. Their keen observations are worth examining and consideration by scholars. It is in reading such perspectives that we realize that programs such as the Global Studies Tour should receive further support, as they serve as important venues for young students to engage in cultural dialogue, to deepen their understanding of the culture of our neighbors, that may at first glance seem different from our own.

As educators, it is our hope that by taking students out of the classroom and immersing them in foreign cultures, they recognize not only the differences but also the values, customs, and traditions that we, Filipinos share with other peoples of the world.

We would like to acknowledge the support of the University of the Philippines' Office of International Linkages, Office of the Vice President for Academic Affairs and the Office of the President for the MOVE UP grant awarded to our students.

We are also grateful to the Yokohama National University's International Office, Student Affairs and International Relations Department and the Japan's Ministry of Education, Culture, Sports, Science and Technology's Japan Student Services Organization (JASSO) for the Scholarship for Short-Term Study granted our students.

Cynthia Neri Zayas Ph.D.
Director Center for
International Studies



INTRODUCTION

It is with much joy and honor that we introduce this collection of essays written by participants of the 4th Global Studies Tour in Japan (09-18 November 2014), hosted by the Yokohama National University.

Through this collection, the reader can explore Japan and its culture through the eyes of Filipino student-participants as they narrate their experiences, learnings, and discoveries during their first-time visit to Japan. The essays describe their preparations in the Philippines as students and trainees of Bunraku and Noh under the Global Studies 197: Special Topics on Japanese Traditional Performance Practice (GS197 JTTP) class, and their observations, impressions and interactions with Japanese people and society, specifically, the Yokohama National University students and the Naoshima Onna Bunraku, an all-women puppet troupe from Naoshima prefecture.

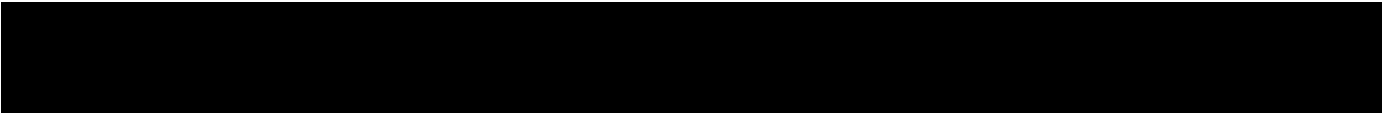
The essays also recount these interactions and the issues raised during joint-discussions which moved the students to reflect on our own Filipino practices and realize the valuable lessons that the two cultures can learn from one another.

As former student-participants of previous Global Studies Tours in Japan (2011 and 2013), the essays remind us of a common experience gained as undergraduate and graduate students of UP Dili-man, and as apprentices and trainees of the UPCIS Noh and Bunraku ensemble. Learning through observation, participation, and interaction with people from a different culture is something that we share with all Global Studies Tour participants, and something that continues to connect us to one another.

Joining the 4th Global Studies Tour in Japan, this time as UPCIS lecturers, we enthusiastically performed our new role in guiding and mentoring this batch of Noh and Bunraku trainees, as our mentors have done for us.

Patricia Bianca Andres
Laureen Theresa Lioanag
Associate Editors





The Global Studies Tour, an 8-10 day student exchange program between students of the UP Center for International Studies' (UPCIS) East and Southeast Asian Studies and Yokohama National University's (YNU) Faculty of Education and Human Sciences, began in 2009.

While visiting the Development Action for Women Network (DAWN) Philippines, an NGO giving support to Filipino women migrants in Japan and their Japanese-Filipino children who now live in Manila, I met Lisa Garcia, one of their staff . She asked me UPCIS could host the coordinator of DAWN Japan, YNU Associate Professor Chiho Ogaya, and her students. On Friday, August 28, 2009, Ogaya Sensei and ten of her students joined Global Studies students at UPCIS and me for a joint class discussion.

This initial interaction gave rise to a successful partnership, which has continued for the last six years. Initially, only Ogaya Sensei and her seminar students would come to UPCIS for the annual YNU Global Studies Tour in the Philippines and hold joint class discussions with UPCIS' Japan Studies and Global Studies students on issues confronting both Japan and Philippine cultures, as well as global issues such as disaster, gender, and peace and conflict.

In 2011, YNU successfully obtained a scholarship grant for UPCIS' students and apprentices of the UPCIS Noh Ensemble to participate in a similar program in Japan.

The program is funded primarily by the Student Exchange Support Program (Scholarship For Short-Term Study) of the Japan Student Services Organization (JASSO), an independent administrative institution of Japan's Ministry of Education, Culture, Sports, Science and Technology (Monbukagakusho) which aims to "foster the development of creative individuals who, rich in humanism, will become the leaders of society in the next generation, and, at the same time, promote international understanding and exchange."

In the fourth UPCIS Global Studies Tour in Japan (November 9-18, 2014), six students from the Global Studies 197: Special Topics on Japanese Traditional Performance Practice (GS197 JTPP) class and another from the Southeast Asia 30 (SEA 30: Asian Emporiums) course were all learning the Japanese Bun-raku puppet tradition. They were given the opportunity to visit Japan and participate in the said cultural exchange program at YNU and Naoshima.

These students were: Claire Aragon (4th yr BA Psychology), Jamievee Bautista (2nd yr BA Sociology), Lian Domingo (4th yr BA Anthropology), Lizette Inocencio (4th yr BA Psychology), Reynamae Longay (4th yr BA Public Administration), Rica Papa (2nd yr BS Interior Design), all from the GS197 JTPP class. Loraine Chulipa (3rd yr BS Psychology) was the lone one from SEA 30. Two UPCIS lecturers and JTPP team teachers, Patricia Andres (puppetry) and Laureen Lioanag (shamisen), and I, the JTPP course coordinator, accompanied the students.



The Japanese and Filipino students identified pressing issues in each country as main topics for this year's discussion at YNU. UP students chose to tackle cultural heritage preservation and their YNU counterparts chose to discuss the condition of Filipino nurses and care workers in Japan. Both groups chose the student movement in both countries as a joint presentation topic.

Since the UP students were already learning Bunraku in the Philippines, I arranged for their visit to Naoshima in order for them to experience a training-rehearsal with the Naoshima Onna Bunraku, an all-women troupe of puppeteers, joruri chanters and shamisen players, to further hone their skills in the art of Bunraku and to learn two new Japanese Bunraku pieces, Sanbaso Mai (Dance of Sanbaso) and Dango Uri (The Dumpling Peddlers.). Additional funding for this activity came from the University of the Philippines MOVE-UP program.

The students were made to write a journal on their 10-day experience in Japan, which became the basis for these five essays on their impressions on Japan's culture and people. I hope that these essays would encourage young Filipino students to venture into scholarship and artistic pursuits, and eventually contribute to a body of work on Japan Studies by Filipinos.

To date, a total of 28 students and two apprentices of the UP CIS Noh Ensemble have benefitted from this program.

Amparo Adelina C. Umali, III, Ph.D.
Editor



Inside the Yokohama
Nohgakudo



Schedule of Activities

Day 1

November 9, 2014
Arrival in Japan



Arrival at a surprisingly quiet airport in Haneda, Tokyo



Limousine Bus Ride to Yokohama, Kanagawa Prefecture



Exterior of Haneda, Airport

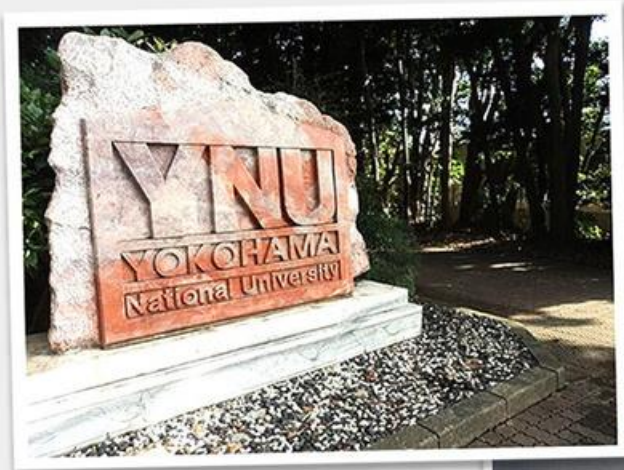


Entrance and bedroom at Youth Hostel Guest House Kanalian

Schedule of Activities

Day 2

November 10, 2014
YNU Campus Tour
and First Workshop Day



Yokohama National University Monument



YNU campus library



No smoking sign inside YNU



Bunraku Performance of Ebisu Mai (Dance of Ebisu) at Opening Program



Intro to YNU & UP



Origami lessons led by YNU students



Calligraphy Workshop with YNU students



Onigiri making workshop with YNU students

Schedule of Activities

Day 3

November 11, 2014

Visit to Yokohama Nohgakudo
and Second Workshop Day



Original
Noh Theater
inside Nohgakudo



Backstage of Nohgakudo

In front of
the Nohgakudo



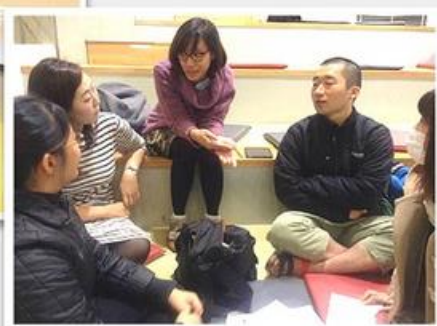
Cultural Heritage Workshop



Cultural Heritage Discussion



Student Movements
Presentations



Discussion Portion



Synthesis of
Discussion

Schedule of Activities

Day 4 November 12, 2014

Visit to Kamakura, Last Workshop Day and a Visit to Minato Mirai

Cleansing Water at the Great Buddha Temple



The Great Buddha of Kamakura



Discussions after Workshop



Filipino Nurses and Caregivers Presentation



Dinner Rotating Sushi Shop



Trip to Minato Mirai

Schedule of Activities

Day 5 November 13, 2014

Tokyo Tour and Farewell Party
held by the students of YNU



Senso-ji Temple
in Asakusa



Mochi in
Asakusa



Skytree and Asahi
Beer Building



Buildings in Shibuya



Shibuya Crossing



Farewell Party
at Bayani's Kitchen



Exchanging
omiyage



Last photo with
YNU students

Schedule of Activities

Day 6 November 14, 2014

Traveling to Naoshima



Limousine Bus
Ticket to Haneda



Plane ride from
Tokyo to Kansai



Bus from KIX
to Takamatsu



Sun setting while inside
bus to Takamatsu



Ferry from Takamatsu
going to Naoshima



Ferry Ticket



Our lodging in Naoshima,
Seaside House No-Mi



Futon and
Tatami Mat bedroom

Schedule of Activities

Day 7 November 15, 2014

First Day of Training
with the Naoshima Onna Bunraku,
and visit to the le Project



Receiving
Instructions
from members
of Naoshima
Onna Bunraku



Practice of Dango Uri
(The Dumpling Peddlers)



A Shinto Shrine
in Naoshima



Go'o Shrine of
the le Project



Haisha (Dentist House)
of the le Project



Sashimi dinner at Naoshima Onna
Bunraku member Inoshita-san's
restraurant, Naopam



Elephant sculpture inside
Inoshita-san's, Naopam

Schedule of Activities

Day 8

November 16, 2014

Second day of Training, and
visit to the Chichu Art Museum



Naoshima Onna Bunraku performing Ebisu Mai (Dance of Ebisu)



Udon at
Joruri
Shamisen
Player
Ishii-san's
Restaurant

Strolling around the island



Signs for
Naoshima
Museums



Monet Garden
in front of the
Chichu Art Museum



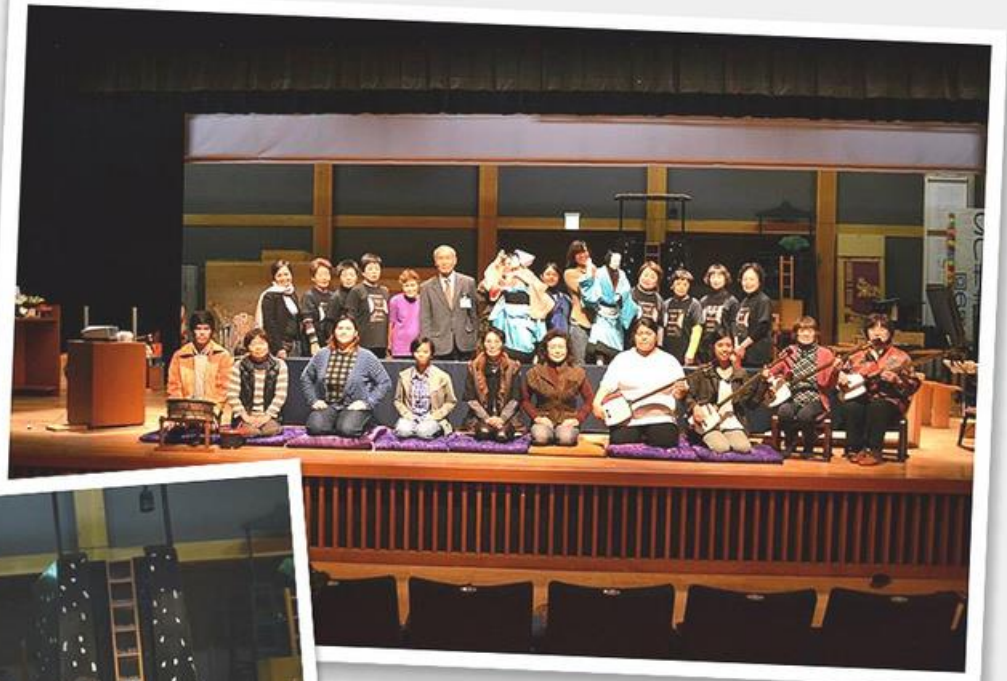
Hiroyuki Horiuchi teaching
UP Students famous
Japanese poses

Schedule of Activities

Day 9

November 17, 2014
Final Day of Training and
Departure from Naoshima

Participants
with the
Naoshima Onna
Bunraku
and Naoshima
Education Board
Supervisor
Oka-sensei



Naoshima Onna Bunraku Daichi
calligraphy by a YNU student



Naoshima Onna Bunraku Shamisen
player Sugi-san and Mercy and
Kenji Horiuchi seeing us off.



Marine Taxi heading
back to Takamatsu

Schedule of Activities

Day 10

November 18, 2014

Going back to Manila



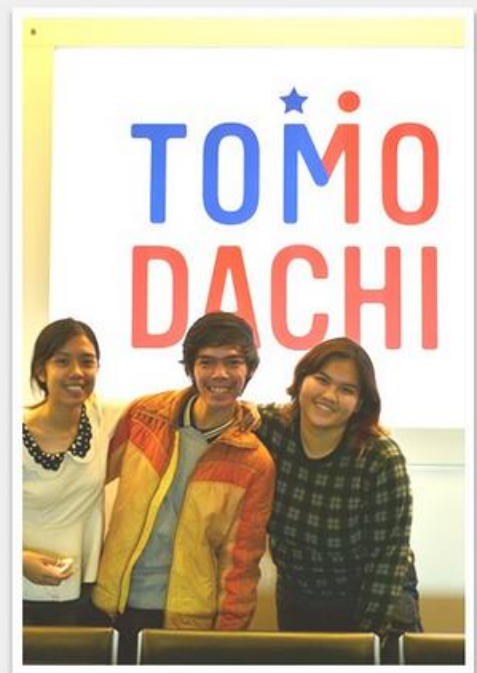
Waiting at Kansai International Airport



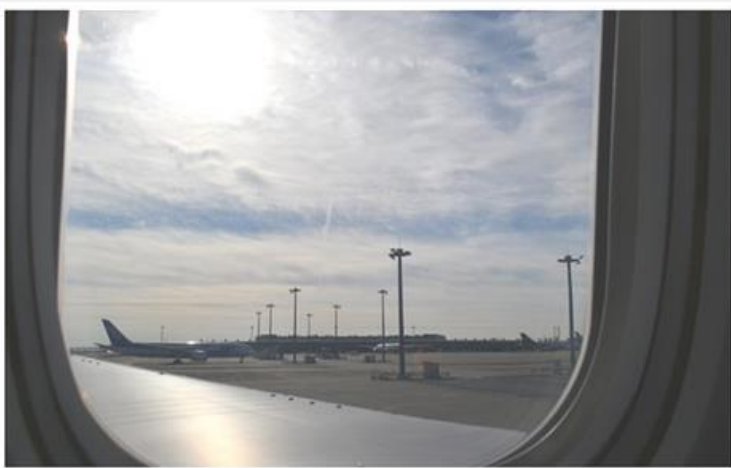
Flight back to Haneda



Pikachu Airplane at Haneda Airport



A billboard saying "Friends" in Japanese at Haneda Airport



Flight back to Manila

INTRODUCTION TO JAPANESE CULTURE

Lizette Inocencio and Jamieeve

Bautista

Japan, renowned for its technological development and innovation, has made great cultural contributions, both traditional and popular, to the world. Geisha, origami, samurai, sushi, and manga, among others, have spread into the English-speaking world and have also found their way into the Filipino consciousness through mass media. In our case, it is Bunraku and Noh.

Before going to Japan, we, participants of the 2014 Global Studies Tour, studied Bunraku in the Philippines.

Most of us were enrolled in GS197: Special Topics on Japanese Traditional Performance Practice (GS197 JTTP), a course that offers experiential-learning of Bunraku and Noh.

Learning Bunraku, a Japanese traditional puppet theater in class, is not easy. It has three components - the *ningyōzū* (puppet) operated by three (puppeteers); the *tayu* (chanter), who narrates the story of the play; and the *shamisen* player, who is occasionally accompanied by *taiko* drum players. They all require coordination and a step-by-step physical and mental preparation in order to memorize *kata* (form), the various combinations of which form the backbone of a performance. These routine set of steps are to be strictly followed, and hence for novices like us, there seems to be little room for creativity and change. This also makes Japanese theater more physically and mentally demanding, compared to other theater practices we have encountered.



Octopus Sushi from Hamazushi in
Yokohama

Participating in the Global Studies Tour gave us participants an opportunity to learn more about Japanese culture not by merely watching it on television and learning it in class, but by actually experiencing it even if only for a few days. Through the program, we learned more about the long-lasting traditions and daily lives of the Japanese. Specifically, we learned more about the Japanese people's discipline, time-consciousness, orderliness, *kata*, careful attention to details, and pursuit for perfection, all of which we had already come to know while studying Bunraku.

Staying in Japan allowed us to live in a different world. From the moment we landed at the airport, everything suddenly seemed quite different - the airport staff stationed at their respective posts were not chatting nor mingling with colleagues, nor checking their phones. Even the blinding city lights, the wind that was colder than we expected, and the Japanese characters none of us could read completely, were all new to us. Japanese strict adherence to rules even in mundane activities such as walking (in Japan, one always needs to keep left) and crossing the streets (where everyone follows the stoplight) are unlike what we are used to in the Philippines.

On the second day of our tour (November 10), YNU students organized an opening program to introduce us to Japanese culture. In activities such as calligraphy (*shodō*), paper-folding (origami) and riceball-making (*onigiri*), we saw how simple activities were "perfected" and turned into art in the hands of the Japanese. On the other hand, we Filipinos had a rare opportunity to perform for them one of their traditional arts, the Japanese Bunraku puppet play *Ebisu mai* (The Dance of Ebisu), and the Filipinized Bunraku *Base Militar* that we learned in our GS 197 JTTP class.

The art of origami, the creation of various figures by folding paper, is a seemingly simple activity but we saw that there was more to it than what met the eye. Origami reflects the Japanese penchant for precision and perfection, something we also noticed while learning Bunraku in class. Folding the paper in less than the prescribed way would lead to a distorted form. The principle of *kata* is highly evident in this activity. Due to strict adherence to the *kata*, the art of origami still remains to this day.





Tomohiro Shiroki introducing their university



Claire Aragon learning Shodo (Calligraphy)



UP participants performing Dance of Ebisu

The same can also be said for shodo. Writing down characters using brush and ink may seem easy at first, but it takes years of careful work and practice to achieve perfection. YNU students guided us in this activity. One of them, Yusuke Kurata, comes from a family of professional calligraphy artists. Kurata-san told us that his mom teaches shodo, and through our interactions, we saw how serious he was in teaching this art. Rica, one of the Filipino participants, thought that a character she had written was good enough. But Kurata-san insisted that she do it, this time correctly. His desire for her to perfect the stroke surprised Rica.

While she recognized that her work was not perfect, she did not feel that it had to be so. For Kurata-san, shodo is more than tradition because it is regarded like a treasure passed from generation to generation and should not be treated lightly.

We also observed how the Japanese transform some daily activities, such as food preparation, into art. For instance, onigiri may simply seem like a ball of rice with filling and a nori (seaweed) strip, but we saw how the Japanese perfectly and carefully shaped their onigiri into triangles to keep them from crumbling. Because onigiri is consumed right away and is therefore not preserved for a long time unlike origami and shodo, it was really amazing that the Japanese still chose to painstakingly create them with such precision and perfection.

In Naoshima, we also witnessed how much time and effort the Japanese spend in preparing their food. Kenji Horiuchi, owner of the minshuku (Japanese style bed and breakfast) where we stayed, is married to a Filipina, Ate Mercy Horiuchi, a 20-year resident of Japan, and who learned to prepare food the Japanese way from her mother-in-law. She spent hours preparing our meals which were

always complete with a bowl of rice, a main dish, a side dish, soup, fruits for dessert and a cup of tea. The obento and food preparation, in general, say a lot about how the Japanese perform their duties to their utmost ability in their every activity. They poured so much passion and dedication into seemingly simple tasks.

Meanwhile, during one of our educational tours in Kamakura, we ate from an ornately designed obento (lunch box).

Japanese sensitivity to nature and the seasons was apparent, as the theme of our obento was of the earth and of the changing colors of the leaves, hallmarks of autumn, the season at the time of our visit.

We also discovered after our Bunraku performance before the YNU students that it was their first time to see a Bunraku performance, and performed no less by Filipino puppeteers and musicians. We were really perplexed to hear

this, as Bunraku is recognized as one of Japan's intangible cultural heritage. Perhaps it was because we interacted with students from the social sciences and not from the arts and humanities. Besides, many young Filipinos are also like them,



Obento from Yokohama Station



unfamiliar with our own traditional performances, so their reactions were quite understandable.

After receiving praises for our performance, the Japanese students asked us what we found difficult in the practice of the said art. We said that Bunraku was difficult because it was something we encountered for the first time.

In training for Bunraku, we had to embrace certain values such as the intense discipline, concentration, and careful attention to details that the art required. Because majority of us had no prior training in performance, these things were initially very hard to do, especially since we had to learn it the Japanese way: by observation, imitation and

constant repetition. We are used to receiving detailed verbal instructions. In the course of our Bunraku training in the Philippines, most of the time we were asked to just mimic the movements of our sensei (teacher) or to replicate the movements of the videos we were studying.

We also had to strictly observe the kata, which we felt limiting at first until we learned to embody it. We were taught the precise way of holding a puppet, how to make it sit and walk, how to strike the strings of the shamisen and many more. We were not allowed to improvise, something common in traditional Filipino performances. Because of the strictness and formality of Bunraku, we had to perform the piece as it was taught to us.

We saw how discipline is ingrained in every aspect of Japanese daily life. One of the things that struck us upon arrival is the cleanliness. There were no scattered garbage anywhere and trash was segregated properly. In Guest

House Kanalian, where we stayed in Yokohama, there was a trash bin for organic kitchen wastes, one for non-organic wastes, and another for bottles and other recyclables, even a separate container for bottle caps.

Their discipline is also seen in the public transportation system, where nobody occupies priority seats reserved for the elderly, disabled individuals or pregnant women. The Japanese also always fall in line properly and patiently, so as not to inconvenience other people. They usually say *sumimasen* (“I am sorry” or “Excuse me”) when they have inconvenienced someone.

We also observed so much orderliness in our stay in Japan, unlike in the Philippines. Japan is a utopia for those who prefer order marked by perfectly-trimmed shrubs, garbage-free streets, people falling in lines, and buses and trains that are always on time.

The Japanese people are also undeniably very time-conscious. They do not want to waste even a second; as such, they do leisure activities like reading a book while on the train. A considerable number of YNU students we interacted with also have *arubaito* (a part-time job). They always aim to be productive, and go straight home when they have nothing planned outdoors.

While some of their values and habits were new to us, there were also some which were familiar and somewhat similar to how we do things in the Philippines. For example, the Japanese have *omoiyari*, a belief that guides how they interact with other people. Similarly, we Filipinos have *pakikiramdam*. Unlike in Western culture, where people seem to prioritize individuality in the expression of thoughts and feelings, the Japanese and the Filipinos always think of how their words or actions might affect the people around them.

During our stay at Yokohama, YNU students accompanied wherever we wanted to go, even if it was already very late. We even had to walk long distances, but they never complained or hesitated to take us to those places even if doing so would greatly inconvenience them. Filipinos also do the same, especially for our *bisita* or visitors. We set aside our own comfort in order to make sure that our *kapwa* is comfortable.

Another Japanese practice similar to ours is leaving one's shoes on the racks at the entrance of houses and other establishments. We did this at the Tokiwadai Community House, where we held our opening program, and at the Fukuishi Center, our Bunraku training venue in Naoshima. There were indoor slippers for use inside these places. Similarly, we also have our *tsinelas pambahay* because just like them, we also take off our shoes at home.

The Global Studies Tour in Japan was a truly wonderful experience for all of us. We learned more from experiencing first-hand what had been taught in our class in the Philippines. We also discovered similarities and differences between the Philippines and Japan. Some things might have struck us as different at first, but these differences did not discourage us to understand Japan better. Throughout the program, we became more immersed in Japan's traditional and modern culture, which allowed us to appreciate that country even more. It will always have a special place in our hearts.



Claire Aragon and Lian Domingo

Due to the recent uproar caused by the construction of Torre de Manila behind Rizal Park, the conservation of cultural heritage, of built heritage is gaining momentum among students and young activists. However, this issue is not exclusive to the Philippines, and is relevant in several other places around the world including Japan. This was why, for the second workshop of the 4th UPCIS Global Studies Tour in Japan, we chose to discuss the conservation of built heritage in the Philippines and Japan so that we could gain perspective on how another society preserves their built heritage. In addition to the workshop we had with the YNU students, we participated in educational study trips to built heritage sites such as the Great Buddha in Kamakura, the Nohgakudo in Yokohama, and the Senso-ji Temple in Asakusa. These trips helped us understand how the Japanese preserve grand public structures such as temples. And by going out of the confines of YNU, we were able to see how the conservation of Japanese traditional heritage exists almost everywhere.

Our first study trip was to the Yokohama kudo or Yokohama Noh Theater. Here we found that the intangible cultural heritage, which is Noh as a performance art form, is also tied to their built heritage, that of the Nohgakudo. Noh is the oldest traditional performance drama in Japan. It is performed in a special theater or a Nohgakudo, and this theater is preserved along with the art.

To give us a clearer insight into the preservation of Noh and its theater, we were allowed entry into its backstage. Normally, entrance into the backstage is prohibited to anybody but the performers. However, as our trip was of an academic nature, we were allowed inside and backstage. This may be an indication of the significance they give to the role of the academe in the conservation of cultural heritage - since we are students learning about their culture, we were allowed in. Here we saw that this kind of cultural exchange can also be a form of aid a step towards the preservation of one's cultural heritage. The Nohgakudo is a massive structure with a high grey stone facade, and a steep, charcoal-colored roof. The facade immediately shows power and integrity evident of a traditional theater practice that has survived the test of time and changing political structure of Japan.

On our visit, we found out that the wooden floor of the stage is in fact centuries old. It is the original one that was passed on from one family to another prior to its



Yokohama

Nohgakudo transfer indoors, in its current home. The elements of the Noh stage are preserved: the pine trees by the bridgeway, the small door used as entrance by the chorus, and even the steps the dignitaries use to climb onto the stage to acclaim a performance. However, in order to preserve the original appearance of the stage, it had to be reconstructed using a mix of both the old, conserved parts and modern materials. This was done as well for the convenience of everybody, both the audience and the ensemble themselves. Thus we see that not only is the stage preserved, with the additions of modern conveniences such as electricity, modern pulleys, and air conditioning it has adapted itself well to the rapidly-urbanized country it belongs to. With this, we could infer that the Japanese, though they may try to practice excellent preservation of both art and structure, understand that efficiency is supreme in a fast paced world.

After our tour of the Nohgakudo, we headed back to YNU for our presentation on the state of built cultural heritage preservation in the Philippines and Japan. Our presentation focused on the parallelism between the issues of conservation in the Philippines and in Japan. First we presented to the class how each country defines built cultural heritage sites and the legislation behind their preservation in each country.

After the presentation, the YNU and UP students formed small groups to discuss several points. First, they brought forward examples of built structures they want to be conserved. The UP students cited the Ifugao houses in the Cordilleras and various churches such as the Paoay Church in Ilocos Norte. From these, the Japanese students





Yokohama Nohgakudo
exterior

surmised that in the Philippines, greater priority and importance is often given to structures that date back to the Spanish occupation.

In the presentation, churches were amongst the most commonly cited examples of successful conservations and this may be because of their materials - since the Spanish period, churches were constructed out of stone such as, solid adobe stone. They were also well-supported with flying buttresses at the sides and columns from the inside.

Thus, the churches with the aesthetic sense of the Spanish era were able to withstand the worst of natural disasters throughout the centuries. Other than churches, Luneta Hotel, built in 1911, that catered to the rich and elite in its time was also mentioned. The hotel was restored to its original iron-grill and column façade with French windows and gabled roof. It is now fully functional and open to the public and even features the same menu the hotel café had at the peak of its operation.

On the other hand, most of the structures the Japanese students wanted to conserve were already well-known tourist places, such as the temples in Kamakura and the Ise Jingu shrine. They made no mention of any cultural heritage sites that Japan may have neglected to preserve, but in relation to this the idea of what being 'conserved' means was brought up. In our dialogues with the YNU students, this was the issue that kept surfacing. If a structure was completely reconstructed but was removed from its original location or has its purpose changed, would it still be considered a form of conservation?

There were many cited examples of reconstruction in both countries wherein this is applicable. In Japan, the Meiji-mura, Kyoto Machiya, and houses in Kamakura were mentioned. Meanwhile, the Las Casas Filipinas de Acuzar in Bataan, Calle Crisologo in Vigan, Ilocos Sur, and Nielson Tower were identified in the Philippines. The Las Casas Filipinas de Acuzar is a new heritage resort by a private owner in Bataan. Houses from different areas were bought, dismantled into pieces, and completely re-constructed in a resort-like space for tourists. Similar to this is the Meiji-mura in Japan, wherein over 60 historical buildings were

dismantled, moved, and reconstructed elsewhere to form the Meiji Village Museum, now a popular tourist spot; reconstructed, in a way preserved, but completely taken out of its cultural context.

Our presentation showed how both countries defined cultural heritage sites and what measures both countries had taken to preserve such sites. The discussion allowed us to gain some insight into the structures we would see over our next few days in Japan in a way that the Japanese people appreciated them.

Though in this discussion we had heard from the Japanese students about their opinions on conservation, as it was just our 2nd day in Japan, we still hadn't managed to explore outside the metropolis of Yokohama and seen for ourselves the state of their cultural preservation, which was why a lot of their sentiments remained unclear to us.

Luckily, we got the chance to visit many other sites of cultural heritage preservation in the remaining 7 days of our stay in Japan.

Though we saw many cultural heritage sites on our tour in Yokohama and Naoshima, of particular interest when compared to Filipino built cultural heritage sites of Catholic Churches are the two grand Buddhist temples we visited: the Great Buddha of Kamakura, Kanagawa Prefecture and the Senso-ji temple in Asakusa.

Conservation in Action: Seeing the Practice

First, we went to the Great Buddha of Kamakura. Going there, we had to take two train rides: one from Yokohama Station to Kamakura Station and the other from Kamakura Station to Hase Station. On our train ride to Kamakura, we observed some privately-owned traditional houses that were well-preserved and still fully functional. They adapted modern convenience via the addition of technology: electric lighting, indoor plumbing, solar panels and other such modern conveniences. Still, the wear and tear of old age is apparent in the traditionally-styled houses with the use of beams and linear configuration of the façade. We inferred that the conservation was of the owner's



Lian Domingo discussing cultural heritage conservation practices



intentions, since patch-ups such as new roofing materials and new drainage systems can be seen instead of a complete renovation. When we went to Naoshima, we also saw this manner of conservation in the privately-owned traditional houses that were modified according to the needs of the households at the time.

The adherence of the Japanese to their tradition may be one thing that we Filipinos can learn from them.

Buildings of historical significance such as the Admiral Hotel are being demolished in favor of building condominium units that would serve as economic assets because we often think that structures of more modern tastes are more globally competitive. Privately-owned old houses from different eras of architecture are constantly being demolished to make way for these newer structures. The price that we pay for globalization is our own culture.

Upon getting off the train station, we noticed that Kamakura was full of local and foreign tourists. High schools students in their uniforms, couples, and tour groups of westerners swarmed the omiyage (souvenir)

shops that lined up the path to the Great Buddha. Before we entered the holy grounds of the Great Buddha, we washed our face, hands, and mouth with water from a stone pool of continuously flowing water. We used

bronze ladles to scoop the water. This Buddhist practice is something every visitor of the temple has to do as a sign of respect. When we finally saw the Great Buddha, we were amazed. It was a giant bronze statue, infused with concrete. It has taken a green discoloration due to its exposure to open air and water.

We also visited another Buddhist temple, the Senso-ji in Asakusa. A common element between the structures was their massive size. The Great Buddha towered over nearby structures while the Senso-ji stood imposingly, embodying the Japanese idea of and adherence to symmetry. The immensity of the temple against the skyline and the shops that line before it provided a great contrast. Even amidst the tall industrial condominiums, the red and black color of the temple commanded our attention.



UP and YNU participants engaged in discussion

As we were looking at the temples in Kamakura and Asakusa, we felt dwarfed by the majesty of these huge structures. This feeling was reminiscent of looking up at old Philippine Catholic churches, usually of Baroque architecture. The flying buttresses on the side of the churches, for example, in Paoay, exude the feeling of sturdy majesty, that the church will not be moved, literally and figuratively.

A second similarity in the temples in Kamakura and Asakusa with our own Spanish-era Catholic churches is the nearby markets. In Japan, shops selling food and souvenirs line the way to their temples much like the Filipino plaza; there are areas with a gathering of shops selling various trinkets outside our churches for the churchgoers to peruse before and after mass. Despite difference in religion, both countries provide an area where people can go to before or after religious practices. While there are many spatial differences, the purpose of worship is the same.

After the various educational trips we have gone to,

Issues in Conservation

The conservation of cultural heritage in general is a very difficult and often controversial subject that presents several very real problems around the world. Some of these issues were tackled during the workshop, others we found during the tours, but all the while we could not help but compare and contrast the state of cultural conservation of both the Philippines and Japan.

Vandalism and the Question of Respect

We noticed that in all of the built heritage we have visited in Japan -- The Great Buddha of Kamakura, Senso-ji in Asakusa, and Ie Project in Naoshima-- there were no visible forms of vandalism. Even in Yokohama, the walls of privately-owned buildings and public structures such as places where we saw writings and posters.

We think that the compliance of the Japanese to authority is something that may be attributed to their discipline and their belief in respecting nature and environment. These may also be attributed to their hierarchical organizational system. Living in a society with a structured social hierarchy has taught them to be humble and respectful of those older and wiser than them. Hence, the temptation to vandalize was overridden by their respect for their environment and authority.

For us tourists, when we saw the great respect and regard they had for their surroundings and their cultural structures, vandalism never even crossed our minds. In relation to cultural preservations, this aversion on vandalism may be considered as an act of conservation done by the individual. In our own simple way, we are contributing to the conservation of the structure.



In Japan, the cleanliness of the areas surrounding the structures and the structures themselves are sad contrasts to the rampant vandalism of cultural heritage in the Philippines which can be found not only in church pews but also in cultural heritage sites like Biak-na-Bato in Bulacan and the Angono Rock Shelter in Rizal, where random words and drawings have been spray-painted or even carved onto the walls of the sites. If only Filipinos develop respect and awareness of the importance of conserving our cultural heritage; and if regulations to protect these sites were strictly enforced, we think that we would be a step closer to conservation.



Senso-ji in Asakusa

The Effect of

Commercialization “true” conservation is the conversion of built heritage into commercial structures. In the Philippines, a prime example would be Vigan’s Calle Crisologo, wherein preserved traditional houses have been converted into souvenir shops selling trinkets and local novelties. A counterpart in Japan would be the Kyoto Machiya wherein traditional wooden townhouses are preserved but converted into tourist inns and restaurants. Likewise in Kamakura, the houses we saw were turned into souvenir shops selling local symbols, charms and snacks.

From these examples, again, several questions arise: Is a structure really preserved if there is little trace left of what its original function was supposed to be? Are these structures, physically preserved but commercialized, really what we should aim for? One could argue that commercialization is necessary for built heritage, not only as it becomes more “useful” that way, but in that it helps with the cost of its maintenance. However, is it worth it to have a structure lose its cultural and social context in the name of keeping it physically standing? At the very least, UNESCO seems to think so, when it awarded Nielson Tower - formerly a police detachment headquarters now turned to a restaurant - for its conservation and architectural re-adaptation.

Now, despite these numerous instances of the structures being adapted to the needs of the people, there

are also some practices that stated otherwise

For example, when we went to Kamakura, the Buddhist practice of cleansing oneself with the spring water was practiced by everyone else, regardless of whether they were true believers or just tourists. The

Philippine parallel of this incidence would be the dipping of fingers in Holy water and gesturing the sign of the

cross in the Roman Catholic Churches, examples of which include the Barasoain Church in Malolos, Bulacan, San Agustin Church in Intramuros, and Paoay Church. Not only were the aforementioned examples institutions

of religious beliefs, they were also tourist destinations. When people, regardless of beliefs and purpose, enter

them and imitate the prevalent practices, then it is a strong testament that the culture of the place is highly venerated.

What Should Be Conserved?

Another glaring issue on the conservation of cultural heritage that was apparent not only in our discussions but during the whole trip as well was the criteria for conservation. The Japanese students expressed that what they have observed in their country’s criteria for conservation were balanced between economic - that is, their potential as tourist spots that would generate income - and cultural gains. As such, most of the places they recommended for conservation were famous tourist spots. These tourist spots were evaluated for their potential as economic assets as well as their cultural significance. On the other hand, we noted that while we would like that cultural significance be the main criteria for conservation, what’s actually happening in the Philippines is the opposite. Most of the time, it is the economic value of the places as tourist spots that usually propel them to be declared as heritage.

With the Philippines marketing itself for tourism, there is a tendency for natural tourist spots such as beaches and caves to be conserved, preserved and adapted as they are our primary tourist attractions. Most of its historical spots are conserved because they are income-generating as well. Cultural landmarks are usually overlooked in this light.



Stores line the street leading to the entrance of Senso-ji





From L to R: Hiroyuki Horiuchi, Patricia Andres, Reynamae Longay, Loraine Chulipa, and Claire Aragon at the Chichu Art Museum

We fail to see them--especially structures built in the latter foreign occupations, such as the American occupation-- as economic or cultural assets. An example of neglect for such structures is the recent destruction of Admiral Hotel.

The differences in what is prioritized to be conserved brought us to reflect on the state of the economy of the Philippines and Japan. Being a developing country, the Philippines has pressing concerns to address regarding its economy and the needs of its people. These concerns are addressed and prioritized more, such as unemployment and agrarian reforms. Japan, on the other hand, considered a developed country and being the third largest economy in the world, has more resources to spare for the conservation of cultural properties. Conservation requires enough resources, and if our government is to invest in our cultural properties, they expect a return on their investment. This is a sad reality that we have to face; having had the chance to visit a developed country, and hearing about this first hand made us realize that the Philippines has a long way to go in terms of the conservation of our heritage.

Accessibility and its

Effects While we were discussing the state of conservation of cultural artifacts, the accessibility of such artifacts was raised. The YNU students said that their museums have expensive entrance fees, greatly reducing its accessibility to the general public. We were not able to visit any museums in Yokohama but when we went to the Chichu Art Museum in Naoshima, the entrance fee was indeed expensive. A day pass costs 2,060 JPY or 773.65 PHP. Similarly, museum entrance fees in the Philippines are pricey as well. As an example, the entrance fee to Ayala Museum is 250 PHP, also considered quite expensive when we take into account our relatively low cost of living. This lack of accessibility makes it difficult to educate people and generate interest in heritage conservation.

Fortunately, entrance to Philippine national museums' is free of charge during Sundays. In addition, we

entrance to museums affiliated with the National Museum is free of charge for the whole duration of October recognized as the "National Museum Month".

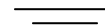
As such, the Japanese students agreed with designating a "National Museum Month." They believe that Japan can adopt this practice in order to attract more people, educate them better on their cultural heritage, and ultimately encourage them to become active in its conservation.

Conclusi

on

To cap off our joint discussions, the concluding point raised was that conservation of such historical structures should not only be a "should", but also a desire or a "want". This means that in order to successfully conserve sites deemed as heritages, the marrying of the laws set by the state and the mutual desire of both government and the citizens to actively conserve them is needed. This observation holds true for both countries. Without the desire to protect cultural property, both tangible and intangible, laws set by the state would take no root.

There is no denying that the conservation of cultural properties in the Philippines is in need of reforms as it is severely lacking in terms of proper legislation, administration, and implementation, as well as a common consciousness by the locals and people themselves to preserve them. Vandalism is rampant and commercialization is often given more importance than preservation, but this will not happen if people were more actively involved and vigilant in the protection of our cultural heritage. Although Japan's system of conservation is far from perfect, we stand a lot to learn from them, as they too could learn something from us, such as the aforementioned National Museum Month. Still, learning about better ways of conservation and preservation is nothing without action - and who else will act but the youth? The most important lesson we take from this workshop is that we need to act and we need to do it fast, before our history, our heritage, our past is forever erased from our future.



Rica Papa and Jamievee Bautista

For this year's joint topic for discussion under the Global Studies program, the students of Yokohama National University (YNU) chose the theme "Student Movements in the Philippines and Japan."

YNU students gave a basic overview of the history of the Japanese student movement: It started at the end of the Taisho era (1912 - 1926), when university students dissatisfied with the government called for a more democratic society. This led to the formation of the Shinjinkai (New Man Society), the first major Japanese organization for radical student activism.

The peak of the Japanese student movement happened around the late 1960s and 1970s, when anti-fascist and more democratic sentiments were rife due to the Vietnam War. The movement, which enjoyed support from majority of students and even from university faculty, was strongest in the private universities of Waseda, Keio, Doshisha, and the National University of Kyoto. Unrest spread throughout the nation and became rampant (e.g. The Tokyo university strife in 1968, The Nippon University strife in 1969, and the shooting of a YNU student activist in 1971). The movement tackled issues such as the unjust treatment of medical interns at Tokyo University, increased tuition, and underrepresentation of the students' voice in major university decisions like campus relocation.

The Japanese student movement eventually weakened with the growth of Japan's economy and the movement's failure progress much due to repression. As more Japanese entered the universities, and there was increased pressure for them to become professionals, students, already too busy, could no longer preoccupy themselves with movements. Additionally, they could not participate in them for fear of affecting prospective career opportunities. Thus, the student movement weakened and has been looked at as being just "noisy" and a "fad."

More recent methods for recruitment and demonstrations in the Japanese student movement have taken more passive forms with the use of online platforms like Twitter and Facebook to spread their advocacy.

To explain the the Philippine student movement, Japanese Traditional Performance Practice (JTPP) lecturers, Ms. Patricia Andres and and Ms. Lauren Lioanag, presented a report prepared by



Yokohama National University students discussing Student Movement in Japan

UPCIS' Assistant Prof. Sarah Raymundo on the 50th year of the founding of the Kabataang Makabayan (Nationalist Youth).

Prof. Raymundo's presentation introduced the beginnings of the student movement in the Philippines as a continuation of the people's struggle against Spanish colonization in the 1880s. It also explained how the political climate brought about by the Vietnam War and the Marcos regime in the 1960s helped foster the influence of a national democratic ideology that would give rise to massive student organizations.

In our presentation, we highlighted several important moments in Philippine history involving the student movement -- from the Marcos administration to the present (e.g. The First Quarter Storm, EDSA I and EDSA II, the revision of the ROTC Law and the creation of the NSTP Law). We also discussed several issues still confronting the student movement, especially the persecution of student activists. We showed that Filipino students were a major force capable of triggering national political and socio-cultural change.

UPCIS' Associate Prof. Amparo Adelina Umali III, PhD., also shared her experiences with student movements in UP Diliman during the 1980s leading up to the 1990s. She drew a compelling picture, showing the great public support for student activists as they successfully joined campaigns against the operation of the Bataan Nuclear Power Plant, against the Marcos dictatorship, the RP-US Military Bases Agreement, and protest actions following the 1983 assassination of Ninoy Aquino.



Dr. Umali explained how we, at the UPCIS, continue this tradition of student activism: the UPCIS Bunraku ensemble has been using the Japanese traditional puppet theater, Bunraku, to protest several pressing issues in the Philippines. Some of these include the destruction of Tubbataha Reef by the USS Guardian; discrimination against students unable to pay tuition, resulting in the suicide of UP Manila student Kristel Tejada; and most recently, the Enhanced Defense Cooperation Agreement (EDCA) that would bring back US military bases to the Philippines.

Being a foreign art form, a Bunraku performance's meaning may escape most Filipino audiences. But by applying vernacular and familiar symbols, Filipino audiences can now appreciate performances as we present images from our own reality.

During group discussions, our cultural differences immediately showed. The Japanese were rather surprised by the extent of violence seen in the Philippine student movement because they admitted that Japanese students, have never been able nor seem able to do such things.

The Japanese, apparently, would rather avoid confrontation and conform to the status quo. Student activists are, therefore, immediately denounced as "troublesome" or "noisy." These values of conformity and non-confrontation appeared to us to be so deeply-rooted in their culture, since we saw these values applied in our practice of Bunraku and Noh. In both, we learn through observation and strict imitation of forms and techniques ("kata") so that there is little or no room for deviation or individual artistic expression from the original Japanese piece.

These values are so pervasive that they even have a colloquial term for it: KY (kuuki wo yomenai, literally, "cannot read the atmosphere").

colloquial term for it: KY (kuuki wo yomenai, literally, "cannot read the atmosphere"). To be a KY person is to be a non-conformist and disliked. The metaphor "the nail that sticks out, gets hammered down" is a good representation of how the Japanese generally view student activists.

However, some YNU students did say that instead of the loud, brash, rallies, they preferred a more liberal, diplomatic approach. In fact, they suggested protest methods like signing online petitions and writing letters to administration. Still, the YNU students conceded that even if student movements were to become more diplomatic, they still believe they would not join such demonstrations for the sake of non-confrontation. Protesters are often stigmatized, sometimes even considered as part of the Yakuza.

As the Japanese would join neither a violent nor a diplomatic student movement, we asked them what they would do if faced with a problem that demanded rallying. The students we spoke to said that they would simply wait for a resolution to the problem.

YNU students also posed an interesting question to us: how could UP students fight our government when, being a national university, we directly benefit from the government. At first, we had trouble comprehending their reactions seeing as they too, had protested against the government before. Like them, we Filipinos value the ability to conform to others (pakikisama) but we also highly value our right to justice (katarungan), individuality, and self-expression. We realized then that there were other factors differentiating student movements in Japan and Philippines.

YNU students' view of student movements is understandable seen from their lives as individuals and their history as a part of Japanese society. Since the Japanese enjoy one of the world's highest standards of living, their collective goal is to perpetuate and or improve this condition. YNU students we interacted with were all well-dressed and owned smart phones ordinary Filipinos could not afford. Even train commuters wore sleek suits to work, and it was difficult to single out anyone as "marginalized." It seems that the world, to YNU students, is largely problem-free. They may experience personal troubles, but they do not want to get involved in public issues. The former can be solved through individual initiatives, while the latter will require a number of organized individuals to tackle social issues.

Japanese students' conservative and bureaucratic views (seen in their preference for certain legal-rational procedures) regarding their engagement in student movements may imply that Japan has reached its peak in terms of economic stability. Their nation's wealth seems to have effectively trickled down to every



Prof. Umali narrating her experiences with student movements in the 1980s





Jamievee Bautista explaining Student Movement history in UP

household, producing social and cultural solidarity and a strong nation.. Due to its modernity, avenues for student movements are expectedly decreasing, since in the modern world, one's functionality is the primacy.

In this workshop, we learned about the differences in the perceptions of YNU and UP students regarding student movements. We also learned that many Japanese students join student movements simply because they think it is fashionable or “cool,” and not for advocacy purposes.

All of us UP students, think that reducing an advocacy to a simple fad takes all legitimacy away from a movement. This perception of student activism as a “fad” could possibly contribute to the bad image student movements have in Japan. But we, UP students, do realize that this view of “activism” as a “fad” also exists in UP Diliman, where one may only join a movement due to the encouragement of peers. Nonetheless, we still consider student activism an effective means for change.

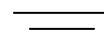
We also posited that the possible cause of the difference in the intensity of our student movements is

largely due to economics. Japan has the world's third largest economy, and its citizens enjoy high standards of

living. In the Philippines, the divide between the rich and the poor keeps on growing. Most people live paycheck to paycheck, if they are even employed at all. Government support for social welfare systems is unsatisfactory, to say the least. To the few UP Students who participated in this tour, it then becomes understandable how some Filipinos may resort to brazen, radical attempts at seeking societal change while YNU students, seemingly content with their standard of living, will see no such need.

Additionally, we, UP students, have come to face the fact that we may have our own biases towards western liberal education that encourages constant discourse. The United States bequeathed to us this system of education since the creation of UP and public schooling in the Philippines.

As YNU students also expressed shock over the violence occurring in the Philippine student movement, we realized that perhaps we had become jaded and desensitized to the violence in our own society because of its prevalence and often non-existent resolution (e.g. the Maguindanao Massacre, the Ninoy Aquino's assassination, or the abduction of UP students Karen Empeno and Shirley Cadapan). Seeing an outsider's perspective on our culture of violence in the Philippines reminded us that perhaps we should strive harder for a society where anger and violence are not treated as a daily consequence of being a Filipino.



Prof. Ogaya and Prof. Umali with the UP and YNU participants

Jamievee Bautista and Lizette Inocencio

On the fourth day (November 12) of our stay in Yokohama, the YNU students presented on the Filipino nurses and caregivers in Japan. The presentation revolved around the provisions regarding the movement of Filipino professionals to Japan under the Japan-Philippines Economic Partnership Agreement (JPEPA) signed in 2006 by former President Gloria Macapagal Arroyo and former Prime Minister Junichiro Koizumi.

The main purpose of the bilateral agreement was to increase trade and investment to create a 'mutual benefit between the two countries but there were also clauses pertaining to human resources. In exchange for the liberalization of the entry of Japanese goods in the Philippines, Japanese hospitals and care facilities will be recruiting Filipino nurses and caregivers to help with the increasing population of the elderly in Japan. This is partly due to the surplus of medical professionals we have in the Philippines. With the boom in the 2000s, many families and students flocked to nursing in the hopes of working abroad. They, however, can practice their professions in Japan provided that they pass the rigorous requirements. For the nurses, they must: 1) pass the Philippine licensure exam and must have at least three years work experience; 2) undergo skills and language training for six months; and 3) pass the Japanese nursing examination written in Nihonggo within three attempts. Meanwhile, care workers must: 1) finish a four-year college course and must be a certified caregiver in the Philippines; 2) undergo skills and language training for six months in Japan; and 3) pass the Japanese National exam written in Nihonggo. The nurses and care workers are given a maximum of two and three years to comply with the demands, respectively.

The discussion following the YNU students presentation focused on answering three questions: 1) whether the agreement between Japan and the Philippines should continue, 2) the willingness of the students to work abroad; and 3) the students' perception on foreign workers in their respective countries.

For the first query, majority agreed on continuing the set-up between Japan and the Philippines but there were some issues that were pointed out. First is the low

passing rate in the Japanese licensure examination. A number of Filipinos failed the exam not because of the difficulty of its content but due to the difficulty in comprehending the Japanese language used in the exam. The Japanese themselves acknowledge that the licensure examination is difficult. It is more so for the Filipinos who are non-native Nihonggo speakers. It was then proposed that it would be better if applicants were given longer, comprehensive Nihonggo training.

On a related note, it was also mentioned that Japan is planning to modify the nurses' training which is now being planned to become an intern-type format. Through this, the Filipino nurses and care workers will be deployed to Japan as trainees. They will be experiencing the actual work itself thus increasing their exposure not only to the field of work but also to Japanese culture. However, issues may still arise from the thought of an unprecedented labor exploitation that may happen since these Filipino nurses will be under the ultimate control of their employer. For example, unpaid overtime fees will become possible. Additionally, there is no clearly stated clause on who will shoulder the living expenses of the Filipino trainees while in Japan under JPEPA.

In the second discussion topic, there were mixed views in the desire of students to work abroad. Some wanted to work abroad while others did not.



Minami Tajima showing statistics of Board Examinations Passers





Prof. Chiho Ogaya taking notes during the report

For the UP students, their main reason for going overseas is to further their studies. For the YNU students, they seek overseas opportunities to enhance their comprehension of the English language for personal development and the benefit of their own societies. Others say that they are just fine with travelling abroad as part of vacations. Despite these differences, there were also common sentiments in working abroad. Most of the YNU and UP students stated that while they might want to be employed in a foreign land, they would always return to their native countries. The UP students said that the idea of giving back to their own country was an important factor in deciding whether to stay in the Philippines or not.

Another striking similarity in the discussion was the concept of family. The YNU and UP students agreed that family ties is one of the deciding factors in considering whether to study or work abroad. As much as possible, the students said that they want their families to be complete. In fact, one of the YNU students said that if he gets married, he would not allow his wife to leave the country without him.

The third discussion point, on the other hand, revealed a stark contrast between the conditions of the foreign workers in Japan and Philippines. In the Philippines, most of the foreign workers are employed in white collar jobs working mostly in the business or academic setting. Some UP students even pointed out that their initial impression is to be surprised whenever they see foreign workers in the Philippines because of the economic instability in our country. In addition, Philippine salaries are most likely lower than those that these foreigners can earn in their own countries.

Meanwhile in Japan, foreign workers are employed in both blue collar and white collar jobs but it was also mentioned that some Japanese sometimes have a tendency to think that foreigners do not possess the skills needed in terms of professional work. They also view foreigners as competitors in the job market.



Rica Papa and Atsumi Kobayashi synthesizing discussion points

Still, in our discussions, it was divulged that some of the Japanese do not want to work as care workers first, because it has a low wage and second, it is among the '3K' jobs: kitsui (demanding/difficult), kikken (dangerous), and kitanai (dirty). On that note, the Japanese would not mind working with a foreigner as long as the 3K job is done well.

From the YNU students' presentation and succeeding discussions, we learned that nations are becoming interdependent with one another. For instance, the mere presence of JPEPA shows the need for the two countries to have mutual exchange of natural and human resources in order to perform such functions efficiently. With the aide of JPEPA, Filipino nurses and caregivers are given overseas opportunity to offer medical services to the ageing society of Japan. Lastly, we have also learned that family ties, along with nationalistic sentiments and personal goals, are the major factors affecting decisions in working or studying abroad for UP and YNU students who participated in the discussion.



Reynamae Longay and Minami Tajima sharing her the result group's discussions



THE ART ISLAND OF NAOSHIMA

Claire Aragon and Lian Domingo

For the latter half of the 4th Global Studies Program in Japan, we underwent intensive Bunraku training in Naoshima, a small island town in Kagawa Prefecture, located on the Seto inland sea. Naoshima, known for being an “art island,” prides itself with a number of tangible and intangible cultural art forms. The island is home to the Naoshima Onna Bunraku, an all-women Bunraku puppet troupe designated as the prefecture’s intangible cultural heritage. They have been mentoring the UPCIS Bunraku Ensemble since 2012.

Tangible art works and spaces, in the form of post-modern art installations and galleries, are also found on the island. These include the Chichu Art Museum and the Benesse House Museum. The latter doubles as a hotel built by self-taught Japanese architect Tadao Ando. The Ie Project, or the Art House Project, and Lee Ufan Museum perform the same dual functions.

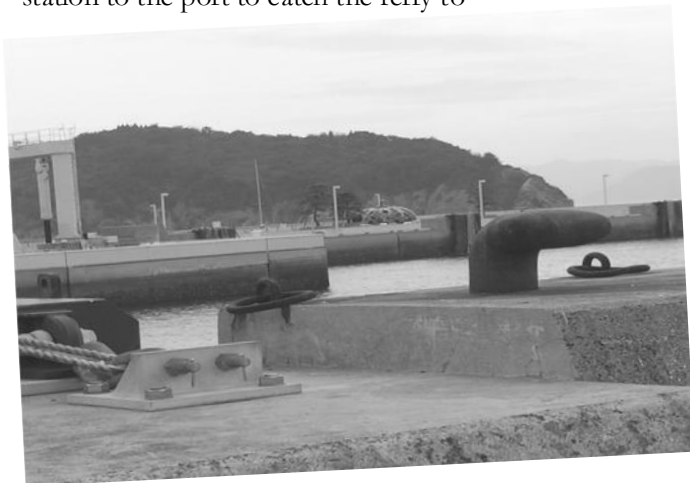
Naoshima and the Two Cultures of the Horiuchi Family

To get to Naoshima, we flew from Tokyo to Osaka then made a four-hour scenic bus ride to Takamatsu. Traffic in Takamatsu delayed our arrival by 10 minutes and we had to run frantically with all our luggage from the bus station to the port to catch the ferry to

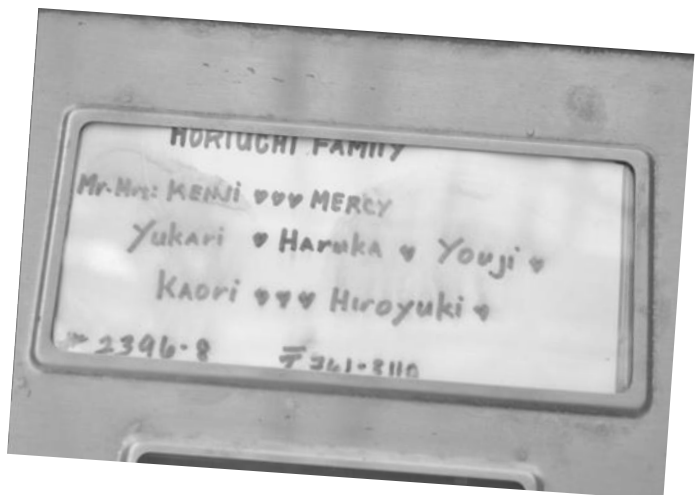
6:05 pm ferry to Naoshima. This experience taught us about strict Japanese compliance with schedules and their consciousness of time. While one could get to the island via pre-arranged marine taxi, the easier and cheaper ferry was a more desirable option for us.

Fellow Filipina Mrs. Mercy Horiuchi and her husband, Mr. Kenji Horiuchi, welcomed us at our arrival. The Horiuchis was our host family during our stay and they made us experience Japanese hospitality. The trust and friendship between the family, Prof. Umali and Ms. Patricia Andres, a UPCIS Bunraku Ensemble member who had earlier gone to Naoshima for training, was apparent in the way the Horiuchis immediately warmed up to us. We saw that this friendship ran deep, as they welcomed us like relatives from back home.

Ate Mercy Horiuchi, a Naoshima resident for twenty years, treated us to traditional Japanese meals. On our first night, we had sekihan (rice cooked with red adzuki beans), which is customarily prepared only for celebrations and special occasions, gyoza (pan-fried dumplings), and tonjiru soup (made with pork and vegetables in miso broth). After dinner, we proceeded to the Seaside no Mi, the family-run minshuku owned by the Horiuchis and located just a corner away from their house. We stayed there during the duration of our trip.



Miyanoura Port Area in Naoshima where we alighted from the ferry



Horiuchi Family Mail Box Slot



We noted that the Horiuchi family was a combination of Filipino and Japanese cultures. We were served Japanese cuisine with meticulous plating, utensil placements and food arrangement. There was a separate container for the rice and the viand. Every meal was also accompanied by a bowl of soup and tea. Unlike in Yokohama where we were served food in equal portions on the plate, viands in Naoshima came in large bowls placed at the center of the table. We served ourselves according to our own liking. We also huddled together around a table to eat, very much like how it is done in the Philip-



One of the meals prepared by Ate Mercy Horiuchi

On our last night, we had a grand dinner of hiramé, one of the most expensive fish in Japan. Each of us ate one huge fried fish and we all shared two plates of hiramé sashimi, prepared by Kimura Otousan, one of the Horiuchi family's neighbors. During this time, we learned that in Japan, when a person receives a gift, he or she should promptly reciprocate. We had given Kimura-san a gift when we introduced ourselves, and he reciprocated with the hiramé sashimi.

Reciprocating is considered polite. In the Philippines, gift-giving is a practice different from returning favors. Gifts are given to people on special occasions like birthdays and christenings. Recipients do not necessarily have to give something in return. Favors, while returned most of the time, especially the big ones, are repaid with a sense of utang na loob (debt of gratitude).

In Japan, everything is structured and follows a specific protocol. The hospitality we received came not only from the Horiuchi family; we had the opportunity to train in Naoshima in the first place thanks to the

Naoshima Onna Bunraku, who had agreed to train us for free. But in order for us to receive training from the

Naoshima Onna Bunraku, the local government and the education board had to be consulted first. They gave permission and warmly welcomed us.



Seaside No-mi, the minshuku of the Horiuchi family we stayed in

Experiencing Naoshima

When we disembarked in Naoshima, the early-evening quiet was reminiscent of rural areas in the Philippines. This impression of typical Japanese rural life became more apparent in the days that followed.

Majority of the people we met in Naoshima were of a much older age group, either middle aged or senior citizens. Most of them spoke no English, and our communication consisted mostly of hand signals or body language. Sometimes, we relied among us who could speak basic Japanese. Everybody in Naoshima, just like in the Philippine countryside, and this strengthened our impressions of the place's rural character. We bowed to greet people we passed on the streets. Residents easily identified us as visitors, something which also happens in our rural communities.

Moreover, most of Naoshima's younger generation, who are of high school and college age, go to schools outside of the island since the local school only offers middle school instruction. Students wake up early to leave the island on the first morning ferry. They return in the evening. Their situation is somehow no different from that of many Philippine rural youths who have to leave their towns or barangays to study in the city.

There are other apparent similarities in Philippine and Naoshima rural life, to wit, the closeness of the community and everybody knowing everybody. Most notable is the lack of big malls or supermarkets. In fact, there is only one convenience store – a 7/11 - on the island.

Every other establishment is uniquely from Naoshima. An example is Naopam, a restaurant owned by Inoshita-san of the Naoshima Onna Bunraku. The restaurant is very traditional in appearance, with wooden walls and sliding panels for doors, but is filled with modern art pieces. It also displays polished vintage motor scooters.

It has several tables arrayed outside, with various objects, including stone and tree sculptures,



hanging with bright lights. It also displays polished vintage motor scooters. Inside, there are two main rooms: the dining area, its wooden furnishings giving it a homely feel, and the art gallery cum souvenir shop, which show- cases an enormous straw elephant.

One can say that the local heritage and culture are preserved in the way residents embrace art and find ways of incorporating it into their daily lives, i.e., putting up art installations adapted to the local culture in restaurants and homes, and taking pride in Naoshima being designated an “art island.” In such a close-knit community, local culture and heritage circulate and can be passed on to future generations, despite the steady arrival of outside influences.

While in Naoshima, we visited and experienced the islands’ famed tangible art works/spaces. The succeeding sections will discuss the town’s intangible arts. One example is the Naoshima Onna Bunraku, with whom we trained for a few days. Formed by a group of women after World War II, it is considered the only all-women puppet tradition in Japan and has earned the designation as an intangible cultural heritage of the prefecture.

**Naoshima Onna
Jamievee Bautista and Reynamae
Bunraku
Longay**

We, the Global Studies Program participants, come from different courses. Most of us had no prior experience with theatre other than bits and pieces learned in our general education and elective classes. It was our first time to learn a traditional art form from another country through GS 197 (Japanese Traditional Performance Practice).



Naopam restaurant wned by Inoshita-san of the Naoshima Onna Bunraku



A Custom-made straw elephant inside

Naopam The following Saturdays, we had more discussions regarding these art forms and we started practicing our specific parts. When we received the news that we were going to train in Japan, we were excited and anxious at the same time to meet Naoshima’s Bunraku tradition culture-bearers. That the Naoshima Onna Bunraku, which had years of practice and training in their art, would watch us, we who only had three months of practice, was an overwhelming thought. But because they gave us an opportunity to train with them, we were motivated to exert more effort; we practiced outside class hours, even until dawn.

During our first day of training, we had a pleasant surprise. Knowing how so time-conscious Japanese are, we expected the Naoshima Onna Bunraku to get to Fukushi Center, our training venue, at the same time we would. But they got there way before the designated time.

We arrived at the middle of their training-rehearsal. Before we started training with them, they had shown us a series of Bunraku plays: Ebisu Mai (Dance of Ebisu), Sanbaso (Dance of Sanbaso), Dango Uri (The Dumpling Peddlers) and Yaoya Oshichi (Green Grocer Oshichi). They made swift scene changes during their practice session. The puppeteers, aged between 50 and 80, alternated in handling the puppets as they ably performed lengthier pieces.

In subsequent rehearsals, the Naoshima Onna Bunraku taught us the proper execution of certain details in the choreography, which we either missed or misinterpreted while watching the practice videos. In Sanbaso, they patiently and meticulously showed us the correct movements for the bell tree, which was controlled by the head puppeteer, and the required position of the fan held by the left-hand puppeteer. The bell should be turned with a quick flick of the wrist, not with the whole arm. When the puppet turns--imitating a crane-- the left-hand puppeteer should hold the fan at the back of the puppet and the head puppeteer must hold the the bell tree near the center of the chin.



Sakaguchi-san repetitively demonstrated and painstakingly taught the difficult flipping of the uleft hand which held the fan.

In teaching Dago Uri, Konishi-san, the head of the troupe, gave our foot puppeteer, Lian, an unattached set of feet so she could synchronize her foot movements with those of the puppet's feet. The group also gave our male puppet a new pair of pants. They generously showed us specific movements of the puppets and we documented them on video for reference during practice sessions in the Philippines. Through the efforts of our puppeteer mentors Shigemi Inoshita, Tsuyoko Sakaguchi, Fumie Morimoto, Shimako Konishi, Keiko Maetani,

Chieko Ogata, Hiroko Tsutsui, Akiko Maeda, and Emiko Hirota, we improved our knowledge on the movements for Sanbaso and Dango Uri.

Meanwhile, to our astonishment, the joruri, composed of chanters and musicians, practiced in a different room; and on two occasions, in a different place--at the living room of the residence of Ishii-san, the shamisen player. In our GS197 JTPP class, we learned that the different elements of Bunraku usually practice separately.

While we also did so in the Philippines, it was still a strange experience for the Filipino Joruri to rehearse independently of the puppeteers and not rely on them for cues. With the support of chanters Mitome Sakuragi and Yukiko Murao, shamisen players Ayame Ishi and Emiko Fukumoto, and taiko player Michiyō Sugi, our Joruri members, worked hard at perfecting their chants and shamisen playing.

At the end of our joint practice sessions, we watched and marveled at the Naoshima Onna Bunraku puppeteers and their Joruri's seamless performance after largely practicing separately.

Learning Bunraku in the Philippines is difficult, but learning it from culture-bearers in Japan poses a greater challenge. The puppets they use in Japan are 3-5 kilograms heavier than the wooden ones we use in the Philippines. The weight difference alone presents a major hurdle. A person who is not into weight training or is not that physically fit may have painful arms after every session. We had to remind ourselves of our age gap and tell ourselves: if they can do it, we can do it too.

In Naoshima, the joruri of the GS 197 JTPP class also encountered challenges like those faced in the Philippines. The Naoshima Onna Bunraku members would jokingly say that they counted heartbeats and breaths, instead of beats, to figure out entrances in difficult pieces like the Sanbaso, where the drums, shamisen, and chanters all follow different rhythms. The most the joruri could do was carefully mimic the Naoshima Onna Bunraku's joruri as best as they could.

The Bunraku is so structured that it tends to limit individual expression. In order to make a puppet appear lifelike, the head puppeteer must move in perfect coordi-



Naoshima Onna Bunraku rehearsing as a model for UP CIS Puppeteers



Lian Domingo, our foot puppeteer for Dango Uri (Male) with Konishi-san



UP students being mentored by Naoshima Onna Bunraku with Dango Uri



with both the left-hand and foot puppeteers. In some instances, one may feel controlled and dominated by the puppets because of the need to accurately follow the steps to produce that sought-after “blossoming” or “hana” of a puppet performance. It may thus appear that there is no agency or action on the part of the performer.

At the start of Bunraku training, only the proper imitation of the execution of movements is required.

There may seem no room for individual creativity until late in the training. At the first stages, agency is secondary to the patterned movement. After one perfects execution of the movements, agency emerges. Only after mastering the patterned movements that one can adjust puppet movements, making it free-flowing and comfortable to the puppeteers.

The short yet fruitful intensive training we had with the Naoshima Onna Bunraku made us realize the importance of years of disciplined training that translate into exceptional performance. After the training, the puppets, instruments, props and costumes used during practice are treated with utmost care, making sure that these are all clean before storage. The women’s onstage and offstage conduct was admirable. We the audience saw and felt their joy in performing Bunraku. Seeing this passionate group of culture bearers work together, we realized that a successful Bunraku performance was possible only with discipline and constant practice while always being mindful of the kata.

Training with the Naoshima Onna Bunraku taught us important lessons. Firstly: teamwork and cooperation are essential for all the Bunraku components. Puppeteers, chanters, and musicians must all learn to “breathe as one.” Their sensitivity to one another, not only during performance but also during stage set up, scene changes, and striking of sets is truly impressive. Secondly, dedication is needed in the practice of their art. They never consider their performances “good enough.” They constantly practice and polish the plays they perform. We realize that our hours of practice in the Philippines pale in comparison to their lifelong dedication to learn and practice their art.

The women also made us realize that individuals who dedicate and commit themselves to the practice of an art form can contribute to the preservation of an endangered cultural legacy. This can be especially true in the Philippines, where cultural preservation is the least of the national government’s priorities. We need dedicated and determined groups and individuals who will support and help revitalize different cultural practices, much like what the women of Naoshima did to Bunraku.

Art in Naoshima

Aside from its intangible cultural art forms, Naoshima has its fair share of tangible cultural art works and spaces. One such space is the Chichu Art Museum,

which has five Monet paintings, including two lily pond images that Monet’s impressionism is famous for. It also houses several post-modern pieces by various artists and an installation by famous American artist James Turrell.

Outside the Chichu Art Museum, there is a life-size replica of the pond and the garden in Monet’s paintings. Although of foreign creation, it displays Japanese aesthetics. The pond is asymmetrical, balanced by a willow tree in the middle of the path. Visitors can stop by the pond and reflect there before entering the museum, but since the pond is inconspicuous, it can easily be missed. Aside from the Chichu Art Museum, we also went to several houses managed under the Ie Project, or the Art House Project. This is a series of contemporary art installations in uninhabited traditional houses or idle buildings which were modified and fitted with post-modern art pieces.

One such building, the Haisha (Dentist’s House), features a large replica of the Statue of Liberty holding an iPad on one hand and an ice cream cone on the other. Another is the Minamidera (Southern Temple), previously a temple, which now houses Turrell’s light installation. Often, no explanations accompany the art pieces, allowing viewers to form their own opinions and interpretations.

We also noted that most of the numerous tourists we encountered during our visit were from Korea. Koreans must be frequent visitors in Naoshima, as the guide we read before entering Minamidera had Hangeul translations in addition to the standard English text.

We also saw that the traditional houses were renovated and modified to fit a new, more economically-motivated purpose: tourism. While done to preserve traditional houses and generate income for the locals, one wonders whether conservation had indeed been done. Although the physical building stands, its purpose has changed and the structure has taken on a whole new meaning. The physical context is retained, but not the socio-cultural context: from traditional living spaces, the



Naoshima Onna Bunraku with UP students



meaning. The physical context is retained, but not the socio-cultural context: from traditional living spaces, the houses have become art pieces, detached from their original use and purpose, their original meanings.

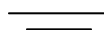


A recreation of Monet's water lily pond paintings, in the Chichu Art Museum

Farewell, Naoshima!

Naoshima is an island with a unique blend of tradition and modernity. An example is the Ie Project, where postmodern artists renovated and modified traditional houses and turned them into postmodern art installations. Traditional houses have all the comforts of technology and modern conveniences such as electric heaters, and the Naoshima Onna Bunraku rehearse and perform in a theater with modern pulleys and other such technologies. Like life in Naoshima, these practices represent a harmonious cohabitation of tradition and modernity that attracts a lot of tourists. Despite the influx of tourists and its accompanying buzz of activity, Naoshima still maintains its homely charm of quiet rural life.

Soon, it was time to leave. We hired a marine taxi to reach Takamatsu as we would have missed the bus to Kansai Airport had we taken the ferry. The Horiuchis and Sugi-san, one of the five members of the Naoshima Joruri, saw us off. They waved and watched as we disappeared from their sight.



Shinto Shrine in Naoshima



View of the seascape from Chichu Art Museum



AFTERWORD

The 4th UPCIS Global Studies Tour

Participants

Before going to Japan, we all had preconceived notions of the Japanese people and their culture. Formed from secondary sources such as television, books, internet and stories from other people, the stereotype most of us have when we think of Japanese people is that they act like anime characters with exaggerated hand gestures and animated manners of speech. Our experience learning Bunraku as part of UPCIS' GS 197 Japanese Traditional Performance Practice class, however, has given us a taste of the Japanese disciplined training, which we know has contributed a lot to their success as a nation.

Going on an exchange program, short though it may have been, taught us to draw a more concrete picture of Japanese culture. After interacting with Japanese people of every age – from our discussions with the college students of Yokohama National University and from learning directly from the Naoshima Onna Bunraku - we saw how diverse and dynamic they are, unlike the static caricatures we often see in mass media.

Through the academic educational discussions and artistic bunraku training rehearsals with the Japanese, the experience has also allowed us to contemplate on our habits and values as Filipinos. From the anxiety and awkwardness we felt whenever we had to do jikoushoukai (self-introduction); to the constant cheering up of our weary spirits by our Japanese peers and teachers despite our numerous mistakes in origami, calligraphy, and bunraku rehearsals; and to the times we would forget to stay out of the escalator "express lane" to the right whenever we're engrossed in our conversations, these experiences had given us the chance to reflect on our Filipino practices, improve our resilience, and gain confidence in our abilities.

Although the cultures of Japan and the Philippines may have a lot of differences, we were also able to observe a few similarities between the two. An example of this which we found most striking is the way Japanese and Filipinos value sensitivity for the feelings of others. They do not let personal relationships and biases hinder the progress of the majority because they also value conformity. Filipinos also show sensitivity and conformity to others in line with the value of "pakikiramdam," but we always seem to stop short of being sensitive to the bigger society and instead focus only on the more familiar and intimate relationships we have. Thus, to some extent, a lot of Filipinos are guilty of neglecting certain issues or concerns in society simply because these issues do not seem to directly affect their immediate reality. We saw this as well with the Japanese, especially when discussing the issues of student movement - they said that they would rather not join social activist movements as they do not see how it relates to them.

We are very thankful for the whole learning experience that gave us a chance to visit another country, and allowed us to discover the values we share. In the ten (10) days we were in Japan, albeit a short time, we had a glimpse of their way of living and found some of their values such as discipline, sensitivity, and consideration for their entire society to be worth emulating. It does not mean that we want to transform the Filipino into a replica of the Japanese since we have our own charms. However, there is nothing wrong in adapting the good things we have learned while interacting with the Japanese for the betterment of our own society.

In 2014, the seven of us were fortunate enough to represent our university and the Filipino youth to Japan. For this, we are highly grateful to the support of the University of the Philippines' Office of the President, Office of the Vice President for Academic Affairs, Office of International Linkages (OIL), and the Center for International Studies, MEXT's JASSO and the Yokohama National University, as well as other unmentioned offices and individuals who made the Global Studies Program possible. We hope that our experiences narrated here would be of use to the next batch of students who will join the program, and to anyone who is interested in the society and culture of Japan.



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