

26th Annual (2014) Koizumi Fumio Prize
PRIZE LECTURE (English translation)
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**Striving to Give “Life” to a Museum
- 20 Years of the Hamamatsu Museum of Musical Instruments -**

SHIMA Kazuhiko
(Director of the Hamamatsu Museum of Musical Instruments)

Hello everyone. My name is Kazuhiko Shima, and I am director of the Hamamatsu Museum of Musical Instruments. The museum staff and I are humbled to be receiving the Fumio Koizumi Prize for Ethnomusicology today. Thank you very much.

Previous winners in the music category for this prize have all been individuals who achieved greatness in the field of ethnomusicology and other fields associated with it. So many other researchers in Japan and all around the world are also producing excellent research in this field. In fact, our museum has not published any papers in academic fields or completed any research. Because of this, I am surprised and, indeed, feel slightly overwhelmed in finding that our museum has been awarded this wonderful prize, and I am honoured to be representing the museum here.

At the end of December of last year, the Prize website quietly announced the winners. They stated that the reason for awarding the prize to us was for the museum’s “contribution through activities related to ethnomusicology”. Since I view ethnomusicology as an academic field, I could not help but ask myself if our museum has truly been involved in such contributions. We do have curators at our museum, but we haven’t had any scholars or researchers working there. We have been very involved with regular and special exhibits, concerts, lectures, workshops, publishing illustrated books and CDs, and with organizing and restoring the collection on an ongoing basis. And because we have visitors from all over the country coming throughout the year, we have been striving to make the museum a better place for them so that they can get the most out of their visits. It has been difficult all along for us to shift our focus to include working on research papers and Reports.

This fact hasn’t changed since the day the museum was opened. We have somehow managed to survive under changing circumstances over the last 20 years thanks to a great number of people – the city of Hamamatsu and the Hamamatsu Cultural Foundation who run the museum, all the museum staff, the citizens of Hamamatsu and so many other people from all over Japan who have continued to encourage and support us. Most significantly, we have been able to continue our activities thanks to the support of a number of good-hearted people who are involved in the study of musical instruments and musicology, along with other artists in related fields.

As I stand here and look around, I see many faces of people who have contributed or are currently contributing to the museum. I must say that you are the ones who truly deserve this prize. I believe that it is being presented to the museum as an organisation on behalf of every single one of the researchers and musicians who have supported us along the way. Once again, I would like to thank you and share this honour with you.

Today I would like to talk on “Striving to Give Life to a Museum – 20 Years of the Hamamatsu Museum of Musical Instruments.” I am not going to list each and every exhibit or concert, because individually they may not be that remarkable. Instead, I will focus more on the underlying concept behind our activities.

There are three main features regarding our work which I would like to discuss. The first feature is “exhibiting musical instruments from around the world without bias”. You might take this for granted, though in reality, it is not the norm in almost all of the museums of musical instruments in Europe. There is no denying that this tendency is also seen in museums which belong to colleges of music in Japan, but the reasons become clearer when you consider the nature of the colleges. Upon opening the museum- at the time the world’s newest museum of musical instruments- Hamamatsu city was determined to showcase the belief that musical instruments and music the world over should be given equal cultural weight, despite a variety of standards and value systems. We, therefore, do not intend to either rank the music or musical instruments from the West as highest, nor those from our own country as superior. This notion appears symbolically in our museum’s theme; By its shape and the materials from which it has been produced and form the way it creates sound and color of tone, a musical instrument and the music it brings forth speak eloquently for the sensibilities and aesthetic sense of the region and people it represents.

As you know, since that time in the Meiji Era (1868~1912) when Yamaha Torakusu started manufacturing foot-operated reed organs, Hamamatsu has been at the center of the Western musical instrument industry in Japan. In the post-war period, it grew to be the world’s largest producer of pianos and other Western musical instruments.

And like other cities in Japan, people in Hamamatsu still tend to appreciate mostly Western music played on the piano, or by orchestras and brass bands. At our museum, though, we have made a conscious effort to treat all of the world’s musical instruments and music equally. To be blunt, it has been “a silent battle against Western music.”It has not been about winning or losing, but rather seriously expanding the knowledge of non-Western music in a world where Western music is predominant. We strive to showcase all of it equally; namely see all of the worlds music in a balanced way.

The second feature of our work includes “exhibitions to look at, listen to, and touch”. While music itself is invisible, musical instruments are solid, visible objects. Some are handicrafts and others are simply and literally “beautiful” to look at even if you cannot hear or play them. We have tried to introduce this exquisite beauty in our exhibitions. While there are various methods for exhibiting, we have chosen to classify musical instruments by region - the five continents and Japan, and by type - keyboard instruments (focusing on pianos) as a symbol of Hamamatsu city, along with other Western musical instruments which were manufactured in Japan. The Western musical instruments have been categorised according to Sachs Hornbassel’s classification of sound, as well as in a time series, showing a brief overview of changes in instrument trends over time. But what do these classifications really mean? Can any concept of “sound” ever be used to classify the nature of music or musical instruments? Can these classifications represent transitions from simplicity to complexity? In fact, I don’t believe it is possible. We can conclude only that it is a convenient standard for catagorizing and organizing.

For the museum’s April, 1995 opening, there were initially 700 items in our permanent collection; exclusively instruments from Europe and Japan. Three hundred items from Asian and African countries were added in September, 1996. Since March, 2006, the display has expanded to include 1300 items.

Initially, the first sight visitors would have had was of beautiful classical musical instruments from Europe, but now musical instruments from Asia, including Japan, have taken their rightful places in our museum displays. Many visitors are surprized and deeply impressed as they discover

Asian musical instruments for the first time in their lives.

Our special exhibits began with “Musical Instruments made of Bamboo and Gourd - Ingenuity Found in Sounds and Shapes”, followed by “A World of Drums”, “Nomadic Musical

Instruments”, “Persian Musical Instruments”, “Musical Instruments as Symbols –Holy Shapes and the Sound of Prayer”, “the Science of Musical Instruments”, “Music and Musical Instruments of Kabuki”, “The Dawn of Musical Instruments –Wisdom and Technique in the Sounds of Japan”, “Anatomy of the Piano”, “Reproductions of Musical Instruments from Magao Caves, Dunhuan”, “Musical Instruments and the 20th Century”, “The World of Taisho Goto”, “Bagpipe Fair”, “The Culture of Reed-Organs”, “Buried Musical Instruments”, “Journey of Brazilian Musical Instruments”, and “Designs called Musical Instruments”. Themes varied with region, type, history and people. “Musical Instruments as Symbols” focused on introducing the spiritual world behind musical instruments. Through the exhibition of electronic musical instruments in “Musical Instruments and the 20th Century”, we focused on the start of the relationships between domestic manufacturers of electronic musical instruments, which led to the establishment of the cross-manufacturer exhibition of electronic musical instruments.

When “what’s in front of you is an instrument”, we all want to listen to what it sounds like. At the opening of the museum, approximately 70 sets of audio equipment were installed so that visitors

could listen to what was exhibited in front of them. When this audible exhibition was renewed in 2006, 35 sets with individual video monitors were installed, bringing it to a total of more than 100 sets. We also added 100 headsets for free guidance use.

Of course, many visitors hope to be able to actually touch and play the exhibited instruments. In terms of preserving these precious cultural properties, however, this is obviously not possible.

We then came up with the idea of establishing a hands-on exhibit where a limited number of musical instruments are displayed so that visitors can play them freely. These are also musical instruments that are currently on the market. This hands-on exhibit was initially located in a secluded corner of the exhibition hall, but since the 2006 renovation it has been expanded and is now slightly larger than a primary school classroom.

The third feature of our efforts has been to include a variety of activities to supplement the exhibitions. This is, in fact, something which most museums include in their work. Our activities have focused mainly on lecture concerts, lectures on the history and culture of ethnomusicology, beginner’s workshops for playing the world’s musical instruments, guided tours of exhibitions, mini concerts in the exhibition hall, and our mobile museum, which travels to primary schools.

As of the end of March this year, we have held a total of 167 lecture concerts. In principle, the lectures are about the musical instruments rather than the players, introducing related cultural background and context for both the musical instruments and the music itself. Whenever possible, we also utilize whatever is available in the museum’s collection. In addition, all of the lecture concerts have been recorded and preserved on video.

Regarding the mobile museum, when we visit a primary school, it is not simply another exhibit of musical instruments. We emphasize giving the children an opportunity to learn about the link between music and people as they communicate with our staff, listen to and watch the instruments being played.

For introducing the “sounds” of our exhibits, we have launched CD and DVD “Instrument Catalogs for the Ears”. The first two CDs were released in 1997. Then, in 2004, we started a new project utilizing a different concept. With this new concept, we have achieved something that is beyond just a simple sound catalog. We have continued from that time to produce works of the highest quality that are equally musical, artistic, and academic, yet something that everyone can enjoy. Many musicians and researchers have collaborated on this CD/DVD collection. In fact, one of the CDs was awarded the Grand Prize in the Record Category at the Japanese Agency for Cultural Affairs Arts Festival competition in 2012.

None of these activities might sound that unusual if you think of them simply as “things to do”. What is unique is considering “what” and “how” Hamamatsu city and the museum intend to accomplish meaningful work through the medium of the musical instruments in this vast collection.

Our city includes an ordinance that all activities be documented, but it is not specific. As to “what” is done in an activity, it is left up to the staff who plan it out, since we believe good plans depend on our employees' ideas and capabilities.

In short, our museum has taken on the theme of “views of the universe” as found in musical instruments. Religion, beliefs, deities, values, a sense of beauty, why an instrument is played...you could go on forever in finding different perspectives beyond simply “musical instruments and performance, allowing one to see these instruments and music as part of human life as well as in spiritual or inner space. I need not have to explain why it is necessary to see things in this way. You who are here are well aware of the importance of these endeavours, seeing it often in your work and in daily life.

The only difference between your viewpoint and the museum's is that you approach the subject from an academic stance, while the museum stands somewhere in between academic fields and public education. The world of the museum is where the average person can see actual objects, read descriptions, and acquire cultural knowledge and wisdom. Moreover, it is where they make contact with a “deeper” world and perhaps acquire familiarity with a world once unknown to them.

Although Japanese people have had a long and profound relationship with Western music, there still is a lot to learn in that music. It is a historical fact that there used to be musical instruments, sounds, and a sense of beauty which were different to what they are now. The rather “unknown” world of non-Western music is so large that it cannot even be compared to that of the West, but people still do not have many opportunities to make contact with that world even if they wish to. Museums, which regularly stay open, can make it possible to provide access to it, as opposed to the limits inherent in places such as schools or businesses.

Initially as a curator, I was in charge of planning exhibits and conducting related activities, as well as organizing reference materials. Later I stepped up into the position of Director and have had that leadership role since 2004. Activities at the museum, of course, are not organized by the building but run by people. We have worked by trial and error each and every day in order to find various ways to show “a view of the universe in musical instruments” throughout the last 20 years.

In a sense, we have been attempting to interpret and provide easier access to the results of this audience's ethnomusicology research for all of our visitors; from children to the elderly, amateurs to professionals, for those who are enthusiastic about music and even for others who do not seem to be comfortable with it at all.

If old or rare musical instruments from around the world are displayed without any context, there is nothing more than what you would see in an antique shop. It becomes impossible for the instruments to reveal the depths of their spirits. We have to breathe life into exhibited musical instruments and let them speak about the worlds in which they have lived. The lives of these musical instruments will then, in turn, become the “life” of the museum, allowing it to be transformed into a house of “muse” and not merely an instrument burial ground.

When something is sent to the museum, it may imply that the museum's role is that of a burialground. Over these last 20 years, we have done our best in not allowing that to happen to us.

With activities being recorded and the collection documented, the treasures which we have

accumulated are finally ready for output. Having continued to try to make the collection as accessible as possible, we have also developed an increasing number of contacts overseas in the last few years. For example, we were invited to give a presentation at the Laon - Laon Forum on Southeast Asian Ethnomusicology, hosted by the Centre for Ethnomusicology at the University of the Philippines. Our CD award resulted in an invitation to the Best in Heritage Conference in Croatia, where all prize-winning musical instrument museums participate.

We also attended and presented at the CIMCIM annual conference in the section for museums of musical instruments within ICOM- the International Council of Museums. Through these opportunities, I was impressed that music research and museum activities in Japan have reached outstanding levels and, in some ways, are ahead of the rest of the world. On the other hand,

I also sensed the geographical and linguistic disadvantages which we have, making it difficult to disperse and share our resources and knowledge on a global scale. This is, indeed, a major issue for all of Japan. Now let me speak about myself and how I came to develop many of the fundamental viewpoints which I have expressed here.

I was born in 1955 (the 30th year of the Showa era) and witnessed the Tokyo Olympics when I was an impressionable third-grade student in primary school. I also attended the EXPO70 as a junior high school third grader. Living in Toyonaka City in Osaka, I often went to the Expo and was introduced to world culture there. In my junior high school years, I used to listen to Professor Koizumi's program on NHK FM radio. It was titled "Ethnic Music of the World". As Professor Koizumi often appeared on TV, I was also able to see and hear the music being played along with his explanations. As a child, I was impressed to learn that he was a great professor, and I hoped to meet him one day. Eventually, I enrolled in the Faculty of Education at Kyoto University and was able to take Professor Hayao Kawai's lectures on the Analytical Psychology of Carl Gustav Jung. In my senior year, the National Museum of Ethnology opened in the Expo Commemoration Park and I often visited there. I also participated in summer ethnology seminars for university students which were hosted by a group of teachers and professors who had supported the Foundation of the National Museum of Ethnology. At that time, Professor Tadao Umesao gave a lecture at Kyoto University celebrating the museum opening. Even now, I can recall one of his comments -that the National Museum of Ethnology and the anthropologists there will work to "translate" cultures and establish dictionaries for these cultures. In fact, since the opening of our museum, the National Museum of Ethnology has regularly contributed to our work.

Around that time, the mathematician Heisuke Hironaka, who had previously won the Field's Prize, won the Order of Culture and was appointed as a professor at Kyoto University. His views of the mathematical world and education greatly impressed me.

At the same time, the great conductor Seiji Ozawa hit full stride as Music Director of the Boston Symphony Orchestra and it was very inspiring for me to read in his memoir about a back-packing trip on a scooter that he took around Europe in his student days. I also remember reading through a discussion he had with Professor Hironaka. Reona Ezaki had also won the Nobel Prize for Physics and I read about and listened to him through the mass media and in books.

When I was in senior high school, I started playing in a European recorder ensemble and was instructed by the musicologist and professor Nobuo Nishioka. At Osaka College of Music he started off as an instructor and later became a professor. Eventually he served as chairman of the board of directors, and president. He is equally knowledgeable in Japanese music, traditional ethnic music and Western music, and has taught me a great many things. His lectures included

not only Western music topics, but also a wisdom and sensitivity for all the music of the world. I recall fondly that we once gave a concert playing flutes which had been collected from a number of countries and displayed at the Museum of Musical Instruments at the Osaka College of Music. I am happy to say that Professor Nishioka now holds the position of honorary director at our museum.

When I was still in university, I went to the United States of America and spent three months working as an assistant to local teachers at a public junior high school. There, I experienced the everyday life of students and teachers through that country's education system. After graduation back in Japan, I became a junior high school teacher and spent time thinking about how important it is to teach children a diversity of academic knowledge in ways that are easy to understand. Also, I worked at the Jakarta Japanese School, Indonesia for three years and toured around the islands there in my free time to listen to their music.

Without a shadow of a doubt, my life and work have been moulded by encounters with different mentors and through social events and personal experiences such as I have spoken about here. I also seem to have a type of DNA that makes me fond of music, and there isn't any genre which I am allergic to. This must certainly be convenient for a museum like ours which takes in and handles musical instruments from all over the world...!

In this day and age, we are often able to read about, visualize, and utilize what is produced by scientists in academic fields. Countless examples include the automobile, electronic appliances and mobile phones. On the other hand, can the same be said about the human sciences? How about the academics of philosophy, literature, fine art and music? Regarding ethnic music, researchers from all over the world are doing marvellous work, including the research done by you who are here. It is a true that much has been achieved. Ordinary people, however, do not know any of this. Books and CDs may be displayed in shops but will not be selected unless people are first interested in them. It is not so much that the content is difficult but rather that there are very few opportunities or places for ordinary people to become familiar with music and culture other than that of the West. Generally speaking, we know only of what is considered "classical" or "popular" music.

The current conservative state of music education in Japanese primary and junior high schools, where children are supposed to be learning and enjoying music, does not give us much to be optimistic about. Can there be any way out?

I truly believe that museums of musical instruments can serve as one of these "ways out". As primary school instructors teach children the results of university research on a child's level in ways that they can understand, museums can "show and tell" in the same way with musicology and ethnomusicology research. All of it can be within the reach of ordinary people-- for children and for the elderly, too. Along with words and voices, museums have a treasure chest of "objects called musical instruments" which helps people to become more comfortable with what they learn. Displaying musical instruments alone leaves the picture incomplete, and so it is with words alone. Fully utilizing and integrating all of the channels we have is of primary importance for exclaiming the greatness of all the music we have in our world and to help people develop a generosity to understand and accept more cultural diversity in a heartfelt way. What matters is not making distinctions and divisions in terms of "Western", "classical", or "ethnic" but rather to be able to see the music in its own universe

Author Hisashi Inoue once said, "Express simply what is difficult, something easy profoundly, and something profound pleasantly". That is what is important. And I believe museums have to play that role -- to be an interface for ordinary people. Obviously, museums cannot produce any content by themselves. We cannot produce anything without the support of so many people like you, and we must always recognize and appreciate those who support us, not only in Hamamatsu, but those outside of the city, too.

Thanks to you all, the Museum of Musical Instruments is celebrating its twentieth anniversary. It is such a joyful year, as this Fumio Koizumi Music Award is also being received. It is the best birthday and coming-of-age gift to the museum that can be imagined.

In December of last year, the city of Hamamatsu was also accredited as the first Asian Creative City of Music by UNESCO. This award is going to be a great encouragement to us as well in ensuring that we maintain an awareness of our future responsibilities.

On a more personal note, this marks the twentieth year of my career at the museum, and I also happen to have just turned 60 in April. My birthday is April 4th which, incidentally, is also Professor Koizumi's birthday. Personally then, I would also like to accept this award as a splendid gift for my sixtieth birthday!

The Museum of Musical Instruments will continue to serve as a place of opportunity where people encounter a wonderful universe through all of the world's music. Hopefully, many will be inspired and encouraged to become more involved in that universe.

Finally, I would like to close this award speech by thanking you all for coming, for listening and for your continuing support in the future.

Thank you all very much!