

Safeguarding Haiku as a UNESCO Intangible Cultural Heritage

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Abstract

International haiku is a popular short form of poetry. It was traditionally written and read aloud in Japanese with three phrases of 5-7-5 *on* (syllables) including a *kigo* (seasonal reference) usually drawn from a *saijiki* (an extensive defined list of season words). Enjoyed by readers around the world today in 56 languages, ironically its popularity is the reason why it needs safeguarding as an intangible heritage for future generations. International haiku penned in English largely do not follow the 5-7-5 syllable form nor do they borrow from an extensive, defined list of season words. Global warming has dramatically changed environments and ecologies. International haiku are shared today by printed matter, email, and social media systems. Rarely are haiku ever read aloud nor shared in groups the way they used to be via traditional forms of contested judging matches. It is resolved, therefore, that the haiku written and voiced aloud since the 17th century be safeguarded for the enjoyment of future generations. This article explores this resolution and provides a practical way of enlisting support from international haiku communities to safeguard haiku as a UNESCO intangible cultural heritage for future generations.

Introduction

The content, form, and delivery of haiku poetry has changed ever since it was created because of the influence from poets outside of Japan, because it has been adopted by writers in 56 different languages, and by global warming. This article posits three hypotheses about why haiku is changing:

International haiku no longer follow the 5-7-5 *on* (syllable) form.

Climate change has negated the use of almanacs (season word lists).

Short text technology has made the oral sharing of haiku redundant.

This study concludes by suggesting a practical means to further promote the pleasure of sharing haiku for centuries to come by safeguarding the ways haiku has been written, read and judged since the 17th century. This could be accomplished by registering it on the UNESCO list of Intangible Cultural Heritage.

1. Safeguarding Languages and Cultural Heritages

Half the world's 6,500 languages are endangered and many are shifting to English or will die within the next generation when nobody speaks them anymore (Dastgoshadeh and Jalilzadeh, 2011). Intangible cultural heritages are also truly endangered by the spread of English as an international language all across the globe. This has raised issues that need to be taken into account seriously as they affect all aspects of human activity

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from language in education to international relations and cultural heritage (Bedjaoui, 2004).

Recognizing intangible cultural heritage is not that obvious and finding ways to protect it is more confusing. Verbal expressions of a particular language—for example stories, tales and sayings are considered intangible cultural heritage, but not a language as a whole.

Intangible culture is the counterpart of culture which is tangible or touchable, whereas intangible culture includes poetry, song, music, drama, skills, cuisine, annual festivals, crafts, and the other parts of culture that can be recorded but cannot be touched and interacted with, without a vehicle for the culture. These cultural vehicles are referred to as Human Treasures.

Haiku can be considered as intangible culture. It is a performing art. At haiku conferences, meetings, and gatherings, haikuists read aloud haiku, and read aloud the haiku they have chosen in contests. The master of these gatherings is often the one who can read haiku with the most flare, and flowing 5-7-5 rhythm. Its recitation is musical.

It is important to also consider the environmental impact of global warming on intangible culture. For example haiku is a poem that relies on season words and haikuists closely observe seasonal changes. Writing and reading haiku requires a relationship with nature—its fauna, flora, weather, and environment—yet these are rapidly changing.

1.1. Formal efforts to safeguard intangible heritage

Well-intentioned people have thought about how to safeguard and preserve the world's cultural heritage for several hundred years. Thanks to the forces of business and to the foresight of Japanese academics, two specific ideas are plausible to implement today.

One way to preserve intangible culture such as music is a technical, legal one and concerns the ownership of cultural property. Copyright is a means of assuring continued artistic and intellectual activity, as well as social benefit, by encouraging commercial rewards for the creators for a specified period of time. Traditional forms of expression—ancient songs and folk tales for example could be covered by copyright law if a nation were to regulate and exert legal control over such expressions on their territory according to the World Intellectual Property Organization.

Another idea, a nationalistic one, oriented to social and cultural policy was created by Japan, in 1950. In reaction to the concern that ancient, royal, and local traditions would disappear in the wake of post-war modernization and thus diminish Japanese identity the Japanese government recognized and supported those traditions that embodied its national cultural patrimony. In its benchmark Law for the Protection of Cultural Properties (1950), the government defined tangible and intangible cultural properties, and people as 'living treasures.' The Japanese law decreed that all national resources and assets must be protected, appreciated, utilized and managed—not for commercial profit, but for the very survival of the civilization. In response to similar concerns, the Republic of Korea, the Philippines, the United States, Thailand, France, Romania, the Czech Republic, Poland and other nations also legislated the protection of cultural heritages.

According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the intangible cultural heritage (ICH) —or living heritage—is the mainspring of humanity’s cultural diversity and its maintenance a guarantee for continuing creativity (Kurin, 2004).

By 2008, the protectionist momentum had reached the United Nations, and a treaty was established requiring all countries to respect two international lists of intangible cultural heritage. One lists endangered cultural heritage—those traditions recommended to UNESCO for immediate safeguarding work by the international community. The other is a list of representative, meaning ‘exemplary’ intangible cultural heritage. This incorporates Masterpieces of Oral and Intangible Heritage. It is comparable to the World Heritage List of places and artifacts.

UNESCO’s Intergovernmental Safeguarding of the Intangible Cultural Heritage Committee recognizes communities as key players in the identifying and safeguarding of intangible cultural heritage. The committee comprises 900 delegates from 130 countries. Japan is represented by a Commissioner of the Agency for Cultural Affairs as well as its permanent Ambassador to UNESCO. When intangible resources are recognized by UNESCO, it enables countries to publicize its culture overseas and encourage such crafts to be inherited in the country.

The Representative List of the Intangible Cultural Heritage of Humanity is made up of those intangible heritage elements that help demonstrate the diversity of this heritage and raise awareness about its importance.

Since 2008, 314 elements have been listed. Neither Canada nor the US have any recognized intangible cultural heritage, yet Japan has successfully placed 22 elements on the Representative List of the Intangible Cultural Heritage of Humanity. Japan was the first country to introduce legislation to protect and promote the Noh mask as its intangible heritage. In 2008, kabuki and puppet theatre were added; from 2009 to 2011, dance, parades and fabric making techniques were included; in 2012 religious performances were preserved; and in 2013 washoku, the New Year dietary culture was recognized and in 2014 hand-made paper craftsmanship was listed. In future years, Japanese forms of poetry such as waka, tanka and haiku could be proposed.

1.2. Defining intangible cultural heritage

Many people do not know what the keyword ‘intangible cultural heritage’ listed at the beginning of this article means. The technical, somewhat awkward term was coined by an international committee of UNESCO because of the problems scholars have encountered in comparing cultures when using terms such as ‘folklore’, ‘oral heritage’, ‘traditional culture’, ‘expressive culture’, ‘way of life’, ‘folklife’, ‘ethnographic culture’, ‘community-based culture’, ‘customs’, ‘living cultural heritage’, and ‘popular culture’. Since the success of many safeguarding efforts will depend upon public acceptance, disseminating and explaining the term itself is necessary.

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artifacts and cultural spaces—that communities, groups and, in some cases,

individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Once items of intangible cultural heritage have been identified and listed it becomes necessary to design practical ways to protect them for future generations. Special efforts are required to safeguard the heritage that expresses the identities of peoples and their evolution. Museums are generally designed for preserving cultural artifacts, but are challenged when they try to safeguard intangible culture such as culinary arts, artisanal skills, dance, music, and oral poetry.

2. The Safeguarding of Poetry

A rigid number of syllables are allowed in the creation of traditional haiku, and even free style modern haikuists limit its total number of syllables, yet the meaning expressed by this shortest poem in the world can be vast and timeless. All genres of classical Japanese poetry involve combinations of five- and seven-syllable lined: 5-7-5-7-7 for the tanka, 5-7-5 for the hokku. Since it was created, haiku has been changing because of outside influences.

Since it was first written and voiced, although the form has not altered in Japanese, its content has. Today, there is a common perception that the images juxtaposed must be directly observed everyday objects or occurrences. Seasonal references to nature found in Japanese haiku today contain far less diversity than 400 years ago. The environment in Japan is warming up because of carbon dioxide pollution and the ecology is threatened because of urbanization. Seasonal weather patterns and social activities have greatly changed and these changes will not likely be arrested.

Originally penned in the Japanese language in the 17th century, it was greatly influenced by Chinese and Japanese poets writing tanka and linked verse forms of poetry that followed combinations of five- and seven-syllable lines since much earlier times. Early tanka poets from Kakinomoto no Hitomaro (662–710) who wrote 75 shorter poems in the *Man'yōshū*, to the travelers Saigyō (1118–90), and linked verse master Sōgi (1421–1502) and Matsuo Bashō (1644–1694) were influenced by their forbears in China and Japan. Travel greatly influenced their own poetry, and spread change among their disciples (Meng-hu, 2005). The modern haikuists Masaoka Shiki (1867–1902), Takahama Kyōshi (1874–1959), and Ogiwara Seisensui (1884–1976) have been able to study the traditions of Dante, Shakespeare, Wordsworth and many more Western poets.

Originally composed in Japanese, the literary form is penned in 56 languages today. It is so popular that a former minister of education suggested that haiku should be listed as a UNESCO intangible cultural heritage (Nojima, 2014). If we agree, therefore, that haiku should be safeguarded for the enjoyment of future generations, here is a suggested way to do it.

3. How to List Haiku as a UNESCO Intangible Cultural Heritage

If the Japanese government decides to make a proposal to list haiku and other poetic forms on the UNESCO intangible cultural heritage, it must be formally approved by the U.N. Educational, Scientific and Cultural Organization's Intergovernmental Committee during a meeting in Paris.

If proposed to the UNESCO committee, haiku would be assessed if it is an oral tradition and expression that includes language; if it has meaning relevant to people today; if it has practitioners, haikuists; if it is taught and transmitted to younger generations; if it has global appeal; and if it creates identity among its community. Let's explore these themes.

3.1. Haiku as an oral tradition and expression including language

A traditional aspect of the Japanese language was the importance of using poetry in conversations. Modifying or rephrasing a classic poem according to the situation was expected behavior in Heian court life, and often served to communicate thinly veiled allusions. The poems in the *Genji* are often arranged in the classic Japanese tanka form. Many of the poems were well known to the intended audience, so usually only the first few lines were recited and the listener was supposed to complete the thought themselves, much like today when we can invoke ellipsis by saying "when in Rome..." and leave the rest of the saying ("...do as the Romans do") unspoken.

Haiku is also considered as an oral tradition and expression including language as a vehicle of the intangible cultural heritage. Haiku is read aloud at meetings, and in competitions. The social practice at haiku meetings, rituals of holding haiku contests and festive writing and speaking events, as well as the traditional crafting of haiku and penmanship are all integral to the sharing of haiku.

In 2015, there is a vibrant community of haikuists worldwide, composing and sharing haiku in more than 56 languages. This estimate is based on counting the number of different languages that appear in haiku journals, anthologies and proceedings as well as the statistics reported by international contest organizers. Assumptions were made that writers of haiku in English from countries where English is used as a foreign language might possibly also write in their mother tongue. Here are the 57 languages in which haiku have likely been written:

Japanese, English, Swedish, Danish, Norwegian, Icelandic, Faroese, German, French, Flemish, Dutch, Swiss-German, Scottish-Gaelic, Irish-Gaelic, Welsh, Spanish, Portuguese, Estonian, Breton, Belarusian, Bosnian, Croatian, Czech, Italian, Slovakian, Serbia, Bulgarian, Greek, Turkish, Hebrew, Polish, Romanian, Ukrainian, Latvian, Lithuanian, Russian, Afrikaans, Swahili, Urdu, Hindi, Bengali, Punjabi, Tagalog, Visayan, Vietnamese, Korean, Taiwanese, Mandarin-Chinese, Hakka, Wu, Cantonese, Bahasa-Malay, Baso-Minang, Basa-Jawa, Siamese, Fiji and Maori.

The estimates are based on counting the number of different languages that are used in haiku contests and in haiku journals. For example, JAL Foundation accepts haiku from children for its world children's contests in any language. When I judged the first and second EU-Japan haiku contests, haikuists were

required to submit entries in English yet the European Union has 23 official and working languages: Bulgarian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovene, Spanish and Swedish.

Therefore assumptions were made that writers of haiku in English from countries where English is used as a foreign language might possibly also write in their mother tongue. The study included listing the number of languages used to compose haiku that are printed in haiku journals.

3.2. The cultural meaning of haiku today.

Milagros Carreon Laurel, professor at the Department of English and Comparative Literature of the University of the Philippines gave a talk on *Haiku as Life, Life as Haiku*, noting that greater student mobility has turned the 21st century Asian classroom into a multicultural setting where students can share cultural treasures such as haiku. Laurel (2000) suggests that haiku allows for occasions to reflect, and these meditative qualities enhance intercultural communication. Laurel (2014) claims that the succinct form of literature engages students “in both creative and critical thinking and expression—skills that language learners must develop to become effective participants in conversations that transcend borders.”

By stressing that haiku can deepen mutual understanding between those people who read or compose it, he garnered support for his idea that haiku can help make the world peaceful: *fuyu fukaku haka horu mono wa teishosu*. Translated by Miyashita and Gurga (Arima, 2000), this poem embellishes the idea that haiku is a grassroots opportunity for students to keep the world’s treasures alive. In its own quiet way, haiku does reach out across borders to different cultures.

*Deep winter—
the gravedigger sings
in a low voice*

3.3. The characteristics of the practitioners, the haikuists.

In addition to the masters of writing Japanese haiku, representatives of the everyday haikuist could be introduced to the UNESCO committee to garner its support. For example, Imamura’s (2001) posthumously published memoirs contain references to learning haiku while he was an elementary school student and to translation work as an associate professor at Ehime University in Matsuyama from 1962–63. Notes from the editor (Imamura, 2001, p. 170) cite Keene (1984, p.106) on how the writer Soseki Natsume commemorated his association with his colleague Masaoka Shiki with a haiku he captioned, *Hearing in London the News of Shiki’s Death*.

*See how it hovers
In these streets of yellow fog*

A human shadow

And here is a haiku penned in English by a grade 5 pupil followed with a haiku by a primary school teacher.

Tree watching

grub of cicada

like mother

—Cherie Mori (Kagoshima, Japan)

Sunset

almost small enough

to put on my palm

—Kazue Moriki (Shatin, Hong Kong)

These haiku could be noteworthy to the committee because the student is a 10-year old Japanese girl and she mustered enough courage to not only write but to introduce herself in English and read her haiku aloud to the US Ambassador Caroline Kennedy when she entered my classroom. The proud primary school student was awarded an honorable mention in the contest and a bouquet of flowers from the ambassador. The Japanese teacher's haiku was penned while she was teaching abroad at an elementary school in Hong Kong. Now living in Kagoshima where she is in charge of a grade 5 class at a publish elementary school, Kazue Moriki is highly motivated to help her students learn English.

3.4. The current modes of transmission of the knowledge and skills of writing and reciting haiku.

Currently haiku is shared in books, in newspapers and on line. Haiku can be readily accessed from libraries. For example, the Asahi Shimbun includes the Asahi Haikuist Network column, to an English database that is distributed to libraries and other institutions, similar to the existing Kikuzo II database for the Japanese Asahi. The haikuists who contribute haiku each week are all owners of their own haiku, therefore the newspaper wants them to be aware of this wider distribution (i.e. more people worldwide will be able to read the column). The Asahi Haikuist Network will be included in The Asahi Shimbun's English database for libraries and other research institutions.

The winter birds

singing their

glum songs

This is a haiku poem composed by 10-year old Andrew Kochel. He learns haiku from his teacher at Sollar's Elementary School in Aomori, Japan. He shares his haiku with his classmates and with readers of the newspaper. Hill (2014), suggested that students in Korea take up writing sijo, a short form of Korean poetry because "Poetry, at first glance, may seem laborious and thusly undesirable as a subject to offer for elementary-aged children, but the brevity and intensity of this concise art form makes it attractive in this age of 'sound bites'.

3.5. Haiku is a world culture

The committee needs to be assured that the communities recognize haiku as part of their cultural heritage. The culture is being transmitted from generation through formal and non-formal education.

The committee will want to ensure that the traditional knowledge, skills of how to write and read haiku and judging processes are being transmitted from generation to generation. In Korea, it is no longer essential to debate when is the best time to begin teaching English. Even in Japan, it seems a new curriculum will be set introducing the topic at the grade 3 level and making English a compulsory subject from grade five.

3.6. I am a haikuist.

The Committee needs to be assured that haiku provides communities with a sense of identity, that the members identify themselves as haiku poets, more specifically as haikuists.

Hill (2014) suggested that the questions about self and identity that arise from within as a result of the careful study of poetry, make it both necessary and rewarding for young students on the threshold of adolescence. In his abstract he claimed "The intrinsic value of poetry goes beyond just the very real study of syntax, grammar, and diction; it is psychological, it is a study meant to root out the very nature of the individual. Poetry is cognitive learning, it is personal expression. Poetry is an exercise in fantastical language competency."

4. Creativity

Creativity means something new rather than imitated, but it is also a term defined by culture. Educational philosophy in America and Canada contends that creativity is a desirable trait. Teachers encourage students to be creative. Haiku is taught in elementary schools in the UK and Canada. Poems that use syllables are part of the curriculum. Although translations of poems by Matsuo Basho are sometimes shown to the students, teachers encourage students to write free style haiku and not worry about season words from almanacs.

In Japan, Confucian philosophy expects students to follow. Before students can become creative, or even

express themselves, they must be taught possibilities and limits. Routine is important. In Japan it takes courage to be creative. Primary school teachers of English in the era of globalization have opportunities to create lessons in fresh and dynamic ways. From 2020 English activities will be introduced from the 3rd grade in the same manner that it is now introduced in grade 5. For example, Takaaki Sono currently teaches his grade 5 students at Kinko Dai Elementary School in Kagoshima, Japan how to paint, sew, and write poetry. He periodically teaches English lessons, too. As a result, colorful water paintings of dream homes and environmentally friendly buildings, designed by the students, adorn the classroom walls. Students exchange lucky charms and tissue paper covers made from an assortment of colored buttons and cut cloth. On PTA (Parent Teacher Association) days, the students recite poems adapted from classic Japanese literature for their parents to appreciate. For example, this poem penned by Sei Shōnagon in 1002.

「春はあけぼの。やうやうしろくなりゆく山ぎは、すこしあかりて、紫だちたる雲のほそくたなびきたる。」

The poem was translated into English by Ivan Morris and Nobuko Kobayashi.

“In spring it is the dawn that is most beautiful. As the light creeps over the hills, their outlines are dyed a faint red and wisps of purplish cloud trail over them.” (Ivan Morris)

“In spring, at dawn, the dark mass of the mountain lightens little by little at the edge and slowly the blue mists float away. How lovely.” (Nobuko Kobayashi)

In the opening section of *The Pillow Book*, which begins *haru wa akebono*, or “spring, dawn,” is arguably the single most famous passage in Japanese literature. *The Pillow Book* has been translated countless times. It has captured the European imagination with its lyrical style, compelling images and the striking personal voice of its author. There are more than fifty published translations of the “spring, dawn” passage, which span one-hundred-and-thirty five years and sixteen languages. Translations of classical Japanese texts have had enormous impact on English literature.

The Tale of Genji (*Genji Monogatari*) was written by Murasaki Shikibu in 1021. The original manuscript written by Murasaki Shikibu no longer exists, but 300 copies were produced. It is acknowledged as a masterpiece of Japanese literature and the first novel. Lady Murasaki’s 11th century novel is a beautifully crafted story of love, betrayal and death at the Imperial Court in Japan.

Here is a delightful haiku based on the tale that was written originally in English by Junko Yamada in Kamakura.

Nodding wisteria
an untold love affair

Tale of Genji

4.1. A longitudinal study on language creativity

Languages take new directions through the coining of new words and EFL speakers today have introduced many new words and ways to use them. Non-native speakers in Asia are beginning to take advantage of their additional language and use it in unique ways. These new players in the tug-of-war over the ownership of English are coming to the fore the strength and creativity of whom we have not felt in Japan since team teaching was introduced in primary classrooms. Now creative compositions have come to the fore.

Japanese haiku was introduced to American and British poets in the mid-1900s. Translated 17 onji (Japanese sound syllables) poems, as well as those originally written in English are immensely popular. After 50 years of development in standard varieties of English however, remarkable changes are beginning to appear. Hisako Akamatsu, a Japanese EFL speaker, creatively customizes English words to fit a new 3-5-3-syllable count proposed as an optimum form for haiku. She takes control of English, and effectively demonstrated Kachru's (1996, p.135) response to the question of language ownership that "If you can use it, you own it," when she composed:

*Counting blooms
reveals day's fortune
morn' glory*

She truncated the flower name for colleagues around the world because the full name "morning glory" is a four-syllable word that wouldn't fit on the last line; the preferred position for haiku season words.

This is a simple example, but when multiplied by the million EFL haikuists in the world today they suggest that in future more creative forms of haiku could emerge. Poetry aficionados may soon feel a competitive tug for the ownership of English haiku toward Japanese composers.

4.2. Language Change

The study of language change is labeled "historical linguistics." Traditionally, scholars studied just the origins of language and the overall differences in the sounds of the language through the ages. In the 20th century up to present time, however, most language changes have taken place at the level of syntactic change, meaning of words, growth of pidgins and creoles, and sociolinguistics. The haiku example above contain all these elements. Coining phrases such as "Morn' glory" were achieved by combining an understanding of traditional Japanese thinking with an accepted modern English format.

5. Human Treasures

The application for a UNESCO listing can be supported with documentary evidence about haiku and

how it is written, read and judged in the form of video, photographs, and publications such as books, articles and websites. For example in photograph 1 the way haiku meetings are conducted can be observed. The master, Dr. Akito Arima sits center table. The youngest student is to his right. The eldest veteran is to the master's left. The leader of the Akita haiku group stands to read haiku selected by the participants who are seated. A secretary records the proceedings of the meeting. In photograph 2, the haiku master leads the haiku group on a haiku walk, called a ginko. He points out seasonal references along the way.



[Photo 1. (2014, Oct. 25): A former education minister leads haiku club meeting.]



[Photo 2. (2014, Oct. 26): Dr. Arima instructs haiku season words to a student in Akita.]

6. Cultural Ambassadors

Efforts by governments to involve cultural communities appropriately recognizes local agency, but on the downside might require the formalization of social relations that detract from the tradition. Most cultural communities are constituted informally. Cultural exemplars are more respected than they are elected. Identifying who speaks for the cultural tradition being safeguarded is not easy.

There are often great status differentials between public officials and experts on the one hand and the practitioners of the tradition on the other. Bringing community participation into play has been a great challenge for many cultural projects in the past and will continue to be so in the future.

Haiku is fortunate to have political supporters who are also haiku aficionados. A former president of the EU, a former Minister of Education in Japan, the Swedish, Canadian and US ambassadors all currently support haiku, and could be called upon to support the relevance of haiku in their respective communities.

For example, Akito Arima, a veteran haikuist and former education minister in Japan, guided poets, academics, and students from Russia, England, Canada and Japan on a haiku walk during the 29th National Cultural Festival held in Akita. The following haiku is translated from the haikuist's original in Japanese: *rakugoka no shi ga katasumi no fuyu no rai*.

Obituary

storyteller's name

winter thunder

Arima who is currently president of the Haiku International Association, lectured an audience at the Akita International University in an effort to convince them that haiku should be added to UNESCO's Intangible Cultural Heritage list. Arima reassured students in the audience that haiku can be composed by everyone, from the man in the street to the likes of Swedish poet Tomas Tranströmer, the Nobel laureate of literature in 2011 who penned this haiku:

*Hear the swish of rain,
to reach right into it
I whisper a secret.*

The former president to the European Council, Herman Van Rompuy has published several collections of Japanese-style poems and says that writing them made him a better politician. He helped to launch four haiku contests, one each time a political and business summit was held between the EU and Japan. At the time, Japan's Ambassador to the EU Kojiro Shiojiri suggested that haiku is the art of heart-to-heart dialogue.

In a speech made at the International University of Kagoshima in 2014, the US ambassador Caroline Kennedy told 300 participants who had gathered for the event that she believed "words and ideas can change the world." The ambassador judged a haiku in English contest during a visit to Kagoshima Prefecture prior to making a rocket launch inspection on Tanegashima Island. Noting the long history and traditions of Japan, she told university students, "In today's world of business and science, it is important to express ourselves, although it can be difficult studying another language."

Canadian Ambassador Donald Bobiash began composing haiku while in Tokyo and has been published in journals and newspapers. After leaving Japan, he continued to write haiku in Jakarta.

Drago Stambuk is a Croatian poet and former ambassador of Croatia in Japan and South Korea from 2005 to 2010. Currently ambassador in Brazil he continues to support haiku abroad by suggesting that haiku is a way of accessing and representing, an agenda for the common good, for the common man.

Lars Vargo, a former Swedish ambassador to Japan claims that haiku saves people. Having spent 20 years in Japan as a university student and later in the diplomatic corps, he now talks openly about his love of haiku and believes that it could help people in war zones.

7. Crossing Borders

Considering that intangible cultural heritage is often shared by communities on the territories of more than one state, and that multinational inscriptions of such shared heritage on the Lists constitute an important mechanism for promoting international cooperation, the committee established an on-line site through which countries can announce their intentions to nominate elements and other countries may learn of opportunities for cooperation in elaborating multinational nominations. In the case of multinational

nominations, the names titles and signatures of each country government officials empowered to sign are necessary. Falconry is an example of a living human heritage that transcends the borders of United Arab Emirates, Austria, Belgium, Czech Republic, France, Hungary, Republic of Korea, Mongolia, Morocco, Qatar, Saudi Arabia, Spain, and the Syrian Arab Republic.

There are 46 nations where haikuists regularly write international haiku in English, enter contests and belong to haiku associations. These countries all have haiku communities who may want international haiku to be listed by UNESCO: Australia, Austria, Bangladesh, Belgium, Belarus, Bosnia-Herzegovina, Brazil, Bulgaria, Canada, China, Columbia, Croatia, Czech Republic, Denmark, France, Germany, Ghana, Greece, Hungary, India, Indonesia, Iran, Israel, Italy, Japan, Kenya, Korea, Lithuania, Macedonia, Mongolia, Montenegro, Myanmar, New Zealand, Nepal, Netherlands, Philippines, Poland, Romania, Russia, Serbia, Singapore, Switzerland, Taiwan, UK, Ukraine, and USA.

This list was determined by a 20-year longitudinal project in which I collected more than 250,000 haiku poems that were forwarded to me in letters, faxes and e-mails by poets living in the 46 countries.

Conclusion

It is resolved, therefore, that the haiku written and voiced aloud since the 17th century be safeguarded for the enjoyment of future generations. This resolution is based on three findings: International haiku composed in 56 countries today do not regularly follow the 5-7-5 on (syllable) form; Climate change around the world has negated the use of almanacs (season word lists); and short text technology such as twitter and facebook have made the oral sharing of haiku redundant. A solution to safeguarding international haiku is to list it as a representative, meaning 'exemplary' intangible cultural heritage. Its listing will significantly benefit its preservation, its further development, and its popularity around the world. Haiku is an exemplary form of intangible cultural heritage that can be enhanced with further understanding and creativity by humanity.

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