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## 〈 ABSTRACTS 〉

### ● Articles

Author	安高 雄治 Yuji Ataka 関西学院大学 総合政策学部 准教授 (2009年3月1日現在) Associate Professor, School of Policy Studies, Kwansei Gakuin University (as of March 1, 2009)
Title	マダガスカル南西部の自然保護区拡張における問題と展望 Extension of Protected Areas for Conservation in Southwest Madagascar: Problems and Prospects
Abstract	This paper overviews and examines the extension of protected areas in southwest Madagascar. The study area had long been protected as “ <i>reserve naturelle integrale</i> ” since the fauna and flora within the area were considered exceptional. According to the policy changes, the area turned into “ <i>parc national</i> ” in 2002 and the restriction for visitors was alleviated. In addition, the extension plan of the national park was set into action for conserving the biodiversity in the surrounding area. The plan places importance on consultation with local people and takes cautious steps, explaining the point of the project and providing benefits by way of compensation. Although the project is expected to achieve the objective during the first stage, some fundamental matters may remain to be solved. The author suggests that the practical community-based conservation should take account not only of the compensatory measures to the local people but of a framework that cares people's subsistence and tradition.
Author	リチャード・テイボア・グリーン Richard Tabor Greene 関西学院大学 総合政策学部 教授 (2009年3月1日現在) Professor, School of Policy Studies, Kwansei Gakuin University (as of March 1, 2009)
Title	A Creativity Checklist 1500 Variables that Create Creativity
Abstract	<b>Research Questions:</b> <b>1. How do research and achievement of creativity improve when a tool of much greater comprehensiveness, detail, and level of organization is applied to common assessment, evaluation, and specification tasks?—the secondary question in this paper.</b> <b>2. How do you create a checklist vastly more detailed, comprehensive, and ordered than any prior such tools?—the primary question in this paper.</b> <b>3. What models of creativity if put into a large checklist format offer enough comprehensibility, diversity, and practicality to motivate people to use, study, and fully apply the checklist tool?</b> This article presents the key variables of each of 20 well-ordered models of creativity, in a checklist format. 1500 variables, organized in checklist format, with 0 to 10 point scales and fill in spaces for each variable, are included. Each of the 20 models is explained as well as some important initial uses of the checklist, by the author and other organizations. The significance, for understanding creativity and impacting it practically, of having more detailed, comprehensive, well-ordered, and articulated models of it is examined in the context of an overall program of structural cognition—applying ordinary cognitive operators not to sets of 3 to 6 ideas at a time but to ordered patterns of 50 to 100 ideas at a time. Research, educative, and work improvement uses of the checklist are described.  <b>Method: A model of 60 models of creativity was used to select 20 models, from diverse original model categories, to balance practicality, diversity, and comprehensibility.</b> The most comprehensive model of creativity models yet published was used to furnish 60 models from which 20 were chosen for this 1500 item checklist. 1500 items were the cut off point because that is the maximum number of items that could be explained and scored by actual groups in a 3 day 8-hour day format. Which of the 60 models was chosen was entirely determined by dozens of consults over a period of years, noting which models were most requested, used, studied, asked about, by hundreds of consulting clients. A count was kept over a five year period of these requests, etc. and a simple summary of it used to pick the models most salient to clients during that time period. This is a non-scientific sampling method that yet has significant practicality.  <b>Result: A checklist of 1500 variables that affect creativity or generate it, from 20 diverse models of what being creative is, in a format that non-professionals can understand and score in a 3 day 8-hour day format, if led by an instructor who explains each of the 1500 items just before each is scored.</b>

Author	リチャード・テイボア・グリーン Richard Tabor Greene 関西学院大学 総合政策学部 教授(2009年3月1日現在) Professor, School of Policy Studies, Kwansei Gakuin University (as of March 1, 2009)
Title	64 Purposes of All Arts Toward a "Science of Arts": Using Number & Depth of Purposes Covered to Measure How Great a Work Is, To Prescribe the Type and Amount of Art that People (Both Individuals and Organizations) Need to Achieve Their Goals in Life, and To Systematically Compose Works of Art Capable of Greatness
Abstract	<p><b>Research Questions—lay the foundations for a new Science of Arts:</b></p> <ol style="list-style-type: none"> <li>1.How do we measure how great a work of art is long before history makes it judgement? Can we and how can we predict the greatness of a work of art?</li> <li>2.How do we specify changes in any existing work of art that actually succeed in increasing its greatness and historic impact?</li> <li>3.How do we measure the degree to which particular lives lack essential levels of art? What levels of art are essential for healthy good lives? What levels of lack of art lead lives into disarray or suffering?</li> <li>4.How do we measure the healthiness of the amount, quality, and type of art in a society in terms of its actual delivered care/service to those people?</li> </ol> <p>This paper tests a hypothesis—that if we examine the functions actual works of art perform in actual lives greatly helped or impacted by art—we find that artworks that deliver more such art functions than others end up being judged by history as "greater". This somewhat counters past research by Watts, Salganik, and Dodds showing that random chance makes some songs popular and others not but they concentrated on immediate popularity in commercial markets while this paper's research seeks to lay a foundation for historic long term levels of popularity instead.</p> <p><b>Method—Ask suppliers and customers of great art what functions they get/provide with it.</b></p> <ol style="list-style-type: none"> <li>1.Nominate great artists and ask them what functions they produce or get from great artworks.</li> <li>2.Nominate people as greatly impacted/helped by art and ask them what functions they got from great artworks.</li> <li>3.Combine results from one and two above and categorize fractally to produce a fractal concept model of functions of great art experiences/works.</li> <li>4.Use the model thusly produced to test the hypothesis that artworks that deliver more of the functions on that model are judged by history as greater than competing works.</li> </ol> <p>This paper presents survey research to inductively define functions shared by many works of art in diverse fields. A stratified sample of artists from 63 different arts and a stratified sample of highly effective, educated, or creative people from 63 different parts of society were interviewed, functions that arts delivered to their lives that they mentioned were grouped, groups named, groups grouped, such super-groups named, and so on. The resulting hierarchical model was then regularized by branch factor and principle of ordering to produce what is called a "fractal concept model", the result of this study, of 64 functions of all arts. Later research will use this model to: 1) measure the greatness of any particular work of art or art type by how much of how many functions it delivers (is music "greater" in functions produced than painting, say); 2) measure how much of how many of these functions more effective, more educated, and more creative people have than people less so have (to link presence of all or some particular subsets of these functions with greatness of life of persons overall); 3) design greatness into particular works by broadening and deepening the number of such functions produced by encountering the work, 4) guide investment in works of art via choosing ones capable of greatness measured by how much of how many of these functions are produced in those encountering it, 5) guide composition and commercialization of movie scripts by optimizing which functions and how much of how many functions they produce in people encountering them; 6) to measure the "artfulness" or "artlessness" of entire organizations and societies via how little of how many functions they have established in people's lives. The ultimate goal is to produce something like a "science of arts" that finds functions nothing else in society effects in people's lives as well as particular arts do, relating those functions to what makes lives great, so we ultimately can prescribe arts to fix lives and propel them towards greatness, as well as quantify the cost of centralizations, commercializations, monopolizations, extremizations of arts in modern industrial societies. While it is easy to assert, especially if no effort to confirm with data is made, that there are millions of possible interpretations of any work of art, when actual artists and high performer people are asked what functions arts effect in their lives and work, quite specific, non-infinite results obtain.</p> <p><b>Results—the Beginning Foundations for a new Science of Arts</b></p> <ol style="list-style-type: none"> <li>1.A model of the 64 functions basic to all arts (plus two ancillary models developed in process—one of art creation processes across various arts and another of computational art traits and dynamics)</li> </ol> <p>This paper's research presents a well ordered model of 64 functions that all arts effect, to some extent, and that nothing else in society effects as well as the arts.</p>

Author	堀 郁 Iku Hori 関西学院大学 総合政策学部 非常勤講師(2009年3月1日現在) Part time Lecturer, School of Policy Studies, Kwansei Gakuin University (as of March 1, 2009)
Title	南方熊楠の思想と自然保護 Kumagusu Minakata's Thought and Environmental Protection
Abstract	<p>Kumagusu MINAKATA (1867–1941) was one of the most interesting thinkers in his era, though his thoughts are not easy to understand. He worked in several scientific fields (including microbiology, botany, folklore, religion, ect.), wrote many articles for foreign magazines and had a lot of debates with scientists all over the world. But he disassociated from academic life in Tokyo. He considered himself to be a so-called "literate". By reforming and reorganizing Shinto during the modernization of Japan, the Meiji-government tried to establish Shinto as state religion. Due to that effort many Shinto shrines and the forests around them were destroyed and Minakata began to criticize the enshrining together of Shinto shrines. He pointed out that Japanese view on nature is closely related to the forests in Japan. Minakata's criticism is based on three aspects. He considered the enshrining together and the destruction of nature that goes with it to be dangerous not only for the environment, but also for social and individual human existence. Already in early 20th century he related the problem in nature to subjectivity. This article tries to interpret Minakata's environmental thoughts in a philosophical way.</p>

Author	今井 一郎 Imai Ichiro 関西学院大学 総合政策学部 教授(2009年3月1日現在) Professor, School of Policy Studies, Kwansai Gakuin University (as of March 1, 2009)
Title	マラウイ国・内水面漁業の問題と展望(2) —チルワ湖南部の事例から— Problems and Prospects of Inland Water Fishing in Malawi (2): A Case of Southern Area of the Lake Chilwa
Abstract	This short article describes and analyses the recent situation of fishing activities which has been carried out in the Lake Chilwa, which is located in the Republic of Malawi, south-central Africa, based on the field research of the author. It also considers whether the fishery in this tropical inland water area can be managed sustainably or not with reference to the paper and reports about the matter. According to the field research which was carried out by the author in 2007, it is clarified that the Chilwa fishery has become activated in these years together with increasing of fish demand in Malawi. It also insists that the fish resource in the lake have to be used sustainably. It insists that although we have to add more materials and discuss the matter repeatedly, a kind of countermeasures is necessary for conservation of fish in the Lake Chilwa. It emphasizes a point that we do not only bend the law which is based on the western pattern of thought in order to make it apply to the case, but also do not deny the indigenous pattern of thought which has been supported by fishermen in the area for a long time.

Author	リユー・チェン Li-Yu Chen Associate Professor, Chung Yuan Christian University, Taiwan オン・クオック・ライ On-Kwok Lai 関西学院大学 総合政策学部 教授(2009年3月1日現在) Professor, School of Policy Studies, Kwansai Gakuin University (as of March 1, 2009)
Title	Creativity and Hybridism of Cultures in a Globalizing World The Re-Production-cum-Consumption of Asian Local Idiosyncrasies
Abstract	We are moving into a new modernity full of creativities, creative cultures and the industrialization of cultural products and services! By highlighting the process and impact of the en-culturalization of, and for, the narration of specific geo-national experience/identity through new media choreography of motion pictures, our paper attempts to draw the contours of Asian cultural landscape, that the transnationalization of new media and global production of media culture have been associated with the development of multiculturalism, diversification and hybridization. Thanks to information and communication technologies (ICT), film, TV, video game and media are becoming the embodiment of not just economic values, but also as the process of cultural re-production in terms of cross-border exchanges and hybridism. This paper debates from a perspective that seeks to articulate cultural analysis and political economy of the globalization of new media. By examining the recent rise of media consumerism in Asia, we argue that media production in market place has been often partially misunderstood as merely for profit-making and the building of (the Western) hegemony. After an introduction on the rise of media consumerism in Asia, this paper examines the local representations as mediated by cultural industries, particularly the film production of <i>Sayuri-Memoirs of a Geisha</i> (2005), in Part 2. It follows in Part 3 by a critical discussion on the processes of the transnationalization of new media and the mediated cultural artefacts. It ends with critical remarks on cultural hybridity between/among cultures, as re-presented in and beyond new media and geo-territorial spaces.

Author	劉 子剛 Zigang Liu Lecturer, School of Environment and Natural Resources, Renmin University, China
Title	Economic Measures to Promote Wetland Conservation and Restoration
Abstract	The fundamental reasons of wetland destruction are information failure, market failure and policy failure in the process of wetland protection and utilization. Several key issues of using economic tools to accelerate wetland conservation and restoration are discussed, including clarifying property right of wetland resources, providing compensation or tax preference for wetlands conservation and restoration, collecting taxes or charging for wetland destruction and resources utilization, establishing markets of wetland ecosystem services, and establishing the financial mechanism.

Author	関根 孝道 Takamichi Sekine 関西学院大学 総合政策学部 教授、弁護士(2009年3月1日) Professor, School of Policy Studies, Kwansai Gakuin University, Lawyer (as of March 1, 2009)
Title	環境影響評価制度をめぐる法的諸問題(2) ~市民参加のあり方について~ Legal Issues Relating to Environmental Impact Assessment System (2) -With Reference to Public Participation-
Abstract	Following the first article that dealt with the significance, purpose and idea of environmental impact assessment, this second article argues some legal issues mainly on public participation relating to the environmental impact assessment under the Law of Environmental Impact Assessment. Generally, public participation under the Law is controlled by formalism and restrictive in comparison with U.S. system. Public participation is indispensable part of effective environmental impact assessment. Therefore this article intends to improve public participation system for environmentally better decision making. Also it is intended that this article in some way contribute to amending the Law after its 10 years' full-fledged enforcement for the better system.

Author	長谷川 司 Tsukasa Hasegawa 関西学院大学大学院 総合政策研究科 博士課程後期課程(2009年3月1日) Doctoral student, Graduate School of Policy Studies, Kwansai Gakuin University (as of March 1, 2009)
Title	戦前地方博覧会における地域イメージの構築 —祖国日向産業博覧会(1933)のケーススタディー— The Construction of Regional Images in Prewar Japan -A Case Study on The Sokoku-Hyuga Sangyo Exposition, 1933-
Abstract	From the nineteenth to the mid-twentieth centuries, expositions were important events for nations and regions. Municipalities demonstrated their regional identity in local expositions. This paper examines one of such exhibitions, called Sokoku-Hyuga Sangyo Exposition held in Miyazaki City in 1933, and analyses how it contributed to the construction of its regional images. Sokoku-Hyuga Sangyo exposition, the first exposition ever held in Miyazaki, presented three images to define the nature of the city: "Boom town", "Sokoku-Hyuga" and "Tropical paradise". By investigating each image in details, I conclude that each of them, distinguished from each other, was elaborately proposed in proper ways.

● Research Note

Author	関根 孝道 Takamichi Sekine 関西学院大学 総合政策学部 教授、弁護士(2009年3月1日) Professor, School of Policy Studies, Kwansei Gakuin University, Lawyer (as of March 1, 2009)
	萬田 剛史 Tsuyoshi Manda 関西学院大学大学院 総合政策研究科 博士課程前期課程(2009年3月1日) Doctoral student of the Graduate School of Policy Studies, Kwansei Gakuin University (as of March 1, 2009)
	熊田 豊 Yutaka Kumada 関西学院大学大学院 総合政策研究科 博士課程前期課程(2009年3月1日) Doctoral student of the Graduate School of Policy Studies, Kwansei Gakuin University (as of March 1, 2009)
Title	関西学院大学・地域・まち・環境総合政策研究センター研究報告(4) ～第4回研究発表要旨～ Research Note of Region, Town and Environment Policy Studies Center (4)

● Policy Topics

Author	木下 一成 Kazunari Kinoshita 株式会社一成 代表取締役
Title	生態系を知ろう Let's Learn Ecosystem
Author	小西 純一郎 Junichiro Konishi 武庫川ユニオン 書記長
Title	雇用氷河期を生き抜く知恵と力 A Strategy for Survival and Empowerment in the Age of Employment Crisis
Author	竹峰 誠一郎 Seiichiro Takemine 三重大学大学院 生物資源学研究科 研究員
Title	核実験場とされたマーシャル諸島は今 —見えない核の脅威 Life Under the Legacy of the U.S. Nuclear Testing: Invisible Radioactive Menace in the Marshall Islands
Author	竹内 潔 Kiyoshi Takeuchi 富山大学 人文学部 准教授
Title	「開発と自然保護の狭間 —アフリカ熱帯森林の狩猟採集民の現状から—」 "Caught between 'Development' and 'Conservation': The Present Situation of African Forest Forager Societies"