

The role of cultural heritage in an age of intensive globalization seems to be more complex than we often presume. According to a popular simplistic account, globalization merely eradicates local traditional cultures and replaces them with homogeneous popular culture. However, on the other hand, people in the most globalized countries have become as reflective about heritage and its role as never before. Additionally, globalization helps to spread particular instances of cultural heritage in different parts of the world. For example, the traditional Andalusian dance of flamenco, which is included in the List of Intangible Cultural Heritage, is widely taught and practiced in Japan. In such a process, cultural heritage is not only maintained and popularized, but it also creatively develops new forms.

This volume addresses the following question: what are the different meanings, usages, and roles of cultural heritage in the age of globalization? We are particularly interested in situations where the classical cultural traditions of the West and the East are reinvented in a new cultural context. More generally, this volume seeks to explore different intercultural relations between what is usually tagged as “the East” and “the West”.

