Cooperative Learning of Seiryu-Tai Hayashi Learners for the Hida Furukawa Festival in Japan

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Abstract: The residents of Furukawa-cho, Hida City, Gifu Prefecture, Japan use cooperative learning during festival organization to preserve the various traditional arts of Hida Furukawa Festival, such as Hayashi. The goals of this study were to (1) analyze the aspects of cooperative learning of Seiryu-tai Hayashi learners involved in the Furukawa Festival, and (2) determine the effects of factors influencing cooperative learning on the aspects of cooperative learning among these learners. We applied grounded theory and conducted a field study on the six years of the Furukawa Festival and residents' daily lives since 2014. We numbered, coded, and categorized text data, and classified the data using the KJ method. We applied the five elements of cooperative learning by Johnson and Johnson, and analyzed the cooperative learning processing of Seiryu-tai, considering five aspects: (1) cultivation and skills: to follow the norms of Hayashi learning and then cultivate the skills; (2) demonstration and imitation: the process of Hayashi learning without notation; (3) instruction and accompanying: elders addressed norms and demonstrated skills, providing comfort and encouragement; (4) experience and feeling: interacting with unqualified learners to experience the Hayashi atmosphere, and (5) others and interaction: experience of a different culture. From the analyses, we found that the five elements of cooperative learning in Hayashi cooperative learning provide new functions. We applied the five elements of cooperative learning to analyze the five aspects of Azure Dragon Stall's Hayashi cooperative learning: (1) positive interdependence: deep interdependence exists in the core of the learning circle, and guarding and immersion are included; (2) individual accountability: achievement of following the norms, enhancing skills, and having a tacit agreement on the instrumental ensemble; (3) promotive interaction: five interactive types are influenced, including people who follow etiquette, people who need to be advised, people who imitate, people with tolerance, and people who interact; (4) the division of social skills into four types including playing, performing, senior, and foreign, and (5) group processing, which includes learners, instructors, senior learners, elders, youths, and foreign visitors, who jointly form the Hayashi learning circle.

Keywords: cooperative learning; Hida Furukawa Festival; social support; sustainable preservation; festival activity design

1. Introduction

Culture is accumulated by human lives, providing important understanding of a country, a race, or custom clusters. Culture is one of the major fields through which national quality is promoted, and it has attached importance to the economic development of countries all over the world.

1.1. Background Information

According to the World Cultural Heritage Register of UNESCO, the two categories of extremely valuable culture in every country are tangible culture heritage and intangible culture heritage. The Convention for the Safeguarding of the Intangible Culture Heritage was approved by UNESCO in 2003, stating that intangible culture heritage preservation is valued by each country, and calling for improving intangible culture heritage maintenance, activation, and inheritance. Customs, habits, etiquette, and festivals are types of expression of intangible cultural heritage.

Festivals are held for various reasons, such as faith, disaster relief, praying for blessings, praying for good harvests, thanking heaven and earth, or grieving the dead. Residents participate in festivals to inherit faith, etiquette, folk arts, crafts, music, and various performance arts. Festivals demonstrate the extraordinarily plentiful life experience and the traditional arts of folk culture. Due to the large number of traditional festivals, exceptional festivals can be registered as Intangible Culture Heritage by UNESCO, countries, or local governments. The United Nations Educational, Scientific, and Cultural Organization had registered 549 intangible heritage items in 127 countries as of the end of April 2020 (UNESCO (Intangible Heritage), Retrieved from https://ich.unesco.org/en/lists?multinational=3&display1=inscriptionID.)

As a result of the push–pull effects of industrialization, urbanization, and social change under the influence of the development of technology and the economy, numerous elements of cultural heritage are at risk of deformation, destruction, and disappearance. Although laws have been enforced, institutions are not necessarily effective enough in preserving traditional cultures, skills, and art. Recent depopulation due to population ageing and a declining birth rate has endangered ceremonial activities, which are typically labor intensive, to the point that these activities can no longer be held or passed down through the generations. For example, the Spring Rite of Juraŭski Karahod in Belarus is performed by Pahost village residents on St. George's Day. In Pahost, this holiday is observed through a specific ceremonial rite that encompasses various ceremonial activities, songs, games, omens, and beliefs. However, the Spring Rite of Juraŭski Karahod is threatened by the gradually ageing population in Pahost, a shortage of employment in the village, the outward flow of skilled labor, the effects of globalization on folklorization, and the general socioeconomic status of the area (UNESCO (Intangible Heritage), List of Intangible Cultural Heritage in Need of Urgent Safeguarding, Retrieved from https://www.researchgate.net/publication/243671476.) This critical situation is similar to situations in Japan and Taiwan.

In both Taiwan and Japan, faith-based festivals continue to be held. The Taiwanese like to watch bustling events and participate in temple fair activities. The Japanese are also enthusiastic about festivals. There are approximately 300,000 festivals each year in Japan and festivals are treasured as local cultural assets, demonstrating the strength of social community gatherings [1].

Among the numerous festivals held in Japan, most are related to the Shinto religion. These activities are organized once every year and are called annual festivals, being the largest festival event of the year in a Shinto shrine. The deity worshiped in the Shinto religion is called an *ujigami* (*Uji* are Japanese kin groups and *gami* means god; therefore, *ujigami* refers to the god worshiped by a Japanese kin group), which is the deity of a particular place. Worshippers of *ujigami* are called *uji-ko*, and the Shinto shrine dedicated to an *ujigami* is called a *jin-ja* (*ko* means believer, *jin* means god, and *ja* means shrine; for readability, the term "shrine" is used throughout this paper). Due to their close connection with local life, history, and culture, annual festivals vary in size and form depending on the customs and environment of the area in which the festival is held. Examples of famous festivals held annually in Japan include the Gion festival in Kyoto, Tenjin festival in Osaka, and the Kanda festival in Tokyo. In this study, the Hida Furukawa festival, an annual festival held in Furukawa-cho, Hida City, Japan, was selected as the study object. According to an interviewee, this festival was introduced to the Hida area from Kanda in Tokyo during the Bakufu period (1185–1867), forming the current prototype of the Furukawa festival (HSF-4-3) (The 2016 Furukawa festival interview (160324-002) was conducted with members of an archive editorial board (interviewee code: HSF) on 24 March, 2016, 13:00–14:30,

in the Archive Room of the Resident Hall in Furukawa-cho, Hida City, Gifu Prefecture, in Japan). In 1980, the Furukawa festival was listed as one of the Important Intangible Folk Cultural Properties of Japan. As of April 2020, there were 318 Important Intangible Folk Cultural Properties of Japan (Agency for Cultural Affairs, Government of Japan (BUNKACHO), number of designated cultural property, retrieved from https://www.bunka.go.jp/seisaku/bunkazai/shokai/shitei.html).

The extent of local resident participation is inseparable from the maintenance and inheritance of Japanese traditional festivals, regardless of being registered as world heritage or as a cultural heritage preserved by the country and government. Festival localization continues because of local resident social support. Moto [2] found that autonomy and self-determination in the group cooperation of Kyoto citizens build their self-disciplined spiritual life, encouraging residents to cooperate. This is why the Kyoto Gion Festival has been passed down for thousands of years, indicating that the ceremonial activities in Japan have persisted because the Japanese people have strong faith and beliefs, and these activities are embedded in the daily lives and cultures of local residents, forming an independent social support system.

Under the cultural history background of the diversified nation of Taiwan, religion plays a significant role in people's general recognition of important folk cultural heritage, which is assigned by the country and organized by folk power (Cultural Assets Bureau of the Ministry of Culture. Important Folk Cultural Assets Navigation System. Available online: http://ich.boch.gov.tw/SubjectList (accessed on 11 August 2019)), supporting the continuance of traditional faith festivals and traditional arts. A close relationship with festival culture exists between many regional organizations and local festivals [3]. Festival culture is maintained not only by countries or local governments, but also through cooperation and continuous learning through communities. Festival culture can thus be applied in daily life.

1.2. Research Motivation

The 33 "Yama, Hoko, Yatai, and float festivals", which are assigned as Important Intangible Folk Cultural Property by Japan, in 2016, they applied for UNESCO Intangible Cultural Heritage; They were approved and registered as UNESCO Intangible Cultural Heritage on 30 November 2016. Hida Furukawa Festival (hereinafter referred to as Furukawa Festival) was one of them.

Furukawa Festival twice held important exhibitions in Taiwan, in 2015 and 2017 (Furukawa Festival—Important National Intangible Folk Cultural Property Exhibition in Japan, established in Taichung Cultural and Creative Industry Park in February 2015. In October 2017, the 30th anniversary of the Hsin Kang Foundation of Culture and Education and Education Foundation exhibited the Special Exhibition of Dialogue between Hsin Kang, Taiwan and the Furukawa, Japan Festival at the No. 5 Warehouse of the Hsin Kang Cultural Center). We participated in these two curatorial works. One of the reasons we chose Furukawa Festival for the case study was the more than 20 years of community experience exchange between Furukawa-cho of Hida City in Japan, and Xingang Township of Chiayi in Taiwan.

The Furukawa Festival is held annually by the Ketawakamiya Shrine in Hida City, Gifu Prefecture. It comprises three main events: the Mikoshi (portable shrine) procession, Okoshi Daiko (rousing drum), and Yatai Parade (Figure 1). The festival highlights the team spirit and collaborative effort of Furukawa-cho residents.

Furukawa-cho is approximately 320 km (4.5-hour drive) from Tokyo. It is a village inhabited by approximately 14,500 people (Furukawa-cho has a population of 14,482 in total according to the population statistics of the government of Hida City published on 1 April 2019. Data were retrieved from http://www.city.hida.gifu.jp) and is flanked by mountains, with 92% of the land covered by forest. Depopulation has also occurred in Furukawa-cho. Approximately 5000 residents live in the vicinity of the Ketawakamiya Shrine. The small population poses a challenge during the Furukawa Festival, which requires a labor input of roughly 2100 people (SHA-20-3) (The 2014 Furukawa festival interview (140421-001) was conducted with *uji-ko* representatives of the Ketawakamiya Shrine (interviewee

code: SHA) on 21 April, 2014, 08:45–10:00 at a bed and breakfast in Furukawa-cho Ichinomachi, in Hida City Gifu Prefecture in Japan). This challenge impedes the transmission of the festival culture. The organizers of the Furukawa Festival have constantly addressed the labor shortage problem by reducing the number of members in the Mikoshi procession from 450, the number used more than 10 years ago, to 340 (SAA-11-1) (The 2015 Furukawa festival interview (150310) was conducted with representatives of the Hida Tourism Association (interviewee code: SAA) on 10 March, 2015, 14:00–16:00, in Room 111E, College of Design Building 2, National Yunlin University of Science and Technology, in Taiwan). The duration of the festival has been shortened from three to two days. The Okoshi Daiko event, which originally began in the small hours of April 20, now commences at 8:00 p.m. on April 19, so that members have the strength to parade the Yatai floats on April 20. Most floats are paraded by a small group of members. Each festival activity is conducted by almost the same individuals (SAA-11-2) (Same as (150310)).

Figure 1. (**a**) Mikoshi procession; (**b**) Okoshi-Daiko, and (**c**) Yatai Parade (Seiryu-tai).

In this study, we examined the Furukawa Festival to ascertain how Furukawa-cho residents assume the heavy responsibility of passing down the Furukawa Festival tradition given the village's declining birth rate and ageing population. We paid particular attention to the roles played by junior high and elementary school students as they learn from the process of passing on and sustaining the traditions of the festival. The children of Furukawa-cho play multiple roles in the Furukawa Festival; they not only are the recipients of the tradition but also bear major responsibilities in the three main events of the festival. Specifically, in the Mikoshi procession, children assist with matters related to sacrificial offerings and dancing for the deities, and perform the Tokeiraku (playing hammer and gong instruments and small drums) at the head of the Mikoshi procession. In the Okoshi Daiko event, children carry more than 1000 paper lanterns. Several children pick up trash and clean the environment, and some also help sell Yatai souvenirs for their respective Yatai Parade group.

Hayashi is the musical accompaniment provided during various traditional Japanese performances. Hayashi learners typically play flutes and percussion instruments. In the Yatai Parade during the Furukawa Festival, young Hayashi learners ride and perform on nine, Yatai floats: the Seiryu-tai, Kirin-tai, Sanko-tai, Ryuteki-tai, Ho-o-tai, Seiyo-tai, Byakko-tai, Kinki-tai, and Kagura-tai. The Furukawa festival originally had 10 Yatai floats, but one, the Sambaso-tai float, was destroyed in a fire in Furukawa-cho in 1904. There were no Hayashi performers because only large flag floats were used during the Yatai Parade. Hayashi learners are required on the Yatai float in the Yatai Parade; they are also required in the Hayashi and Karakuri marionette performance, in the children's kabuki performance, and during the lion dance performed by the Miyamoto-group and Kagura-tai. Almost all of the children in Furukawa-cho have participated in one or more Hayashi performances, and members of the Yatai Parade also learn to play musical instruments as Hayashi learners when they grow up. Therefore, we selected Hayashi as the focus of this study (Figure 2).

By examining Hayashi practices, we aimed to understand the characteristics of cooperative learning during preparation for the Furukawa Festival. In this learning circle, junior high and

elementary school students and instructors are the main actors who are assisted by senior learners, older adults, and visitors.


(**a**) (**b**)

Figure 2. (**a**) Hayashi learners performing on the Kirin-tai float during the Furukawa festival (photograph captured by Hida City); (**b**) Hayashi learners of the Seiryu-tai group.

In preparation for the Furukawa Festival, learners use various methods to acquire traditional performance skills. For example, adults learn to control marionettes for the Karakuri marionette performance on a Yatai float, elementary school students acquire performance skills so they can participate in the children's kabuki performance, and junior high school students learn to play musical instruments so they can be Hayashi learners. The festival is concluded by the collective procession of Yatai floats. From group learning to group performance, the preparations and performances during the Furukawa festival can be considered forms of expansive learning [4].

Before the festival commences, Furukawa residents of all ages gather together to learn, practice, and review the skills required for the marionette, kabuki, Hayashi, lion dance, and tokeiraku performances. Twelve groups of learners compete against and cooperate with each other during the actual event to demonstrate the spirit of the Furukawa Festival. If each of the 12 groups is considered a small organization (with Yatai as the main group), the Furukawa Festival can be considered a large organization composed of the 12 groups of learners. In the small organizations, cooperation in interdisciplinary and cross-disciplinary learning can be observed. In the large organization, competition and cooperation between the small groups are evident. Both small and large groups aim to achieve combined learning, share small-group goals, and reach a consensus on shared large-group goals (Figure 3).

By examining the Furukawa Festival, we conducted an overall analysis of a large organization from an expansive learning perspective [5]. In this study, we analyzed only the cooperative learning of the Hayashi learners who formed small single groups and learned a limited single subject. We think that cooperative learning and expansive learning are the reasons why the traditional skills of the Furukawa Festival have been sustained and passed on from generation to generation for more than 400 years.
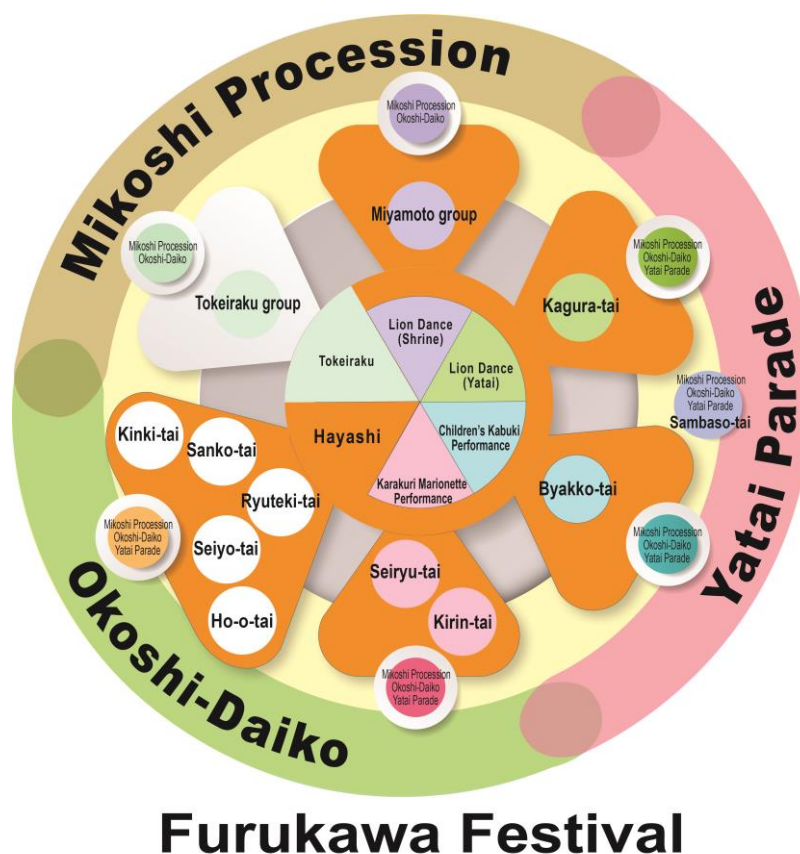
Figure 3. The relationship between Hayashi and the 12 groups involved in the three main events of the Furukawa Festival.

1.3. Research Purpose

In schools, cooperative learning is used in group teaching to achieve shared goals. This educational approach enables high performing and experienced students to teach and improve the performance of low-performing and inexperienced students. Cooperative learning also aims to improve learners' interpersonal relationships and social skills. Education and learning do not only occur in school classrooms; cooperative learning also occurs within the various relationships that people have within their community.

We focused on the learning of Hayashi students who were part of the Seiryu-tai group in the Furukawa Festival. The learning of Hayashi learners differs from cooperative learning in the school setting; for example, the space in which learning occurs is not a school classroom, the instructors are not paid teachers, and the learners are junior high and elementary school students who live in a single community. Given this scenario, we used the elements of cooperative learning to analyze the cooperative learning of Seiryu-tai Hayashi learners and investigated the sustainability of this educational approach as a social support system for annual festivals. The objectives of this study were to: (1) analyze the aspects of cooperative learning of Seiryu-tai Hayashi learners involved in the Furukawa festival, and (2) determine the effects of factors of cooperative learning on the aspects of cooperative learning among these learners.

1.4. Literature Review

1.4.1. Cooperative Learning

Cooperative learning is the instructional use of small groups so that students work together and support, assist, share, and encourage each other to maximize their own ability and each other's learning to accomplish shared goals [6].

Britton [7] believed in nature learning and thought that instinctive learning through efforts needs no explanation, illustration, or methods of action. The sources of learning include interpersonal relationships with other students, and sometimes dialogues and interactions with teachers [6]. Therefore, Johnson and Johnson thought that collaborative learning is less structured than cooperative learning. Students lead more and the role divisions between teachers and students are blurred because the definition of collaborative learning is unclear. Therefore, cooperative learning and collaborative learning are synonyms [6].

Johnson and Johnson studied cooperative learning for years and have introduced five elements of cooperative learning [8]:

1. Positive interdependence: To achieve personal goals, group members should accomplish shared goals together. This pushes group members to cooperate to achieve shared goals, and members need to depend on each other, encourage, share, and assist others in learning. Conversely, as the group achieves goals in a manner opposed to personal goals, passive dependence occurs, which is also called competition.
2. Individual accountability: Cooperative learning emphasizes group performance and individual accountability. The personal accountability of learners decides whether a group's shared goal is achieved; therefore, personal learning and general performance are features of cooperative learning.
3. Promotive interaction: Group members learn with each other, sharing, encouraging, or even assisting with members' learning. This helps enhance member accountability through interacting to increase the ability to achieve shared goals.
4. Social skills: To accomplish shared goals, members must have skills such as communication, respect, and trust-building. They have to identify, trust, support, and communicate with each other to solve shared problems.
5. Group processing: Group members discuss how well they are achieving their goals and adjust group members' performance to maintain effective working relationships to accomplish shared goals.

Johnson and Johnson considered these as the five essential basic elements in cooperative learning that form the cooperative learning environment. Learning reflects the track that brings group members together to interact and coordinate to achieve shared group goals, also enhancing learners' interpersonal relationships and cooperation and social skills to support learning results. Cooperative learning is part of a basic change in organizational structure from an individualistic model to a teamwork model that enables teams to improve their learning efficiency [9]. Numerous studies have verified that cooperative learning is more effective than competitive or individualistic learning [10]. However, members who learn together need to share goals, share accountability, depend on each other, assist each other, and share resources to benefit from cooperative learning and growing [11].

1.4.2. Social Support

Johnson and Johnson [12] stated that education is an interpersonal relationship interaction between learners or learners and instructors; it is a learning process of socialization. When difficulties are experienced in learning, stress increases and the necessity of socialization is more important. Instructors need to teach learners not only arts but also social skills and knowledge.

Social support means individuals feel and accept various concerns or assistance from others [13]. As a psychologist, Lewin explained field theory using gestalt psychology [14], stating that personal behavior is affected by the environment and other people, also affecting other people and the environment. Individuals will adjust their organization structure or change their social support strategy according to the individual pressure source so as to adapt their social support relationship to human and environmental changes [15].

Caplan thought that social support is an interaction of individual and groups, or individual and others, helping with facing challenges, stress, or difficulties, and assisting individuals to adapt to the environment [16]. House and Kahn [17] thought that social support is the communication of interpersonal relationships, including emotional comfort, resources interflowing, evaluation promotion, and knowledge exchange.

Cooperation is required to fulfill shared goals. Residents of Furukawa use their own accountabilities or specialties to hold the Furukawa Festival together to demonstrate their gratefulness to the gods. Children in the community pass down Furukawa Festival's traditional arts, thus forming one of the social support systems of Furukawa Festival.

2. Materials and Methods

The study involved observation of Furukawa several times under natural circumstances, from 2014 to 2019, to investigate the cultural heritage of Furukawa Festival's social support system, encompassing people, events, time, places, and objects.

2.1. Research Design

We employed the grounded theory approach in this qualitative research. Between 2014 and 2019, we attended the Furukawa Festival for each of the six consecutive years and lived in Furukawa-cho as observers of the daily lives of Furukawa-cho residents and the social support system behind the Furukawa Festival. We investigated only the learning related to Hayashi students, and this learning was part of the social support system for learning.

This study was conducted using six years' worth of field data. The learning of Seiryu-tai Hayashi learners in April 2019 was selected as the case for this study. Observations and interviews were employed in the field study, and tools were used to record audio and video or to take field notes, which were then summarized and organized to produce firsthand information. First, data collected in the field were transcribed verbatim. Second, grounded theory and open coding were employed to conceptualize the transcripts before subcategory classification was performed. Finally, the KJ method was used to group the subcategories into main categories. Subsequently, a tree diagram was produced to establish connections and constructed into a chapter (Figure 4). Problems or new issues were identified during the process, and solutions were obtained by re-entering the field.
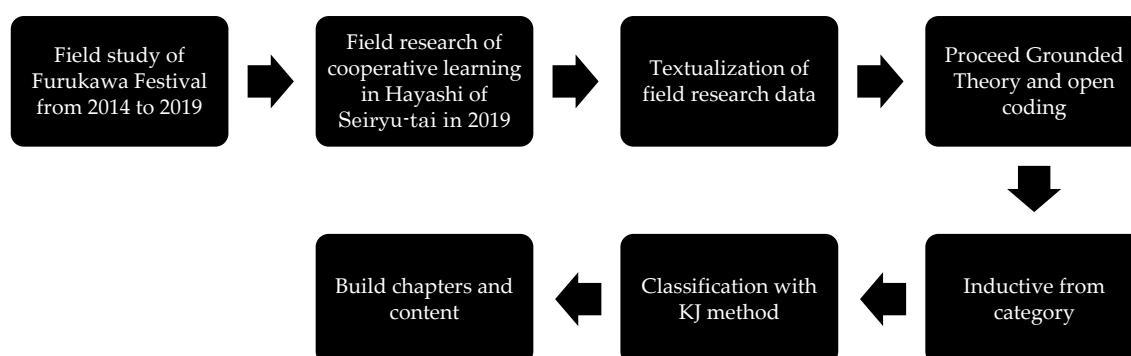

Figure 4. Research steps.

2.2. Research Materials

We participated in the Furukawa Festival for six years, preparing before each festival and practicing arts to enable observation of the Furukawa Festival. After the festival ended, we recorded residents' organized surroundings, interviewed those playing key roles in the Furukawa Festival, and recorded field notes to collect firsthand material.

2.2.1. Observation

Observation is experiencing the activities and lives of people being studied in the field using a researcher's senses [18–20]. Participant observation requires long-term interaction with the people being studied [21], which includes observing residents' daily life. We entered the field as observers in April 2019 to integrate into Seiryu-tai Hayashi training, and used sketching, pictures, photography, recording, and field notes to record firsthand material of Hayashi cooperative learning and organize the data. Examples are provided in (Table 1).

Table 1. Extraction of categories by organizing the notes taken when observing the learning of Seiryu-tai Hayashi performers in 2019 (HAYASI190401-A).

Time and Event	Text Notes Taken Onsite	Open Coding
18:45 Shoes neatly arranged in the genkan (entryway) A01	The shoe cupboards in the entryway of the Seiryu assembly hall were filled with shoes all aligned with the toes pointing inward (A01-1). In total, 85% of the shoes were children's shoes. The shoe cupboards were full. Some of the shoes were placed in the entryway in rows with the toes pointing out toward the door (A01-2). Children on the second floor of the assembly hall were making a ruckus, and a few children entered the hall, saying the greeting "kon'nichiwa", (A01-3) and quickly ran up to the second floor. Some children remained in the entryway to tidy up the shoes that had not been organized properly (A01-4).	A01-1. Learners remove their shoes and place them in the shoe cupboard with toes pointing inward. A01-2. Learners remove their shoes and place them on the floor with toes pointing out toward the door. A01-3. Learners greet anyone that walks pass them. A01-4. A few learners help to neatly arrange disorganized shoes.
18:50 Support of the Seiryu-tai members A02	The adults began arriving. All of them were members of the Seiryu-tai group (A02-1) and included a Hayashi instructor, staff members of the Seiryu-tai group for this year's Furukawa festival, older adults, a grandmother carrying her two-year old grandson to observe the practice, and a young father holding his baby (A02-2) (A02-3). They were all in the tatami training room on the second floor to watch the practice.	A02-1. Numerous older adults went to the training room out of concern for the Hayashi learners. A02-2. An infant was brought along with a family member to experience the training atmosphere. A02-3. A baby was brought along by his father to listen to the training.

2.2.2. Interviewing

Once the field observations were complete, the events and objects observed and experienced during the fieldwork were processed using language to generate verbal interaction with the subject of the study. Those in key roles are an essential source of information for researchers [20,21]. This study was based on interviews conducted over a period of six years with people who played crucial roles in the village of Furukawa-cho. When a researcher identified a problem when observing the cooperative learning of Seiryu-tai Hayashi learners, the researcher talked to some of the parties involved at random and in a natural environment. People who played major roles in the cooperative learning or who held an abundance of information on the cooperative learning of Hayashi performers were interviewed (Table 2).

Table 2. Transcripts of interviews with instructors of Seiryu-tai Hayashi learners, and extraction of codes from samples (190401-1) (The Seiryu-Tai Hayashi Interview (190401-1) was conducted by the chief instructor of Seiryu-Tai (interviewee code: INA) on 1 April, 2019, 20:15–21:00, in the Hayashi Learning Room on the second floor of the Seiryu-Tai assembly hall in Furukawa-cho, Japan).

Excerpt No.	Transcript	Open Coding
INA-1	We hand out snacks to children at the end of every day as a reward for their hard work. The snacks are paid for by the organization, but sometimes they are provided by other members (INA-1-1).	Seniors provide tangible rewards (INA-1-1)
INA-2	Almost all children within the organization attend. We also notified them in writing of the time and venue (INA-2-1), even though they know they are supposed to come. We have a few new learners this year who are fourth-year elementary school students. They come to class themselves, although it is their first time. Everyone knows these things (INA-2-2).	Official notice (INA-2-1) Learners are well informed (INA-2-2)
INA-3	No, we have not used musical scores for a long time (INA-3-1). This was how I learned 60 years ago. I did not learn music or theory. Learn for long enough and [you] master it [a skill] (INA-3-2). [I] was interested so [I] started teaching. It has been 50 years. I have been finding ways to teach. I use my instinct. Listen long enough, and [you] know the beats and rhythms. This is experience (INA-3-3). It has nothing to do with my job.	Learning without scores and passing on this approach to future generations (INA-3-1) Intuitive learning (INA-3-2) Experience is knowledge (INA-3-3)

2.2.3. Grounded Theory

After the field study of Seiryu-tai's Hayashi learning, we organized observations, interview records, and field notes into transcripts for numbering and open coding.

For the field note text numbering of Hayashi cooperative learning, we employed the English alphabet for dating. For example, A indicates April 1, B indicated April 2, and so on. Each day's event was written as a paragraph numbered as 01, 02, and 03 in sequence, and every coding was numbered as -1, -2 and -3 in sequence. Examples are provided in Table 3.

Table 3. Text number of Azure Dragon Stall's Hayashi cooperative learning in 2019.

Date	Date Numbering	Paragraph Numbering	Coding Numbering	Subcategory	Main Category
April 1	A	A01, 02, ⋯	A01-1, A01-2, ⋯	AVC-01, AVC-02, ⋯	
April 8	H	H01, 02, ⋯	H01-1, H01-2, ⋯	HVC-01, HVC-02, ⋯	VC-01, VC-02⋯
April 15	O	O01, 02, ⋯	O01-1, O01-2, ⋯	OVC-01, OVC-02, ⋯	

For the interview transcript numbering of Hayashi cooperative learning, formal interview targets mainly included important people related to Seiryu-tai's Hayashi cooperative and random interviews were conducted based on the observed events. For coding, the first and second letter represent the interviewee's status and the third letter is the interview sequence of people with the same status. Table 4 illustrates only interviewees in 2019.

Table 4. Interviewees' numbering according to the identity.

Numbering	Status	Sequence of Same Status	Note
SEA	SEI RIYUU TAI	Seiryu-tai	Main stall chief
INA	Instructor	Instructor A	Main instructor
INB	Instructor	Instructor B	Secondary instructor
INC	Instructor	Instructor C	Younger instructor
LEA	Learner	Learner A	A girl in sixth grade of elementary school
LEB	Learner	Learner B	A boy in fourth grade of elementary school
LEC	Learner	Learner C	A boy in fourth grade of elementary school
ELA	Elder	Elder A	A woman about 60 years old who brought snacks for learners
ELB	Elder	Elder B	A woman about 90 years old
ELC	Elder	Elder C	A man about 70 years old
ELD	Elder	Elder D	A man about 65 years old who lives with a 3-year-old grandson
ELJ	Elder	Elder J	A man about 35 years old and whose first letter of family name is J, child J's father
TOA	Tourist	Tourist A	From Australia, having a trip with family

The second letter of interview open coding numbering denotes the interviewee's paragraph of the interview, and the third letter is the sequence of paragraph coding, as illustrated in Table 5.

Table 5. Interview coding numbering.

Status Numbering	Coding Numbering	Note
SEA	SEA-1-1	First coding in the first paragraph of interview with Seiryu-tai's main chief
INB	INB -1-1	The first coding in the first paragraph of interview with instructor B
LEA	LEA -1-1	The first coding in the first paragraph of interview with learner A
ELC	ELC -1-1	The first coding in the first paragraph of interview with elder C
TOA	TOA -1-1	The first coding in the first paragraph of interview with tourist A

Using grounded theory, as shown in Table 1, we parsed the transcribed data into open codes, which were then systematically grouped into subcategories. Finally, using the KJ method, we grouped the subcategories into categories and constructed a tree diagram (Figure 5), which provides an example of the first analysis result: categorization into moral character and skill cultivation.
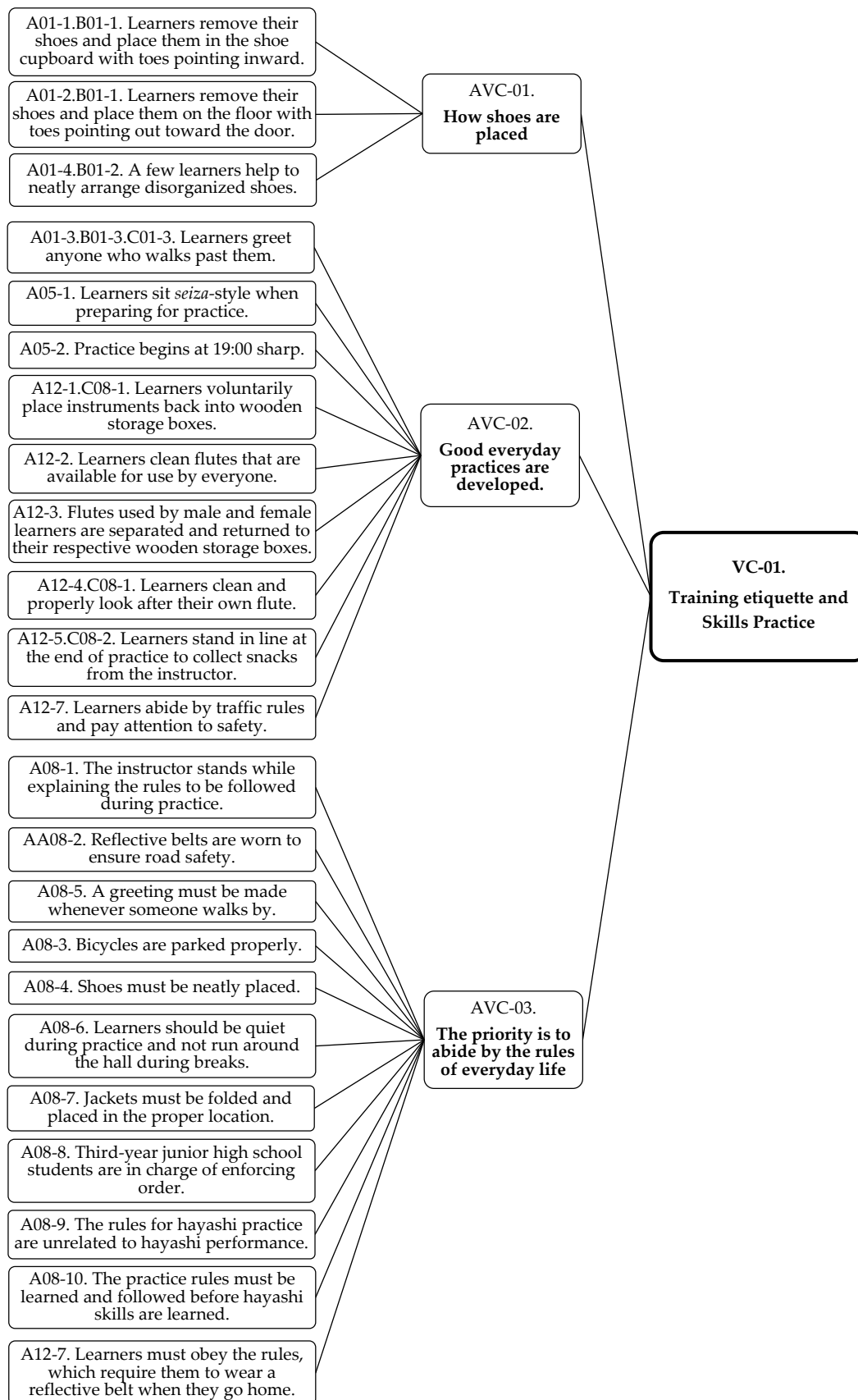
A01-1.B01-1. Learners remove their shoes and place them in the shoe cupboard with toes pointing inward.

A01-2.B01-1. Learners remove their shoes and place them on the floor with toes pointing out toward the door.

A01-4.B01-2. A few learners help to neatly arrange disorganized shoes.

AVC-01.
How shoes are placed

A01-3.B01-3.C01-3. Learners greet anyone who walks past them.

A05-1. Learners sit *seiza*-style when preparing for practice.

A05-2. Practice begins at 19:00 sharp.

A12-1.C08-1. Learners voluntarily place instruments back into wooden storage boxes.

A12-2. Learners clean flutes that are available for use by everyone.

A12-3. Flutes used by male and female learners are separated and returned to their respective wooden storage boxes.

A12-4.C08-1. Learners clean and properly look after their own flute.

A12-5.C08-2. Learners stand in line at the end of practice to collect snacks from the instructor.

A12-7. Learners abide by traffic rules and pay attention to safety.

AVC-02.
Good everyday practices are developed.

A08-1. The instructor stands while explaining the rules to be followed during practice.

AA08-2. Reflective belts are worn to ensure road safety.

A08-5. A greeting must be made whenever someone walks by.

A08-3. Bicycles are parked properly.

A08-4. Shoes must be neatly placed.

A08-6. Learners should be quiet during practice and not run around the hall during breaks.

A08-7. Jackets must be folded and placed in the proper location.

A08-8. Third-year junior high school students are in charge of enforcing order.

A08-9. The rules for hayashi practice are unrelated to hayashi performance.

A08-10. The practice rules must be learned and followed before hayashi skills are learned.

A12-7. Learners must obey the rules, which require them to wear a reflective belt when they go home.

AVC-03.
The priority is to abide by the rules of everyday life

VC-01.
Training etiquette and Skills Practice

Figure 5. Tree diagram of training etiquette and skills practice based on the cooperative learning of Seiryu-tai Hayashi learners.

Using Figure 5, we combined open codes into textual descriptions of specific behaviors, as shown in Table 6.

Table 6. Textual descriptions of specific behaviors based on the open coding of training etiquette and skills practice.

Training Etiquette and Skills Practice	
Description of Specific Behaviors	Several specific behavioral requirements must be fulfilled when children are learning to play a musical instrument: (1)　Safety: Learners must wear a reflective belt when coming to practice. (2)　Punctuality: Learners must be punctual. Tardiness is almost nonexistent. (3)　Manners: Learners greet elders and their peers and say "thank you" to their instructor, who replies, "thank you for your hard work." At the end of practice, students line up to collect snacks. Before leaving the practice room, they stand by the door, facing the room and say, "thank you; I am leaving first." (4)　Order: Bicycles must be parked properly in front of the Yatai warehouse. Shoes must be removed before entering the assembly hall and stored in the shoe cupboard with toes pointing inward or placed flat on the floor with toes pointing out toward the door. Learners must voluntarily help to rearrange disorganized shoes and neatly fold and store their jackets. (5)　Requirements for senior learners: Third-year junior high school students are in charge of assembling everyone. (6)　Instrument care: Before practice commences, third-year junior high school students help bring out the musical instrument boxes and lay them out in an orderly fashion; at the end of practice, fourth-year elementary school students put the cymbals back in a wooden box. Flute learners, including sixth-year elementary and first- to third-year junior high school students, must first wipe down and clean the flute they used and then return it to their flute bag. Flutes for use by all must be neatly placed in the wooden flute box. (7)　General rules: Learners must be quiet during practice, keep their voice down during breaks, and not run around the hall during breaks.

Finally, the five basic elements of cooperative learning of Johnson and Johnson [8] were used to engage in discussion, forming the results. An example is provided in Table 7.

Table 7. Training etiquette and skills practice in terms of the five elements of cooperative learning.

Training Etiquette and Skills Practice	
Positive Interdependence	**(1)　Follow the rules and work together to keep the group in order:** Follow the rules and behave like everyone else in an environment in which everyone follows the rules of everyday life; for example, arrive on time, remove shoes before entering the hall and place them neatly in the entryway, and greet adults when you see them. **(2)　Commit to learning with the goal of performing with teammates:** Keep up to speed in learning Hayashi skills to ensure a successful performance during the festival.
Individual Accountability	**Skill improvement and compliance** (1)　Be accountable for gradual self-improvement in Hayashi skills. (2)　Be accountable by complying fully with the Hayashi learning rules.
Promotive Interaction	**(1)　Enforcing the rules of everyday life facilitates positive interactions:** Manner, order, assistance by senior learners, and instrument care, among other matters, help improve interactions. **(2)　Violators cannot stay in the circle of interaction:** Those who break the rules are banned from practice. **(3)　Learning behavior optimizes interaction with older adults:** Hayashi learners are valued by senior members of the organization.
Social Skills	**Greeting skills, social skills to play with others, and skills to comply with the social rules** (1)　Manner can positively affect social interaction. (2)　Chat or play with other learners during breaks. (3)　Queue up to collect snacks from the instructor at the end of practice and say thank you.
Group Processing	**The process of learning and obeying rules together** (1)　Acquire Hayashi skills together. (2)　Obey the Hayashi learning rules together. (3)　Comply with the Hayashi learning rules in order to acquire Hayashi skills. (4)　All learners should be seated *seiza*-style at 19:00 sharp and say to the instructor "please teach me" before they begin learning. At 20:00, learners should sit *seiza*-style and say to the instructor "thank you for teaching me" before the session is concluded.

Table 7 provides the results that served as the basis for analyzing the in-text descriptions.

2.3. Field of Research

As mentioned in the Introduction, the Furukawa Festival comprises three main events—the Mikoshi procession, Okoshi Daiko, and Yatai Parade—meaning that the festival involves several vertically and horizontally integrated organizations. For instance, the Okoshi Daiko event involves four groups of performers (Seiryu (azure dragon), Byakko (white tiger), Genbu (black tortoise), and Suzaku (vermillion bird)) and 10 Yatai groups, the Tokeiraku Group, and the Miyamoto Group, for a total of 12 organizations. However, the evolution of the local historical culture has affected people's living environments, leading to a change in population structure. The number of people in the 12 organizations has become imbalanced. Consequently, groups with few members merged into a new group that handles and learns ceremonial affairs together, and the new group is dissolved immediately after the festival, as described by the communities of practice of Wenger [22]. Although temporary groups are formed specifically for the Furukawa Festival, they have a fixed structure, producing another form of cooperation and competition (Figure 6).
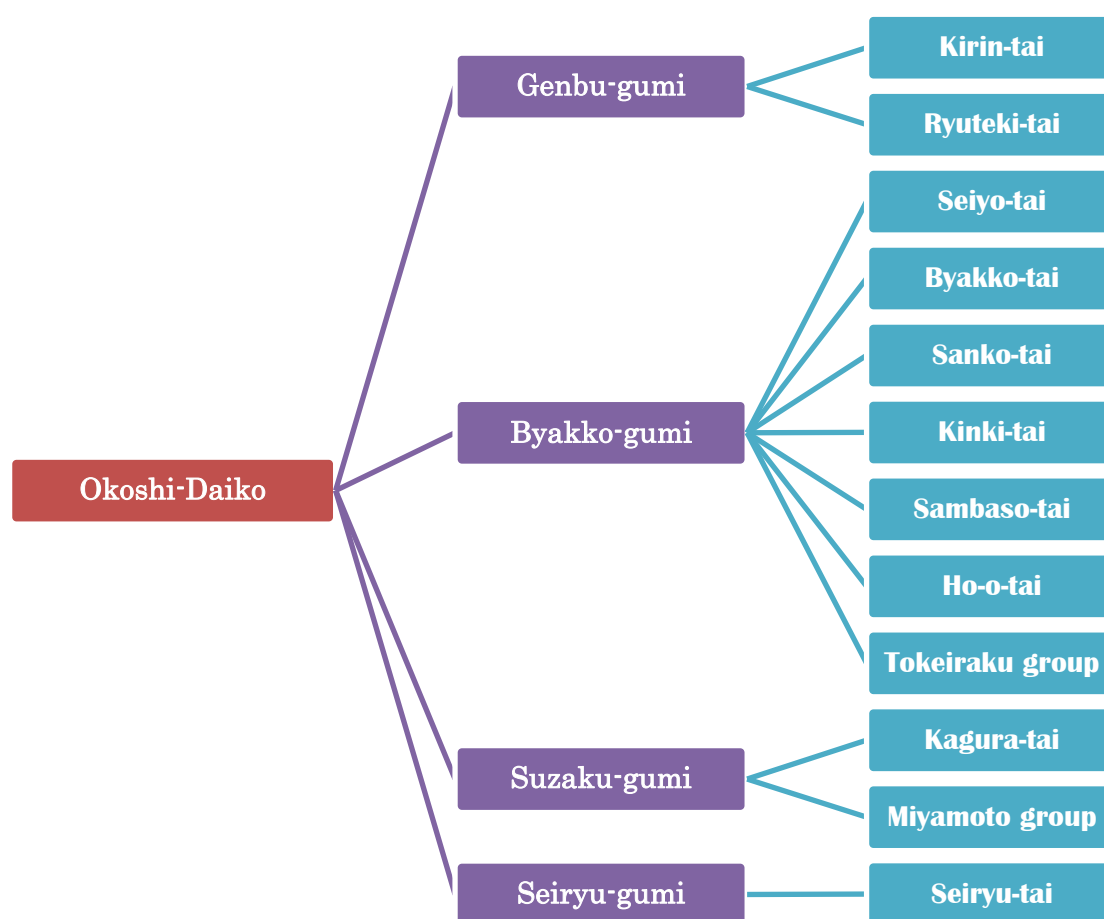

Figure 6. Organization chart of the Okoshi Daiko.

The purpose of selecting Hayashi learners was described in the previous section. The entire Furukawa Hayashi learning organization comprises 11 groups that engage in learning, practice, or review at around the same time. In this study, we selected the Seiryu-tai group, which has relatively more Hayashi learners and instructors (Table 8), and comes into contact with foreign visitors.

Table 8. Region and population of Seiryu-tai (as of 1 January 2020).

Region of Seiryu-Tai	Men	Women	Total
Katahara-cho, Furukawa-cho	100	112	212
Higashimachi, Furukawa-cho	76	68	144
1-Chome, Wakamiya, Furukawa-cho	125	136	261
Kanamoricho, Furukawa-cho	176	179	355
Tonomachi, Furukawa-cho	219	236	455
Total	696	731	1427

Data provided by Takahiro Sunad of Seiryu-tai.

The investigation started on 1 April 2019 and lasted 16 days. The learners practiced for one hour every day from 7:00 to 8:00 p.m., except on 7 and 14 April, which were Sundays. There were 14 days of learning.

3. Results

As a case study, we examined the processing of cooperative Hayashi learning of Seiryu-tai in 2019 based on the five elements of cooperative learning proposed by Johnson and Johnson (1994): positive interdependence, individual accountability, promotive interaction, social skills, and group processing. We summarized the aspects and then explored the functions of the aspects of Hayashi cooperative learning.

3.1. Seiryu-Tai Hayashi Group in the Furukawa Festival

Over hundreds of years of Seiryu-tai Hayashi learning for the Furukawa Festival, instructors have been voluntary members of the organization and are also functioning members of society. They teach instruments played at Seiryu-tai in the Furukawa Festival and apply cooperative learning to sustainably preserve the traditional festival arts.

We analyzed the cooperative learning of Hayashi Learning in Seiryu-tai, where learners ranged from fourth-grade elementary school students to third-grade secondary school students. There is a commonality amongst Hayashi learners and instructors of Seiryu-tai: they all learned starting with the cymbals when they were young, then progressed to the taiko drum, and flute afterwards.

3.1.1. Hayashi Instructors

There were usually seven Hayashi instructors who were 20- to 60-year-old men. They had lived in the area of Seiryu-tai in Furukawa since they were children, and they were Seiryu-tai's Hayashi group members. They began to learn Hayashi with instructors from the beginning of April every year from fourth grade of elementary school to third grade of secondary school, and left Hayashi group after graduation from secondary school. Some of them continued studying at universities, which required leaving Furukawa, and some of them chose to leave Furukawa to work. Some instructors were those who returned to work after graduation from university, some instructors worked near the town after secondary school graduation, and some never left their hometown. Regardless, they all chose to teach Hayashi in Azure Dragon Hall after work.

3.1.2. Hayashi Learners

There were 47 learners in Seiryu-tai in 2019, 26 of whom were fourth- to sixth-grade elementary school students, 12 were first- and second-grade secondary school students, and nine were third-grade secondary school students. There were 35 boys and 12 girls. Students from the sixth grade of elementary to the third grade of secondary school learn flute, students in the fifth grade of elementary learn taiko drums, and students in the fourth grade of elementary learn cymbals. These are the three instruments

that are played while the Seiryu-tai float is being towed. There were two new learners who were fifth-grade elementary school students in this year who needed to learn cymbals and taiko drums at the same time (if one joins when in third grade of secondary school, one learns flute only) (Table 9).

Table 9. Statistical information of Hayashi group members and learning instruments in Seiryu-tai.

Seiryu-Tai	Boys	Girls	Member Statistics	Learning Instruments
Third grade of secondary school	6	3	9	Flute
Second grade of secondary school	5	1	6	Flute
First grade of secondary school	5	1	6	Flute
Sixth grade of elementary school	7	3	10	Flute
Fifth grade of elementary school	6	1	7	Taiko dram and cymbals
Fourth grade of elementary school	6	3	9	Cymbals
Total	35	12	47	

Before Hayashi learning of Seiryu-tai, learners received learning notices from the organization. They practiced for 14 days. They performed Hayashi during the Yatai Parade and Karakuri marionette performance on 19 and 20 April in the Furukawa Festival. Cooperative learning of Hayashi of Seiryu-tai and traditional arts inheritance occur during this period every year. The stakeholders in the learning flow of Seiryu-tai include learners, instructors, elder members of the organization, and their relations (Figure 7).
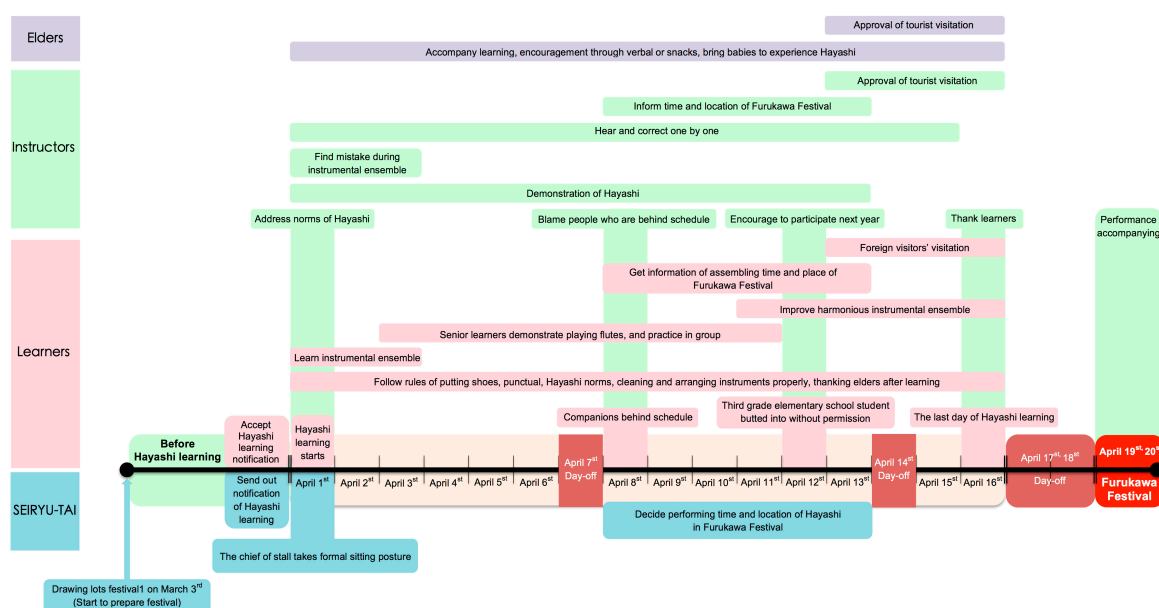

Figure 7. Learning flow chart of cooperative learning in Hayashi of Seiryu-tai.

3.2. Training Etiquette and Skills Practice: Following Norms of Hayashi Learning, Then Cultivating Skills

Learners might have learned the habits and customs early from home or school education. In the process of Hayashi learning, learners do not only learn Hayashi skills but also follow life norms. They improve their art skills and personal literacy.

3.2.1. Taking Norms as Hayashi Cooperative Learning Premise

On 1 April, the first day of cooperative learning, instructor A took a standing posture toward learners who were sitting straight on tatami to explain norms before learning the art of Hayashi with a serious attitude.

1. Safety request: Wear reflective strap on the way to training and back.
2. Punctuality request: Be on time. There are seldom latecomers.
3. Politeness request: Greet elders or companions. Say "thank you" to instructors after learning, and instructors will say "well done" to learners. Before going home, learners line up for snacks, and then stand in front of the door to bow toward the interior and say "thank you, I have to go home first" before leaving the practice room.
4. Order request: Bicycles need to be parked in an orderly manner in front of the stall warehouse. Take off shoes when entering front door of hall and put shoes into the shoe cabinet with shoe toes facing interior or put on the ground with shoe toes facing the entrance. Help to arrange disordered shoes actively and put folded coats neatly on the floor.
5. Request for senior schoolmates: Third-grade secondary school students are responsible for mustering everyone.
6. Quiet request: Be quiet when learning, and do not speak loudly during breaktime. Do not run in the hall (Figure 8).
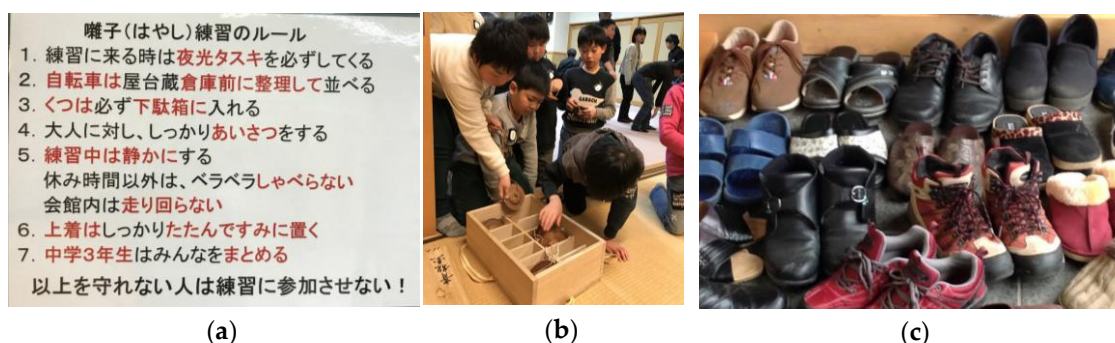

| (a) | (b) | (c) |

Figure 8. (**a**) Hayashi's cooperative learning norms; (**b**) placing the cymbals neatly in the wooden box; (**c**) neatly arranged shoes.

3.2.2. Norms of Shoes Arrangement in Learning Space

Every pair of shoes is arranged neatly and tidily at the entrance of Azure Dragon Hall at any time. Shoe toes are all placed alike, facing inside the cabinet. If the cabinet is full, shoe toes will be placed facing the entrance and arranged in order on the ground. This is not unique to Azure Dragon Hall; it is expected at every Furukawa Festival organization hall in Furukawa. The shoes were all arranged properly and neatly in the entrance hall.

The method of arrangement makes it easy to remove shoes when leaving the halls. As shoe toes face inside the cabinet, it is easy to remove shoes using their heels. Shoe toes facing the entrance facilitates putting the shoes on and leaving. Taking off shoes when entering a house is common in Japan, and minor details, such as the method of placing shoes, facilitate shoe finding and putting on when leaving.

Some naughty learners might mess up the ordered shoes when they enter the hall in a hurry, but enthusiastic learners who entered behind would arrange the shoes; "If shoes are not arranged in order, there won't be enough space for others", as said by learner A who arranged shoes neatly (LEA-1-2). Disordered shoes take more space and people who arrive afterward will not have room to place their shoes. As people have the habit of putting shoes in order, they will be more enthusiastic about attending public events.

3.2.3. Arranging Instruments Spontaneously That Are Not Included in Hayashi Norms

On the first day of Hayashi learning, students in the third grade of secondary school helped instructors actively to move instruments out from the depository and arrange them neatly in the practice room to prepare for learning. Seiryu-tai is formed with cymbals, taiko drums, and flutes. Cymbals and taiko drums are public instruments of organization. Flutes can be provided by oneself or borrowed from Seiryu-tai. These instruments for public use are arranged tidily in wooden boxes and placed in the depository after 20 April when the Furukawa Festival ends every year.

Fourth-grade elementary school students placed the practice cymbals neatly into wooden boxes after learning, fifth-grade elementary school students placed drum sticks next to drum wells, and sixth-grade elementary school students and secondary school students used cloths to clean flutes and then put the flutes into bags. Public flutes were divided into boys and girls in different wooden boxes. Personal flutes would be taken home and cleaned.

Instrument arrangement is not listed in the norms of Hayashi learning; however, everyone knows to properly preserve public property that is used continuously. This is the learners' basic literacy of civic duty. "When my sister comes to participate, she can use it", as said by learner B (LED-2-1), who put cymbals carefully into a wooden box as if his sister was coming to use the instrument on the next day.

3.2.4. Learners Who Follow Life Norms Accurately

Some learners chatted and laughed, and some of them simulated playing flutes before learning. These learners, from 10 to 15 years old, were divided into groups by instrument and quickly sat on tatami with formal posture in the room in silence. This is punctuality. Learners do not only have a sense of punctuality but also of practice. Once Hayashi learning begins, learners sit quietly and with etiquette. After learning, learners put the instruments in order in wooden boxes, and lined up to have snacks and say thank you. "I know I need to follow rules to line up … " (LEC-1-2). Learner C could not provide reasons for lining up as there are many rules for daily life (Figure 8).

3.2.5. Results Summary

Instructors follow norms and request learners to use their manners and politeness during Hayashi learning, which is more important than the instrument playing skills. Learners must cultivate themselves before learning cooperative learning skills in the Hayashi of Seiryu-tai. The results of the five elements of cooperative learning [7] for cultivation and practice are (Table 10):

1. Positive interdependence: Learners apply norms of common maintenance in learning, and Hayashi performance in the Furukawa Festival is the shared goal to positively learn the arts of Hayashi with each other.
2. Individual accountability: Following the norms of Hayashi learning is the primary issue, followed by improving in the arts of Hayashi.
3. Promotive interaction: Following the norms of Hayashi learning together promotes interaction between learners. If someone breaks the rules, the person will lose the ability to learn and to have interactions with companions. Learners increase interaction with elders during the learning process.
4. Social skills: Following Hayashi learning norms increases social communication abilities with elders and companions. Spending time with learning companions promotes social skills and interpersonal communication.
5. Group processing: Experiencing following the learning norms of Hayashi and the process of Hayashi learning with learning companions.

Table 10. Relationships in training etiquette and skills practice of the five elements of cooperative learning and Hayashi learning.

Element of Cooperative Learning	Cultivation and Skill Practice
Positive interdependence	Keep following norms and performing together is a shared goal to learning skills.
Individual accountability	Follow norms and improve art skill.
Promotive interaction	Life rules promote interaction. Cannot remain in the circle if breaking the rules. Learning behavior optimizes interaction with elders.
Social skills	Follow social etiquette, improve communication social skills, and ability to play together.
Group processing	Experience following learning norms and learning together.

3.3. Demonstration and Imitation: Learning Process without Hayashi

Hayashi learning in Seiryu-tai is not written; skills are demonstrated by instructors or senior learners, and learners learn through rhythm, melody, and visual actions. Hayashi has been passed down from generation to generation. This is a learning process based on communication through demonstration by instructors and imitation by learners.

3.3.1. Hayashi Learning of Tacit Knowledge without Notation

Seiryu-tai Hayashi performance involves cymbals, taiko drums, and flutes with written music; they were demonstrated by instructors and imitated by learners. Elder B said that there was no notation during her spouse's life either (interview of Elder B on 17 April, 2016; she referred to around 1939, before World War II).

Tacit Knowledge Passes Down Hayashi

Hayashi knowledge has been passed down without notation for nearly 100 years in Seiryu-tai; Hayashi is learned by demonstration from instructors. Sometimes, third-grade secondary students would provide demonstration for sixth-grade elementary students. Learners learned from what they heard and saw. Tacit knowledge has enhanced the positive interdependence between learners and instructors and between each learner, strengthening the emotions in the group.

Learners work hard when playing in divided group practice, which involves demonstration and learning of flute by grade or different kinds of instruments. Learners follow instructors and seniors to improve their playing ability. Hayashi performance is not a result of personal skill but rather of teamwork, and must be well-coordinated. Therefore, an uncoordinated performance is easily heard.

Learning in Groups by Instrument

In the group, there were third-grade secondary school students who had been learning Hayashi for six months and fourth-grade elementary school students who were participating for the first time. This was one year after the last Hayashi performance, and learners had no tacit agreements with each other, so the instrumental ensemble was not well-coordinated at first.

Cymbals were played by fourth-grade students, who were the youngest of all learners. The cymbals need to be beat exactly on the rhythm. Despite being the easiest task, if cymbals are uncoordinated, they are loud, noisy, and noticeable. Nine cymbals learners had to learn to coordinate with others so the sound of cymbals would be united.

Seven fifth-grade students played taiko drums, which are the soul of Hayashi. They control the opening, ending, and rhythm of the Hayashi performance. Without good rhythm control, Hayashi becomes out of tune. Therefore, instructor A would spend considerable time focusing on taiko drum rhythm and the strength of beating. Although this was not the first time they were participating in

Hayashi learning, it was the first time the learners were playing drums. Sometimes learners would be so nervous that they held drum sticks too tight and drummed stiffly, which made the drum sound stiff too, and then instructors would stop them and demonstrate again. Instructors sometimes pointed out mistakes to learners.

There were 31 people from the sixth grade to the third grade of secondary school who learned flutes. Senior learners assumed responsibility. Sixth-grade students lacked playing experience, resulting in uncoordinated flute playing. The instructor divided the flute team, which has the largest amount of people, into two teams to practice, which made it easier to detect differences in playing.

Instructors demonstrated flute playing at the beginning of practice. When entering divided team practice, instructors asked third-grade secondary school students to play as a demonstration. Experienced third-grade students played the flute more stably and harmoniously. "Yes, that's it", complimented instructor A. The separation into two teams was like a competition as well. Instructors would go on an inspection tour and correct learners immediately if mistakes were observed.

Hayashi Is a Cooperative Performance Showing Internal Tacit Agreement

The Hayashi of Seiryu-tai is an instrumental ensemble of three instruments, so it is crucial for the instruments to be harmonized when performing. The real task is to demonstrate the result of internal tacit agreement cultivation through the final performance of the ensemble after practicing in teams. Children in Seiryu-tai have six years to participate in Hayashi learning and performance as part of the Furukawa Festival. This is a shared memory of learners. With these processes and experiences, there was an emotional tendency toward cooperative tacit agreement and learning. This is one of the reasons for grown people to support, be future instructors, or participate in the public business of Seiryu-tai (Figure 9).

Figure 9. (**a**) Senior learners demonstrate the flute and are supervised by instructors; (**b**) demonstrator playing for the learners; (**c**) supervision by instructors.

3.3.2. Identifying Learners behind on the Learning Schedule

During the second week of Hayashi learning on 8 April 2019, a day after Sunday, which Hayashi learners have off, instructor A heard something wrong after several instrumental ensembles, so they divided the flute learners into two teams to practice. Each team then played, and then instructor A was able to identify that the uncoordinated players were learners D and E.

Everyone was in tacit agreement after the first week's practice. Instructor A said that learners D and E thought their flute voices would not be heard in the group or if they did not play then they would not be noticed. They wanted to be lazy, but this was noticed (INA-3-3).

Learners D and E sat on tatami with everyone else after being reprimanded by the instructor A. Everyone chatted, talked, and played as usual, but learners D and E sat quietly. Some learners went to talk to learner E after about three minutes, conversation was likely about a cellphone game, and learner E smiled. At that time, learner D was also talking with body language with other learners

happily. This interaction occurred amongst sixth-grade elementary school students who comforted their companion. Even if being reprimanded, companions still interacted in the usual ways.

3.3.3. Results Summary

The absence of notation is a shared source of difficulty for Hayashi in Furukawa Festival. Instructors demonstrated at first, and third-grade secondary school students demonstrated the flute again because of the large number of people on the flute team. Learners tried to remember melodies, rhythm, and skills. During the one-hour practice every night, they not only demonstrated and learned in groups but also learned to be harmonious in the instrumental ensemble to reach everyone's shared goal of a cooperative performance (Table 11).

1. Positive interdependence: Instructors demonstrated playing cymbals, taiko drums, and flutes, and then learners imitated rhythm and melodies using only their hearing and vision. Instructors went on an inspection tour and corrected learners immediately if they observed mistakes so as to ensure the performance would be harmonious.
2. Individual accountability: To be harmonious, participants learned the ensemble skills in separate same-instrument groups. Both instructors and third-grade secondary school students demonstrated, and learners improved personal skills by imitation and while playing in the instrumental ensemble.
3. Promotive interaction: Instructors and third-grade secondary school students demonstrated how to play, and learners observed. Instructors went on an inspection tour to examine everyone playing and to provide instruction.
4. Social skills: Every learner learned their personal instrument as well as social skills during cooperative performance. Learners learned social skills through the instruction from instructors and senior learners.
5. Group processing: Learners learned Hayashi skills without written notation through instructor and senior learner demonstration.

Table 11. Relationships in the demonstration and imitation of the five elements of cooperative learning and Hayashi learning.

Five Elements of Cooperative Learning	Demonstration and Imitation
Positive interdependency	Learning dependency includes: demonstration, imitation, correction, and cooperative learning.
Individual accountability	Senior learners have to demonstrate not only their skills but also cooperative learning of the instrumental ensemble.
Promotive interaction	Interaction of demonstration and imitation, and interaction with instructors who corrected skills.
Social skills	Learning social skills in demonstration and cooperative learning.
Group processing	Playing without notation.

3.4. Instruction and Accompanyment: Elders Communicated Norms, Skills Demonstration, Comfort, and Rewards

There were seven instructors involved in the cooperative Hayashi learning of Seiryu-tai. Many Seiryu-tai elders came to the practice room every day to accompany those learning Hayashi.

3.4.1. Elders Supporting Hayashi Learning in Action

"We hope Hayashi lasts forever" (ELD-1-3), said one of the elders who came to the practice room often to show support for Hayashi learning, "we all live here and hope Furukawa Festival and these

traditional arts can be passed down through children and everybody with great effort" (ELD-1-4). There were six or seven elders who organized to attend the practice room to accompany the learning every day or every two or three days. Some came alone, some came with their grandchildren, and young fathers also came with babies. Their shared goal was to stay with learners and show support.

They sometimes complimented learners with "You worked hard today", "Keep it up", or "You played well today" after learning, and brought some snacks to hand over to the instructors to share with and reward learners. They did not interfere with instructors' guidance or position. "I watched these kids growing, just like they were my grandkids. Of course, I take care and love them" (ELA-1-3), as said by elder A who brought snacks. All members of Seiryu-tai live in the same area; everyone treats each other like family. Visiting learners are just as happy as the locals.

By rewarding with words, bringing snacks to comfort and encourage, or just showing support during practice, the elders provide social support between members in the organization. Regardless of material or spiritual support, learners are provided with motivation by the elders' presence.

3.4.2. Elders Practice Etiquette Themselves and Pay Attention to Hayashi Learning

Furukawa is filled with Hayashi's musical sounds in early April. All stalls in the Furukawa Festival learn Hayashi during this period. Although tone sandhi can be heard, the sound instills excitement and enthusiasm.

Instructors Set Practice Norms Examples

Instructor C, who had just finished work, removed their suit and folded it neatly, placing it in the corner of the practice room. This is one of the customs of Hayashi learning. Instructors not only asked learners to follow their actions but also practiced the customs themselves.

Instructor B said, "We absolutely need to respond and instruct more while children are paying attention in practicing. And this is the period of the year that we can devote wholeheartedly to the festival" (INB-2-3). Instructor B, who was around 50 years old, started learning Hayashi at the age of 10, so they had 40 years' experience. "In order to teach children well, I need to practice more" (INB-3-2). The instructor took teaching Hayashi seriously, thereby influencing the attitudes of learners. The teaching attitude may be passed down to learners when they become new instructors.

The Stall Chief Who Took a Formal Sitting Posture Toward Learners

Hayashi involves standing or sitting in a formal posture while practicing on tatami in the practice room. Learners assumed a formal sitting posture to prepare for Hayashi learning on the first day, and the chief assumed the same posture to deliver words to the children. The chief thanked the children for coming to learn Hayashi and for being willing to inherit this traditional art. Performing at the Furukawa Festival is the shared goal of the learners.

The chief who used the same posture with learners showed respect to learners, also providing an example of correct etiquette in the room. This posture and action will be incorporated by learners in daily life afterward.

3.4.3. Interaction and Feedback with Thanks

Instructor A would address all instructors and learners to say "Thank you for the practice today" every time as the sessions finished. Learners would reply "Thank you for the instruction". They put the instruments away properly and said "Thank you" to the instructor after picking up snacks. Before leaving the room, learners bowed toward the interior and said, "Thank you, I have to go home first". They showed respect and gratefulness to the space and thanked everyone in the practice room, including the instructors, elders, and learning companions (Figure 10).
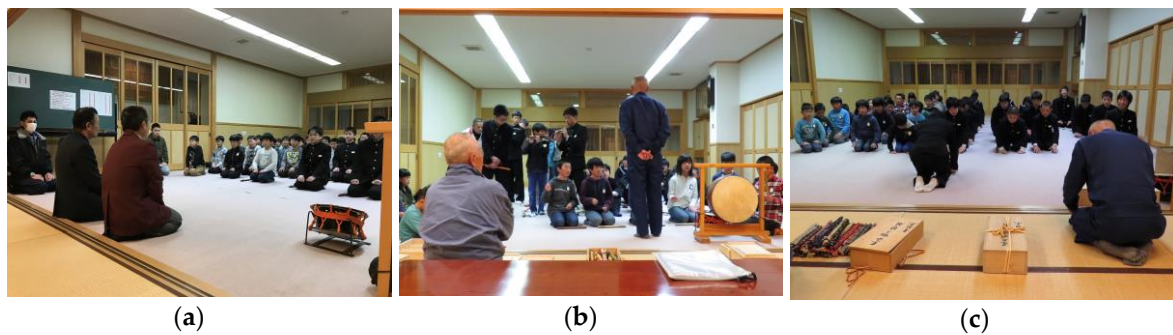
(**a**) (**b**) (**c**)

Figure 10. (**a**) The stall chief who assumed a formal sitting posture toward the learners; (**b**) the elders of the organization attended the learning in the practice room; (**c**) interaction and feedback with thanks.

3.4.4. Results Summary

The elders in Seiryu-tai showed support, provided verbal compliments, and brought snacks to accompany Hayashi learners. Seven elders were instructors who were responsible for teaching and supervising life habits. Hayashi learners were instructed and attended to as if they were children of members, which is different from the cooperative learning education that students receive in school where they are separated into groups (Table 12).

1. Positive interdependence: The learner and the instructor have a dependency relationship between learning and responsibility. Organize peer learning for other elders, verbal encouragement and snack rewards to form emotional dependence with learners.
2. Individual accountability: Performing as part of the Furukawa Festival was a shared goal to practice ensemble coordination and improved Hayashi skill so that elders would not be disappointed.
3. Promotive interaction: Elders in the organization provided supportive relationships by helping learners who were struggling go learn. The chief of the hall assumed a formal sitting posture to enhance learners' accountability, and instructors supervised the habits of Hayashi learning and skills. They felt grateful for each other.
4. Social skills: Social skills improved interactions with elders and group members through instruction and support, and they provided feedback regarding social skills with gratefulness.
5. Group processing: Learning companions were accountable for the communal learning of their organization, accompanied by the elders in the organization.

Table 12. Relationships in instruction and accompanying of the five elements of cooperative learning and Hayashi learning.

Five Elements of Cooperative Learning	Instruction and Accompanying
Positive interdependence	Dependencies of learning, accountability, and emotion.
Individual accountability	Improving skill and coordinated play with help from elders.
Promotive interaction	Interaction with elders' support, teaching, instructional supervision on norms and skill, and being grateful for each other.
Social skills	Social skills from interacting with elders, society, and being thankful.
Group processing	Learning accountability from elders and being supported.

3.5. Experience and Feeling: Children Experience the Atmosphere of Hayashi Learning

Children are often brought into the Hayashi learning environment by family and listen to the music played and experience the atmosphere. Hayashi has influenced the children's lives in Furukawa since they were young.

3.5.1. Playing with Instruments before Practice to Feel the Hayashi Atmosphere

Many babies were brought to see Hayashi practice and families would educate them randomly. A young father brought his one-year-old daughter to Seiryu-tai and pointed at the shoes at the entrance and then said, "See, big brothers and sisters place the shoes well . . . ". The father explained what they were seeing to his daughter as if he were a guide, and he tried to have the daughter greet everyone they met. They went to the Hayashi practice room and he introduced his daughter to each of the Hayashi instruments, even though she could not yet understand.

Learners and instructors played with the girl warmly, the girl also continually looked at the flutes in the learners' hands, and even wanted to grab one to play. The father took out his flute immediately and gave it to his daughter, and the girl cherished it as if it was a treasure.

A grandmother brought her two-year-old grandson and said to him, "See, big brothers and sisters are preparing the instruments. They say hi and good evening to everyone . . . " The boy sometimes looked at learners in the room and sometimes looked at instructors, but he was too shy to say hello to people and lay in his grandmother's arms and talked. However, when taiko drums started to play a Hayashi melody, the child was quiet and sat listening to Hayashi.

Every time Hayashi learning started, young children were brought to the room and allowed to watch and listen to Hayashi music. This provided the children of Seiryu-tai with the opportunity to listen to Hayashi music and experience the learning atmosphere from a young age (Figure 11).

3.5.2. Too Young but Wants to Participate in Hayashi Learning

On April 12, there was an extra student, Child J, in the cymbals group, who had practiced hard every day at 7:00 p.m. After 30 minutes of practice, Child J's father appeared in front of the door, and asked Child J to leave with an apology, then took him away from the room. Suddenly, Child J returned to the door of the practice room and watched, then he slid back into the cymbal group to play skillfully. After a short while, Child J's father returned to the room with another apology, and asked Child J to leave. Child J was unhappy leaving with his father and kept looking at the instructors.

After less than three minutes, Child J returned to the room but did not reenter the cymbals group. He was sad and sat with the elders who came to show their support for Hayashi learning. He listened to Hayashi practice quietly until it finished. The learners replaced the instruments and lined up as usual to receive snacks from instructor A before going home. Child J was still reluctant to leave. Instructor A also gave Child J a snack and kindly comforted him with a hand touching his head. Child J nodded and left the room.

During an interview (ELJ-1-3), Child J attended Azure Dragon Hall with his father to prepare for the festival, was only a third-grade elementary school student who was still too young to learn Hayashi. Seeing everyone practicing Hayashi, he entered the cymbal group to learn voluntarily. He was removed by his father twice, but still went back to participate. After the third time, he sat around to watch Hayashi learning. Instructors gave Child J a snack to encourage him to practice at home and prepare for next year.
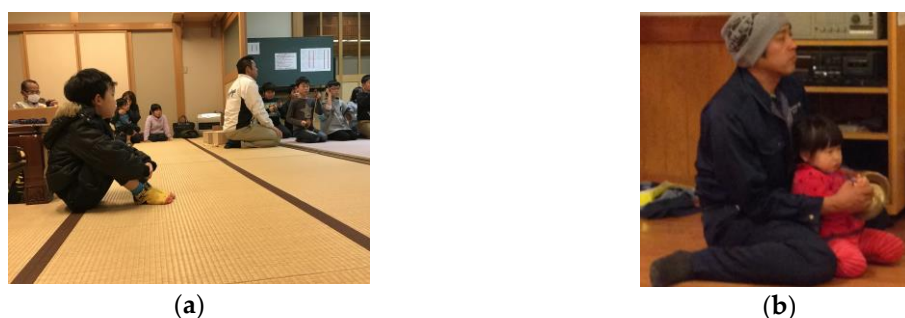
| (a) | (b) |

Figure 11. (**a**,**b**) Young children observing practice in order to get the feel for the Hayashi atmosphere during practicing.

3.5.3. Results Summary

Many children who were too young to learn Hayashi would attend the Hayashi practice and experience the atmosphere before being of age to join practice. They listened to the sound of Hayashi and the musical rhythm to experience the atmosphere (Table 13).

1. Positive interdependence: Children were brought to watch Hayashi learning by elders, and they experienced the Hayashi atmosphere. Child J joined the cymbals group despite being too young, but instructors comforted him and expressed their wish for him to join Hayashi learning the following year.
2. Individual accountability: Children experienced the atmosphere of Hayashi learning. Intruding children like Child J were accepted but Hayashi learning practice continued.
3. Promotive interaction: Children and infants were especially quiet when hearing the Hayashi performance. Child J, who was a third-grade elementary school student, was influenced by his father's participation and wanted to join Hayashi practice. Instructors gave him a snack to comfort and encourage Child J to join next year.
4. Social skills: Making babies and children feel interest in Hayashi and being friendly and tolerant of Child J.
5. Group processing: Being watched by babies brought by their families to the practice room and Child J who intruded repeatedly into cymbals practice.

Table 13. Relationship in experience and feeling of the five elements of cooperative learning and Hayashi learning.

Five Elements of Cooperative Learning	Experience and Feel
Positive interdependence	Interdependence of experience and feeling.
Individual accountability	Letting babies feel the Hayashi atmosphere and forgiving Child J for intruding into Hayashi practice.
Promotive interaction	Interaction between babies and Hayashi, and with people intruding.
Social skills	Social skills of babies experiencing in Hayashi atmosphere and a child intruding.
Group processing	Jointly addressing the intrusion of unqualified learners.

3.6. Others and Interaction: Experience of Different Cultures

April is cherry blossom season and many foreign tourists stay in the Japanese Ryokan-inn named Yatsusan-kan. Tours are provided for studying guests to attend Seiryu-tai and experience Hayashi practice about a week before the Furukawa Festival. This provides foreigners with the opportunity to learn about Furukawa Festival and interact with Japanese festival culture.

3.6.1. English Narration Brought Deeper Understanding of Different Cultures

In the week before Furukawa Festival, learners' Hayashi skills and instrumental ensemble had improved. During 13–16 April, the Japanese Ryokan-inn would bring studying guests and foreign visitors to Seiryu-tai to experience Hayashi learning.

On 15 April, the door of the practice room was opened slowly during break and 20 foreign visitors who spoke English entered to watch Hayashi practice. A Japanese Ryokan-inn staff member, Sunny, explained Hayashi in English, including the instrument combination of cymbals, taiko drum, and flutes; the age of learners; that instructors were elder members of the organization and taught voluntarily; and introduced the Furukawa Festival. The foreign visitors then understood what they were seeing and hearing, and also understood some of Japanese festival culture.

3.6.2. Influence, Encouragement, and Participation Positively Affecting Interaction with Different Cultures

The younger learners appeared to be affected when the foreign visitors appeared. Some fifth-grade elementary school students who played taiko drums missed the tempo when playing, and fourth-grade elementary school students played cymbals with different tones because they were peeking at the visitors. The third-grade secondary school students demonstrated the flute again, and the third-grade secondary school students standing in the front line were not distracted by foreign visitors once they entered the room. Learners who had practiced for more years quickly became accustomed to foreign visitors' presence during the instrumental ensemble practice. Due to the presence of visitors, learners began to feel a sense of honor and play more seriously.

A Japanese Ryokan-inn staff member, Sunny, provided an additional explanation during the next break time, explaining that Hayashi learning occurs without written notation and the learning of the sequence of cymbals, taiko drum, and flute has been passed down for generations. The learners require several hours to perform at the stall during the Furukawa Festival.

Before the foreign visitors left the room, they gave a warm applause to praise and show appreciation for the learners. Learners nodded back with smiles, and due to the language barrier, learners enthusiastically waved their hands with the simplest English and said "bye bye" to the visitors.

3.6.3. Hayashi Learning Promoted the Interaction of Different Cultures

Although foreign visitors might have disturbed the younger learners when they entered the practice room, the chief of the organization and the instructors did not think it was inappropriate. The experience allows more people from different cultures to learn about the Furukawa Festival and Japanese festival culture; this was the responsibility of Seiryu-tai and its learners.

The appearance of foreign visitors somewhat surprised the junior learners during the usually peaceful learning process. "I think it is good. We need to perform in the Furukawa Festival, and there will be many tourists, maybe thousands of them. It is good to practice for that. Very good" (INB-5-3). Instructor B thought that the experience helped learners to adapt to visiting foreigners in advance of the festival: "Foreigners come and watch when they are practicing (Hayashi) together, it helps them get used to the tourists. And someone can explain in English" (INB-5-4). Instructors A and C were of the same opinion.

The chief of the stall (SEA-3-1) said, "Most of these tourists won't participate in the Furukawa Festival, so it is good to let them watch Hayashi learning here with someone translating to English. It helps more people to learn about the Furukawa Festival, Furukawa Township, and our traditional culture." Elder C, who brought his grandson to practice (ELD-5-3), said, "This is good. This is good. Furukawa Festival and Hayashi want everyone to participate, and let everyone know about it. It's good, and someone can speak English (explain)." Elders welcomed foreign visitors to visit Hayashi practice. Even some people felt happy because there were people who could explain Hayashi or the Furukawa Festival in English so that more foreign visitors would understand Furukawa Festival culture.

Tourist A from Australia, who brought their family to watch and learn Hayashi, felt interested and said, "we can understand more clearly when there is an English explanation. Japanese festivals are interesting, but if there is no explanation, we don't really understand what they are doing" (TOA-1-3). Tourist A, with their daughter in hand said, "Although she doesn't understand at all, it will be a beautiful memory" (TOA-1-1).

Sunny, who is Taiwanese and took a working holiday at the Japanese Ryokan-inn in Furukawa Township, explained Hayashi and the Furukawa Festival in English for foreign visitors. She was approved by the elders and was appreciated by the foreign visitors. This is a type of joint cooperation between different cultures involving tourism with people from multiple countries (Figure 12).

(**a**)　　　　　　　　　　　　　　　　　　　　　　　　(**b**)

Figure 12. (**a**,**b**) English narration brought a deeper understanding of different cultures for foreign visitors.

3.6.4. Results Summary

The process of foreign visitors watching and learning was an experience for learners, providing contact with different cultures during their maturation process, providing the inspiration of a global village. Although the process of visiting might have first interrupted learners, it provided an opportunity for people all over the world to learn about the Furukawa Festival and Hayashi if instructors and elders are receptive to the idea. Foreign visitors would learn more about Japanese festival culture during this tour (Table 14).

1. Positive interdependence: The senior learners of the junior high school were not influenced by the foreign visitors; the experienced helped the junior learners from elementary school to manage their reactions. Learners were able to adapt in advance to the tourists who would be present during Hayashi performance. Instructors did not reprimand the distracted learners but comforted them with words.
2. Individual accountability was not influenced by foreign visitors and participation. The visitors were given the opportunity to experience Hayashi with hearing and sight, allowing people of different cultures to learn about Japanese festival culture.
3. Promotive interaction: Different cultures interact at festivals due to the foreign visitors. Instructors comforted distracted learners with words, tourists warmly appreciated and applauded the learners, and then learners responded with shy smiles.
4. Social skills: Experiencing different cultures through interaction with foreign visitors and adapting to the environment and etiquette with tourists.
5. Group processing: Being visited by foreign visitors, the junior learners were distracted and then comforted, and Hayashi learning was explained in English by hotel staff.

Table 14. Relationships with others and the interaction of the five elements of cooperative learning and Hayashi learning.

Five Elements of Cooperative Learning	Others and Interaction
Positive interdependence	Mutual dependence.
Individual accountability	Senior learners were not influenced by external factors, tourists felt the charm of Hayashi, and the interaction of different cultures at the festival.
Promotive interaction	Interaction with different cultures, applause, and smiles.
Social skills	Social skills of locals and non-Japanese visitors.
Group processing	Group processing of being with non-Japanese visitors.

4. Discussion

Unlike independent learning, cooperative learning involves a group of people learning together, representing the group processing element of cooperative learning. Festival culture also emphasizes teamwork and a sense of community. The 10 Yatai floats used during the Furukawa festival are unique, all competing positively with one another. All those involved have a strong local identity and work together to organize the Furukawa festival. This is a major characteristic of Japanese festivals—a competitive and cooperative relationship.

4.1. People, Events, Time, Place, and Objects in Hayashi Cooperative Learning

In the Furukawa Festival, the people are the Yatai groups, the events are performances, the time and place are the time and place in which learning and performance occur, and the objects are the tools required during performances. Cooperative learning brings everyone together, including learners, instructors, older adults, infants, and even visitors from Western countries. For Hayashi practice for the Furukawa Festival, everyone gathers together.

Each year, the Hayashi performers of the Seiryu-tai group must train for approximately two weeks. The place of learning is the Seiryu-tai hall. The objects used are flutes, taiko drums, and cymbals. The acquisition of Hayashi skills involves not only people, events, time, place, and objects, but also cultivation of moral character. Although these elements are seemingly unrelated to ceremonial performances, they are considered critical and must be learned.

The core goal of Hayashi cooperative learning is participating in the Furukawa festival with the aim of supporting and passing down the festival culture. A festival culture functions as a method of passing on traditions, improving teamwork, shaping local characteristics, strengthening art preference, and, crucially, enforcing societal norms.

Social order is formed through cooperative learning. Ethical norms stem from order within small groups to order within large groups, and from the order within each Yatai group to the order within the entire Furukawa Festival and Furukawa-cho. If a festival is a cultural event, its most essential function is to establish norms and cultivate moral character. Only with these norms can a community operate in an orderly fashion (the world witnessed how Japanese residents maintained order during the 2011 Tōhoku earthquake and tsunami; data were retrieved from https://www.bbc.com/news/magazine-12785802). Therefore, Hayashi learners behave in an orderly manner in their learning space. They follow norms not because they are learning in the Seiryu assembly hall, but because, ever since they were young, they were taught to behave and that behaving is more important than learning a skill.

4.2. Relationship between Hayashi Cooperative Learning and Roles

Throughout the 14 days of learning, the Seiryu-tai Hayashi performers of the Furukawa Festival were trained by instructors. Without using written musical scores, the instructors teach the learners the performance skills through intuition instead of following specifically designed instructional material.

This teaching approach is similar to a learning design activity and is also how Hayashi performers of the Furukawa festival inherit Hayashi skills. We discovered that learners, instructors, and senior learners formed the core of cooperative learning, whereas elder adults and infants had an imperceptible effect by accompanying learners and experiencing the learning atmosphere, with their presence not deliberately arranged within cooperative learning. Because foreigners are permitted to visit, they are given the opportunity to observe and learn (Figure 13). Learners, instructors, and senior learners who are skill demonstrators are the core components of the inner circle. Through Hayashi cooperative learning, the inner circle expands outward to include older adults, infants, and foreign visitors as secondary components of the learning process.
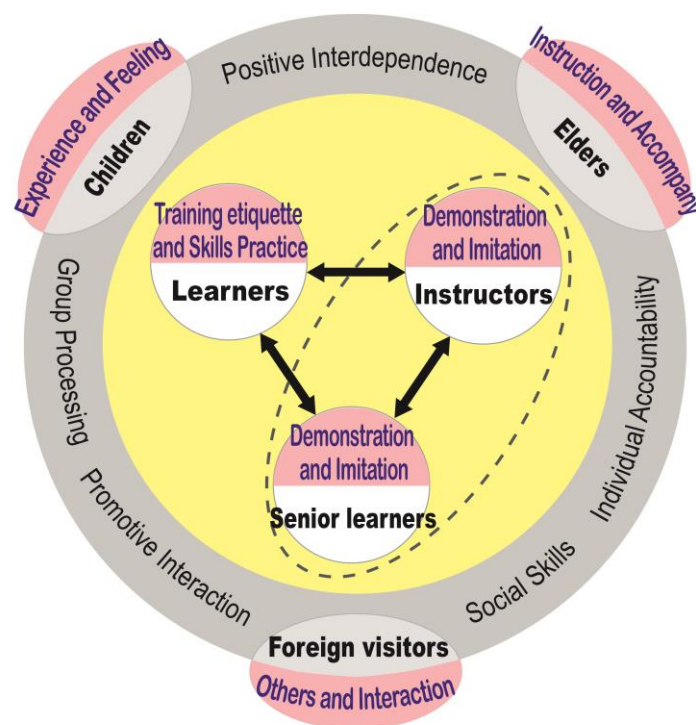

Figure 13. The role, cooperative learning elements, and relationship-oriented diagrams of Hayashi cooperative learning.

4.3. The Cultural Function of a Festival

Festivals are a means of sustaining cultural heritage and facilitating cultural learning. Cultural learning can be achieved by adults, infants, and young children. Adults structure their cultural experiences and create an environment in which they can interact with children [23]. Adults thus impress their personal experiences onto the next generation through cultural translation. Cole's perspective on cultural psychology reminds us that culture can be employed in the search for the continuity that connects intergenerational traditions [23].

Bringing infants to a Hayashi learning environment is a form of immersive learning. Older adults engage with infants in cultural learning in a constructed Hayashi environment so that the infants have impressions and memories of this learning process. Due to this immersive approach, the children of Furukawa-cho are raised in an environment filled with the sounds of Hayashi performers. Through this process, the children are slowly and imperceptibly influenced by Hayashi music. Hayashi elements have long existed in Furukawa-cho children's environment. Naturally, these children become Hayashi learners when they reach an appropriate age.

In addition to the aforementioned functions of a festival (cultural heritage and cultural learning), we assert that festival cultures have four other functions:

1. To pass on traditions: The repeated organization of annual festivals is how the cultural context of a traditional culture and an aesthetic form are transmitted to future generations.
2. To improve teamwork: Festival participants identify with each other, creating a spirit of community teamwork.
3. To shape local characteristics: The Okoshi Daiko performance of half-naked men is the only unique characteristic of the Furukawa festival, but this uniqueness is integral to the self-identity of this location.
4. To strengthen art preference: The Yatai Parade is also called a moving museum. The Yatai is a small wooden structure; the marionettes and children's kabuki performance on the Yatai floats have the aesthetics of a drama performance. Hayashi performers provide musical performance and the variety of costumes worn by participants at the festival, and the Furukawa festival, are a manifestation of the beauty of art.

These functions are the symbols and characteristics of a culture. Only through acquiring the traditional skills employed in a festival can these skills be preserved and passed on to future generations. A festival is a performance stage on which all traditional skills can be performed. Therefore, learning is fundamental to preserving the cultural functions of a festival.

5. Conclusions

From the analysis, we found that the five elements of cooperative learning play a new role in the Hayashi of Seiryu-tai (Table 15).

Table 15. Cooperative learning elements have new effects on the cooperative Hayashi learning process of Seiryu-tai.

Related Parties	Five Aspects of Seiryu-Tai's Hayashi Cooperative Learning	Five Elements of Cooperative Learning				
		Positive Interdependence	Individual Accountability	Promotive Interaction	Social Skills	Group Processing
Instructors Learners	**Training etiquette and skills practice:** 1. Taking norms as Hayashi cooperative learning premise 2. Norms of shoes arrangement in learning space 3. Arranging instruments spontaneously that are not included in Hayashi norms 4. Learners who follow life habits accurately	Keep following norms in order and take performing together as a shared goal for learning skills	Follow norms and improve skill and ability	Life rules promote interaction Cannot stay in the circle if breaking rules Learning behavior optimizes interaction with elders	Follow social etiquette Improve communication social skills Ability to play together	Experience of following learning norms and learning together
Instructors Senior learners Learners	**Demonstration and imitation:** 1. Hayashi learning of tacit knowledge without notation 2. Reprimanding learners for being behind the learning schedule 3. Ignoring reprimanding temporarily	Demonstration dependency Imitation dependency Correction dependency Cooperative learning dependency	Senior learners have to demonstrate their skills as well as cooperative learning for the instrumental ensemble	Interaction of demonstration and Imitation Interaction with instructors who corrected skills	Learning social skills in demonstration Cooperative learning	Learning process without music score

Table 15. *Cont.*

Related Parties	Five Aspects of Seiryu-Tai's Hayashi Cooperative Learning	Five Elements of Cooperative Learning				
		Positive Interdependence	Individual Accountability	Promotive Interaction	Social Skills	Group Processing
Instructors Senior learners Learners Elders	**Instruction and accompaniment:** 1. Elders who support Hayashi learning in action 2. Elders practice etiquette themselves and pay attention to Hayashi learning 3. Interaction and feedback with thanks	Dependency of learning Accountability dependency Accompanying dependency	Improving skill Coordinated play of instruments to elders	Interaction of elders' support and accountability for learning Instructional supervision of norms and skill Being grateful for each other	Social skill of interacting with elders Social skills with the community Social skill of being thankful	Learning process entrusted to elders in terms of learning responsibilities and companionship
Instructors Senior learners Learners Elders Child	**Experience and feeling:** 1. Playing with instruments before practice to feel Hayashi atmosphere 2. Too young but desire to participate in Hayashi learning	Interdependence of experience and feeling	Letting babies and children experience Hayashi atmosphere Forgiving Child J for intruding into Hayashi learning	Interaction between children/babies and Hayashi, and with people intruding	Immersing children in the environment of Hayashi Learning Social skills to tolerate trespassers	Jointly addressing unqualified learners intruding in practice
Instructors Senior learners Learners Elders Child Foreign visitors	**Others and interaction:** 1. English narration brought deeper understanding of different cultures 2. Influence, encouragement, and participation positively affect interaction with different cultures 3. Hayashi learning promotes interaction with different cultures	Interaction with different cultures	Senior learners were not influenced by external factors Tourists experience the charm of Hayashi and interaction Different cultures attend the festival	Interaction with different cultures, applause and smiles	Social skills of locals and foreign visitors	Group processing of being with foreign visitors

We found from the analyses that the five elements of cooperative learning in Hayashi provide new functions, as outlined below.

5.1. Five Aspects of Seiryu-Tai's Cooperative Hayashi Learning

We applied the five elements of cooperative learning introduced by Johnson and Johnson [7] to analyze the process of Seiryu-tai's cooperative Hayashi learning. The results are as follows: (1) Cultivation and skills: to follow the norms of Hayashi learning and then cultivate skills; (2) Demonstration and imitation: the process of Hayashi learning without notation; (3) Instruction and accompanying: elders addressed norms and demonstrated skills, provided comfort and encouragement; (4) Experience and feeling: interacting with unqualified learners to allow them to experience Hayashi atmosphere, and (5) Others and interaction: experience interactions with different cultures.

5.2. Positive Interdependence Influence on Hayashi Learning Process: Deep Interdependence in the Core of the Learning Circle, Followed by Guarding and Immersion

In the five aspects of the Hayashi learning process, positive interdependence could be divided into three layers: (1) Due to the deep interdependence in the core of the learning circle, the related parties of the core layer are instructors, senior learners, and learners. Instructors teach learners to follow Hayashi habits to cultivate themselves, and they demonstrate, instruct, and correct Hayashi skills simultaneously. Learners follow Hayashi norms and learn Hayashi skills, and then pass them down to future generations. Sometimes senior learners need to demonstrate and teach; they also

advise juniors to follow norms; (2) Guarding and immersion of interdependence emphasize Hayashi learning with learners being accompanied by elders and the dependence relationship of guarding the learning circle. Some elders bring youths to experience the Hayashi atmosphere and its rhythm; (3) Light interdependence of visitors and learners. Foreign visitors could only see Seiryu-tai during Hayashi practice during the learning period. Seiryu-tai can promote Japanese festivals and Hayashi culture during this experience, which provides an opportunity for the interaction of different cultures.

5.3. Individual Accountability Influence on Hayashi Learning Process: Achievement of Following Norms, Enhancing Skills, and Tacit Agreement within the Instrumental Ensemble

Three individual responsibilities need to be accomplished during Hayashi learning: (1) Adherence to Hayashi learning norms must be achieved before learning Hayashi. A good character should be established before learning Hayashi. A person cannot participate in Hayashi learning if they do not follow the norms; (2) A shared goal for Hayashi learning is enhancing skills to participate in the instrumental ensemble with other learners in the Furukawa Festival. This requires individuals to adhere to a basic training schedule, so self-improvement of skills is a basic need; (3) The instrumental ensemble must be harmonious. Hayashi performance is not a one-person show. An uncoordinated rhythm and melody will be easily noticed. Harmony is a result of all learners playing cooperatively together.

5.4. Promotive Interaction Influences the Hayashi Learning Process: Five Interactive Influence Types

Cooperative learning involves interaction due to joint learning. There are five factors influencing interaction in Hayashi's cooperative learning: (1) Learners who follow the etiquette greet elders with "please give us guidance", "thank you for instruction", "good evening", and "thank you" to thank elders for their support and encouragement in language. Polite speech is a feature of Japanese culture, and words promote interpersonal relationship; (2) People requiring instruction interact with instructors, senior learners, and other learners to follow norms. If the rules are not followed, then the person is not permitted to learn Hayashi skills or remain in the interaction circle; (3) Due to the lack of written instruction in Hayashi learning, people need to memorize rhythm, melody, and movements using hearing and vision to imitate the Hayashi skills demonstrated by instructors or senior learners. Instructors will walk around and see if anyone is making mistakes, and they will correct them immediately; (4) To allow youths to experience the Hayashi atmosphere and hear the sound, learners need to play as usual in the practice room regardless of interruptions; (5) Foreign guests' visiting did not affect senior Hayashi learners, but younger learners were curious about the visitors and peeked at them. Senior learners smiled and junior learners responded kindly to foreign visitors' warm applause. This was an interaction between different cultures through visitation and learning.

5.5. Influence of Social Skills on Hayashi Learning Process: Playing, Performing, Senior, and Foreign

Social skills influence the Hayashi learning process from four aspects: (1) Playing: during spare time during Hayashi practice, learners mostly play finger games, chat on their phones or play phone games, or talk about what happened at school. If the learner who is behind the study schedule is scolded, other learners will ignore the situation of being scolded and the learner may talk to others about unrelated topics, or play games; (2) Performing: Hayashi is an instrumental ensemble, so learners need to learn Hayashi skills through demonstration and play harmoniously with other learners. This is a social aspect of cooperative learning for performance; (3) Elders: treating elders with respect is part of the etiquette of learning Hayashi. Instructor A will say to the learners on behalf of all the instructors, "Thank you for the practice today", and learners will respond politely with "Thank you for instruction" when practice ends. Elders who are attending practice must be greeted. Senior learners are only a little older than junior learners, but junior learners need to greet senior learners too. This provides an opportunity to cultivate social skills during Hayashi learning; (4) When foreign visitors come to see and learn about Hayashi, learners interact with them through the melody of Hayashi. The English explanation provided to the foreign visitors teaches them more about Japanese festival culture and

Hayashi traditional skills. This experience taught some social skills for interacting with those from different international cultures.

5.6. Group Processing Influence on the Hayashi Learning Process: Joint Forming of Hayashi Learning Circle by Learners, Instructors, Senior Learners, Elders, Youths, and Foreign Visitors

To achieve a shared goal through group cooperation is the purpose of cooperative learning. The Hayashi learning circle was formed by six types of participants in group processing: (1) The learners followed the customs of Hayashi learning and learned Hayashi without notation through imitation to create a harmonious instrumental ensemble. Hayashi is learned with the support of elders, in the presence of youths, and through interaction with different cultures through foreign visitors; (2) The instructors teach learners to follow the customs, as well as Hayashi skills through demonstration and correcting mistakes during practices. They accepted the presence of youths and foreign visitors with learners; (3) The senior learners sometimes demonstrated Hayashi skills to help teach junior learners. They would provide advice to junior learners for following customs; (4) The elders were also responsible for the students learning Hayashi. They value Hayashi learning, so they support learners during learning and accepted youths intruding into practice. They agreed on the value of foreign tourists' visits; (5) Youths were brought to the Hayashi practice hall to experience the Hayashi atmosphere, and were immersed in the culture. (6) Foreign visitors stay at Furukawa's spring hotel to have the opportunity to see and learn about Hayashi at Seiryu-tai the week before the Furukawa Festival. Seiryu-tai promotes Japanese festival and Hayashi culture to foreigners, promoting the interaction of different cultures.

5.7. Several Festival Organization Learning Circles Form the Basic Social Support of the Furukawa Festival

There are multiple organizations similar to Seiryu-tai that provide cooperative learning, such as cooperative learning for the Karakuri marionette performance, Children's Kabuki performance, Kagura and Lion Dance, Tokeiraku, and so on. The various festival organization learning circles are the foundation of social support.

The entire Furukawa Festival is a complicated event from the viewpoint of activity design. All types of festival activity are based on grounded basic learning. Without this learning, Furukawa Festival would not be held, so learning design includes collaboration, internal unity of the organization, and relationships between organizations. The three ceremonial activities in the Furukawa Festival are the Japanese portable Shinto Mikoshi procession, Okoshi-Daiko, and Yatai parade. The process involves cooperative and competitive organizational relationships. These different forms of design have resulted in the Furukawa Festival being held for almost 400 years, and have sustained festival culture through learning, maintaining the organization relationship, and enhancing the internal cohesiveness of the organization.

This is why festivals are important to modern society. Through cultural learning, community construction, relationship building, and competition and cooperation, everyone can maintain festival culture and improve society.

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