Preservation and Promotion of the Intangible Cultural Heritage

1998 Regional Seminar for Cultural Personnel in Asia and the Pacific

Tokyo, 24 February - 2 March 1998
Preface


Twenty participants from nineteen UNESCO Member States in Asia and the Pacific attended the seminar. Ms. Noriko Aikawa, Chief of Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO, joined the seminar as UNESCO representative.

The seminar was organized in two separate but interrelated parts. Part I of the seminar was for the exchange of information and discussions regarding to what extent the provisions of the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) have been applied in Asia and the Pacific. The discussion was based on the replies to the Questionnaire conducted by UNESCO at the end of 1997 in the light of this seminar. A set of recommendations in regard to the application of the Recommendation was adopted during this part I. Part II of the seminar dealt with traditional/folk performing arts specifically. There were discussions to elaborate a plan for the joint development programme of the data bank on traditional/folk performing arts as one of the active programmes of regional co-operation to find effective measures to preserve and promote traditional/folk performing arts.

Thanks to the active attendance and devoted work of the participants, as well as special contributions rendered by the experts concerned in preparing and organizing this seminar, the seminar was highly successful.

We sincerely hope that this report will be valuable to the personnel involved in activities for the preservation and promotion of the intangible cultural heritage, and will help to further reinforce the action programmes concerned.

Asia/Pacific Cultural Centre for UNESCO (ACCU)
Contents

I. Final Report ..................5

II. Documents Part 1

1. Keynote address by Ms. Noriko Aikawa “Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO 1989)” ................12


III. Documents Part 2

1. Review of the Regional Co-operative Activities of ACCU in the Field of Culture, Focusing on the Preservation and Promotion of Traditional/Folk Performing Arts (ACCU Report) ................54

2. The Present Situation, Problems and Future Subjects on the Preservation and Promotion of Traditional/Folk Performing Arts in Each Country (Participants’ Report) ................59

Appendix I. Working Documents


Part I 1. Resource Paper by Mr. Kazuhiko Hayashi “Policy for the Preservation and Promotion of Traditional/Folk Performing Arts (Case study of Japan)” ................113

2. Draft Plan for the Development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific ................117

Appendix II. Addresses

1. Mr. Tetsuo Misumi, Director-General, ACCU ................130

2. Ms. Noriko Aikawa, Chief, Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO ................131

3. Mr. Yasuo Nozaka, Deputy Secretary-General, Japanese National Commission for UNESCO ................132

4. Mr. Sumio Wakamatsu, Director-General, Cultural Properties Protection Department, Agency for Cultural Affairs, Japan ................133

Appendix III. Information

1. General Information ................134

2. Schedule ................136

3. List of Participants ................137
I. Final Report

1. Introduction

The 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific "Preservation and Promotion of the Intangible Cultural Heritage" was organized by the Asia/Pacific Cultural Centre for UNESCO (ACCU) in cooperation with UNESCO, Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan, from 24 February 1998 to 2 March 1998. Twenty experts from nineteen UNESCO Member States in the region participated, as well as Ms. Noriko Aikawa, Chief of the Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO, as UNESCO representative.

2. Background

In Asia and the Pacific region, there are various forms of intangible cultural heritage such as traditional/folk dance, music and drama, which have been handed down from generation to generation. However, due to the rapid social changes in the region, the intangible cultural heritage has been losing its original forms, and in many cases the heritage has been in danger of extinction. In view of this situation, prompt action is needed to preserve the intangible cultural heritage and to encourage such activities. Sharing information and having discussions to find effective ways and means to preserve and promote intangible cultural heritage as well as make concrete programmes in this field are considered to be urgent matters.

Furthermore, the UNESCO General Conference at its twenty-fifth session (November 1989) adopted the Recommendation on the Safeguarding of Traditional Culture and Folklore. In an attempt to evaluate to what extent these provisions have been applied in Asia and the Pacific, UNESCO circulated in 1997 a "Questionnaire on the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia and the Pacific Region".

This regional seminar was organized in two separate but interrelated parts. The first part (Part I) was to undertake a careful assessment to identify the main tendencies, problems and difficulties regarding the present state of preservation of the intangible cultural heritage in Asia and the Pacific, mainly based on the replies returned from the participating countries to the aforementioned UNESCO Questionnaire. During Part I, it was intended to draw up recommendations for future orientations and project proposals to reinforce application of the UNESCO Recommendation. The second part (Part II) was to deal with traditional/folk performing arts. Discussions for strengthening future action in this matter were held and a plan for the regional cooperative programme of joint development of a data bank on traditional/folk performing arts in Asia and the Pacific was elaborated.

3. Objectives

The seminar was intended to do the following:

(1) To provide an exchange of information and discussion on the present situation of preservation and promotion of intangible cultural heritage in general, with special reference to the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989);
(2) To exchange views on the present situation of the preservation and promotion of traditional/folk performing arts in particular; and
(3) To formulate the basis of a future programme of regional cooperation in the preservation and promotion of traditional/folk performing arts.

4. Inauguration of the Seminar

The seminar formally opened in the morning of 24 February 1998 at the conference room of the Japan Publishers Building, Tokyo. Mr. Tetsuo Misumi, Director-General of ACCU, Ms. Noriko Aikawa, Chief of Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO, Mr. Yasuo Nozaka, Deputy Secretary-General, Japanese National Commission for UNESCO, and Mr. Sumio Wakamatsu, Director-General, Cultural Properties Protection Department, Agency for Cultural Affairs, Japan, gave their opening addresses. All of them welcomed the participants, stressed the significance of this
seminar and expected that it would bring about fruitful results. (All the addresses appear in the Appendix II)

5. Part I of the Seminar

Soon after the opening ceremony, Part I of the seminar - Application of the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) - was commenced. At first, Dr. Osamu Yamaguti was elected as the chairperson of Part I, and Dr. Florentino H. Hornedo was elected as the Rapporteur of Part I.

(1) Keynote address

Ms. Noriko Aikawa gave a keynote address entitled "Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) and UNESCO Programme of the Intangible Cultural Heritage."

She stressed that the socio-economic globalization and the rapid progress of the communication techniques have accelerated the uniformization of cultures of the world, thus making preservation of intangible cultural heritage a matter of urgent need.

She outlined how the 1989 Recommendation was formulated, and emphasized the importance of the Recommendation for UNESCO as a working tool to evaluate the state of preservation of the intangible cultural heritage in the Member States, and for the Member States as a reference document to be used by them in their policies on the preservation, protection and promotion of the intangible heritage.

She also explained the outcomes of the preceding seminars in Czech Republic and in Mexico and that the similar seminars would be held for other parts of the world, culminating in a world conference planned for 1999. She also explained various examples of the methods and efforts conducted by UNESCO. Confirming that in the last UNESCO General Conference, the intangible cultural heritage programme was endorsed unanimously by Member States as one of the highest priority programmes in the field of culture, she concluded by emphasizing the importance of multiculturalism and respect for cultures of others.

(2) Presentation

First, Ms. Tomoko Shibao, Director, Cultural Affairs Division, ACCU, explained the background and significance of the "UNESCO Questionnaire on the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989), which had been conducted in 1997. She outlined the draft Synthesis Report to the Questionnaire, which ACCU had compiled from all the replies from the participating countries.

Then every participant reported on the present situation of the safeguarding of the intangible cultural heritage in each country based on his or her reply to the said Questionnaire, adding freely the points of importance in respective countries. Lastly, it was confirmed that after the seminar the Synthesis Report would be finalized for further use for comparison with similar surveys conducted in other regions.

(3) Group discussion and adoption of recommendation

After the presentation, group discussion was conducted in order to make recommendations about Part I, addressed to UNESCO, to the governments of UNESCO Member States and to ACCU to reinforce application of the UNESCO Recommendation. Three working groups were formed for each of the following themes. All the participants chose one group out of three basically in accordance with their own interest:

i) Safeguarding and preservation of traditional and popular culture

Mr. Chuch Phoeurn (Cambodia)  
Prof. Cai Liang-yu (China)  
Dr. Anhar Gonggong (Indonesia)  
Mr. Behrooz Vojdani (Iran)  
Mr. Khampheng Ketavong (Lao P.D.R.)  
Dr. To Ngoc Thanh (Viet Nam)

Chairperson

ii) Traditional and popular cultures in national cultural policies

Mr. Md. Asaduzzaman Bhuiyan  
Mr. Phuntsho (Bhutan)  
Mr. Sonom-Ishiin Yundenbat (Mongolia)  
Dr. Osamu Yamaguti (Japan)  
Dr. Im Jang Hyuk (Republic of Korea)
Mr. Kietisak Itchayanan (Thailand)
Prof. Alankarage Victor Suriwaeera (Sri Lanka)

iii) Promotion and legal protection for traditional and popular cultures artists/performers

Mr. Subhash Chand Bansal (India)

Chairperson
Ms. Noorsiah Sabri (Malaysia)
Ms. Habeeba Hussain Habeeb (Maldives)
Mr. Shri Krishna Gautam (Nepal)
Mr. Abraham Joseph Turia (Papua New Guinea)

Rapporteur
Dr. Florentino H. Hornedo (Philippines)

Results of the group discussions were presented by the Rapporteur of each group and general discussion was held in this regard. Recommendation was adopted unanimously and Part I of the seminar was closed on 26 February 1998. (The recommendation appears at the end of this Final Report.)

6. Part II of the Seminar

Part II of the seminar - Regional Co-operative Programmes for the Preservation and Promotion of Traditional/Folk performing Arts - was commenced in the afternoon of 26 February. The Part II session aimed to share information and hold discussions focusing on traditional/folk performing arts as important field of the intangible cultural heritage.

(1) ACCU Report

First, Ms. Shibao presented an ACCU Report on ACCU’s regional co-operative activities in the field of culture, especially in the preservation and promotion of traditional/folk performing arts. She introduced and evaluated ACCU’s cultural programmes such as:

- Sending a Mobile Team of Experts to a National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage;
- Regional (Training) Seminars for Cultural Personnel in Asia and the Pacific;
- Asian/Pacific Music Materials Co-production Programme (MCP);
- Photo Contest (regional / world);
- Making the Directory of Cultural Activities; and
- Publicity Programme for the Safeguarding of Cultural Heritage in Asia.

ACCU Report appears in Documents Part II.

(2) Case study of Japan

Then, Mr. Kazuhiko Hayashi, Director, Office of Planning of Cultural Property Protection, Traditional Culture Division, Cultural Properties Protection Department, Agency for Cultural Affairs, Japan, explained the Japanese case of the policy for the preservation and promotion of traditional/folk performing arts in the legal framework for the protection of the intangible cultural heritage in general. He explained that the government of Japan enacted “Law for the Protection of Cultural Properties” in 1950, and this law could be seen to be an unprecedented one all over the world in this field. He stressed one of the prominent features of this law that both types of cultural heritage, tangible and intangible, are equally treated in the law for protection and preservation. He also explained that the designation terms such as “National Treasure”, “Important Intangible Cultural Properties”, “Important Intangible Folk-Cultural Properties”, etc. are formulated in this law, which helps activities for the preservation of the intangible cultural heritage. (The outline of his presentation appears in Documents Part II.)

(3) Presentation by the participants

Every participant presented the case of his/her own country regarding present situation, problems and future subjects for the preservation and promotion of traditional/folk performing arts. In their presentations, it was found that some countries have been organizing various programmes for the preservation and promotion of traditional/folk performing arts at public and/or private level. However, the problems facing many countries were pointed out as follows:

- inadequate legal system, lack of budget and human resources;
- lack of training opportunity for personnel involved in this field;
- no criteria by which traditional/folk performing arts should be preserved;
- lack of local people’s awareness as to...
why traditional/folk performing arts should be preserved and promoted; etc.

In order to resolve the said problems, continuous effort is needed to accelerate the activities for the preservation and promotion of traditional/folk performing arts as follows:
- to formulate and execute national policies;
- to conduct scientific investigation;
- to reinforce advocacy activities for making programmes, allocating budget and personnel;
- to create awareness among governmental personnel and people in general, of the importance of this kind of activity; etc.

For their reports, please refer to Documents Part II.

(4) Examination of the future plan

As one concrete step forward in the field of preservation and promotion of traditional and folk performing arts, ACCU proposed a discussion among the participants based on a draft plan for a regional co-operation programme: Development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific. (See Working Documents)

The objectives of the proposed development programme of the Data Bank were explained as follows:
- to collect, share and mobilize information on traditional/folk performing arts in the region for policy making, practical development of projects, research and education on traditional/folk performing arts.
- to foster the network of organizations and individuals in the field through the course of development of this programme.
- to prepare the basis for a scheme for the future development of an Asia-Pacific archive of audio-visual documentation of performing arts.

It was stressed that this proposed plan reflected the needs of the region, which requires more information on the situation of its traditional/folk performing arts, and that the scheme was in line with the role ACCU had played in the past as a clearing house of information in the field of culture.

After a thorough exchange of views and opinions, the following was confirmed as a major conclusion of the discussion.

i) The project plan for the development of the data bank on traditional/folk performing arts in Asia and the Pacific proposed by ACCU was unanimously approved and highly commended by the participants.

ii) However, the following points were raised for the improvement of the project plan;

(a) The objectives of the project plan should be more clearly and convincingly stated.

(b) On the selection of performing arts;
- the number of the performing art forms to be selected by each participating country should be “at least one”.
- While selecting the items, priority should be attached to those facing danger of extinction.
- Criteria for the selection may be elaborated on.

(c) The schedule of the project should be suitably adjusted to accommodate enough time for the collection of data to be submitted by the participating countries.

(d) ACCU would ask the relevant authority of each UNESCO Member State in the region for its co-operation in this project.

iii) ACCU should keep the participating Member States well informed of the progress of the project.

iv) The data bank to be published by ACCU would contain a preface specifying that it is not exhaustive and is subject to updating.

v) ACCU would make all efforts to make the data bank available to all relevant organizations within each UNESCO Member State in Asia and the Pacific.

vi) ACCU would make further efforts to make the data bank available free of cost to UNESCO Member States in Asia and the Pacific in CD-ROMs and on the Internet.

vii) It was also proposed that ACCU would prepare the basis for the further development of
an Asia-Pacific archive of audio-visual
documentation of traditional/folk performing
arts of Asia and the Pacific in the future.

7. Closing of the Seminar

After the finishing of Part II, closing of whole of
the seminar was conducted at the conference
room of the Japan Publishers Building on 2
March 1998. Mr. Muneharu Kusaba,
Executive Director, ACCU, delivered his closing
remarks and thanked the participants and all
others concerned for the success of this seminar.

8. Observation

During the seminar, practical observations were
implemented twice. The first observation was
implemented in the morning of Friday 27
February, when the participants visited the
Tokyo National Research Institute of Cultural
Properties located in Ueno, Tokyo. Mr. Satoaki Gamo, Director, Department of
Performing Arts, Tokyo National Research
Institute of Cultural Properties, explained the
activities of the Institute especially in the
Department of Performing Arts which conducts
fundamental research on Japanese traditional
performing arts in three section; Drama Section, Music and Dance Section, and Folk
Performance Section. Ms. Shigeko Nakamura
and Ms. Izumi Takakuwa, both of whom are
staff members of the Department of Performing
Arts, presented various points of research and
documentation of performing arts, showing
some performances on video. They stressed
the importance of continuity in doing research
on specific performing arts.

The second observation was implemented in the
afternoon of Saturday 28 February, when the
participants visited Washimiya Town, Saitama
Prefecture (around 40 km north of Tokyo) to
observe "Haji Ichiryu Saibara Kagura (a
Japanese folk performing art; 'Kagura' means
song and dance used in Worship of Shinto
Gods)", which was designated as "Important
Intangible Folk-Cultural Property" by the
government of Japan in 1976. The Haji Ichiryu
Saibara Kagura has been transmitted down the
ages at one shrine only. Families that have
been involved as Kagura-yaku (Kagura
performers) have been doing so for generations.
Nowadays, this Kagura has been protected by a
private preservation committee, and some
members of the committee teach the
performance of this Kagura to local Junior high
school students as one way of transmitting it.
The participants observed this Kagura performed
by the students. They learned how the local
community was making effort to preserve
traditional performing arts through the
explanation of Mr. Shigetoshi Harigaya,
President of the preservation committee, who
cited that Haji Ichiryu Saibara Kagura as one of
the successful cases in Japan.
RECOMMENDATION

Introduction

We, the participants of the Regional Seminar for Asia and the Pacific 1998 in Tokyo,

- Endorsing in general the provisions of the “Recommendation on the Safeguarding of the Traditional Culture and Folklore”;

- Recognizing the need to further strengthen the implementation of the Recommendation within the Member States of UNESCO under the context of cultural globalization;

- Convinced of the need to maintain the cultural identity of the world by preserving, as much as possible, local traditional and popular cultures;

- Recognizing the essential role of the possessors of the skills of the intangible heritage and the community where they belong to while carrying out various activities to preserve them;

- Bearing in mind to pay equal attention both to traditional popular cultures and traditional classical cultures;

- Recognizing that tradition is constantly evolving;

- Noting with concern that traditional cultural expressions are often presented distorted when they are presented in “festivals” and/or in tourist attractions;

- Calling attention to the importance of raising an awareness of traditional knowledge and skills of their value;

- Having examined the provisions of the Recommendation (1989) as well as reports of the regional seminars for Central and Eastern Europe (1995) and for Latin America and the Caribbean (1997), this present Regional Seminar (of Asia and the Pacific in 1998) have formulated our own recommendations as follows:

In general terms, there has been a consensus: 1) that flexibility is needed, for instance, when policy and/or projects are suggested or determined on whatever levels such as national, regional (as relevant to several adjacent countries) or international (defined here as relevant to the matters of all the Member States of the UNESCO; in other words, more or less “global”); 2) that the terms used by the previous, present and future Seminars may be defined and interpreted differently depending on individuals, groups of people, communities, nations and regions and, therefore, must be carefully dealt with, although much attention has been paid to their appropriate use as judged from the present conditions and connotations, whether overtly or covertly associated with them; 3) that priority should be given to applicability over abstract orientations in formulating general or specific principles and methods of safeguarding the traditional and popular culture of our region; and 4) that our present recommendations are to be read, understood, adopted, criticized, and eventually revised by anybody concerned with the same or related fields of human culture, on the ground that any later evaluations or reconsideration of the present recommendations are to be notified to the UNESCO (Paris) as well as to the ACCU (Tokyo) so as for the participants of the Regional Seminar to have access to the follow-up actions to these recommendations formulated hereunder.

- Considering the following situations:

  i) Lack of policy documents, trained personnel in the relevant field, acceptable guideline for innovation, indexing collection of musical instruments etc., and appropriate guidelines for tourism;

  ii) Inadequate moral and social supports for the concerned communities;

  iii) Inadequate participation of private sector and NGOs and also lack regional and international support and cooperation;

  iv) Cultural studies are not sufficiently included in the formal and non-formal curricula;

  v) The copyrights benefits do not go to the originator or possessor.

Recommend to our Governments to:

1. Guarantee the right of access of various cultural communities to their own folklore;

2. Introduce into both formal and non-formal curricula the teaching and study of folklore. For this audio visual materials should be supplied by the Government concerned;

3. Provide moral, economic support and social incentive for individuals and institutions cultivating or holding item of folklore. Social incentive and economic support may be in the form of national award, both in cash and kind and pension to individuals at old age. A portion of earning out of...
tourism should also go to concerned community;

4. Identify and recognize living treasure;

5. Provide scientific preservation facilities and archives system;

6. Include new innovations and ideas while defining traditional culture;

7. Provide provision to set up national apex body to monitor the implementation of the policy. Similarly, bodies may also be formed at local levels to sit periodically to review the progress and also to make suggestions, if any;

8. Provide copyright benefit to the communities of the concerned originator or possessors;

9. Provide financial support by government to different communities to perform festivals regularly;

10. Utilize both electronic and mass media for broader coverage and to popularize the traditional culture and folklore;

11. Create identification and recording system following UNESCO manual;

12. Prepare a generally accepted guidelines for tourism where necessary. Activities relating to tourism and festivals should be flexible to be decided by the communities;

13. Adopt a code of ethics ensuring a proper approach to and respect for traditional culture;

   The proposed Government policy should however, be flexible leaving room for communities to meet their own need and demand.

14. Follow the recommendation and guidelines of the UNESCO;

15. Invest enough funds for the safeguarding and preservation of traditional culture and preservation of traditional and popular cultures;

16. Take necessary steps to limit the range of cultural tourists under the national law or local knowledge in order to preserve and protect folklore;

17. Emphasize the importance of legislation in achieving effective protection of traditional culture and folklore, where necessary.

**Recommend to UNESCO to:**

1. Strengthen regional cooperations for the preservation and protection of popular traditional culture by:
   (i) Technology transfer, sharing of views of experts and exchange of information in relevant fields;
   (ii) Holding of seminars and symposia regularly and close coordination among the local bodies;
   (iii) Regular regional festivals on different aspects of traditional popular culture may be organized.

2. Extend support for the identification, inventory making, indexing, cataloging, recording of traditional heritage and folklore;

3. Organize workshops, provide educational facilities including training for the concerned personnels;

4. Support programmes to identify and recognize international living treasures;

5. Call a meeting of experts in legal aspects of the intangible cultural heritage with an aim of giving legal support to the protection of this heritage;

6. Assist the Member States to establish their national register.

**Recommend to ACCU to:**

1. Establish a data bank centre in Asia/Pacific of folk artists, typology, cultural map and other folklore materials and encourage all countries and provide accesses;

2. Invite experts and organize training courses to train collectors, archivists, documentalists and other specialists in various levels in the conservation of folklore;

3. Continue all the publications of Asian/Pacific folklore video-tapes, CDs and other programmes;

4. Hold workshops on different topics to promote regional cooperation.
II. Documents Part 1

Keynote Address
Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)

Ms. Noriko Aikawa
Chief
Intangible Cultural Heritage Section
Division of Cultural Heritage
UNESCO

Mr. Director-General of ACCU,
Excellencies,
Dear Colleagues,
Ladies and Gentlemen,

It is a great honour and a real pleasure for me to represent the Director-General of UNESCO, Mr. Federico Mayor, at this Regional Seminar which is opening today at the Asia/Pacific Cultural Centre for UNESCO (ACCU). First of all, I would like to express my sincere gratitude and appreciation to Mr. Misumi, Director-General, Mr. Kusaba, Executive Director and to all the staff of ACCU who extended such a warm welcome to all of us here today. As you are aware, ACCU is well-known to all Asian countries for its important activities, as well as for its efficient organizational capacities.

The purposes of the present seminar are to: (1) undertake a careful assessment to identify the main tendencies, problems and difficulties that characterize the evolution of the traditional and popular cultures in this region and in each country; (2) define strategies in the field of cultural policies to preserve and promote traditional cultures and folklore in line with the provisions of the UNESCO Recommendation; and (3) draw up recommendations for future orientations and project proposals to reinforce application of the UNESCO Recommendation with particular reference to regional cooperation.

Eight years have passed since the Organization's General Conference adopted the Recommendation in November 1989. During this period after the fall of the Berlin wall, political upheavals took place in many former communist countries. A number of new countries were born and many ethnic groups searched for their roots in their cultural heritage which is regarded as a symbol of people's identity. More particularly many basic aspects of the intangible heritage, such as people's traditional philosophy, religions and knowledge whose practice had, in many cases, been prohibited, were considered as important elements supporting people in the process of nation building.

At the beginning of the nineties, it also became evident that the economic "development strategy", designed on Western models, could not be applied to other communities without taking their specific socio-cultural context into account. Therefore, it was felt necessary to conduct a thorough study of the history, traditional way of thinking and the functioning of local social systems.

More recently, socio-economic globalization and the rapid progress of communication techniques have accelerated the uniformization of cultures of the world. It therefore became a matter of urgency to preserve the traditional and popular cultures, specific to each community, if we want to perpetuate the cultural diversity of the world.

These are the reasons why preserving the intangible cultural heritage has become an important issue for the UNESCO Member States since the adoption of the Recommendation. When they started to consider their traditional and popular cultures, they realized that most of them had already been lost and that many of the surviving parts were on the point of disappearing. They then requested the Organization to assist in the definition of their national strategies to safeguard and promote their traditional and popular cultures. It was the Eastern and Central European countries which first urged UNESCO to help them to evaluate the present situation of their traditional and popular culture in the process of global transition.

Ladies and gentlemen,

A seminar held in the Czech Republic identified
the following trends and problems in the region. In most of the countries the issue of traditional and popular cultures forms part of their national cultural policies, education systems and copyright legislations. In these countries, all the ethnic groups have access to their own culture. They all have institutions specialized in this field, but none of them are well coordinated. They all have very rich collections of recordings but they do not have enough archives. All countries suffer from the lack of a coordinated classification system. In conclusion UNESCO was called upon to (i) organize similar seminars in other regions, (ii) further disseminate, by concrete steps, the Recommendation and (iii) survey the desirability of establishing an international legal instrument that would permit more effective safeguarding of traditional culture and folklore. UNESCO was also requested to consider the possibility of improving the existing Recommendation, including references to a code of ethics, which would declare principles of respect for the traditional culture and folklore of all nations and ethnic groups. Today I am happy to show you the first copy of a methodological handbook entitled "Principles of traditional culture and folklore protection against inappropriate commercialization", which has just been published by the Ministry of Culture of the Czech Republic with UNESCO support.

The regional seminar covering the region Latin America and the Caribbean was held at Mexico City in September 1997. It revealed that the Latin America and Caribbean region was well ahead of the rest of the world, in recognizing the importance of "multi-culturalism". Many actions have already been taken to protect and promote the traditional and popular cultures. In conclusion, this seminar underlined the following points:

(i) The importance for the region to continue with the democratization process and promote traditional cultures and folklore in order to ensure peaceful co-existence, tolerance and cultural diversity.

(ii) The necessity to define decentralized cultural policies for local communities in order to strengthen community participation in the projects at their various stages.

(iii) The necessity to co-ordinate the various initiatives already taken to promote traditional cultures and folklore by different regional organizations such as MERCOSUR, the Organization of American States (OAS) and the Organization of Latin American States (OLAS).

Finally, the seminar formulated a number of important recommendations which deserve to be mentioned. For instance, UNESCO was first of all requested to set up in Mexico a Regional Centre for Popular Culture and Folklore for the region of Latin America and the Caribbean. Secondly, it was also asked to convene a meeting of the cultural authorities of the region, in which they would tackle the issue of how to make traditional cultures and folklore a priority within their cultural policies. Other recommendations stressed the importance of promoting the initial and continuing training of folklore promoters and of sharing experience acquired by certain countries in the formulation of tax incentive laws designed for folklore promotion through training workshops. Further recommendations proposed the creation of an annual international prize for creators of intangible popular culture and the declaration of the ethnic Creole language and Oruro carnival as parts of the intangible heritage of humanity. The seminar also addressed a number of Recommendations to Member States Governments to promote traditional and popular culture as part of their cultural policies, establish relevant legislations and introduce pluricultural education, etc. The seminar also urged Member States to implement the "Living Human Treasure" system proposed by UNESCO.

The Present Seminar mainly concerns the Asian regions. During the period 1989 - 1999, UNESCO plans to organize similar evaluations for the Pacific (November 1998), Africa (September 1998) and the Arab States (February 1999). In June 1999 the organization of a world conference on the implementation of the Recommendation in planned at the Paris Headquarters to summarize the assessments made in all regions.

Ladies and gentlemen,

Among the most visible actions of UNESCO, I can quote the example of the world heritage list. Its targets with respect to 152 countries signatories of the Convention for the protection of the world cultural and natural heritage adopted by UNESCO in 1972 are to encourage
the identification, protection and preservation of the cultural and natural heritage, taking into account its exceptional value for humanity. The World Heritage Committee established by the Convention selects cultural and natural sites to be included on the World Heritage List. Today this List contains 552 sites, including 418 cultural sites, 114 natural sites and 20 mixed sites. The World Heritage List, despite its "success story", has a number of drawbacks. It corresponds to a reference frame which is not always suitable for many countries of Africa, Oceania, Latin America and the Caribbean, whose heritage is expressed more typically through living cultural expressions, namely music, dance and oral traditions. At the time when 152 States, were Parties to the international instrument, the less prosperous countries did not profit from the Convention. That is why these countries requested UNESCO to find other ways of taking account of the heritage diversity existing in the world. To meet this request UNESCO could undertake international normative actions, either by modifying the 1972 Convention and adding a section on the intangible heritage, or by establishing a new convention in favour of traditional and popular cultural expressions. However, the procedures for normative actions take at least 5 to 6 years. Moreover, the terms of references of an eventual convention are very hard to define because it concerns an intangible and permanently evolutive field bound up with the spiritual life of peoples and the model instruments applicable to all cultures are almost impossible to define. By the way, just after the adoption of the 1972 Convention, at the initiative of Bolivia, certain developing countries - defenders of the idea that "The cultural heritage is a resource belonging to a group and should be used for its benefit" - requested UNESCO to study the protection of traditional and popular cultures from the judicial angle. This study and the attempt to create a convention lasted 16 years and cost millions of dollars for UNESCO which organized numerous intergovernmental meetings to draw up the text of the relevant provisions. The result of all these efforts turned out to be that, instead of adopting a convention, the General Conference of UNESCO in 1989 adopted a "Recommendation" which is less constraining for Member States. Nevertheless, the long and fastidious effort had fruitful results, namely the definition of "traditional culture and folklore" which needs to be protected and the general frame necessary for its identification, conservation, preservation, protection and dissemination. At present, UNESCO is using the Recommendation as the working tool to evaluate the state of preservation of the intangible heritage in the Member States.

In April 1997, a new attempt was made during the UNESCO/WIPO World Forum on the Protection of Folklore held at Phuket (Thailand). This forum confirmed the necessity for Member States to concentrate their efforts on the organization of their national system of identification, preservation, conservation and judicial protection of traditional culture and folklore as an essential step in the preparation of international protection. It also stated that the UNESCO 1989 Recommendation can be used by Member States as a reference document in their policies on the preservation, protection and promotion of the intangible heritage. Many participants expressed the view that the "intellectual property" protection designed for individual creation is, by its very nature, not suitable for the traditional and popular cultures which are collective creations. It might therefore be better to find solutions other than the "intellectual property approach".

Meanwhile UNESCO is trying to undertake alternative activities. For example, I am pleased to introduce to you the project "Living Human Treasures". The goal of the project is to foster the transmission of traditional skills. UNESCO seeks to encourage each Member State to identify the intangible heritage in need of urgent safeguarding and the possessors of know-how, and also to take the measures necessary to establish a system of "Living Human Treasures". The Director-General wrote a letter in September 1996 to all Member States inviting them to establish this system. A "guide" was distributed on that occasion. Within the framework of preparatory assistance, UNESCO is ready to provide consultants to help the authorities of Member States to establish legislation to protect the intangible heritage as well as the possessors of relevant "know-how", establish a national register of the different types of intangible heritage, prepare a draft list of all aspects of intangible heritage to be protected and safeguarded and prepare candidatures for inclusion on the list of "Living Human Treasures". Some Asian and Pacific countries,
such as the Republic of Korea, Japan, Thailand and the Philippines, have already benefitted from the system. We hope that other countries of the region will be interested in establishing their "Living Human Treasures" system.

I should also like to mention a new project entitled "Proclamation of the Oral Heritage of Humanity". Originating from the international consultation of experts on the preservation of popular cultural spaces (Marrakech, 26 - 28 June 1997), and following the resolution adopted by the General Conference, last November, this project makes provision, as is the case with the World Heritage List, for UNESCO to regularly proclaim some remarkable forms of traditional and popular cultural expression as "masterpieces of the oral heritage of humanity". The principal target of the project is to encourage governments, municipalities, non-governmental organizations ("NGOs") and local communities to undertake actions for the identification, preservation and revitalization of their oral heritage.

The ongoing seminar fits neatly into the UNESCO programme on the intangible heritage. This programme redefined since 1993 comprises two sections: one devoted to languages and the other to the oral heritage, music, dance, folklore and traditional handicraft skills.

In the field of languages, UNESCO concentrates its actions on the safeguarding of languages in danger of disappearing and the promotion of local languages by helping Member States to define their linguistic policies in order to encourage multilingual systems. For example: (a) publication of "An Atlas of the World's languages in danger of disappearing" and organization of the "Intergovernmental Conference of language policies in Africa" (Harare, Zimbabwe, March 1997).

In the field of oral heritage, and more particularly of music, folklore and the techniques of traditional handicrafts, the main action has consisted in assisting Member States in drafting plans to safeguard, revitalize and disseminate their heritage and more particularly that of minority and indigenous groups. For example: two expert meetings were organized in 1994 and 1996 in Viet Nam and Laos in order to draw up a plan for the safeguarding of the intangible heritage of minority groups.

on the implementation of the "Recommendation" 1989 within the Member States is the major activities in this field. Detailed surveys have been conducted on a regional basis - our seminar today is a case in point - on the present state of preservation of the intangible heritage.

Emphasis is also put on the training of specialists and technicians to conduct field research on the intangible heritage. The outcomes include the publication of "A Manual on the collection of traditional music and instruments" and a guide for preparing primary school music teaching manuals in Africa. Training courses have also been organized to collect the musical heritage as well as traditional handicrafts.

UNESCO is making every effort to consolidate regional networks of specialized institutions, as, for example, a network of musical institutions specializing in traditional music for Africa, the European Centre for Traditional Cultures set up by UNESCO in Budapest (Hungary), the Balkan folklore archives created by UNESCO in Sofia (Bulgaria). Also, an international network will be created on bamboo culture and lacquerware techniques.

UNESCO is promoting activities which can develop a greater awareness, especially among young people, of the value of the intangible heritage by encouraging the organization of festivals devoted to the traditional arts and folklore. For example, UNESCO has actively contributed to the Festivals of Holy Music in Morocco, the African Performing Art Market in Côte d'Ivoire, the Asian Traditional Music Festival in Pakistan; the Central Asian Epic Singers Festival in Mongolia etc. UNESCO has published more than 90 compact discs of traditional music of the world within the framework of the prestigious UNESCO Collection of Traditional Music of the World.

Ladies and gentlemen,

It is particularly encouraging to note that during the last General Conference of UNESCO, in November 1997, the intangible cultural heritage programme was endorsed unanimously by Member States as one of the highest priority programmes in the field of Culture. Nearly half of the draft resolutions referred to this
programme. That shows how much importance Member Governments are beginning to give to the traditional and popular culture.

As you are aware "Our Creative Diversity", the report of the World Commission on Culture and Development, chaired by Mr. Pérez de Cuellar, after making a thorough analysis of the interaction between Culture and Development, concluded that "since development embraces, not only access to goods and services, but also the opportunity to choose a fully satisfying, valuable and valued way of living together, the flourishing of human existence in all its forms and as a whole, Culture is not a mere instrument of development but the true end of development". In order to attain the goal which is the "valuable and valued way of living together", "multiculturalism" must be promoted at all levels. For the success of multiculturalism, it is indispensable that each group respects the culture of others and observes the minimal ethical codes which are common to all groups belonging to the community such as "no harm", "non-violence", "no-suffering", "tolerance", "respect", "generosity", etc. A careful analysis of de Cuellar Commission reveals that these global ethics could, in fact, be identified with universally recognized values such as human rights, democracy and equity.

Such conclusion of the Report "Our Creative Diversity", certainly gives a clear indication of the future orientation of UNESCO's Culture programme.

Ladies and gentlemen,

The whole world admired the extraordinary economic growth of Asian countries. It was said that many cultural aspects, unique to the region such as traditional consumption habits, community loyalties, patterns of co-operation and hierarchies had contributed to this success. Now many Asian countries are suffering from the recent financial crisis. Specialists are analysing the causes of this crisis from different angles. We do not yet know the role played by culture in this context. We hope, however, that the attempts to strengthen the global ethics of the Asian countries will help to overcome the present difficulties.

I wish the seminar every success.
Synthesis Report

Synthesis Report of the Replies to the UNESCO’s “Questionnaire on the Application of the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia And Pacific Region”

Following is the Synthesis Report which ACCU has compiled out of the Questionnaire replies to the UNESCO’s “Questionnaire on the Application of the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia And Pacific Region” which UNESCO circulated in the end of 1997 from the following 20 countries: Bangladesh, Bhutan, Cambodia, China, India, Indonesia, Iran, Japan, Lao P.D.R., Malaysia, Maldives, Mongolia, Nepal, Pakistan, P.N.G., Philippines, Republic of Korea, Sri Lanka, Thailand and Viet Nam.

The Questionnaire reply did not arrive from Australia, Myanmar and New Zealand.

The Questionnaire replies were filled out in each country by an appropriate organizations/individuals. It means that it is not necessarily the participants of the Regional Seminar who had filled in the Questionnaire replies.

Prof. Osamu Yamaguti, one of the chairperson of the Part I of the Seminar, added some commentaries on the general situation of the region as seen in the compilation of the Questionnaire returns. This section is attached at the beginning of this synthesis report.

*n/a in the following pages refers to Not Available.

Comments on the Questionnaire Replies

by Prof. Yamaguti Osamu (Osaka University)

An Aggregate of Dichotomies in Traditional Culture and Folklore

Traditional culture and folklore in general has always been a medium to connect individual persons into their society in any country or ethnic group. The rapid changes of life style in the twentieth century, however, have threatened this optimistic relation between folklore as a whole and the people who are supposed to carry that tradition. At the present important time of century change from the twentieth to the twenty-first, it is highly significant to conduct a cultural project such as this very questionnaire planned and realized by UNESCO. Nevertheless, it has to be borne in mind that this kind of project can hardly fulfill its valuable objective all at once or within a short period of time; and rather that, on the contrary, it is a time-consuming work, which, in addition, awaits cooperation of the countries and regions concerned from time to time.

With this thought in mind, it can safely be said that the questionnaire, the first of its kind, has been answered by 17 countries out of the 20, to which it had been sent, although the result shows that there are numerous problems in most of the countries as can be read from the statistical figures analysed based upon the descriptions in Questionnaire replies sent by the respective countries as well as from the remarks made by the participants during the seminar. Since there are some positive answers to each question, however, this ought not to be thought of as a pessimistic situation. If appropriate actions are taken soon, there can hopefully arise a better situation, in which a favourable relation between culture/folklore in future context and the people who carry it may be resumed substantially.

In order for us to aim at whatever possible along this line, a careful reading and understanding of the present Synthesis Report is necessary. Before attempting it, it is recommended here to take notice of the existence of an aggregate of dichotomous concepts underlying the positive or negative answers perhaps as well as the unanswered cases. For instance, the dichotomy of "collectivity/individuality" or "governmental/non-governmental" can be witnessed in the descriptions of the research and archiving efforts. What is more important, another notable example is to be observed in the dichotomy of "esoteric versus exoteric" nature of performing arts: i.e., many of the performing arts are public manifestations of a people, while some are to remain untouched by the hands of documentors or researchers.
Following is a list of such dichotomous concepts that should be taken into account in the process of reading and deciphering the questions and answers as well as in the future endeavours to materialise cultural projects, whether intranational or international, whether by organisations or individuals, or whether in qualitative or quantitative orientations.

academic/folkloric; centric/peripheral; collectivity/individuality; common/different; conceptual/practical; conservative/progressive; definite/tentative; esoteric/exoteric; generic/specific; government/non-government; homogeneous/heterogeneous; intangible/tangible; intranational/international; legislative/conventional; local/global; long-term/short-term; mental/physical; oral/literate; organizational/individual; profitable/non-profitable; public/private; qualitative/quantitative; regional/transregional; regulated/free; software/hardware; speculative/experimental; standardized/variational; theoretical/applied; theory/practice; traditional/innovative; unified/ varied; universal/particular; valued/disvalued; verbal/non-verbal

There should probably be more such dichotomies. In all, they are essentially significant concepts and words that have much to do with the nature of various arts through the stage of conceptualisation, production, presentation and reception.

**Questionnaire Replies from 20 Countries**

A. Introduction

1. The adoption in 1989 of the Recommendation witnessed a growing concern of the world community for the safeguarding and transmission of the intangible cultural heritage in general, and its traditional manifestations on the point of complete disappearance especially. The Recommendation responded to the wishes of the Member States to draw up an international normative instrument for the safeguarding of traditional culture and folklore. The main objective of the Recommendation consisted in encouraging various countries to take legislative measures or other steps, within the framework of their national constitutional practice liable to safeguard traditional and popular culture. This task is all the more urgent in view of the transformation, mutations and changes taking place in different regions of the world, including Asia and Pacific.

This questionnaire has been elaborated in the light of the regional seminar to be organized in 1998 by the Asia/Pacific Cultural Centre for UNESCO (ACCU) in co-operation with UNESCO. The purpose of the seminar is to analyse how thoroughly and to what extent the provisions of the Recommendation have been applied in countries of Asian region.

2. Definition of Folklore

For purposes of this Recommendation:

Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, languages, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.

It should be noted that Folklore, as defined in the Recommendation above includes not only the forms inspired by essentially folk tradition, but also those which have been promoted by royal courts and noble families.

B. Application of the Recommendation as a Whole

3. In the preamble to the Recommendation, the major guiding principles for its application are defined as follows:

"The General Conference recommends that Member States should apply the following provisions concerning the safeguarding of folklore by taking whatever legislative measures or other steps may be required in conformity with the constitutional practice of each State to give effect within their territories to the principles and measures defined in this Recommendation.

The General Conference recommends that Member States bring this Recommendation to
the attention of the authorities, departments or bodies responsible for matters relating to the safeguarding of folklore and to the attention of the various organizations or institutions concerned with folklore and encourage their contacts with appropriate international organizations dealing with the safeguarding of folklore”.

“The General Conference recommends that Member States should, at such times and in such manner as it shall determine, submit to the Organization reports on the action they have taken to give effect to this Recommendation”.

3 (a) Are the bodies, organizations and institutions concerned in your country aware of the Recommendation? If yes, indicate their names and how and when they were informed:

<table>
<thead>
<tr>
<th>Country</th>
<th>Awareness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Yes</td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>India</td>
<td>No</td>
</tr>
<tr>
<td>Indonesia</td>
<td>Yes</td>
</tr>
<tr>
<td>Iran</td>
<td>Yes</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>n/a</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Yes</td>
</tr>
<tr>
<td>Maldives</td>
<td>Yes</td>
</tr>
<tr>
<td>Mongolia</td>
<td>Yes</td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>n/a</td>
</tr>
<tr>
<td>Thailand</td>
<td>Yes</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

The Recommendation is delivered to all of the provincial Cultural Bureau; it is translated into Chinese and published in the official journal “Wenhua yaolan” (文化要闻) of the Ministry of Culture, 1997 No. 2, issued June 30, 1997.

Bangladesh
The Bangla Academy - The National Institute of Arts and Letters of Bangladesh. The Bangla Academy had organised a series of international folklore workshops, during late eighties and early nineties. One of the faculty members of the Second International Folklore Workshop (1987) was Prof. Lauri Honko of Turku University, Finland. Incidentally, he was the chairman of the special committee formed by UNESCO to prepare Recommendations regarding safeguarding of folklore and traditional culture. He delivered a lecture at the above mentioned workshop on the Recommendations prepared by the expert committee, formed by UNESCO, Paris.

Bhutan
The Special Commission for Cultural Affairs; The Education Division; The Commission for National Language Promotion; The National Library of Bhutan; The National Museum of Bhutan; The Royal Academy of Performing Arts, The School of Arts and Crafts; Bhutan Olympic Committee (as it is also entrusted with the promotion of traditional National Sports); The Restoration Division; The National Institute of Language Studies; Tashi Yangtsi Folk Arts School. The Recommendation was circulated to the above organizations.

India
There are a great number of organizations in Japan that have some connection with folklore as the term is defined by the Recommendation and therefore it is impossible for us to ascertain whether all of them are aware of the Recommendation.

Japan
There are a great number of organizations in Japan that have some connection with folklore as the term is defined by the Recommendation and therefore it is impossible for us to ascertain whether all of them are aware of the Recommendation.

Lao P.D.R.
There are a great number of organizations in Japan that have some connection with folklore as the term is defined by the Recommendation and therefore it is impossible for us to ascertain whether all of them are aware of the Recommendation.

Malaysia
The National Commission on Culture and Arts (Lok Virsa) through UNESCO and ACCU.

Pakistan
The National Institute of Folk and Traditional Heritage (Lok Virsa) through UNESCO and ACCU.

Philippines
The National Commission on Culture and Arts (NCCA), the Cultural Center of the Philippines (CCP), the National Museum, National Library, Philippine Folklore Society, and similar institutions were informed through a presidential proclamation in 1989.

Rep. of Korea
The Recommendation was known to the following organizations after the policy meeting held in Seoul, on 22-25 Oct. 1996. Office of Cultural Properties, National Folk Museum; National Research Institute of Cultural Properties and Cultural Properties Committee.

Sri Lanka
There are a great number of organizations in Japan that have some connection with folklore as the term is defined by the Recommendation and therefore it is impossible for us to ascertain whether all of them are aware of the Recommendation.

Thailand
The Fine Arts Department and the Office of the National Culture Commission are informed by the Thailand National Commission for UNESCO.

Viet Nam
The Recommendation was known to the following organizations after the policy meeting held in Seoul, on 22-25 Oct. 1996. Office of Cultural Properties, National Folk Museum; National Research Institute of Cultural Properties and Cultural Properties Committee.

Sri Lanka
There are a great number of organizations in Japan that have some connection with folklore as the term is defined by the Recommendation and therefore it is impossible for us to ascertain whether all of them are aware of the Recommendation.

Thailand
The Fine Arts Department and the Office of the National Culture Commission are informed by the Thailand National Commission for UNESCO.

Viet Nam
The Recommendation was known to the following organizations after the policy meeting held in Seoul, on 22-25 Oct. 1996. Office of Cultural Properties, National Folk Museum; National Research Institute of Cultural Properties and Cultural Properties Committee.

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
3 (b) Has the Recommendation been published in the official language of your country?

<table>
<thead>
<tr>
<th>Country</th>
<th>Yes</th>
<th>No</th>
<th>n/a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>6</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>Bhutan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maldives</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mongolia</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thailand</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viet Nam</td>
<td>No</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Bangladesh
Some folklorists mentioned some of the important points of the Recommendations in their articles and vernacular writings. Mr. Shamsuzzaman Khan, a reputed folklorist, and the then director, folklore department (now Director-General of the National Museum) and chief co-ordinator of the Bangla Academy’s international folklore workshops was one of the exponent in this regard.

Bhutan
No

Cambodia
No

China
Yes

India
No (as far as we are aware.)

Indonesia
Yes

Iran
Yes

Japan
Yes

It was published as part of "Bunkazai Hogo Teiyo 文
化財保護堤要(A Manual on the Protection of
Cultural Properties)," (from page 1445, published by
the Gyosei Corporation and can be purchased by the
public on the regular market.

Bangladesh
No

Cambodia
No

China
Yes

India
No (as far as we are aware.)

Indonesia
Yes

Japan
Yes

It was published as part of "Bunkazai Hogo Teiyo 文
化財保護堤要(A Manual on the Protection of
Cultural Properties)," (from page 1445, published by
the Gyosei Corporation and can be purchased by the
public on the regular market.

3 (c) Has your country submitted a report to UNESCO? If no, give reasons:

<table>
<thead>
<tr>
<th>Country</th>
<th>Yes</th>
<th>No</th>
<th>n/a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bhutan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>China</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maldives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mongolia</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

 replied to UNESCO Secretariat’s circular letter
of 1990 on the application of the
Recommendation, seven (7) Member States only
sent in their respective reports. They contain
information mainly on how the
Recommendation has been made public and
brought to the attention of the authorities and
bodies directly concerned. Some reports stress
that the national legislations applied in their
countries adequately reflect the provisions of the
Recommendation and state that there is no need
for additional modifications.

Bangladesh
No

The report is under process of preparation.

Bhutan
No

Due to the death of some key players in the process
(like the Secretary of the Cultural Affairs).

Cambodia
No

The National Commission for UNESCO is recently
appointed on 16th of October 1997.

China
n/a

India
No

Indonesia
No

Iran
No

In spite of importance we attach to this
Recommendation, no report have been prepared and
submitted to UNESCO by ICHO.

Japan
Yes

Lao P.D.R.
n/a

Malaysia
n/a

Maldives
No

The Ministry of Information, Arts and Culture which
was established recently is in the process of
organizing cultural activities. However there are
human and financial constraints to be considered.

Mongolia
Yes

The Ministry of Science, Technology, Education and
Culture of Mongolia in cooperation with UNESCO
organized the international symposium festival
“Central Asian Epics” in Ulaanbaatar, Mongolia in
August 1997 in order to implement the provisions of the
Recommendation on the Safeguarding of
Traditional Culture and Folklore (UNESCO, 1989)
and we submitted the result report of this seminar
symposium to UNESCO in October 1997.

Nepal
No

Pakistan
No

P.N.G.
n/a

Philippines
Yes
C. Application of the Principal Provisions of the Recommendation

4. The grouped provisions or categories of action recommended for application by Member States are: definition of folklore (part A), identification (part B), conservation (part C), preservation (part D), dissemination (part E), protection (Part F), and international cooperation (part G). Prior to assessing the implementation of each of these, the establishment of links between each country’s cultural policy, policy on the intangible cultural heritage, and the Recommendation is needed.

4 (a) How are matters of traditional culture/folklore handled in your country?

- as a part of national cultural policy?
- as a subject of separate policy?

In both cases, indicate priorities of this policy: safeguarding, revitalization and transmission, normative action: protection, dissemination, others.

Bangladesh

Bangladesh is known for its wonderfully rich and varied corpus of traditional culture and folklore. It is an explicit policy of the government to patronize folklore research and its preservation. With this end in view the government of Bangladesh and its Cultural Ministry support the ongoing folklore programmes and folklore upgrading scheme of the Bangla Academy. The Bangla Academy is the main cultural agency of Bangladesh to handle traditional culture and folklore. Besides, the Bangladesh Folk Art and Craft Foundation at Sonargaon in Narayanganj District is also responsible for collecting, exhibiting and preserving folk art and crafts of Bangladesh. The Bangladesh National Museum deals with documentation, preservation and research on folklore and ethnomedical objects and artifacts while the Bangladesh Shilpakala Academy handles folk performing arts. The Bangla Academy and the Bangladesh National Museum give priorities to safeguarding, protection, preservation, dissemination, etc., while Folk Art and Craft Foundation handles revitalization programmes. Bangladesh government has recently undertaken a project under the name "Sonar Bangla Cultural Complex". A Folklore Institute would likely to be included in the project.

Bhutan

As a part of national cultural policy
- A fifteen member committee was appointed in the year 1995, to look into the preservation and promotion of all aspects of Bhutanese culture. The National Cultural policies are framed at this level.
- A research wing has been established at the National Library of Bhutan to research and document traditional folklore of Bhutan.
- Audio-video recording of folk songs, dance and drama is in the process by the Royal Academy of Performing Arts.
- The School of Arts and Crafts looks after the preservation and promotion of all aspects of traditional arts and crafts (especially the 13 aspects of Bhutanese arts and crafts)
- The National Women's Association helps to preserve the traditional weavings of the country.
- The Olympic Committee helps to promote traditional sports and games.

As a subject of separate policy
- The provinces, districts and communities play active role in the promotion of regional festivals, sports, ceremonies and village festivals.
- Institutions that help promote and preserve folklores are strengthened and supported in the form of maintenance, providing subsidy, and providing knowledgeable and experienced teachers.
- Interested individuals are encouraged to document and publish folk tales, beliefs, rituals, etc.

Priorities of the Policy
- Safeguarding of the cultural and historical institutions
- Revitalization of the activities of the cultural institutions
- Preservation and recording of folklores that are on the verge of complete disappearance
- Recording of available information, further research and dissemination of information

Cambodia

Safeguarding and revitalization through cultural policy

China

As a part of national cultural policy. After 1980, large scale exploration, collection and classification of traditional cultural folklore had been carried out but with limitations in two aspects: 1) in lack of unified plan for overall management and 2) overemphasis on using than preserving the heritage. Since 1980s, laws and regulations on protection and preservation are being made.

India

In general terms, matters of traditional culture/folklore are handled, at the central level, by the Department of Culture, Government of India, and in the states of the union by the analogous Departments of State Governments. However, keeping in view the board definition of folklore of the Recommendation, it should be stated that there is a multiplicity of authorities handling these various
forms both at central and state levels - e.g., departments of languages, literature, sports, performing arts, handicrafts, etc. A national cultural policy is still evolving in India. The priorities mentioned above (safeguarding, etc.) are broadly the priorities of government-sponsored programmes in these fields.

**Indonesia**
The result project is documented and published to all school libraries in Indonesia.

**Iran**
As a part of national cultural policy: Iranian Cultural Heritage Organization (ICHO). Radio, TV, NGOs; books, magazines, articles, newspapers.... Priorities are:
- National: safeguarding, preservation, conservation and transmission
- NGO: research, presentation

**Japan**
Traditional performing arts and folk performing arts are designated as Important Intangible Cultural Properties and Important Intangible Folk-cultural Properties, respectively under the Law for the Protection of Cultural Properties enacted in 1950, and preservation and transmission are encouraged through such measures as subsidies for the training of performers to perpetuate them. All prefectures and most cities, towns and villages have enacted cultural property protection ordinances to safeguard and transmit designated performing arts. The Tokyo National Research Institute of Cultural Properties has a section devoted to performing arts which conducts research on related subjects. In 1966 the National Theater was established to give public performances, collect related data, and train performers to carry on the traditional arts.

**Lao P.D.R.**
As a part of national cultural policy (Position one)
- As a subject of separate policy (The resolution of the party)
- Priorities: safeguarding

**Malaysia**
As a part of national cultural policy
- Priorities: safeguarding, protection, dissemination.

**Maldives**
As a part of national cultural policy.
The National Council for Linguistic and Historical Research is working to compile a book on folklore, as it is an important part of our culture.

**Mongolia**
The matters of traditional culture/folklore are handled as a part of the national cultural policy of Mongolia.
- Priorities: safeguarding, transmission, protection, dissemination are priorities of the cultural policy.

**Nepal**
As a part of national cultural policy.
Safeguarding of folklores of different communities is the top priority with the HMG/Nepal. Propagation and transmission on national scale are urgent priorities of this policy.

**Pakistan**
Both by the provincial and federal governments.
- As a part of national cultural policy.
- Priorities: preservation, safeguarding, collection and dissemination.

**P.N.G.**
As a part of national cultural policy.
- Priorities: safeguarding, revitalization, protection, development and promotion.

**Philippines**
As a part of national cultural policy. Mandate is given to the National Commission on Culture and Arts and all its component agencies.
- Priorities: collection, recording, translation, publication, archiving & continuing research.
- Dissemination through education is a policy. Living treasures are recognized

**Rep. of Korea**
Provision for protecting the cultural properties was adopted as a part of national policy since 1960's in order for transmission, safeguarding and revitalization of traditional Korean culture.

**Sri Lanka**
As a part of national cultural policy.
- Priorities are: (1) Identification
- (2) Preservation (3) Promotion
- (4) Dissemination

**Thailand**
As a part of national cultural policy
- Priorities: (1) Safeguarding
- (2) Revitalization (3) Transmission
- (4) Dissemination

**Viet Nam**
As a part of national cultural policy. The Vietnamese government advocates to build an "advanced culture boldly expressing national identity."

According to the conception of this policy, the traditional culture/folklore is considered not only as an unseparated part of the contemporary culture, but also as an important source on basic of which to promote and preserve the national cultural identity.

Priority of this policy:
- Collect for safeguarding
- Revitalize the traditional cultural/folklore activities in recent life of people
- Encourage to transmit traditional cultural/folklore values by both ways: oral and textual, through participating in cultural activities and through the teaching curricula of school.

4 (b) Does this policy reflect the ongoing transformations in your country and region, and if so, in what way? If yes, give examples:
- e.g. - taking new realities into account,
- elaboration of a new policy,
- elaboration of further legal measures, etc.
- preparatory measures,
- others

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>13</td>
</tr>
<tr>
<td>No</td>
<td>2</td>
</tr>
<tr>
<td>n/a</td>
<td>5</td>
</tr>
</tbody>
</table>

- preparation of a new policy,
- elaboration of further legal measures, etc.
- preparatory measures,
- others

Bangladesh  Yes  Taking new realities into account.
Bhutan  Yes  (1) The policy of the Royal Government of Bhutan is balanced development i.e. the policy envisions a harmonious blend of the best in the past and, the best that the modern scientific development provides. Such a policy helps us to change, but even under the changed circumstances we would have an identity which will be amply reflected in our cultural ethos, folklores, dance-dramas, customs, traditions, behavior, belief system, etc.
(2) Sustainable development is the basis for balanced development mentioned above. This is understood in Bhutan as development which enriches our people while at the same time meets their basic needs; a process of development which does not damage our environment; and development which promotes socio-cultural institutions and human values.
(3) Some legal instruments for the safeguard of cultural properties (both tangible and intangible), and guidelines for the preservation and promotion of folklores, etc. have been developed and submitted to the government for consideration. Each member country must review its cultural policies in the light of the UNESCO Recommendations. This can be possible only if representation from each country is made in a consistent manner in various UNESCO deliberations concerning the matter. This will enable the member countries not only to update and make sound policies, but will also enhance awareness of where their efforts policies will fit in the global scheme of things.
Cambodia  No
China  Yes  Elaboration of further legal measures, etc.
India  Yes  The emerging policy/practice does reflect the changing scene and new realities: changes in patterns of patronage, traditional arts falling out of vogue, etc., necessitating government intervention, some support for corporate funding in conservation, etc.
Indonesia  No
Iran  Yes  Elaboration of further legal measures for preservation and promotion of intangible cultural heritage.
Japan  n/a  The Law for the Protection of Cultural Properties is revised whenever the need arises. For example, the system for designating Important Intangible Cultural Properties was introduced in a 1954 amendment and the system for designating Important Intangible Folk-Cultural Properties was introduced in a 1975 amendment. Efforts are made to respond appropriately to changes in social conditions through such measures and to reexamine the definition and scope of the term cultural property and suitable measures for protection.
Lao P.D.R.  n/a
Malaysia  Yes  Elaboration of a new policy;
Elaboration of further legal measures, etc.,
Preparatory measures
Maldive  n/a
Mongolia  Yes  This policy reflects the law on culture, the government policy on culture, the Law on the Protection of Historical and Cultural Properties and other legal acts in the last 5 years.
- In addition the registration of an information database is being carried out by the Cultural Heritage Center and the National Center for the Intangible Cultural Heritage in order to safeguard, transmit, protect and disseminate the traditional culture and folklore of Mongolia.
- The special Law of Inheriting and Developing Intangible Heritage was elaborated and submitted to the Mongolian Parliament.
- Research institutes, universities, Institutes, the governmental and non-governmental organizations, scientists and researchers which carried out separately research, dissemination and training on the forms and genres of the intangible cultural heritage have united their efforts and begun to carry out the complex activities.
Nepal  Yes  Taking new realities into account. Gradual and timely changes (though very slow) in the customs and traditions of our folklore are not overlooked but noted and recorded.
Pakistan  n/a
P.N.G.  Yes  Formulation of new policy, guidelines and corporate plan
Philippines  Yes  Adaptations for media and theater are being done. Contemplative and performing artists, and craftsmen are into the work; a Centrum is in preparation. Works of the artists and national treasures are to be gathered and showcased in Centrum mentioned above.
Rep. of Korea  Yes  Now training program for personnel dealing with traditional culture/folklore.
Sri Lanka
Yes
Existing act "Art Council Act" provides necessary legal measures. However, in order to provide financial authority, certain amendments are being made.

Thailand
Yes
Taking new realities into account

Viet Nam
n/a
Especially, since ten years ago, the traditional/folklore values and activities were restored, revitalized not only in the countryside, but also in cities.

Besides the so called "modern forms" of cultural life such as "Christmas", the pop-rock music, the fashion festival, etc., the revitalized traditional activities more and more occupy an important part of people's cultural life.

Under the spirit of the above mentioned policy the Ministry of Culture and Information disseminated several rules about various forms of traditional/folklore activities such as the rules for traditional wedding, funeral; the rules for "cultural family," "cultural village," etc., to give them the juridicity in social life.

At the same time, the Ministry often organized annual festivals-competitions on the district, provincial, regional and national levels. The topic of these festivals-competitions was focused to specialized aspects of traditional/folklore culture such as music, dance, puppetry, traditional theaters, etc. Some topics became national movement like the Movement of lullaby singing among young mothers, the Movement of children's songs and games, etc.

For further legal measures: Since 1996 the Government has improved a National Program of "General investigation of remaining intangible cultural heritage of Vietnam's ethnic groups". The Ministry of Culture and Information is appointed to realize this programme by 2020 year.

4 (c) What measures, in your opinion, are needed to elaborate a new policy or prepare a new one concerning traditional culture and folklore?
- at national level
- at regional level
- in co-operation with UNESCO
- in co-operation with specialized NGOs

Bangladesh
At national level, in co-operation with UNESCO, in co-operation with universities (It is time for the universities to offer higher folklore courses), specialized NGOs and research Institutes of the country.

Bhutan
At the policy level, the existing cultural policies are more than enough to meet the demands. The mechanism for the preservation and promotion at various levels need to be improved and supported by enough fund support. Bhutan is in the process of establishing a cultural trust fund.

Cambodia
At national level and in co-operation with UNESCO

China
n/a

India
Both at regional and national levels, a serious dialogue needs to be initiated to identify the goals and work out the strategy for preservation of India's intangible heritage. NGOs in individual need to be involved in this effort. Cooperation with UNESCO can be sought once this homework is done.

Indonesia
Measures are needed at national level, at regional level, in co-operation with UNESCO and in co-operation with specialized NGOs.

Iran
At national level: Governmental support for preservation and promotion of intangible cultural heritage
- At regional level: With relevant institutions in neighboring countries
- In co-operation with UNESCO: To create sensitivities between member states.
- In co-operation with specialized NGOs: Governmental support and encourage the production of artisans.

Japan
In order to grasp the changes occurring in society and reflect them in future policies, it is necessary to identify existing conditions pertaining to public performances of these arts, such as their frequency and venue. At the same time, we must strive to obtain data from the various people involved, particularly those capable of passing on their skills to others, as well as to utilize information obtained from such media as newspapers, magazines and television.

Lao P.D.R.
- at national level: surveys and collect in,
- at regional level: standardisation,
- in co-operation with UNESCO: workshop
- in co-operation with specialized NGOs: national workshop

Malaysia
In co-operation with UNESCO

Maldives
Collective effort at regional level would enhance sharing of this valuable heritage amongst countries of this region. It would lead to better understanding of each other's culture, creating a culture of peace.

Mongolia
At national level
- To immediately collect and document the unique disappearing heritage of intangible culture and folklore and to use the latest technical achievements for the registration - information databases and
archiving the collected materials on the intangible cultural heritage.
- To investigate and determine the bearers of traditional folklore and intangible cultural heritage and to promote the system of living human treasures to adapt to specific national conditions.
- To establish a national centre, national council or commission representing the various groups of interest, state and public organizations and scientific and research institute directed to various genres of the intangible cultural heritage in order to coordinate their activities.

At regional level
- To set up a special Asian and Pacific Centre in the safeguarding of the intangible cultural heritage in a country like Japan, which has much experience in systematic work for safeguarding of the intangible cultural heritage and the financial ability to coordinate the cooperation of the national and regional centres and councils in the dissemination of the information and the organization of the seminars, training courses, symposium and festivals and to carry out the various joint projects and to create the monetary funds in order to assist each other.

In co-operation with UNESCO
- To pay more attention to the organization of training courses, seminars and workshops to give the latest information and international experiences to and to improve the qualification of the collectors, archivists, documentalists and other specialists related to the safeguarding and conservation of the intangible cultural heritage in order to provide complete information on the intangible cultural heritage and to utilize the latest technical achievements in this activity.

Nepal
At national level, and in co-operation with UNESCO.
To prepare a comprehensive policy that covers all the varied disciplines of our folklore is our need. Involvement of UNESCO in it and assistance from it will strengthen our resolve and strengthen our efforts. Expertise of and the esteemed organization and financial assistance will be very welcome.

Pakistan
At national level: need for a consolidated programme of awareness, involvement of communities.
At regional level: interactive forums for information sharing as the problems in the region are similar.
In co-operation with UNESCO and in co-operation with specialized NGOs: Standardization, consultancy services, technical and material support.

P.N.G.
At all level, particularly at the regional and provincial level, and in close cooperation with UNESCO and specialized NGOs.

Sustainable development schemes and support of National Living Treasures by subsidies on the national level. Consultation, networking with Asia-Pacific Region on Museums, film documentary and festivals in cooperation with UNESCO. By legislative agenda and NGO cooperation, a systematic process of transmission of traditional arts from living national treasures is to be instituted.

Rep. of Korea
At national level; in co-operation with specialized NGOs.

Sri Lanka
Identification of linkage between the development and traditional culture/folklore and prepare an awareness programme targeting all levels of populations, special attention should be drawn to the younger generation through school system.

Thailand
At national level; in co-operation with specialized NGOs.

Viet Nam
At national level: To be published law of "Preservation and promotion of traditional/folklore culture" approved by National Assembly.
At regional and ethnic group's level: Based on the cultural features to define and classify cultural region in the country. In each region it must define and divide ethnic or cultural sub-region. The classification and definition of cultural region and sub-regions is helpful for the policy of preservation and promotion of traditional/folklore culture.
In co-operation with UNESCO: Actively participating in the UNESCO's activities, Vietnam hopes to make the international co-operation with UNESCO and its member countries.
In co-operation with specialized NGOs: There is in Vietnam the Association of Vietnamese Folklorists. This NGO Association has played an important role in co-operation with governmental institutions, especially, in the several above mentioned movements.
IDENTIFICATION OF FOLKLORE

5. In order to identify traditional and popular cultures of various peoples, populations and ethnic groups inhabiting a country, the following recommendations are made (a) to establish lists and inventories in every country of institutions concerned: with folklore; (b) to create or develop identification and recording system; (c) to stimulate the creation of a standard typology of folklore.

5 (a) Are there lists and inventories of folklore institutions in your country? If yes, are they regionally standardized? Are they computerized?

<table>
<thead>
<tr>
<th>Country</th>
<th>List</th>
<th>Region Standardized</th>
<th>Computerized</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td>Yes (but not complete)</td>
<td>Not regionally standardized. Not computerized.</td>
<td></td>
</tr>
<tr>
<td>Not regionally standardized. Not computerized.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not regionally standardized.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not regionally standardized. Not computerized.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maldives</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not regionally standardized. Not computerized.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mongolia</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepal</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>We have Royal Nepal Academy chaired by top scholars and specialists, at national level. The Academy is doing commendable work in this field. But we have no agency working at regional level.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>There is only one folklore institute which is Lok Virsa. Not computerized.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
<td>Regionally standardized partly.</td>
<td>Computerized only partially.</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>Yes</td>
<td>Not regionally standardized. There exists computerized information regarding related institutions and organizations.</td>
<td></td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thailand</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>We have Royal Nepal Academy chaired by top scholars and specialists, at national level. The Academy is doing commendable work in this field. But we have no agency working at regional level.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vietnam</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5 (b) Does your country have databanks of institutions dealing with the intangible cultural heritage? If yes, indicate lists of menus covered by databanks.

<table>
<thead>
<tr>
<th>Country</th>
<th>Database</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>No</td>
</tr>
<tr>
<td>Some efforts are being made, but are very basic.</td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>No</td>
</tr>
<tr>
<td>India</td>
<td>Yes</td>
</tr>
<tr>
<td>(but not complete, and in specific spheres only, e.g. performing arts, visual arts, literature, handicrafts, etc.) These would be scattered-in the possession of various government departments, public and private institution, etc. It is therefore not possible to furnish them here. Some indications are given above.</td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td>No</td>
</tr>
<tr>
<td>Iran</td>
<td>Yes</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>The Agency for Cultural Affairs, Japan, is presently engaged in compiling a data bank on date including Important Intangible Cultural Properties and Important Intangible Folk-cultural Properties. Data on items in the performing arts will include the name of the property, its locality, the individual or group</td>
<td></td>
</tr>
</tbody>
</table>
 bearer of the property, and the date of designation. Completion of the data bank is scheduled for sometime during the fiscal year of 1998, and the Agency plans to make it available in Japanese via the Internet on its home page in the fiscal year of 1999.

Lao P.D.R. Yes Malaysia Yes Maldives No Mongolia No Nepal No Pakistan n/a Philippines n/a

Catalogues at the National Library of the Philippines, Cultural Center of the Philippines, public and private museums, and university databanks.

Rep. of Korea No Sri Lanka No Thailand No Viet Nam Yes

Databanks contain the video tapes, audio tapes, photo, textual materials, for traditional/folklore ceremonies - festivals, habits and customs, music, dance, theatre form, epic story-telling, singing...

The recent databanks in Viet Nam are belonging to the Vietnam Institute of Culture and Arts Studies and the Institute of Musicology.

5 (c) Are the classification systems (collection, cataloguing, transcription) used by your institutions co-ordinated (a) nationally, and (b) regionally?

Yes 7 No 11 n/a 2

Bangladesh Yes

Bangla Academy and Bangladesh National Museum have classification, cataloguing and transcription systems in their folklore sections. Cultural Affairs Ministry looks after the implementation of the folklore programmes.

Bhutan Yes

Nationally: Yes Regionally: No

Cambodia No China No India No Indonesia No Iran Yes, Nationally

Japan No

Lao P.D.R. n/a Malaysia Yes Maldives No Mongolia No Nepal No Pakistan Yes P.N.G. No Philippines n/a, Only partial. Rep. of Korea Yes Sri Lanka No Thailand Yes, Co-ordinated nationally. Viet Nam No

5 (d) Is your country encouraging the creation of a standard typology of folklore? If yes, at what level?

- national
- regional

Yes 13 No 6 n/a 1

Bangladesh Yes

National (Bangla Academy is the major national cultural and research organization of the country). Bangla Academy has been working to prepare a standard typology of folklore. The Academy has so far published a five-volume anthology on standard typology of Bangladesh folklore in Bengali.

Bhutan Yes

But at a very fundamental both at the national and regional levels.
- There are folklorcs having spiritual orientation
- There are others that are more secular and reflecting local customs, traditions, etc.

Cambodia Yes At national level China No India No Indonesia No Iran Yes At national level Japan n/a

Individual researchers classify traditional and folk performing arts on the basis of case research.

Lao P.D.R. Yes

Malaysia  Yes  At national level
Maldives  Yes  At national level
Mongolia  Yes  At national level
Nepal  No  Not yet begun.
Pakistan  Yes
P.N.G.  No  Not as yet
Philippines  Yes

National level: Through scholars based in academies in cooperation with national arts institutions. Regional level: Through participation in international conferences and regional publications in cooperation with ASEAN.

Rep. of Korea  Yes  At national level.
Sri Lanka  Yes  Both at national and regional level.
Thailand  Yes  At national level.
Viet Nam  No  We hope we will establish a standard typology of folklore in near future at the national level.

CONSERVATION OF FOLKLORE

6 Conservation can be defined as a means of protecting the traditional culture and folklore fixed in a tangible form. With this in mind, it is recommended:

(a) to establish, in every country, archives where the collected folklore can be properly stored and made available;
(b) to establish a central national archive function;
(c) to create museums of folklore sections at existing museums;
(d) to give precedence to ways of presenting traditional and popular cultures emphasizing their living aspects;
(e) to harmonize collecting and archiving methods;
(f) to train the various specialists in the conservation of folklore; and
(g) to assure the availability of folklore materials to the regions and cultural communities directly concerned.

6 (a) Please describe the existing infrastructure for the conservation of folklore in your country.

Bangladesh
Bangla Academy, Bangladesh National Museum and Bangladesh Folk Art and Crafts Foundation have folklore archives and conservation sections. It needs to be improved.

Bhutan
The National Museum of Bhutan, the National Library, the Royal Academy of Performing Arts and the School of Arts and Crafts have sections concerned with the conservation of traditional culture and folklore.

Cambodia  n/a

China
Ministry of Culture --> Provincial Culture Departments --> Social Culture Division

India
Government and non-government museums, archives and libraries in various States and regions. Both the Central and State governments have departments in charge of museums and archives. There are also (Central and State) government-funded organisations, engaged in conservation of culture and preservation of arts, e.g. the Akademis for performing, visual, literary arts, the Indira Gandhi National Centre for Arts, Jawahar Kala Kendra etc. Some corporate houses have also established repositories of various arts and crafts, e.g., the National Centre for Performing Arts in Mumbai, the Calico Museum in Ahmedabad, etc.

Indonesia  n/a

Iran
Iranian Cultural Heritage Organization is responsible for this task.

Japan  n/a

The National Theater makes audio-visual records of traditional and folk performing arts and collects, preserves and exhibits costumes, musical instruments and books written on related subjects. (In addition, The National Museum of Ethnology and the National Museum of Japanese History conduct similar activities. Folk history museums and other public institutions have been established in each area and there are also private institutions such as the Tsubouchi Memorial Theater Museum of the Waseda University.)

Lao P.D.R.  n/a

Malaysia
National Museum, National Archives, Handicraft Institution, Ministry of Culture, Arts and Tourism, National Library

Maldives  n/a

Mongolia
1) The Cultural Heritage Centre (government agency) has two sections. (a) the registration-
information database and (b) registration of the historical and cultural monuments (items) and architectural monuments.

2) The National Center for the Intangible Cultural Heritage (NGO) (a specialized organization for the intangible cultural heritage only)

3) The specialized museums (national history, natural history, religious, traditional and modern fine arts, theatre and so on.)

4) The provincial governments have their primary units of the registration-information database.

5) The Research Institutes, universities, institutes have their own collection funds.

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
<th>Measures Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nepal</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
<td>At national level: A National Folklore Academy with a central folklore archives in Dhaka and regional archives should immediately be instituted. Regional archives could also be formed under tribal cultural institutes.</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Thailand</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Viet Nam</td>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>

a) Archives: Now, we have only two small archives in two above-mentioned Institutes for traditional/folklore culture and music. Existing infrastructure for the conservation of folklore: We have two CD-ROM (audiovideo) studios in Viet Nam Institute of Culture and Arts Studies and Institute of Musicology.

b) A central national archive function: We wish to establish a central national archive function.

c) Folklore sections in museums: We have folklore sections in the National Museum of Ethnography and in the National Museum of Minorities Culture.

d) Presentation: We give precedence of presenting traditional and popular cultures emphasizing their living aspects in programme of National and Regional TV and Radios, in the cultural life of people.

e) Collecting and archiving methods: We have not yet the harmonization of collecting and archiving methods.

f) Training: The training courses for conservation of folklore are organized at regional level by the Association of Vietnamese Folklorists four times annually, mainly for popular folklorists. The professional specialists are trained in regional highschools and national colleges of Culture and Arts.

g) Availability: We have not enough both professional specialists and popular folklorists to assure the availability of folklore materials to the regions and cultural communities directly concerned.

If no, indicate the required measures:
- at national level
- at regional level

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
<th>Measures Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Bhutan</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>India</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Maldives</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Mongolia</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
<td>At national level</td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
<td>At national level: Sub-national level institutions should be set up. At regional level: There should be coordination and interaction between such institutions at regional level.</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
<td></td>
</tr>
</tbody>
</table>

6 (a)-add

Does it meet your country's needs?

If no, indicate the required measures:
- at national level
- at regional level

Yes 8
No 10
n/a 2

Bangladesh  No
At national level: A National Folklore Academy with a central folklore archives in Dhaka and regional archives should immediately be instituted. Regional archives could also be formed under tribal cultural institutes.

Bhutan  No
At national level: Establishment of a proper archive, data bank development, research, recording of oral tradition, and inventorying have to be carried out. At regional level: The National Archive should have linkages with information available in the regions.

Cambodia  Yes

China  n/a

India  No
At national level: Coordinated (and not overlapping) strategic at both levels and a general consensus on goals, through a process of interaction and consultations, as suggested at 4-c).

Indonesia  Yes

Iran  No
At national level: This task can not be achieved by only one organization and should be complemented by in NGOs, youth, women, Radio, TV, etc., through the regional cooperation with relevant institutions in neighbouring countries.

Japan  n/a

Lao P.D.R.  Yes

Malaysia  Yes

Maldives  Yes

Mongolia  No
They do not meet the necessary needs of our country because the corresponding Law regulating the relations in the field of the intangible cultural heritage have not been adopted.

Nepal  No
At national level

Pakistan  No
At national level: Sub-national level institutions should be set up. At regional level: There should be coordination and interaction between such institutions at regional level. P.N.G.  No
At national level and at regional level

Philippines  Yes
At national level: More generous government support for work and institutions in this area; more
manpower training.
At regional level: Continuing regional exchange of ideas and cooperation.

<table>
<thead>
<tr>
<th>Country</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rep. of Korea</td>
<td>Yes</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>No</td>
</tr>
</tbody>
</table>

Establish regional level sub-institutions and a national level institutions and create a linkage among all regional level and national level institutions.

<table>
<thead>
<tr>
<th>Country</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thailand</td>
<td>Yes</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>No</td>
</tr>
</tbody>
</table>

At national level: We need a complete equipment for collection preservation of several forms of traditional/folklore culture.

### 6 (b) Are these institutions co-ordinated by a central body?

<table>
<thead>
<tr>
<th>Country</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
</tr>
<tr>
<td>Cambodia</td>
<td>Yes</td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>India</td>
<td>n/a</td>
</tr>
<tr>
<td>Indonesia</td>
<td>Yes</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>n/a</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Yes</td>
</tr>
<tr>
<td>Maldives</td>
<td>Yes</td>
</tr>
<tr>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>Nepal</td>
<td>Yes</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>Yes</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Yes</td>
</tr>
<tr>
<td>Thailand</td>
<td>Yes</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

6 (c) Are collecting and archiving methods harmonized in your country?

<table>
<thead>
<tr>
<th>Country</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>No</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No (Not yet)</td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>India</td>
<td>n/a</td>
</tr>
<tr>
<td>Indonesia</td>
<td>No</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>No</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>n/a</td>
</tr>
<tr>
<td>Malaysia</td>
<td>No, not very harmonized</td>
</tr>
<tr>
<td>Maldives</td>
<td>No</td>
</tr>
<tr>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>Nepal</td>
<td>Yes</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>Yes</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Yes, to some extent</td>
</tr>
<tr>
<td>Thailand</td>
<td>No</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>No</td>
</tr>
</tbody>
</table>

6 (d) What system of training professional collectors, archivists, documentalists and other folklore conservation specialists exists in your country?

<table>
<thead>
<tr>
<th>Country</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Yes</td>
</tr>
<tr>
<td>Bhutan</td>
<td>None, Few are trained outside of the county</td>
</tr>
<tr>
<td>Cambodia</td>
<td>Not yet exist. There is only Royal Fine Arts</td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>India</td>
<td>Yes</td>
</tr>
<tr>
<td>Indonesia</td>
<td>Yes</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>No</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>No</td>
</tr>
<tr>
<td>Malaysia</td>
<td>No</td>
</tr>
<tr>
<td>Maldives</td>
<td>Yes</td>
</tr>
<tr>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>Nepal</td>
<td>Yes</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>Yes</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Yes</td>
</tr>
<tr>
<td>Thailand</td>
<td>Yes</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Bangladesh National Museum under the aegis of its ethnology department conducts regular conservation programmes and organizes folklore seminars.

Bhutan

None. Few are trained outside of the county.

Cambodia

Not yet exist. There is only Royal Fine Arts
University that is dealing with training in a small scale.

**China**
(1) These people are trained in universities and art schools
(2) The State Archive Bureau runs training classes or holds special training meetings/symposia.

**India**
Courses (as in museology) conducted by some universities. Workshop conducted by professional organisations in various fields.

**Indonesia**
We have no professional collectors, archivists, documentalists, and other folklore conservation specialists.

**Iran**
There is no system.

**Japan**
Many national and private universities offer subjects such as ethnology, drama and anthropology which are related to the study of traditional and folk performing acts, training future scholars and researchers in the field. In addition, the National Theater trains performers to carry on certain traditional performing arts. Subsidies from the government are provided for similar training programs for folk performing artists in other regions where necessary.

**Lao P.D.R.**

**Malaysia**
i) conservation of archives, ii) Record management, iii) archive administration, iv) reprography

**Maldives**
Since we do not have any in-country training programmes, our training is done at overseas institutions that specialise in these fields.

**Mongolia**
Now we have no such system in our country. The establishment of the system will be created in our country in cooperation with the UNESCO, ACCU and the experienced countries in this field in the near future.

**Nepal**
On the job training and training opportunities abroad.

**Pakistan**
There is no system of training. Lok Virsa gives on-the-job orientation to its field collectors and documentalists.

**P.N.G.**
Very few. Perhaps three.

**Philippines**
Through university training, and seminar-workshops.

**Rep. of Korea**

**Sri Lanka**
No such training system exists at present.

**Thailand**
On the job training.

**Viet Nam**
In the Colleges of Ethnography, Culturology and Arts.

6 (d)-add
Is it adequate to your country’s needs?
If no, indicate the measures taken to improve it.

<table>
<thead>
<tr>
<th>Country</th>
<th>Adequacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>n/a</td>
</tr>
<tr>
<td>India</td>
<td>No</td>
</tr>
<tr>
<td>Indonesia</td>
<td>No</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Yes</td>
</tr>
<tr>
<td>Malaysia</td>
<td>No</td>
</tr>
<tr>
<td>Maldives</td>
<td>No</td>
</tr>
<tr>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
</tr>
<tr>
<td>Philippines</td>
<td>No</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>n/a</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>n/a</td>
</tr>
</tbody>
</table>

Bangladesh
No
Bangla Academy’s conservation programme could be upgraded. New infrastructure could be furnished in concerned institutions.

Bhutan
No
We are training people outside and also collaborating with friendly countries.

Cambodia
No
It needs multi-provisions so as to revitalize the Khmer existent Folk.

China
n/a

India
No
Some institutions and individual experts who are cognizant of the gap has made efforts to train archivists, etc., and some advances have been made by specific institutions in harnessing computers of the task of documentation.

Indonesia
No
Coordinating all bodies for the preservation of folklore.

Iran
No

Japan
n/a

Lao P.D.R.
Yes

Malaysia
No

Sending officers and staff for training in the relevant fields.

Maldives
No

Training abroad is very expensive and it would be cost-effective if and when training could be provided in country.

Mongolia
No

Nepal
No

Pakistan
No

Trained professionals will make qualitative difference. We recommend for training facilities.

P.N.G.
No

None that I know of.

Philippines
No

Trainees are mainly voluntary. Increased incentives will help attract more to undertake the profession.

Rep. of Korea
n/a

Creating a training institution for the above tasks.

Sri Lanka
n/a
During the next five years it is proposed to establish cultural centers covering the entire country.

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thailand</td>
<td>n/a</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>n/a</td>
</tr>
</tbody>
</table>

6 (e) Does a system of training voluntary (non-professional) collectors and archivists exist in your country? If yes, describe the system.

- **Yes**: 2
- **No**: 15
- **n/a**: 3

![Circle chart showing the distribution of responses to the question.](chart.png)

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>No</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>No</td>
</tr>
<tr>
<td>India</td>
<td>No</td>
</tr>
<tr>
<td>Indonesia</td>
<td>No</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
</tbody>
</table>

Although a significant number of amateur camera buffs and collectors of folk implements are thought to be involved of their own volition in recording or collecting data on traditional and folk performing arts, we do not have any information on their number, activities or training.

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lao P.D.R.</td>
<td>No</td>
</tr>
<tr>
<td>Malaysia</td>
<td>No</td>
</tr>
<tr>
<td>Maldives</td>
<td>No</td>
</tr>
<tr>
<td>Mongolia</td>
<td>n/a</td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>n/a</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
</tbody>
</table>

As mentioned above, mainly through university programs and special training through seminar-workshops and conferences.

<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rep. of Korea</td>
<td>No</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>No</td>
</tr>
<tr>
<td>Thailand</td>
<td>No</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

The volunteers are trained in one month training courses held by the Association of Vietnamese Folklorists four times annually at the regional and provincial levels.

6 (f) To what extent the people concerned have access to the materials conserved?

<table>
<thead>
<tr>
<th>Country</th>
<th>Access</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>does not arise</td>
</tr>
</tbody>
</table>

Bhutan   All
Cambodia  At a small range
China     People are free to visit libraries, museums and archives and use the materials.
India     Museums in India are freely accessible to public, at some places on nominal entry fees. They are visited in large numbers. Archives of various kinds (audio, video, historical documents, etc.) are accessible to specialists.
Indonesia n/a
Iran      Relevant archives can be consulted on request.
Japan     At the National Theater, on designated days, the general public can for a fee view videos and listen to recordings if they follow application procedures. They can read books related to the performing arts at no charge and an exhibition room displaying musical instruments and other archival material is open to the public.
Lao P.D.R. Publication ("booklore" and media - radio, TV, magazines, newspaper)
Malaysia  Limited
Maldives  It is available
Mongolia  n/a
Nepal     Materials conserved are accessible to people who wish to study them and the facilities are satisfactory.
Pakistan  Researchers, scholars and to some extent students at higher level have access to the folkloric material conserved in Lok Virsa's sound archives.
P.N.G.    n/a
Philippines Generally free access
Rep. of Korea It varies a great deal depending on the value of the materials.
Sri Lanka Concerned people have the access to conserved materials on request.
Thailand  n/a
Viet Nam  n/a

PRESERVATION OF FOLKLORE

7. A set of actions is recommended to protect the living folk traditions and those who transmit them. A particular attention is laid on the measures to guarantee the status of and economic support for folk traditions. To this end, Member States should: (a) introduce teaching and out-of-school curricula courses of traditional expressions and forms at schools; (b)
guarantee the right of access for the communities concerned to their own culture; (c) set up a co-ordinating body for the preservation of folklore composed with the representations of the groups concerned; (d) provide moral and economic support for individuals and institutions promoting folklore; (e) promote research.

7 (a) Does your country run courses on folklore in school or out-of-school curricula? If yes, describe the courses:

<table>
<thead>
<tr>
<th>Country</th>
<th>Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
</tr>
<tr>
<td>Cambodia</td>
<td>Yes</td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>India</td>
<td>Yes</td>
</tr>
<tr>
<td>Indonesia</td>
<td>No</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Yes</td>
</tr>
<tr>
<td>Malaysia</td>
<td>No</td>
</tr>
<tr>
<td>Maldives</td>
<td>No</td>
</tr>
<tr>
<td>Mongolia</td>
<td>n/a</td>
</tr>
<tr>
<td>Nepal</td>
<td>Yes</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>Yes</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>No</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Yes</td>
</tr>
<tr>
<td>Thailand</td>
<td>Yes</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

7 (b) Does the national legislation of your country ensure the right of access for the communities concerned to their own culture? Please illustrate with examples:

<table>
<thead>
<tr>
<th>Country</th>
<th>Yes</th>
<th>No</th>
<th>n/a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bhutan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>China</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maldives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mongolia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P.N.G.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philippines</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sri Lanka</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thailand</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viet Nam</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

compulsory and not adequate.

Philippines  Yes
Mainly in school curricula, especially of anthropology, Philippines studies and literature.

Rep. of Korea No
However, there exist a related field such as Korean literature and culture

Sri Lanka  Yes
Folklore is a component of the subject ”Social Studies” in school curricula.

Thailand  Yes
Children's songs and games, folk tales, folk songs and folk dances

Viet Nam  Yes
Kindergartens: Children's songs and games, folk tales are in curricula.
Primary schools: Folk songs, folk dances, folktales, folk games are in curricula and in-school and out-of-school activities.
Secondary schools and high schools: Folk songs, folk dances, folktales, folk poetry.
Universities: Faculty of folk literature, faculty of folk customs.
Colleges of Culture and of Arts: Faculty of folk music, folk dance, folk theatre.
authorization.

China   Yes
Regulations on the preservation of ethnic and folk cultural traditions of the People's Republic of China.

India   Yes

Indonesia   Yes
We have national constitution (UUD 1945) to ensure the right to access for the communities concerned to their own culture.

Iran   Yes
All ethnic groups in Iran enjoy equal cultural rights.

Japan  n/a
The meaning of the phrase 'the right of access for the community concerned to their own culture' is unclear. However, if it refers to the existence or non-existence of legal restrictions on participation in activities related to folk performing arts, there are no such restrictions in Japan. Under national traffic laws, however, certain restrictions may apply to performances in case of using public roads.

Lao P.D.R.   Yes
Constitution (Preservation of ethnic culture)

Malaysia   Yes
Different races in Malaysia such as Malay, Indian, Chinese and other races have a freedom of practicing their custom and culture without any interference from government.

Maldives   Yes

Mongolia  n/a

Nepal   Yes

Pakistan  No

P.N.G.   Yes
It is enshrined in our Constitution.

Philippines   Yes
Festivals, media coverage, publications, etc. There are exhibits on the national and local level.

Rep. of Korea   Yes
The national legislation promotes the local involvement in this regard.

Sri Lanka   Yes
Constitutions have assured this right. Section 14(e) of the Constitution says that every citizen has the right to enjoy his culture and develop it.

Thailand   Yes

Viet Nam  n/a
The right of culture's access for the communities is a paragraph of the National Cultural Law which will be examined and approved by the National Assembly during 1998 year.

7 (c) Is there a National Folklore Council or similar co-ordinating body for the preservation of folklore in your country? If yes, provide additional information (name, functions, main activities, etc.). Describe to what extent the representatives of the groups concerned participate in the activities of the body:

Yes 10
No 7
n/a 3

Bangladesh   No
Bhutan   Yes
The council for Cultural Affairs is fully responsible for the coordination of the preservation of folklores.

Cambodia   No
China   No
India   No
Indonesia   No
Iran   No
Japan   Yes
Performers organizations in every branch of the Japanese performing arts, including the traditional, belong to the Japan Council of Performers' Organizations and many groups that perform Noh, Bunraku, Kabuki, and traditional Japanese music and dance are members. The All Japan Municipality Federation for the Conservation and Promotion of Folk Dance and Music has about 400 members while organizations involved in transmitting folk performing arts belong to the Japan Folk Performing Arts Association.

Lao P.D.R.   Yes
There are para-council as Institute of Research on Culture with 6 activities (Literature, Linguistics, Tradition and Belief, Arts and Handicrafts, Music and Performing Arts)

Malaysia   No

Maldives   Yes
There is a body, established at national level for the protection of cultural heritage, not specifically for folklore.

Mongolia  n/a
Nepal  n/a
Pakistan  n/a

Only Lok Virsa exists and operates for preservation of folklore in Pakistan.

P.N.G.   Yes
The government established National Cultural Commission responsible for the promotion, protection, development and preservation of PNG traditional and contemporary culture.

Philippines   Yes
Philippines Folklore Society (a national association of scholars and enthusiasts) holds national folklore congress every four years open to public participation.

Rep. of Korea   Yes
A sub-committee, consisted of 30 specialists, conducts necessary research for the possible intangible cultural properties for designation.

Sri Lanka   Yes
Separate panel under the art council is in operation.
Representations from all community groups in this panel are available.

<table>
<thead>
<tr>
<th>Country</th>
<th>Is available</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thailand</td>
<td>Yes</td>
<td>The government established the Office of the National Culture Commission, responsible for the promotion, dissemination, development and preservation of Thai traditional culture.</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
<td>The Vietnam Institute of Culture and Arts Studies (Ministry of Culture and Information); the Institute of Folklore (National Centre of Social Sciences); the Association of Vietnamese Folklorists (NGO)</td>
</tr>
</tbody>
</table>

7 (d) What kind of moral and economic support is provided in your country to the individuals and institutions promoting folklore?
- by legislative measures
- through state support (subventions)
- through support of private funding
- through the mass media
- other means

<table>
<thead>
<tr>
<th>Country</th>
<th>Support Method</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>through government support</td>
<td></td>
</tr>
<tr>
<td>Bhutan</td>
<td>Establishment of infrastructure where required salary for staff members, providing training.</td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td>Through support of private funding</td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>By legislative measures</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Through state support (subventions)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Through support of private funding</td>
<td></td>
</tr>
<tr>
<td>India</td>
<td>Grants are given by the government to institutions in various fields, remuneration is offered for training, and recognition in the form of awards and cash prizes is accorded for individual achievement. Private and corporate funding are also available in several fields, and media coverage of the arts has greatly increased in late years.</td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td>by legislative measures, through state support (subventions), through support of private funding, and through the mass media.</td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td>n/a</td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>Under the Law for the Protection of Cultural Properties, traditional and folk performing arts are designated as Cultural Properties and those of particular value are designated as Important Intangible Cultural Properties and Important Intangible Folk-cultural Properties. Subsidies are provided from the national treasury to support performances of those that are so designated. We do not know, however, any details concerning the designation of Intangible Cultural Properties or the provision of necessary financial assistance under the ordinances enacted by each prefecture, city, town or village. In the private sector, there are also some corporations which support cultural properties by honoring performers, documenting performances, etc.</td>
<td></td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>through the mass media (the positive ones)</td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td>By legislative measures; through state support (subventions); through support of private funding; through the mass media, financial aid, moral support and facilities aid.</td>
<td></td>
</tr>
<tr>
<td>Maldives</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The government does support promotion of cultural property. Through state support (subventions). Through the mass media

**Mongolia**  
N/a

**Nepal**  
The State financially supports regularly to organisations and institutions and engaged in preservation of folk music, folk dances and classical and traditional dances.

**Pakistan**  
n/a

**P.N.G.**  
Most are government funded and established. By legislative measures; through support of private funding; foreign aid (Australia) support; Foreign Aid (JICA)

**Philippines**  
By legislative measures; through state support (subventions); through support of private funding; through mass media and others.

**Rep. of Korea**  
None

**Sri Lanka**  
National honours are awarded to individuals involving in this field, also when they become disabled financial assistance are granted.

**Thailand**  
By legislative measure and through state support, private funding, mass media and other means.

**Viet Nam**  
Weekly programme on TV and radio (national and regional). Annual award for the works of collecting, researching, disseminating and teaching folklore with the total sum equivalent US$30,000 from national budget. The Association of Vietnamese Folklorists is assigned by the Government to examine and offer the awards.

<table>
<thead>
<tr>
<th>Country</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>India</td>
<td>Yes</td>
</tr>
<tr>
<td>Indonesia</td>
<td>Yes</td>
</tr>
<tr>
<td>Iran</td>
<td>Yes</td>
</tr>
<tr>
<td>Japan</td>
<td>Yes</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Yes</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Yes</td>
</tr>
<tr>
<td>Maldives</td>
<td>No</td>
</tr>
<tr>
<td>Nepal</td>
<td>n/a</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Yes</td>
</tr>
<tr>
<td>Thailand</td>
<td>Yes</td>
</tr>
<tr>
<td>Vietnam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

7 (e) Has research work contributed to the preservation of folklore in your country? If yes, indicate the type of improvement: Please give examples:

- **Bangladesh**  
  No
- **Bhutan**  
  Yes
  To some extent. Increased awareness and appreciation through information dissemination.
- **Cambodia**  
  No
- **China**  
  Yes
  Compiling of 10 collections and Annals of Chinese Ethnic and Folk Traditional Literature and Arts, launched and organized by the Ministry of Culture, the State Nationalities Affairs Commission, and China Federation of Literature and Arts Circle in 1984. The collection includes folk songs, local operas, Quyi, folk dances, folk stories, folk ballads, folk proverbs, folk instrumental music, etc., divided according to the government’s administrative areas. Each province collects a series of the kinds mentioned above. 450 volumes in total, still in process. By 1997, 122 volumes published.
- **India**  
  Yes
  Research has resulted in the preservation of various arts and crafts which would otherwise not have survived socio-economic upheavals. The folk arts are displayed in the cities. Some of the art forms identified as rare have been again put into the main stream of traditional arts. Indian handicrafts, which are now thriving, or Ravanchhaya, a form of shadow puppetry, which has been resuscitated in late years.
- **Indonesia**  
  Yes
  The Project of Inventorisation and Documentation of Local Culture, Directorate of History and Traditional Values, Directorate-General for Culture has documented and published the research result until 1977.
- **Iran**  
  Yes
  - Improved efficiency
  - Reduced loss
  - Enhanced promotion
  Examples: publication, film, exhibition, museum...
- **Japan**  
  Yes
  The Folk Performing Art Exigency Survey, implemented in each prefecture through subsidies awarded by the Agency for Cultural Affairs, Japan, provides essential data used by the nation or prefecture to determine appropriate measures for preservation, including designation as a cultural property.
- **Lao P.D.R.**  
  Yes
  Preserving by written ("Booklore"), by oral records (tape, cassette and video record) [Examples] Institute publication in booklore (tales), oral stories, Katoo tales and others.....
- **Malaysia**  
  Yes
  Promotion of dying intangible culture, Preservation of Malaysian folklore. [Example] The publication of literature materials, The formation of folklore groups.
- **Maldives**  
  No
  There is an acute lack of qualified personnel and financial constraints, restricting research in folklore.

<table>
<thead>
<tr>
<th>Country</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mongolia</td>
<td>n/a</td>
</tr>
<tr>
<td>Nepal</td>
<td>Yes</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Folklore is now informally recognized to be an integral part of culture. [Example] Folk songs, folk music and other folk performing art forms are gaining popularity.

P.N.G. Yes publication but very little. 

Philippines Yes 
It has been protected from irretrievable loss; it has been widely disseminated through school curricula; and creative artists have used it for new creative works. It has also raised public awareness of the value of folklore. [Example] Textbooks now carry folklore materials. Restoration of folklore artifacts is undertaken. Collections are published widely. New theater creations have been produced.

Rep. of Korea n/a 
Folklore can not be preserved in a specific (form), and their performance is liable to vary. It is to maintain written and performed records by research work. [Example] Audio and visual aids and written records help to preserve its authentic form and style. Archives are also used for academic and research purpose.

Sri Lanka Yes 
Research programmes leading to post-graduate degrees are conducted in universities.

Thailand No 

Viet Nam Yes 
- To highlight the awareness of the authorities, leadership and people for the important role of folklore in the national culture's development. 
- To enrich and renew the content of teaching folklore curricula in schools and universities. 
- To revitalize various kinds of folklore in the people's cultural life guaranteeing their authenticity and cultural values.

DISSEMINATION OF FOLKLORE

8. It is essential for the items that make up the traditional and popular culture to be widely disseminated so that the value of folklore and the need to preserve it can be recognized. To promote a fair dissemination, it is recommended to Member States: (a) to encourage the organization of different folklore events and their presentation to the public using every means of information; (b) to promote broader coverage of folklore material in mass media by creating an appropriate infrastructure; (c) to support or create a co-ordinated system of dissemination of the intangible cultural heritage at the various levels; (d) to encourage the production of education materials and their use at various institutions; (e) to ensure the availability of adequate information on folklore through different institutions; (f) to facilitate meetings and exchanges; (g) to ensure that a proper approach to and respect for traditional cultures are given in view of their dissemination.

8 (a) Describe major folklore events held in your country after 1989 (fairs, festivals, films, exhibitions, seminars, training courses, etc.)

- Indicate the manner of their coverage by the mass media;
- Indicate the manner of their promotion other than mass media:

Bangladesh 
Bangla Academy and Sonargaon Folk Art and Craft Foundation have been organising folk festivals, training courses, seminars, folk song sessions, etc. every year since 1985. [mass media coverage] National mass media covers these events with much emphases. [other than mass media] Intellectual communities, NGOs and tradition conscious people help promote these cultural events by way of taking part and sponsoring.

Bhutan 
(1) There are local festivals called tsechus which are performed each year in each of the 20 provinces of Bhutan. 
(2) Chronological arrangement of exhibit at the National Museum is in the process. 
(3) Book fairs (low key) at least once every year. 
(4) A major arts and craft festival in 1996. 
(5) Folk drama competition by different artist groups (1997). 
[mass media coverage] Coverage is mostly by radio and newspapers.

Cambodia 
Festivals. Training at some schools.

China 
Chinese Folk Arts Festival (1989, 1991, 1993); Chinese Folk Wedding Show (1992); International Handicraft Week (1997); Exhibition of 10 Chinese Artisans' Exquisite Works (1997); International Symposium on 3 Great Epics; Manas (Kirgiz), Gesar (Mongol, Tibet), Jianget (Mongol), etc.

India 
Every year national-level festivals are organised by Central Akademis, regional-level festivals and seminars are organised by Zonal Centres, State Akademis and State Departments of Culture, besides numerous events organised by non-government organisations. [mass media coverage] Many of these events are covered by radio and TV and get an increasing share of space in the print media. Some of the festivals are directly telecasted and others get fairly wide coverage in press and mass media.

Indonesia n/a

Iran
Some of the examples: Fajr Festival (every year

37
since 1985), Fajr Theatre Festival, festivals held by the Artistic Department of the Organizations of Islamic Propaganda, and Cultural Heritage Festival by the Iranian Cultural Heritage Organization coinciding the Cultural Heritage Week in May.

**Japan**
The Agency for Cultural Affairs, Japan, organized the Festival of Songs and Dances of Asia and the Pacific from 1989 to 1995 and has sponsored the International Festival of Folk Performing Arts since 1996.

**Lao P.D.R.**
festivals and seminars. [media coverage] Newspaper, video cassette, magazines (Vannasin, Lanexang Heritage, journal and others)......[other than mass media] roughly the traditional singers ("Troubadours")

**Malaysia**
- ASEAN Folklore Festival, 1990
- International Puppet Festival 1994
- Aborigine Music Festival 1994
- Textile Seminar and Exhibition: From Loom to Computer [mass media coverage] largely coverage by mass media [other than mass media] by words of mouth

**Maldives**
Religious and national festivals are celebrated with traditional folklore displays and shows. They are widely appreciated and provide an effective means of preserving this aspect of cultural heritage. [mass media coverage] The government broadcasting agency (Voice of Maldives) regularly broadcasts programmes on folklore and legends.

**Mongolia**

**Nepal**
Cultural Corporation Nepal TV and Radio Nepal organise programmes regularly. Cultural Corporation every year organise shows of typical cultures of people from all over the nation. Radio Nepal organises folk music competition and shows. Such programmes are nationally broadcast and telecast. [mass media coverage] The mass media broadcasts and telecast them to all parts of the nation. [other media] People in towns are villages are very enthusiastic to shows of folklore and news of such shows travels like wildfire.

**Pakistan**
1. Folk Festival, an annual event organized by Lok Virsa on national scale.
2. Other smaller folkloric events, fairs, seminars and meetings are held.

**Philippines**
- National Folklore Congresses in 1992 and 1996
- Ethnic Festivals
- Provincial and city festivals promoted locally and by the Department of Tourism as a cultural showcase. [mass media coverage] They are covered by national video, audio and print media. [other than mass media] Through local government and NGO groups. Fiestas are traditionally undertaken by the local communities chiefly of religious intents.

**Rep. of Korea**
- Policy Meeting on the Development of Methodology for the Preservation of Intangible Heritage (22-25 Oct. ’96)
- Andong Mask Dance Festival in Andong city (1-5 Oct. ’97) [other than mass media] Promotion of Korean National Tourism Corporation

**Sri Lanka**
At annual literary festival, seminars and other activities get a prominent place. Throughout the year regional level festivals are being held and folklore events are one of the main features. [mass media coverage] Appropriate coverage is given by the press and electronic media.

**Thailand**

**Viet Nam**
- Annual Spring Fairs of handicrafts productions at national level (Hanoi) and at regional level (Ho Chi Minh city, Hue, Da Nang)
- Annual music, dance, theatres festivals at national and regional levels.
- The Vietnam Institute of Culture and Art Studies, Institute of Folklore and Association of Vietnamese Folklorists in co-operation with several provincial Department of Culture and Information held each year some workshops and seminars on specialized aspects of folklore at provincial, regional, national levels.
- Introduction of programme for folklore activities, events, forms and values are broadcasted on national and regional TV and Radio weekly.

8 (b) Is there any infrastructure to promote broader coverage of folklore material in mass media? If yes, please describe:

<table>
<thead>
<tr>
<th>Country</th>
<th>Mass Media</th>
<th>Other Media</th>
<th>Yes</th>
<th>No</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Yes</td>
<td>Radio, TV and newspapers popularise these cultural events widely.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td>n/a</td>
<td>0%</td>
<td>15%</td>
<td>60%</td>
<td>25%</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Yes</td>
<td>5%</td>
<td>25%</td>
<td>15%</td>
<td>60%</td>
</tr>
<tr>
<td>Nepal</td>
<td>Yes</td>
<td>5%</td>
<td>25%</td>
<td>15%</td>
<td>60%</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
<td>5%</td>
<td>25%</td>
<td>15%</td>
<td>60%</td>
</tr>
<tr>
<td>Pakistan</td>
<td>Yes</td>
<td>5%</td>
<td>25%</td>
<td>15%</td>
<td>60%</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Yes</td>
<td>5%</td>
<td>25%</td>
<td>15%</td>
<td>60%</td>
</tr>
</tbody>
</table>

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
<table>
<thead>
<tr>
<th>Country</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>No</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>n/a</td>
</tr>
<tr>
<td>India</td>
<td>Yes</td>
</tr>
<tr>
<td>Indonesia</td>
<td>n/a</td>
</tr>
<tr>
<td>Iran</td>
<td>Yes</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>No (not yet)</td>
</tr>
<tr>
<td>Malaysia</td>
<td>No</td>
</tr>
<tr>
<td>Maldives</td>
<td>No</td>
</tr>
<tr>
<td>Mongolia</td>
<td>n/a</td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>No</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>No</td>
</tr>
<tr>
<td>Thailand</td>
<td>No</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

8 (c) Is there an extended co-ordinated system for the dissemination of folklore in your country? If yes, indicate its components in terms of:
- mass media
- administrative and public units (national/local level)
- documentation, information and dissemination institutions

Give examples of recent innovations and improvements in this system:

Bangladesh
Some NGOs developing education materials based on folklore and traditional culture.

Bhutan
(1) The oral tradition is very rich (2) Texts for schools/institutes developed by the Education Division (3) Recordings in the hagiographies and biographies (4) Texts on folk songs, music and performing arts (5) Folk tales (6) Texts on indigenous arts, etc. (7) Text for indigenous people

Cambodia
Through radio broadcasting
<table>
<thead>
<tr>
<th>Country</th>
<th>Institutions</th>
<th>Measures Taken to Facilitate Organization of Meeting and Exchange of Folklore Artists?</th>
</tr>
</thead>
<tbody>
<tr>
<td>China</td>
<td>No</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>India</td>
<td>Chinese Writers and Artists' Association</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Indonesia</td>
<td>n/a</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Iran</td>
<td>Iranian Cultural Heritage Organization, Tehran University, Art university, Mass media, Radio and TV</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Japan</td>
<td>The National Theater holds performances of traditional and folk performing arts, records these on film and other media, and collects related data. All documentation and data are made available to the public.</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Literature in textiles books for secondary and primary (textbook)</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Video clips, educational TV programmes, slides, printed materials</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Maldives</td>
<td>Some of the legends and folklore are included in the primary curriculum. There are teaching and learning resources to ensure the promotion and sustenance of cultural traditions amongst the young people.</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Mongolia</td>
<td>n/a</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Nepal</td>
<td>n/a</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Pakistan</td>
<td>It is the curricula which can disseminate traditional culture. But traditional culture is not part of curricula, hence no role in education.</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>n/a</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Philippines</td>
<td>Video, monographs, textbook materials, museums with folklore components.</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>No</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Printed materials and audio and video materials.</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Thailand</td>
<td>Video, textbook materials, educational television programmes</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>The specialized textbooks for primary and secondary schools and for specialized folklore faculties of universities and colleges.</td>
<td>Bangladesh: Cultural Ministry sponsors this programme.</td>
</tr>
</tbody>
</table>
exhibitions, seminars and other cultural forums (3)  
Dance and drama competitions

**Cambodia**  
They should be arranged by Ministry of Culture and Fine Arts and Royal University of Fine Arts.

**China**  
n/a

**India**  
Both government and non-government institutions organize workshops for artists to promote dialogue among artists. Festivals of arts also provide opportunities for cultural exchanges. Besides, there are specific schemes to promote such exchange, e.g., the Inter-State Cultural Exchange Programme conducted by Sangeet Natak Akademi.

**Indonesia**  
n/a

**Iran**  
- Festivals  
- Educational courses about concept of folklore.

**Japan**  
The Agency for Cultural Affairs, Japan, subsidizes the National Folk Performing Arts Festival and the Block (Regional) Folk Performing Arts Festival. In addition, the Japan Arts Council supports programmes in the folk performing arts throughout Japan such as the National Local-Kabuki Summit and the National Puppet Theater Summit.

**Lao P.D.R.**  
There are several policy for culture (ethnic) de facto general measures (constitutions, specific resolution) for culture, competition, festival.

**Malaysia**  
By organizing festival which consists of meeting, forum, dialogue and performance

**Maldives**  
n/a

**Mongolia**  
n/a

**Nepal**  
n/a

**Pakistan**  
Some festivals and fairs provide venues and forum for folklore artists to meet.

**P.N.G.**  
n/a

**Philippines**  
Seminar-workshops, conferences on the local level, congresses on the national level, with access to various public and private venues.

**Rep. of Korea**  
No

**Sri Lanka**  
Provision of conferences facilities such as conference halls, publicity.

**Thailand**  
Seminars and workshops

**Viet Nam**  
- Through the regional and national festivals, competitions, seminars and workshops.  
- Through the regional and national fairs.

---

### Is there any body which is in a position to check whether a proper approach is applied for the dissemination of traditional and popular cultural expression?

<table>
<thead>
<tr>
<th>Country</th>
<th>Check Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>No</td>
</tr>
<tr>
<td>India</td>
<td>Yes</td>
</tr>
</tbody>
</table>

The Department of Culture at central and state levels are authorized to monitor this to some extent. But since there is a multiplicity of disseminating agencies (e.g., the media), effective check cannot be exercised in all spheres.

**Indonesia**  
n/a

**Iran**  
n/a

**Japan**  
No

**Lao P.D.R.**  
Yes

By the Research Institute (cultural research)  
By inventory, publication and appropriate dissemination.

**Malaysia**  
Yes  
Ministry of Culture, Arts and Tourism

**Maldives**  
Yes  
Ministry of Information, Arts and Culture

**Mongolia**  
n/a

**Nepal**  
n/a

**Pakistan**  
Yes (None except Lok Virsa)

**P.N.G.**  
n/a

**Philippines**  
Yes

The UNESCO Culture Committee, the NCCA, and the Philippines Folklore Society.

**Rep. of Korea**  
n/a

**Sri Lanka**  
Yes  
Ministry of Cultural Affairs

**Thailand**  
Yes

**Viet Nam**  
n/a

On basis of researching results on above Institutes and Association, the Ministry of Culture and Information manages the folklore revitalization and activities in country.

---

### PROTECTION OF FOLKLORE

9. Folklore, as intellectual creativity, deserves to receive intellectual property aspects and other legal protections. The Member States are invited to: (a) take account of the work accomplished by UNESCO and WIPO on the "intellectual property aspects" of the protection of folklore expressions; (b) protect the rights of the informant and the collector of tradition (protection of privacy and
confidentiality); (c) protect the collected materials against their bad conservation and misuse.

9 (a) Does the national legislation of your country contain provisions on the "intellectual property aspects" of traditional culture and folklore?

<table>
<thead>
<tr>
<th>Country</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Yes</td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>India</td>
<td>Yes</td>
</tr>
<tr>
<td>Indonesia</td>
<td>n/a</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Yes</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Yes</td>
</tr>
<tr>
<td>Maldives</td>
<td>Yes</td>
</tr>
<tr>
<td>Mongolia</td>
<td>n/a</td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>Yes, but very vague.</td>
</tr>
<tr>
<td>Philippines</td>
<td>Yes</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>n/a</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Yes</td>
</tr>
<tr>
<td>Thailand</td>
<td>Yes</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Bangladesh
Our Constitution provide that "The State shall adopt measures to conserve the cultural tradition and heritage of the people, and so to foster and improve the national language, literature and the arts that all sections of the people are afforded the opportunity to contribute towards and to participate in the enrichment of the national culture".

Bhutan
(1) The state provides institutions for artistically inclined individuals to learn and excel in their interested fields. (2) The state provide job opportunities. (3) The state provides patronage and subsidies. (4) The artist enjoy high social status and they are given full freedom to express the way they want to.

Cambodia
None

China
n/a

India
The State and the private sector both provide some amount of patronage in terms of performance opportunities, job opportunities and funding for training in arts. The economic and social status is variable - very high and very low.

Indonesia
n/a

Iran
- Economic = government
- Social = government, mass media
- Legal status = official recognition

Japan
Under the Law for the Protection of Cultural Properties in the category of Intangible Cultural Properties, recognition is given to bearers of skills in traditional performing arts who embody the highest level of their art and the Agency subsidizes their efforts to train others to carry on these traditions. Known as "Living National Treasures", these bearers are held in great respect by the general public.

Lao P.D.R.
from the private sector by publishing of books or activities

Malaysia
From the state

Maldives
From the state

Mongolia
n/a

Nepal
From the state and from the private sector. This support is occasional. Some folk artists, especially singers get employed at mass media and music and dance groups.

Pakistan
From the state and state-sponsored institutions but far too inadequate.

P.N.G.
Very little

Philippines
Through a limited amount of direct and indirect subsidy, and recognition of intellectual property rights.

Rep. of Korea
They are supported economic and legal status from annual folk festivals and invite prominent folk artists from all over the country. Folk artists get some honourium for their performances.

2. Government gives annual pensions to outstanding folk performers of the country.

3. Bangladesh Shilpakala Academy appoints master folk artists as resident artists for training young artists. They get handsome monthly salary.

9 (b) What kind of support do folklore artists in your country enjoy? (economic, social and legal status):

e.g. - from the state
     - from the private sector
     - none

Bangladesh
From the government and National cultural organizations.
1. Bangla Academy, Bangladesh National Museum, Sonargaon Folk Art and Crafts Fundation organize
nation and the state. They are also provided with medical care of the government.

**Sri Lanka**
(1) Upliftment of social status by way of national honours
(2) Financial assistance to needy artists.

**Thailand**
From the state

**Viet Nam**
From the state; Annual awards; National title "National Folklore artist" and "Honour folklore artist"

---

9 (c) Does your legislation deal with the economic, social and legal standing of the collector and informant of traditional and popular expressions (protection of privacy and confidentiality?)

<table>
<thead>
<tr>
<th>Country</th>
<th>Yes</th>
<th>No</th>
<th>n/a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bhutan</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td>n/a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>No</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

There is no law protecting the status of collectors or of those who offer material or data.

**Lao P.D.R.**
No

**Malaysia**
No

**Maldives**
In printed form and in magnetic tape.

**Mongolia**
n/a

**Nepal**
We have not yet begun the job.

**Pakistan**
No

**P.N.G.**
No

No copyright laws in PNG.

**Philippines**
Yes

**Rep. of Korea**
Yes

**Sri Lanka**
No

**Thailand**
No

**Viet Nam**
Yes

---

9 (d) How are collected material on traditional culture and folklore protected in your country? Please describe, attaching any relevant acts/regulations:

**Bangladesh**
Through Folklore archives. They have their own written rules.

**Bhutan**
The collected materials on traditional culture and folklore are protected by (1) Enactment of the National Assembly resolutions concerning such matters (2) Listing and keeping in safe custody the folklore materials and folklore to be protected (3) The enactment of the chathrim (by-law) for the protection of cultural properties.

**Cambodia**
There are only National Museum and provincial museums that can be trusted to store and protect. There are no regulations relating to protection of folk/traditional performing arts.

**China**
We have many research institutions of different levels for folklore protection. They regard the collection, recording, storage and classification of folklore data as their basic task.

**India**
The copyright laws ensure some degree of protection which however is not sufficient.

**Indonesia**
n/a

**Iran**
Through the publication, film, picture, archiving, documentation.

**Japan**
They are protected and preserved as designated cultural properties under the Law for the Protection of Cultural Properties.

**Lao P.D.R.**
by publications ("booklore", cassette-tape)

**Malaysia**
Not practiced in our country.

**Maldives**
In printed form and in magnetic tape.

**Mongolia**
n/a

**Nepal**
n/a

**Pakistan**
In archives and museums of folklore and the Folklore Museum of the Lok Virsa.

**P.N.G.**
- National Museum and Art Gallery, National Archives and Library, Institute of PNG Studies - Literature

**Philippines**
Under intellectual property rights, and preservation and conservation in collections and museums, public and private.
International law on intellectual property rights apply in the Philippines. Local legislation also exists.
Environmental protection has been expanded to include cultural protection through the NIPA/IPAS programs of the Department of Environment and Natural Resources (DENR) in cooperation with NGOs.

**Rep. of Korea**
National Folk Museum collects folklore materials, with its budget. No acts or regulations.
The Office of Cultural Properties also purchases the works of traditional values and provides them to the public institutions.

**Sri Lanka**
National Archives and Broadcasting Co-operation

**Thailand**

**Viet Nam**
By governmental rules and National Civil Law.
By the right to contribute materials to the archives of responsible institutions.

9 (e) What measures, in your opinion, are needed to enhance the legal protection of traditional culture and folklore or to adapt it to new circumstances?

- nationally
- regionally
- with the assistance of UNESCO, WIPO and specialized NGOs

**Bangladesh**
Nationally: With the assistance of UNESCO, WIPO etc. Regionally.

**Bhutan**
Nationally: The national mechanism should provide the necessary legal framework and other support for the protection of traditional culture, which at the same time must have space for the cultural dynamism to adapt and assimilate under changed/changing circumstances.
Regionally: The regional legal mechanism should protect the interest of minority expressions and culture.
With the assistance of UNESCO, WIPO and specialized NGOs: The UNESCO as such must continue to provide umbrella guidelines/ framework for the protection of traditional culture and folklore. Such guidelines and recommendation should be flexible and adaptable to different needs, situations and circumstances. However, where required, the UNESCO should also be in a position to provide fund support.

**Cambodia**
Nationally and regionally.
With the assistance of UNESCO, WIPO and specialized NGOs.

**China**
n/a

**India**
The prerequisite is overall economic development and enhanced economic status for traditional artists. They must have a higher bargaining power or else sell their products cheap.

**Indonesia**
n/a

**Iran**
Nationally: through governmental support of NGO and individuals
Regionally: through the regional cooperation with relevant institution in neighbouring countries.

They are legally protected under the Law for the Protection of Cultural Properties.

**Lao P.D.R.**
Nationally: workshops for sensibility of public opinion
Regionally: workshop

**Malaysia**
Nationally: By formulating of National Conservation and Preservation Policy to protect traditional culture.

**Maldives**
Regionally: As indicated regional cooperation would certainly improve collection, documentation and appreciation of folklore.

**Mongolia**
n/a

**Nepal**
Nationally. With the assistance of UNESCO, WIPO and specialized NGOs.

**Pakistan**
Nationally: (a) through an act of parliament, (b) through acts by provincial legislation.
Regionally: through regional assemblies.
With the assistance of UNESCO, WIPO and specialized NGOs: Through international institutions for member countries to be signatories so that such measures become obligatory and mandatory.

**P.N.G.**
Nationally. With the assistance of UNESCO, WIPO and specialized NGOs.

**Philippines**
Nationally: More effective implementation and enforcement of existing legislation and regulations, plus more generous incentives for folklorists and folk artists. Regionally: Networking, integrated legislative agenda, and active regional exchange of idea. With the assistance of UNESCO, WIPO and specialized NGOs: Organizing, coordination, subsidy, consciousness-raising.

**Rep. of Korea**
Nothing

**Sri Lanka**
With the assistance of UNESCO, WIPO and specialized NGOs.

**Thailand**
Nationally; with the assistance of UNESCO, WIPO and specialized NGOs.

**Viet Nam**
Nationally: To approve and distribute as soon as possible the National Culture Law. To have bigger budget for this field. To organize the National Folklore Council to manage and co-ordinate the activities of various folklore institutions.
Regionally: To establish Regional Centre for preservation, promotion and dissemination of traditional/folklore culture.
With the assistance of UNESCO, WIPO and specialized NGOs: To organize the international exchange on materials, experiments, scholars,
workshops, training courses.

10. Apart from "intellectual property" approach, can you think of other measures to protect "folklore"? If any, please explain.

**Bangladesh**
Creating social consciousness; - NGOs could play a significant role.

**Bhutan**
No

**Cambodia**
The better way is to create a core group in national level that can be sponsored by different organizations.

**China**
n/a

**India**
Creating social consciousness about the value of folklore and dissemination of folk arts. Long-term public-education programme is necessary to bring about such consciousness in the country.

**Indonesia**
n/a

**Iran**
If existing provisions are properly implemented, no additional measures are needed.

**Japan**
The Law for the Protection of Cultural Properties

**Lao P.D.R.**
Stimulate research, collect, publication (book)

**Malaysia**
n/a

**Maldives**
n/a

**Mongolia**
n/a

**Myanmar**

**Nepal**

**Pakistan**
- Folklore should be part of the educational curriculum.
- Perpetuation of crafts and arts through formal and informal education.
- Infrastructure facilitating folk performances.
- Strong support by the media specially the electronic media.

**P.N.G.**
Agreement

**Philippines**
Sustained and continuing transmission of the skills and art responsible for the creation of folklore.

**Rep. of Korea**
n/a

**Sri Lanka**
n/a

**Thailand**
No

**Viet Nam**
n/a

---

**INTERNATIONAL CO-OPERATION**

11. In view to intensify cultural co-operation and exchanges in the field of traditional culture and folklore, Member States are particularly invited; (a) to co-operate with all organizations concerned and in all spheres of folklore through exchanges, training, bi/multi-lateral projects, etc.; (b) to co-operate to ensure internationally that the various interested parties enjoy "neighbouring rights"; (c) to guarantee Member States the right to obtain copies of collected materials; (d) to ensure the prevention of folklore from misuse, damage and destruction.

11 (a) Can you provide information on bi/multi-lateral projects and actions carried out in the field of traditional and popular culture by your country?

**Bangladesh**
Ford Foundation and NORAD helped our country immensely to build Folklore projects with some American universities and Scandinavian academies (University of Indiana, Bloomington, Finish Academy, Nordic Institute of Folklore, Chinese Folk Literature Society, etc.).

**Bhutan**
(1) SAARC Regional Cultural Exchange Programmes in which Bhutan plays an important role.  
(2) The Quadrilateral Sustainable Development Agreement signed between Bhutan, Netherlands, Benin and Costa Rica regards culture as the basis for sustainable development.  
(3) Bilateral cultural exchange programmes with friendly countries in the form of:  
(a) exchange of performing artists  
(b) exchange of expertise, etc.

**Cambodia**
We have no bilateral projects for exchanges in the field of folklore, but sometimes the Team of Royal Fine Arts University is to be invited to perform in Japan, and in some European countries.

**China**
n/a

**India**
Department of Culture would be in a position to supply relevant information.

**Indonesia**
n/a

**Iran**
Cooperation with the Anthropological Department of Leiden Museum (Netherlands) concerning traditional and folklore costumes in Iran

**Japan**
Since fiscal 1996, the Agency for Cultural Affairs, Japan, has held the International Festival of Folk Performing Arts in three different locations in Japan, inviting artists from three Asian nations to perform with Japanese artists.

**Lao P.D.R.**
n/a
Malaysia
Preservation and conservation in the field of
traditional and popular culture are carried out in
different states (14 states) covering different types of
intangible culture and are being co-ordinated by
Ministry of Culture and Tourism.

Maldives n/a
Mongolia n/a
Nepal n/a
Pakistan n/a
P.N.G. No
Philippines
Cultural communities, NGOs, NCCA and its
component agencies, and the Department of Tourism
have been cooperating in common undertakings in
this regard, with the cooperation of scholars from the
universities.

Rep. of Korea
We submitted to UNESCO our list of living human
treasures for the establishment of a system of "Living
Cultural Properties".

Sri Lanka
Organized traditional drums festival, where all
SAARC countries participated, in 1996.

Thailand
Preservation and promotion in the field of traditional
and popular culture are carried out in different
provinces (76 provinces) covering different types of
intangible culture and are being coordinated by the
Office of the National Culture Commission (Ministry
of Education).

Viet Nam
We can provide information on bi/multi lateral
project and actions in this field.

11 (b) What kind of activities in the field of
cultural heritage has your country implemented in co-
operation with UNESCO and other
international or regional organizations since 1989?

Bangladesh
Folk song collection and documentation programme
by the Bangla Academy with assistance from
NORAD. Integrated Folklore Research programme
funded by Ford Foundation between 1987 and 1994.

Bhutan
(1) An important historical monuments called
Dechenphug is being restored with UNESCO
Assistance. It is an exemplary project in the sense
that it has been carried out to be emulated elsewhere
in similar circumstances. (2) A UNESCO experts
helped to train local craftsmen in mural conservation
techniques. A major arts and crafts festivals was
held in the year 1996 with UNESCO support. (3)
ACCU, Japan has help to train local writers in
writing books for children. A workshop to this
effect was conducted in October 1997. (4) Bhutan
co-operates with the Netherlands and India in its
effort to restore and maintain several cultural and
historical sites.

Cambodia n/a
China
(1) Five joint investigations on Chinese folk stories
in four provinces by Chinese Writers and Artists’
Association and the UNESCO.
(2) Vice-Minister of Culture Zhou Wei-Shi attended
an UNESCO meeting in Korea.

India
Department of Culture would be in a position to
supply relevant information.

Indonesia n/a

Iran
- Training Workshop for traditional musical
  instruments for Asia in Tehran, 22 July - 2 August
  1996.
- Role of the Women in the Transmission of

Japan
In fiscal 1995, the Agency for Cultural Affairs, Japan,
the Ministry of Foreign Affairs of Japan and
UNESCO jointly organized the International
Conference on the Preservation of Intangible Cultural
Heritage in Asia and the Pacific Region.

Lao P.D.R.
ASEAN popular culture (University of Victoria,
Canada) Centre Asia-Pacific Initiatives

Malaysia
(1) Preservation of dying traditional arts/performing
arts in all states in Malaysia. (2) Promote various
forms of intangible cultural heritage to younger
generation (3) Revitalize the intangible cultural
heritage that has been in danger of dying out.

Maldives n/a
Mongolia n/a
Nepal n/a
Pakistan
- A sound archives of folkloric material
- Holding of fairs and festivals
- Promotion through dissemination of folkloric
  material
P.N.G. n/a
Philippines
Preservation in books, film, theater, etc.
Cooperation work in ASEAN has also contributed
books in this field.

Rep. of Korea
The Office of Cultural Properties and the Korean
National Commission for UNESCO held the 1996
Policy Meeting on the Development of Methodology
for the preservation of intangible cultural heritage.

Sri Lanka n/a

Thailand
UNESCO-WIPO World Forum on the Protection of
Folklore held in April 1997, Phuket, Thailand

Viet Nam
- With various programmes of ACCU
- "Meeting of Experts on Preservation and Promotion
of Intangible Cultural Heritage of Vietnam's Minorities' and the Meeting on the same topic for Hue region, held by UNESCO, Paris, 1994 in Hanoi and in Hue.
- With various programs of ASEAN Commission on Culture and Information (COCI)

11 (c) In what concrete fields and activities of traditional culture does your country co-operate with other countries of Asia? Research, Festival, etc. Please give examples:

**Bangladesh**
Bangladesh government has bilateral cultural pacts with some Asian countries.

**Bhutan**
(1) Exchange of folk-performances and arts (2) Exchange of expertise in the area of restoration and maintenance of cultural sites and monuments. (3) In the area of museology (4) In the field of conservation of very old murals and paintings.

**Cambodia**
- In the field of silk weaving preservation.
- Research and promotion on silk worm breeding

**China**

**India**
India has cooperated with other Asian countries both in organizing festivals and conducting research on arts. The specific fields include performing arts, visual arts, literary studies, etc.
Examples: International Festivals of Dance, Music and Puppetry (involving Asian and other countries) organised by Sangeet Natak Akademi, the Ramayana Studies seminar organised by Sahitya Akademi, various programmes organised by Indian Council for Cultural Relations, etc.

**Indonesia**
n/a

**Iran**
Art festival, exhibition....
Examples:
- participation in the Islamic Arts Festival of Malaysia, 1990, 1994
- participation in the Islamic Arts Festival of Pakistan
- Italy, Japan, Korea, Germany, England

**Japan**
Since fiscal 1996, the Agency for Cultural Affairs, Japan, holds the International Festival of Folk Performing Arts in three different locations in Japan, and invites performers of three different Asian countries.

**Lao P.D.R.**
ASEAN.
Examples] Nursery rhymes and chants by Thailand, ASEAN traditional festival by Viet Nam, Textiles exhibition and symposium (workshop/publication by Malaysia)

**Malaysia**
Festival of Asian Folklore, Organising meeting, workshop, Co-ordinating projects on culture

**Maldives**
We do take part in festivals of SAARC countries.

**Mongolia**
n/a

**Nepal**
There are regular exchanges of cultural troops at SAARC level and festivals and shows.

**Pakistan**
Only through festivals and that too is limited to SAARC, ECO, OIC(Organization of Islamic Conference) and Developing Eight Countries.
Examples] Symposium, cultural parades, folklore performances, Asian Assembly of World Crafts Council, folk art festivals

**P.N.G.**
n/a

**Philippines**
Crafts, dance, costume and music
Examples] Indicated above.

**Rep. of Korea**
n/a

**Sri Lanka**
n/a

**Thailand**
Projects under the ASEAN Committee on Culture and Information, in the field of literary studies
ASEAN studies, visual and performing arts, such as:
ASEAN Studies: ASEAN Folk Literature: An Anthology, Directory of ASEAN Museums
Visual Arts: Research, Documentation on Indigenous Art Materials
Performing Arts: ASEAN Artists-in-Residence, Theatre/Dance Festival, Composers Forum on Traditional Music

**Viet Nam**
As mentioned in the above 11 (b)
11 (d) What regulations/provisions are implemented by your country to internationally ensure the economic, moral and so-called neighbouring rights in the field of folklore (its use, prevention from damage and other eventual risks)? Please give examples and, if possible, attach a copy of such national, subregional, regional and international regulations:

<table>
<thead>
<tr>
<th>Country</th>
<th>Regulations/Provisions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Our government is considering some measures in this regard.</td>
</tr>
<tr>
<td>Bhutan</td>
<td>n/a</td>
</tr>
<tr>
<td>Cambodia</td>
<td>No regulations</td>
</tr>
<tr>
<td>China</td>
<td>n/a</td>
</tr>
<tr>
<td>India</td>
<td>(Department of Culture would be competent to supply the relevant information.)</td>
</tr>
<tr>
<td>Indonesia</td>
<td>n/a</td>
</tr>
<tr>
<td>Iran</td>
<td>n/a</td>
</tr>
<tr>
<td>Japan</td>
<td>In 1989 Japan concluded the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations.</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Being member of UN, UNESCO, ASEAN and others. [Example] Japanese regulation for properties</td>
</tr>
<tr>
<td>Malaysia</td>
<td>No regulation</td>
</tr>
<tr>
<td>Maldives</td>
<td>n/a</td>
</tr>
<tr>
<td>Mongolia</td>
<td>n/a</td>
</tr>
<tr>
<td>Nepal</td>
<td>n/a</td>
</tr>
<tr>
<td>Pakistan</td>
<td>n/a</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>n/a</td>
</tr>
<tr>
<td>Philippines</td>
<td>National cultural treasures are not allowed to be taken out of the country. Copyright laws are enforced.</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>n/a</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>n/a</td>
</tr>
<tr>
<td>Thailand</td>
<td>n/a</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>None</td>
</tr>
</tbody>
</table>

**EVENTUAL IMPROVEMENT OF THE RECOMMENDATION**

12. Does your country estimate that some of the provisions of the Recommendation are no longer valid in the light of transformation, mutations and changes which are taking place in Asia? If yes, please indicate them giving general direction to which the provisions should be re-oriented.

- Yes 2
- No 8
- n/a 10

<table>
<thead>
<tr>
<th>Country</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>n/a</td>
</tr>
<tr>
<td>Bhutan</td>
<td>No</td>
</tr>
<tr>
<td>Cambodia</td>
<td>Yes</td>
</tr>
<tr>
<td>China</td>
<td>n/a</td>
</tr>
<tr>
<td>India</td>
<td>No</td>
</tr>
<tr>
<td>Indonesia</td>
<td>n/a</td>
</tr>
<tr>
<td>Iran</td>
<td>No</td>
</tr>
<tr>
<td>Japan</td>
<td>n/a</td>
</tr>
<tr>
<td>Lao P.D.R.</td>
<td>Yes</td>
</tr>
<tr>
<td>Malaysia</td>
<td>n/a</td>
</tr>
<tr>
<td>Maldives</td>
<td>n/a</td>
</tr>
<tr>
<td>Mongolia</td>
<td>n/a</td>
</tr>
<tr>
<td>Nepal</td>
<td>No</td>
</tr>
<tr>
<td>Pakistan</td>
<td>No</td>
</tr>
<tr>
<td>P.N.G.</td>
<td>n/a</td>
</tr>
<tr>
<td>Philippines</td>
<td>n/a</td>
</tr>
<tr>
<td>Rep. of Korea</td>
<td>No</td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>n/a</td>
</tr>
<tr>
<td>Thailand</td>
<td>No</td>
</tr>
<tr>
<td>Viet Nam</td>
<td>No</td>
</tr>
</tbody>
</table>

13. Any additional information and copies of relevant documents from the countries of Asia, to which this questionnaire is addressed, will be highly appreciated. They will provide the necessary background for discussion and analysis of the application of the Recommendation in question, as well as the elaboration of subsequent action.
Summary of Participants' Remarks

Following is the summary by the Rapporteur of the remarks made by participants as they made presentations on the present situation of safeguarding of the intangible cultural heritage in each country based on the reply to UNESCO Questionnaire.

1. BANGLADESH

Bangladesh, with an ancient heritage embedded in antiquity, is indeed a vast repository of folkloric artifacts and motifs offering some of the most interesting traditional culture of the East. But it is still facing some problems such as (1) lack of concerted efforts for defining, identifying, documenting, and preserving the traditional arts, (2) no central agency for folk arts, (3) lack of scientific preservation facilities and archival system, (4) no adequate trained personnel, (5) no systematic index, (6) no follow-up on workshops, (7) absence of full-fledged folklore department in universities, (8) no planned interaction, and (9) no long-term plan for preservation of traditional arts.

There are a few preserved and documented ones, however, and the future for folklore preservation is bright, but urgent action in this regard is necessary, and the following are recommended: (1) Regional centres at district levels need to be put up; (2) a central (apex) agency to coordinate, with UNESCO's support; and (3) comprehensive survey or inventory of traditional arts.

At present the following official agencies under the Ministry of Cultural affairs exist: (1) Bangla Academy, (2) Bangladesh National Museum, (3) Bangladesh Folk Arts Foundation, (4) Tribal Cultural Institute, (5) Tribal Cultural Institute Bandarban, and (6) Bangladesh Shilpakala Academy.

2. BHUTAN

The young do not value anymore the traditional arts, so how do we counteract this? There is a need to create appropriate institutions. There are many monuments and temples connected with folklore, but these have not been recorded. There is a need to identify them and record them. The government is concerned, but there is a need for the formulation of policy. However, it is difficult because there seems to be a conflict between a centralized national policy and the interest of local culture. But the interest in traditional arts is good, and new institutions are being created such as the Royal Academy of Performing Arts.

The main problem, however, is the lack of sufficient financing.

3. CAMBODIA

The Royal University of Fine Arts established in 1964, has three levels of education: primary (starting with six years olds), secondary, and higher education, and has been training many artists in traditional culture. However, after 1975, many of these trained artists including the diploma graduates of this University and skilled artisans left the country. Emphasis should be given on more vigorous training scheme in the University.

Infiltration of foreign culture is another problem, which influences the popularity of traditional culture. There used to be more than 50 singing theatre groups in Phnom Penh and the neighboring province, for example, but now only two remain.

Traditional culture must be promoted among younger generation.

Ministry of Culture and Fine Art does not have enough money to revitalize culture of the mass.

National regulation and provisions are not yet in process.

The rich Cambodian traditional culture has to be preserved and protected by Khmer people themselves first of all, and regional and international co-operation next.

4. CHINA

China has a long-standing history of collecting, classifying and preserving folklore history. Chinese government is concerned about the matter of preservation and promotion of culture, including intangible culture. Many laws dealing with cultural affairs have been issued since 1982 and the first one, "The Laws of People's Republic of China on Protection of Cultural Relics" is a special law on the protection of historical relics. Before that, in the 1960s and 1970s, there were several laws and regulations concerning intangible cultural heritage preservation actively at work.

The government, accompanied by non-governmental organizations, adopted measures to promote and preserve folklore heritage. Many institutions have been regarding the collection, recording, storage and classification of Chinese cultural data as their basic task and worked successfully for several decades. However, following the reform and open policy in the 1980s caused by a blast of Western economy as well as Western culture, the
traditional heritage is facing crisis and the
danger of being destroyed or lost.
While carrying out laws and regulations for the
preservation of culture, we often meet problems
and difficulties. The major problem is
financial.

5. INDIA
India has many ancient and varied performing
art traditions which are still very much alive
today. There are epics, classical, folk,
traditional and tribal music, songs, dances and
theatre carried out mainly by oral traditions.
These forms have been documented from time to
time but the effect of accelerated
modernization can be seen on them with the
passage of time. Modern mass media
communication is also spreading information on
folk performing arts throughout the world.
There are many governmental institutions
involved in traditional arts. The Sangeet Natak
Akademi is very active in promotion,
dissemination and preservation of these
performing art forms especially those which are
on the verge of extinction.
Attention to traditional artists is paid the form of
(1) fellowship and award, including money,
given for recognition of their services to art; (2)
provision of Medical Insurance; (3)
documentation of various traditional art forms is
normally done in their region/village; (4)
presentation of these artists in various
programmes organised by the government or
non-governmental organisations; (5) financial
support for training in traditional performing arts
especially those forms which are on the verge of extinction,
by giving honorarium to teachers and stipends to students.
But much still needs to be done.

6. INDONESIA
The works of experts on traditional arts have
been published, and the government has
published many of them -- many of them being
found in foreign collections such as in Leiden.
In 1972–73, UNESCO published books on
traditional arts during the international book
year. Others have been published on
Sundalology, Malayology, etc. There are
institutions such as the museums of folk arts
devoted to Wayang, textiles, etc.
The 1945 Constitution provides that it is the task
of the government to promote national culture,
and this law is the basis of the cultural
administrative system. There is also training
for those who collect and compile local works of
traditional culture. But there are difficulties in
areas such as Irian Jaya, where there are 106
ethnic groups, and we are trying to preserve the
folklore there.

7. IRAN
The earlier emphasis was on monuments and
immoveable cultural heritage. But now there is
interest in the exchange of ideas and transfer of
knowledge regarding preservation of intangible
cultural heritage. There is a need for the
assistance of experts and facilities for
ethnological research. The wide scope of
cultural heritage is too much for a single agency,
and society itself in all its layers needs to
participate in the preservation of its own culture.
Today there are some 20,000 public and private
persons participating and cooperating with the
Iranian cultural heritage organization in its 27
branches throughout the country. Higher
education is involved, and there are research
centres in Anthropology.

8. JAPAN
Japan has cultural property laws. In 1950 a law
was made to protect non-tangible heritage.
Protection is in the form of recognition of living
human treasures, and providing funds for
training of successors. Thirty groups have
been selected for subsidies, and there are
festivals and rituals, and the Prefectures are
cooperating.
But successors are a problem because the
 carriers of the intangible cultural heritage are
aging. The ministry of Education is helping.
But the performing arts are distorted by the
media and publicity people. There is an urgent
need to train successors to the living treasures.
Archives, media, and publishers publish, but
coordination and networking are needed.

9. LAO P.D.R.
We used to classify our traditional people as
"lowlander, uplander, and highlander." Since
1992 we have recognized there are many ethnic
griyos; but we still do not know how many there are.
There are also sub-ethnic groups. In
1983 an institute of research was set up.
Culture must be official and national, but there
are no clear standards. Traditional culture of
the 14th century appears not to have undergone
much change today as may be in the case of the
Pali manuscripts.
But there is this problem of evolution today and there is a danger of losing traditional arts. But we are behind in research, and there is difficulty in identification.

10. MALAYSIA
There are many institutions involved in traditional arts which are involved in collection of traditional arts such as games, music, dance, festivals, etc. for national and international benefit. The 14 states of Malaysia are doing their individual best. The National Academy of Arts has components of traditional culture in all the departments. Marine archeology is being undertaken. The main problems are lack of general awareness, and the lack of financial support. There is also no proper body responsible for safeguarding traditional culture against the influx of outside cultural influences. We need to promote more professional research and the use of the electronic media for promotion.

11. MALDIVES
Maldives has always emphasized the promotion of its culture, and personnel have been sent to participate in regional seminars and festivals, like the Sarc festival. Maldives has an ancient history with Hindu, Buddhist, and Islamic. After Islamization, the older cultures still continued to be present, but it became more of a social culture than religious. The present government wants the youth to be aware of their identity and culture, but they tend to be interested in modernization and are introducing inauthentic changes which makes the older traditions unrecognizable. Part of our problem is the lack of trained personnel for the preservation of traditional culture. The Ministry of Information, Arts and Culture promotes performing arts, but there are financial constraints. The youth, when they take up traditional dances, for example, make changes so that traditional dances for men only are now being danced by girls. This could be called evolution, but in some cases, it loses its original identity. After the period of the monarchy, traditions were neglected; and we are only now reviving them. The present government is doing much to revive our folklores and traditional culture. There is no legal protection for performers, but there is some attempt at copyrighting, such as registration of audio and video tapes, and associations. This is done by the Ministry of Information, Art and Culture.

There is an association called "Mapa" to promote traditional, as well as modern performing art. The main problem is of funds and professionals.

12. MONGOLIA
Peculiar to nomadic cultures is the absence of fixed architecture. Mongolian climate and geography also has strongly influenced our culture. Keeping cattle, which is the livelihood of the people, creates a sensitive cultural situation. When socialism came, everything associated with religion was discarded; but there is modernization and it is changing the situation. But there is no financial support. The government wants rapid industrialization, and nomads are seriously affected by the fast change. In the last six years, protective laws for cultural heritage have been drafted. UNESCO has helped in the preservation of our culture, but many of the bearers of traditional culture are older than 65, and we would like to start the project of preservation in three steps: (1) preservation by video recording, (2) building a database through documentation, and (3) publication and dissemination. We need workshops to train staffers for preservation and documentation.

13. NEPAL
Nepalese culture is mixed in its origin and combines Hinduism and Buddhism. Any good work of art immediately becomes popular and shared, and it is hard to say what is specifically Nepalese. The roots of our culture come from Vedic times. Hindu and Buddhist elements are mixed in the ceremonies. Tantric worship is important but there is no time to elaborate on this in the short time allowed me. We have a Ministry of Culture which has a working arm. Please read the two papers distributed.

14. PAPUA NEW GUINEA
Since 1989 much has happened. Our Museum became independent in 1992; and in 1994, we had our National Cultural Commission. Under it are subsidiary institutions such as the national performing arts group, and the national film institute. We have formulated guidelines for cultural groups operating on the national and international levels which are aimed at preventing distortion of the traditional arts. We are still in the process of finalizing national cultural policy.
It is recommended that identification, conservation, and preservation of traditional arts be undertaken. There are festivals at the community level. And we have participated in international festivals. But we need more expertise in research, recording, and documentation. Research is made difficult by the mountainous terrain of PNG. And as for dissemination, we are dependent on cultural groups for performance and training the young ones. Education in the lower years of grade school is done by local teachers in the local language; but from grade 4 through 6, teaching is done in English. These things we need: training, recording, and preservation. We hope UNESCO can help.

15. PHILIPPINES
The task of preservation of traditional arts consists of three parts: (1) identification and organization of cultural experts in research, and documentation of traditional arts; (2) identification and recognition of folk artists providing incentives and recognition through the National Folk Artist Awards; and (3) storing and dissemination of the forms of artistic expression. Problems include: (1) folk artists are not covered by intellectual property rights law; (2) National Commission of Culture and the Arts policies need to be legislated at the local level; (3) commercialized tourism is destructive and needs to be controlled; and (4) traditional artists need to be credentialled and accredited to serve the formal educational system in order to formalize the transmission of traditional culture. Proposals: (1) legislate compensation for traditional artists (individuals and groups); (2) local government legislation and programmes for protection, preservation, and promotion, with training components and heritage councils; and (3) provide a system of accreditation and credentialling to make folk artists employable in the formal educational system.

16. REPUBLIC OF KOREA
We have institutions for the preservation of traditional culture. We started in 1964 to preserve national intangible assets, and we have recognized 168 living treasures. Since 1958, we have held national culture contests and the unique winners are recognized as national treasures. Currently the government is emphasizing the preservation of performing arts and crafts. Problems we face are in the field of education, mass media, copyright, and the training of successors. In Korea folk heritage means passing on the spiritual heritage of the people. Documentation is records. We need to document the skills of the artists. Some can make a living out of them, but others cannot. There is need to change government policy, and new systems are being considered.

17. SRI LANKA
In Sri Lanka traditional culture/ folklore are handled as a part of national cultural policy. "Art Council Act" provides necessary legal measures, but in order to reflect the ongoing transformation, necessary amendments are being made. Identification of linkage between the development and traditional culture/ folklore is need. Programmes targeted to all levels of population in order to raise awareness of traditional culture and folklore is necessary. Special attention should be drawn to the younger generation through school system.

18. THAILAND
Thailand is in transition to modernization. Folk traditions have become less and less popular, along with development are new problems for traditional artists. The youth are interested in Western culture. Learning traditional arts takes time; and the authorities may not be fully aware of the problem. Queen Sirikit has put up a foundation to promote rural people's crafts, and there is a campaign for the use of local products to provide rural people with new income sources. The nation is trying to enhance individual, family, and community values and adopt the cultural dimension of development. There is much attention today to globalization, but there is need for attention to the cultural dimension.

19. VIET NAM
Vietnam's 54 ethnic groups have great cultural differences. Fifty-three minorities live under folklore culture so traditional culture is very important for our country. We have epics, tales, etc. We have performing arts, architecture, folk medicine, folk cuisine, etc. And since 1956 traditional arts have been collected, and awards have been given. Transmission has been done through elementary and secondary education in some 10 percent of the curricula. There are many associations promoting Vietnamese folk culture. Nevertheless, folk
arts are vanishing. War disrupted continuity, and the youth are not receptive today. Folk culture came from agricultural life; so industrialization is endangering traditional culture because of the restructuring of society. There is very limited money for preservation, and the people need to be mobilized for the task of preservation. Academic institutions need to be created to look into the various aspects of preservation and promotion. The NGOs also need to be mobilized. We are restoring the "Springtime Activity" and similar events. But the people need to preserve their own culture since they are the creators of tradition.

**REMARKS**

Among the common concerns seem to be the following:
1. Need for central coordinating agency in many countries for the preservation and promotion of traditional arts;
2. Need to identify and collect/record traditional arts;
3. Need for training of professionals to undertake the task of recording, documenting, archiving, and promoting traditional arts;
4. Need to protect the rights of traditional artists since they are not covered by the copyright laws;
5. Need for more funding to support preservation and promotion as well as training personnel and experts in preservation and promotion;
6. Need to make the communities concerned take on the task of preserving their own cultural heritage;
7. Need to restore the interest of younger people in the preservation of their community's artistic traditions, and control the negative effects of foreign culture on the preservation and transmission of culture;
8. Need for recruitment and training of successors to the aging carriers of traditional culture; and
9. Need for control of excessive commercialization and negative effects of some forms of tourism.

There is also a recurrent theme: the countries need the help of the UNESCO at various levels.

**Group Discussions**
III. Documents Part 2

ACCU Report
ACCU’s Regional Co-operative Programmes in Asia and the Pacific in the Field of Culture, focusing on the Preservation and Promotion of Traditional/Folk Performing Arts

1. Training of Cultural Personnel

(1) Sending a Mobile Team of Experts to a National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage

Due to social changes, the rich and varied intangible cultural heritage in Asia and the Pacific region is in danger of dying out. One of the ways to preserve the heritage is to keep accurate records of it. In order to help preserve the heritage, mainly performing arts, as well as to increase the awareness of the general public about the importance of recording such heritage, in the fiscal year 1993, ACCU launched a new programme for sending mobile teams of experts to national workshops on the documentation and promotion of the intangible cultural heritage (formerly termed national workshops on documentation/preservation of non-physical cultural heritage) co-organizing with a cultural institute in host country. Since the beginning of this programme, ACCU has organized workshops in Islamabad in Pakistan, Bangkok in Thailand, Hanoi in Viet Nam and Vientiane in Lao P.D.R.

This programme was commenced in response to the needs felt very strongly throughout the region. The objectives in the series of workshops are:

- (a) to provide knowledge and experience to personnel involved in documentation work on intangible cultural heritage
- (b) to instruct the participants of the workshop how to record the intangible cultural heritage
- (c) to promote awareness of the significance of the preservation of the intangible cultural heritage

ACCU sends internationally recruited experts such as a cameraman, an audio specialist, a technical specialist, a scholar, who are specializing in this field, to the workshops as lecturer. Basically, selection of the experts meets the requests and the situation in the host country as submitted by the co-organizer.

The following is brief information, titles of lectures and outputs of the workshops so far held:

1. Pakistan
   Place: Islamabad
   Date: 6-14 February 1994
   Joint organizer: Lok Virsa (National Institute of Folk and Traditional Heritage)
   Participants: 30 participants from cultural organizations, TV station, local authorities and schools
   Contents: lectures and video shooting of traditional/folk dance, music and drama (puppet theatre) in a studio

2. Thailand
   Place: Bangkok
   Date: 12-23 December 1994
   Joint organizer: Fine Arts Department, Ministry of Education
   Participants: 45 participants from cultural/educational organizations, dramatic art colleges, libraries and universities
   Contents: Lectures and video shooting of dance, music in a studio, outdoor shooting with one camera, collecting data of background information of the performance by photographs and literary documents, video interview with the elderly performer.

3. Viet Nam
   Place: Hanoi
   Date: 10-19 January 1996
   Joint organizer: Vietnam Institute of Culture and Arts Studies, Ministry of Culture and Information
   Participants: 22 participants from cultural organizations, research institutes and local authorities
   Contents: Lectures, and video shooting and audio recording of traditional songs and performing arts in meeting hall. Field work was carrying out in Hoa Vinh Province for recording of traditional/folk songs and dance of the Red Thai.
4. Lao P.D.R.
Place: Vientiane
Date: 6-16 January 1997
Joint organizer: Institute for Cultural Research, Ministry of Information and Culture
Participants: 30 participants from cultural organizations, TV stations, schools of music and dance, and local authorities.
Contents: Lectures, video shooting, collecting date of background information of traditional/folk songs and music in a meeting hall. Field work was carrying out in Vientiane Province for recording and collecting data of traditional/folk dance of the Lao.

Titles of lectures

- **Pakistan**
  "Video and TV as Media for Documentation of Non-physical Heritage"
  "Classical Dance in Pakistan"
  "Recording and Dissemination of Music"
  "Culture and Identity in Modern Times"
  "Documentation of Dance"
  "Dance and Documents - Their Mutual Influence on Preservation"
  "Cultural Documentation through Photography"
  "Recording Traditional Dramatic Performance"

- **Thailand**
  "Video Documentation of Traditional Performing Arts"
  "Video Documentation of Non-physical Cultural Heritage"
  "A World of Future Rooted in Tradition"
  "Documentation of Visual Information Materials"
  "The Essence of the Video Documentation"
  "Elements of Art Direction for Documentary Film/Video Production"

- **Viet Nam**
  "Recent Situation regarding Intangible Cultural Heritage"
  "Recording Intangible Cultural Heritage on Film"
  "Audio Documentation of Intangible Cultural Heritage"
  "Preservation and Promotion of Intangible Cultural Heritage"

- **Lao P.D.R.**
  "Cultures and Laotian Culture"
  "The Situation of Documentation and the Use of Equipment for the Preservation and Promotion of Intangible Cultural Heritage in Laos Today"
  "Needs for Documenting Body Movements and Sounds in Expressive Performance of Traditional Asian Cultures"

"Collecting Data through Human Relations: DIPA (Documentation Items of Performing Arts) and its Applications in Broad Perspectives"
"Video Documentation of the Intangible Cultural Heritage"
"The Management of the Intangible Cultural Heritage Video Documents"
(2) Organization of Regional (Training) Seminars for Cultural Personnel

With the purpose of contributing to cultural development in Asia and the Pacific region, ACCU has been organizing this series of regional seminars to provide training opportunities with experts who are in charge of cultural programmes in the region, since 1978. The present seminar is one of this series of regional seminars. The theme of each seminar was determined on the basis of the requests of UNESCO Member States and in consultation with UNESCO, and is listed below:

<table>
<thead>
<tr>
<th>Year</th>
<th>Theme</th>
<th>No. of Countries</th>
<th>No. of Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>1983</td>
<td>Middle level museum personnel</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>1986</td>
<td>Dissemination of cultural information through printed materials</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>1988 (Feb.)</td>
<td>Dissemination of cultural information through audio-visual materials</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>1988 (Nov.)</td>
<td>Importance of cultural heritage and its conservation and presentation</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>1989</td>
<td>Cultural events for broader participation in cultural life</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>1991</td>
<td>Education Activities of Museums</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>1993</td>
<td>Cultural Heritage and Tourism - Preservation and Presentation of Cultural Heritage</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>1994</td>
<td>Planning and Management of Conservation of the Cultural Heritage</td>
<td>19</td>
<td>20</td>
</tr>
</tbody>
</table>

2. Asian/Pacific Music Materials Co-production Programme (MCP)

With a view to contributing to mutual understanding among the peoples of Asian and Pacific countries, ACCU launched in 1974 the Asian/Pacific Music Materials Co-production Programme (MCP). Under this programme various kinds of materials have been produced. In 1993 ACCU started a programme for disseminating national versions of MCP materials. Under this programme, ACCU assists two or three countries per year in producing national versions of MCP materials by providing financial assistance.

<table>
<thead>
<tr>
<th>Year</th>
<th>Theme</th>
<th>Number of Copies</th>
<th>Completion</th>
<th>Responsible Organization</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1983</td>
<td>Folk songs of Asia and the Pacific, Series 4-2</td>
<td>1,000</td>
<td>1983</td>
<td>Shilpakala Academy</td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>Highlight of Songs of Asia and the Pacific</td>
<td>1983</td>
<td>Central People's Broadcasting Station</td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td>Folk Songs of Asia and the Pacific, Series 4-2</td>
<td>1992</td>
<td>Centre for Cultural Resources and Training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>Guide Book for Favourite Melodies of Asia and the Pacific - School Use</td>
<td>700</td>
<td>1993</td>
<td>ACCU</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musical Instruments of Asia and the Pacific (video)</td>
<td>500</td>
<td>1995</td>
<td>ACCU</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Special Selection Version of MCP (CD)</td>
<td>500</td>
<td>1996</td>
<td>Victor Company of Japan</td>
<td></td>
</tr>
<tr>
<td>Laos</td>
<td>Instrumental Music of Asia and the Pacific</td>
<td>100</td>
<td>1995</td>
<td>Ministry of Fine Arts</td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td>Folk Songs of Asia and the Pacific</td>
<td>500</td>
<td>1995</td>
<td>Ministry of Culture, Arts and Tourism</td>
<td></td>
</tr>
<tr>
<td>Pakistan</td>
<td>Favourite Melodies of Asia and the Pacific</td>
<td>500</td>
<td>1995</td>
<td>Lok Virsa</td>
<td></td>
</tr>
<tr>
<td>Philipppines</td>
<td>Favourite Melodies of Asia and the Pacific</td>
<td>400</td>
<td>1995</td>
<td>Department of Education, Culture &amp; Sports</td>
<td></td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Favourite Melodies of Asia and the Pacific</td>
<td>1,200</td>
<td>1995</td>
<td>Sri Lanka National Commission for UNESCO</td>
<td></td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Folk and Traditional Music of Asia, Series 1</td>
<td>500</td>
<td>1994</td>
<td>The Music Publishing House &quot;DIHAVINA&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Songs of Asia and the Pacific</td>
<td>500</td>
<td>1994</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

List of national versions of MCP materials

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Number of Copies</th>
<th>Completion</th>
<th>Responsible Organization</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangladesh</td>
<td>Folk songs of Asia and the Pacific, Series 4-2</td>
<td>1,000</td>
<td>Planning</td>
<td>Shilpakala Academy</td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>Highlight of Songs of Asia and the Pacific</td>
<td>1983</td>
<td>Central People's Broadcasting Station</td>
<td></td>
<td></td>
</tr>
<tr>
<td>India</td>
<td>Folk Songs of Asia and the Pacific, Series 4-2</td>
<td>1992</td>
<td>Centre for Cultural Resources and Training</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>Guide Book for Favourite Melodies of Asia and the Pacific - School Use</td>
<td>700</td>
<td>1993</td>
<td>ACCU</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musical Instruments of Asia and the Pacific (video)</td>
<td>500</td>
<td>1995</td>
<td>ACCU</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Special Selection Version of MCP (CD)</td>
<td>500</td>
<td>1996</td>
<td>Victor Company of Japan</td>
<td></td>
</tr>
<tr>
<td>Laos</td>
<td>Instrumental Music of Asia and the Pacific</td>
<td>100</td>
<td>1995</td>
<td>Ministry of Fine Arts</td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td>Folk Songs of Asia and the Pacific</td>
<td>500</td>
<td>1995</td>
<td>Ministry of Culture, Arts and Tourism</td>
<td></td>
</tr>
<tr>
<td>Pakistan</td>
<td>Favourite Melodies of Asia and the Pacific</td>
<td>500</td>
<td>1995</td>
<td>Lok Virsa</td>
<td></td>
</tr>
<tr>
<td>Philipppines</td>
<td>Favourite Melodies of Asia and the Pacific</td>
<td>400</td>
<td>1995</td>
<td>Department of Education, Culture &amp; Sports</td>
<td></td>
</tr>
<tr>
<td>Sri Lanka</td>
<td>Favourite Melodies of Asia and the Pacific</td>
<td>1,200</td>
<td>1995</td>
<td>Sri Lanka National Commission for UNESCO</td>
<td></td>
</tr>
<tr>
<td>Viet Nam</td>
<td>Folk and Traditional Music of Asia, Series 1</td>
<td>500</td>
<td>1994</td>
<td>The Music Publishing House &quot;DIHAVINA&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Songs of Asia and the Pacific</td>
<td>500</td>
<td>1994</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Video - MCP series 5
"Musical Instruments of Asia and the Pacific 2"
3. Publicity Programme for the Safeguarding of Cultural Heritage in Asia

ACCU has been carrying out a publicity programme for the safeguarding of cultural heritage in Asia since 1971. Under this programme it has produced a number of photo panels for exhibitions, booklets, posters and postcards about some cultural heritage sites in Asia. In 1990, ACCU launched a new programme for the production of videos along with other new publications regarding some cultural heritage sites in Asia. Under this programme ACCU has so far chosen four cultural heritage sites noted below as targets:

- Cultural Heritage of Kathmandu Valley, Nepal (1990~)
- Moenjodaro, Pakistan (1992~)
- Hue Monuments, Viet Nam (1994~)
- Paharpur and Bagerhat, Bangladesh (1996~)

Concerning the latest target, Paharpur Buddhist Vihara and Bagerhat Mosque Cities of Bangladesh, ACCU conducted an on-location filming from 5 to 27 November 1997 in cooperation with UNESCO, Ministry of Cultural Affairs of Bangladesh and the Directorate of Archaeology of the Ministry. Audio-visual staff and an expert on both cultural heritage sites were sent by ACCU to Bangladesh.

ACCU is going to produce 30-minute video programme as a publicity material to appeal for the safeguarding and necessity of international cooperation in conserving and preserving both cultural heritage sites. Other publicity materials, booklets and leaflets will be produced at the same time.

4. Directory on Cultural Activities

In response to the need for gathering information on cultural organizations, ACCU has so far published the following directories:

- Directory of Cultural Organizations and Institutions in Asia (1978)
- Directory of Cultural Organizations and Institutions in Asia and the Pacific (1982)
- Directory of Artistic Training Centre in Asia and the Pacific (1986)

5. Photo Contest

(1) ACCU Photo Contests in Asia and the Pacific

ACCU has been organizing Photo Contests in Asia and the Pacific, every year since 1976 to promote mutual understanding through photographs. The contest has collected entries from UNESCO Member States of Asia and the Pacific under various themes listed below. A number of excellent works have been selected capturing various aspects of life and culture in the region by the international jury members.

The theme of the latest contest was "Traditional Arts and People", its jury meeting was held in Tokyo from 9 to 11 September 1997, and 111 prize-winning works including three Grand Prix and ten Special Prizes were selected out of 5,822 entries from 27 countries in Asia and the Pacific countries.

Themes of the photo contests
1st Daily Life of Asian People
2nd On the Move
3rd Children
4th Women
5th Youth
6th (Free)
7th (Free)
8th Festival
9th Water and Life
10th Happiness
11th Street and People
12th Market Place
13th People and Their Dwellings
14th Traditional Life Cycle Ceremony
15th Education for All
16th Animals in Daily Life
17th Food and People
18th People at Work
19th Children at Play
20th Traditional Arts and People

(2) World Photo Contest

With a view to contributing to the main objectives of the World Decade for Cultural Development, ACCU and UNESCO jointly organized the world photo contest "The Family" in 1993, in relation to the International Year of the Family (1994) proclaimed by the United Nations. We received more than ten thousand entries from 133 countries, and three Grand Prix,
seven Special Prizes and 122 Honourable Mentions were selected at the jury meeting.

Then, to mark the fiftieth anniversary of UNESCO, as well as the United Nations Year for Tolerance, in 1995 ACCU organized a world photo contest under the theme of "Living Together". The international jury selected 109 prize-winning works from among approximately 6,000 entries from 102 countries.
Participants' Report
The Present Situation, Problems and Future Subjects on the Preservation and Promotion of Traditional/Folk Performing Arts in Each Country

Bangladesh

Mr. Md. Asaduzzaman Bhuiyan
Joint Secretary
Ministry of Cultural Affairs
Government of Bangladesh

1. Introduction

Bangladesh, a new nation-state with an ancient heritage embedded in antiquity, is indeed a vast repository of folkloric artifacts and motifs offering one of the most interesting traditional cultures of the East. Recent surveys, though fragmented and limited in quantity, by internationally reputed folk-researchers have revealed this fact beyond doubt. Though the terms 'traditional' and 'folk' seem almost identical in connotation, there remains some amount of confusion between the two. This is not only for the apparent semantic difference, but also for the concepts they refer to. Tradition is a much wider term than folk, which commonly refers to a group of people working in a region. But tradition belongs to all inhabitants of a given territory, regardless of their class, creed, behaviour and the period they subscribe to. However, for the convenience of our present study we would refer to these two terms (traditional and folk) as somewhat synonymous. This is a kind of compromise that we are prone to make while discussing many of our debatable issues in the field of arts and letters. So while making a few comments on traditional/folk performing arts of Bangladesh, we would take both the terms as identical. In fact, owing to the absence of systematic authentication, these two terms are already interpreted as almost identical by most of our readers and researchers.

2. Present Situation of Traditional/Folk Performing Arts

The prevalent situation in Bangladesh as regards traditional/folk performing arts still remains in its infancy, since this is a genre which has not yet been properly defined, identified and invented through methodical research works. In common parlance, performing arts, traditional or non-traditional, grow out of triangular combination of body movement, sound/music and instruments. As mentioned earlier, the terms 'traditional' and 'folk' are not exactly synonymous. But curiously enough, as of now basic Bangladeshi performing arts are both traditional and folk in nature. The reason largely lies in the fact that 'folk' is a most significant constituent of our national tradition in particular. Instead of grand mythological tradition, the state now we call Bangladesh and the idea of its nationhood is mostly derived from its folk origin, --folk referring to distinctive groups of people dwelling in various parts of the Gangetic delta now forming the landmass of Bangladesh. The sense of tradition in Bangladesh is a kind of esoteric continuity bridging the past with future through the time present we are sharing now. More to it, theoretically both 'traditional' and 'folk' have an identical concern for 'preservation and innovation, repetition and variation, conservation and dynamism of artistic communication' among the people at grassroots level within a given territory.

3. Entering the stage of systematic documentation

Once fully defined, identified, invented or innovated, we will step into the stage of systematic documentation, preservation, promotion and projection of our traditional/folk performing arts, which include various folk songs, dances, dramatic performances, recitals, oral presentations so far identified and defined, though in a limited scale. Both institutions and individuals contributed towards this end. Identification and documentation made so far have been mostly done by Bangla Academy through its Folklore department, Sonargaon Folk Arts and Crafts Foundation and other cultural institutions established at regional, subregional and tribal levels at various parts of Bangladesh. Some indexing of the materials and equipment have been done, but no comprehensive indexing of the same have so far been published. It needs a systematic follow-up of what has been done so far in this field.

4. Problems
The preceding paragraphs have dwelt upon overall situation of our traditional/folk performing arts in brief, giving some idea about the problems in this field. However, we outline below some of the major problems detected, though hastily;

1. lack of concerted efforts for defining, identifying, inventing, documenting and preserving the traditional/folk performing arts of Bangladesh;

2. absence of a central folk organisation that would coordinate the works done at regional, subregional and tribal levels by individuals, volunteers, researchers and regional study groups and organisations;

3. lack of adequate trained personnel, researchers, specialists and academicians for defining and distinguishing the genre and materials and equipment related to it;

4. lack of scientific preservation facilities and archival systems;

5. lack of systematic indexing of the items identified and collected so far;

6. lack of uninterrupted follow-up of workshops and educational facilities on the subject;

7. absence of a full-fledged folklore department or a folk study centre in any of our universities;

8. lack of planned interactions and contacts among field workers, researchers and actual performers at regional and interregional levels;

9. absence of a long-term perspective plan to preserve, reinvent, remodel and recycle the existing performing arts through interactive practices with similar items from neighbouring or other countries of the world;

10. lack of patrons; and

11. lack of fund.

**5. Some cases of traditional/folk performing arts to be preserved and promoted**

Items so far identified and defined by Bangla Academy folklore department and other individuals and regional organisations are of wide variety. This includes manuscripts and audio-video documentation of songs, musical performances, dances, body movements, dramatic performances, festival presentations, debates, recitals and instruments used for the purpose. Some of the items are combination works admixing songs, dialogues, body movements and instrumental effects, such as Gambhira and Kavigan.

Gambhira is popular in the northern part of the country, having its origin in Chapainawabganj. Gambhira is performed on stage through question and answer between a grand father and his grandson, both of whom act and sing out their statements moving from one end of the stage to the other with attractive body movements. The topic is generally some contemporary incident of public interest.

Kavigan is one of the most captivating performing arts of rural Bengal from time immemorial. Kavigan or Poet’s song is also a stage performance of two poets debating on some popular themes of public interests such as male and female, hindu and muslim, village and town and the like. The poets improvise their questions and answers, while they are assisted by their followers who encourage the poets repeating a refrain along with beating dhols or drums. This genre is slowly dying out because of electronic media capturing every nook and corner of the country.

Songs include a wide variety such as marriage songs (Howla in Chittagong and Cox’s Bazar, Dhamali in Dhaka), religious songs (Jari or song s making the Muharram festival, maizbhandari songs, devotional songs), crop song (sari, while planing paddy), mystic songs (baul) etc. Dance is often performed in leta or gheto and it is an integral part of every yatra, which is one of the most ancient and popular dramatic performances of this Gangetic delta. In fact, yatra is an archetype of modern stage play. All kinds of performing arts generally take place in dry seasons, when people have little to work in the field. The night is the proper time for the expectant crowd who enjoy these performances.
Let us choose at least one item from each of these sections. Since marriage is one of the most common features in any society, songs composed and sung on the occasion come first in our consideration.

a. **Howla** is indeed a unique performance in this regard. It is usually sung in bridegroom's home by female members of the family. The song is led by a professional singer who is famous in his locality. The women dance in circle and sing the song narrating the beauty, status and various shades of days to come for the new couple. This genre is also dying out gradually, since it is being replaced by urban singers and band parties nowadays. But this genre should be preserved, recycled and reinvented in a planned manner. Proper infrastructural facilities should be provided to regional cultural organisations of the concerned region for collecting, documenting and preserving these songs composed by unknown village bands. If preserved, documented, reinvented, remodelled, recycled, and reproduced in its entirety, Howla would undoubtedly become one of the most fascinating group performances attracting numerous spectators from home and abroad. This would prove rewarding to us both culturally and commercially.

b. Next we would choose *yatra*, a form of folk drama, which is still widely enjoyed by our rural population. *Yatra* is an open stage performance with huge spectators all around the dias. The actors and actresses perform their work with quick stepping and loud voice along with erotic dances between the interval of two scenes. However, the advent of urban-based play and electronic media are largely diminishing its electrifying effect. The urban-based drama societies are experimenting with the form of *yatra* with optimistic results. This is, indeed, and affirmative side. But added to that, *yatra* should also exist in its unadulterated form for the sake of documentation and preservation. Colourful costumes used by actors and actresses are indeed rare artefacts to be collected, preserved and reinvented.

c. Tribal culture is indeed a major component of our traditional performing arts. Each tribe has its own distinctive performance with peculiar instruments made of wood, bamboo, horn, hide or similar common items easily available to them. Chakma, Marma, Murang of greater Chittagong Hill tracts, Santals, Garo, Hajongs of greater Mymensing and Monipuri of greater Sylhet have their fascinating dances and songs supported by acrobatic skills. Both bamboo dance of Chittagong Hill Tracts and Monipuri dance of Sylhet are popular in the country. But from aesthetic point of view Monipuri dance is second to none. The costume of the singers, all of them mostly being teenager girls, are handmade and colourful and varied. Given proper patronage and facilities this dance may become equally acceptable to the audience at global level. It is partially comparable with Hula dance of Hawaii in respect of its fertility significance, though both the dances have considerable differences as well. If preserved in its original form and presented in recycled manner, it would definitely earn laurels for the country. What we need is proper planning and its implementation within long and short term plans supported by adequate funding from appropriate governmental and non-governmental agencies at national and international level. UNESCO may take up substantial plans through its National Commission in Bangladesh.

6. **Future**

The future of traditional/folk performing arts in Bangladesh is indeed bright. Some internationally famous Folklorists like Professor Henrie Gassie, Professor Laurie Honko, Professor Margaret Mills who have visited Bangladesh are highly optimistic about the traditional folk culture of Bangladesh, with special emphasis on its performing side. Now it is time for us to explore the possibilities without further delay.

7. **Some Recommendations**

The government of Bangladesh has taken some positive measures in the last two years through Ministry of Cultural Affairs. The Sonargaon Folk Foundation and a few other regional and tribal cultural centres have been set up in different parts of the country. But these are not enough in view of the exiting situation. Regional centres may be set up at district level. An apex body to coordinate the activities of all the traditional/folk arts institutions should be
established with support from UNESCO and other appropriate agencies, who would provide fundamental academic cooperation apart from monetary assistance. Prior to that, a comprehensive survey may be conducted with specialists from home and abroad. The recommendations they make may be implemented in phases after proper re-examining and re-evaluating within a given period.

Bhutan

Mr. Phuntsho
Under Secretary
Special Commission for Cultural Affairs

1. Brief Chronology—history of the preservation and promotion of traditional/folk performing arts in your country

Prior to 7th Century A.D., that is, before the advent of Buddhism in Bhutan, Bonism, a form of animistic worship, prevailed in the country. Traces of this ancient beliefs are still prevalent in some areas of Bhutan today. The Bons, i.e. the practitioners and followers of Bonism, worshipped the forces of nature such as the sun, moon, mountains, trees, lakes, rivers and spirits. It was believed that all manifestations of nature have their spirits and, all natural occurrences such as the eclipses, appearances of comets, floods, fire etc. have direct bearings on the lives of beings, especially the human beings. The spirits of the nature must be worshipped and appeased by making offerings and other ritual performances. Nature must be maintained in their pure state and man can take from Nature only that is enough to meet his basic needs. Pollution of the forests, lakes and streams can infuriate the spirits and hence cause illnesses and other problems to human beings. Such nature-friendly beliefs led to the development of all manners of worship and performing arts. The use of phallic symbols and objects, as indicative of the creative and regenerative forces, and sometimes animal sacrifices are very common in this belief system. Thus the performing arts based on Bonism are the earliest and most primitive form of performing arts in Bhutan.

Further, the rugged mountain terrains which were densely covered with forests where wild animals were plentiful and, cut across by several fast flowing rivers, the accessibility from one place to another was difficult. The given geographical situation led to the development of different local cultures.

The 7th Century A.D. saw the construction of two of the oldest Buddhist temples, Bumthang Jambay Lhakhang and Paro Kyichu Lhakhang, in Bhutan. In the 8th century, a tantric Buddhist Master, Guru Padma Sambhava from India, visited and propagated Tantric Buddhism in Bhutan. From the 9th to the 17th Century, a large number of renowned Buddhist Saints and Sages from neighbouring Countries visited Bhutan and established Buddhism firmly in the Bhutanese Soil.

The Buddhists masters, while converting the Bon believers to the Buddhist faith did not meddle with local cultures, hence the local people were able to gradually assimilate the Buddhist beliefs into their local folds. The Buddhist brought with them the Buddhist ritual dances and beliefs.

In the 7th Century, Zhabdrung, the Unifier of the Bhutanese Nation had to wage several wars both to appease internal conflicts and resist external aggressions. As a result the enactment of war dances and sports such as archery became important parts of Bhutanese Culture.

Bhutan today, with just an area of 46,500 Km² and 600,000 inhabitants, has 19 dialects, 3 major languages, different ethnic groups and several local cultures. Buddhism is the main string that cuts across both physical and cultural boundaries in Bhutan.

2. Categories/types of traditional/folk performing arts and fond in your country.

There are four major types of performing arts of Bhutan. Each type has several ramifications. The categories are outlined in the Chart as given below:
Cambodia

Mr. Chuch Phoeurn
Vice-Chancellor
Royal University of Fine Arts

(1) Since 1965 after the transformation of Ecole de Arts into Royal University of Fine Arts, the preservation and promotion of traditional/folk performing arts amongst the others were implemented in a small group of young trainees, who were recruited to be trained in core of RUFA at the end of school programme; they were organising a performance in provinces encircling the Tonle Sap lake; step by step these young trainees obtained their skill through both way: in class and amongst the mass. The first promotion of young artists, finishing their training and class attendance, was named <<the National Theatre Group>>; amongst the singing theatre, classical dance, there were folk dances that that came on the stage through selection from countryside in which they were interested. By this way, many items were chosen to be performed either in town or provinces. The very popular are: Krapp dance, Trot, Chaiyam, Robam Ang Rei, Robam Tralok, Robam Neisat, Robam kra ngok Pailin, Robam kra ngok Pursat, Robam Kap Krabei Phoek Sra... At the end of 1974 that was the end of all artistic activities. The full black period came from 1975-1979. In the beginning of 1980, the Ecole des Arts was reopen; but there have been only some sectors of fine arts that have come to light: plastic arts, singing theatre, some classical and folk dances; the fore-mentioned folk performing arts are coming; the new generations of young pupils are trained in the Department of Choreography; in provinces, the provincial Direction of performing arts has promoted local artists to participate in this artistic activity. Many folk dances have come from countryside and they have been accepted to be performed after putting these things right.

Nowadays, there are many Departments, under the aegis of the Ministry of Culture and Fine Arts, that are in charge of preserving and promoting folk performing arts: The Department of Arts; The Department of Choreography and the provincial Departments.

(2) Categories of traditional/folk performing arts

a: Mountainous categories
1- Robam beh te: picking up the tea leaf dance
2- Robam kap krabei: buffalo sacrifice dance
3- Robam kra ngok Pailin: the Pailin Peacock dance
4- Robam kra ngok Pursat: the Pursat Peacock dance
5- Robam beh kravanh: the Cardamom collection
6- Robam Tonsong: wild bull dance
7- Robam kein: kein dance

b: Lowland categories
1- Robam Nei Sat: Fishing dance
2- Robam Ang Rei: pestle dance or Srok khmer by night
3- Robam Trot: New year dance
4- Robam Chai yam: procession dance
5- Robam krapp: castanet dance
6- Robam Tralok: coconut dance
7- Robam Ramvong: The circle dance
8- Robam kbach: The kbach dance
9- Robam Lamlao: The lamlao dance
10- Robam Broeun: The Broeun dance
11- Robam Saravann: The Saravann dance
12- Robam chrot srov: the harvest dance

The number 3, 4, 7, 8, 9, 10, 11 of the category (b) are very promoted and well preserved.
So they are popular in countryside: The people entertained themselves in a local ceremony and/or in new year. The others of categories (a) and (b) are preserved only by Fine Arts University, Department of Arts and provincial Departments.

There are different forms of theatre, that can be performed either in the countryside or in town. The popular ones are Lokhon Bassak which took its roots in southern area, the Mekong Delta, where khmer people entertained themselves through ceremonial organising. The Lokhon Bassak <<Opera>> is still alive in the Khmer Community. This theatre using mixed dresses and music in the manner of Chinese costume, can be performed in both way: through literature and historic events. Another form which is nowadays popular too is the Yikei; the latter is older than the Lokhon Bassak; it is considered longtime ago as property of coastal people or islanders. Amongst other forms, they are: Lokhon Khol (monkey theatre), Lokhon Sramon (shadow theatre), Lokhon Mohory and Apei.

Concerning Folk Performing Art, there are two categories: Mountainous and Lowland categories. Most of the former folk performing art disappeared from the community. Some others are survived. As they are still considered as the most important in the ethnic life, these people keep them always in mind and performed them occasionally when they celebrate their festivity: we still admire the dance of <buffalo sacrifice>, of the exorcism, of the spirit offerings and the harvest dance.

Cambodia is a rich country of traditional and folk performing art. What we have said is not sufficient: since 1979 the Ecole des Arts and University of Fine Arts have done their best to revitalise and promote this cultural heritage through local festival organising and by retraining young trainees in this field.

Before 1984-85, there existed over than 50 theatre troops; so far there are only two: Phnom Penh city and Kompong Cham troops.

As far as Folk performing art is concerned, the folk dances have moved forward in the same way of theatre. The main reason is that: there is not enough financial supply from the government. Step by step, the cultural activities have to become smaller and smaller; traditional and folk performing art disappear from time to time from the stage: parallel to this facts, the culture of foreign countries have infiltrated as a waterfall.

The Ministry of Culture and Fine Arts is in a poor situation so far; there no enough money to revitalise the broaden the culture of the mass; and the national regulations and provisions concerned are not yet in process.

Some private sectors, institutions and NGOs, have implemented their activities so as to preserve and promote the silkworm feeding and weaving; then the Royal University of Fine Arts is in need of recruiting young pupils as trainees to be trained and to perform as practice for public.

So some popular folk dances and theatres are preserved. Owing to the need of people, few folk performing arts are required to be broadcasted through National Radio: for example the Lokhon Bassak, the Yikei, the Chapei Roeung <<bi-string long handle guitar>> and the alternated Song that is also very popular in countryside as well.

In the field of archaeology, Cambodia has promulgated its local laws in order to protect and preserve the monumental patrimony to which the additional regulations on environmental protection is taken into account. In this case, the cultural heritage police bodies have been created. As for traditional/folk performing art, it is up to now neglected; despite the efforts of the Head of Cultural Patrimony Department either of Phnom Penh City or of provinces, number of popular folk dances, of Arts and Crafts, and of theatres faces a great disaster. The last but not least, I expect the khmer cultural heritage will be safeguarded and protected first by the khmer themselves and by the regional and international cooperation the next.

<table>
<thead>
<tr>
<th>China</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ms. Cai Liang-yu</td>
</tr>
<tr>
<td>Professor</td>
</tr>
<tr>
<td>Head of the Foreign Music Research Division</td>
</tr>
<tr>
<td>Music Research Institute</td>
</tr>
</tbody>
</table>
Chinese Academy of Arts

In China, there was a leader whom was deeply respected by everybody, his name is Zhou En-lai, the late premier. He always concerned about folk literature and arts, and he even kept close personal relationship with artists and artisans as well. In 1949, during the All-China Federation of Writers and Artists' Delegation Conference, in his Speech on Political Affairs he said: "We out to respect all of the artisans and old folk masters beloved by the mass." When he was alive, he concerned about their life, their work in art, and even their marriage.

China is a country with long standing civilisation and large population, it is also rich in intangible culture. This heritage is still alive and active in our people's social life.

China also has a long standing history of collecting, classifying and preserving the folklore heritage. As early as 2500 years ago during the "Spring & Autumn Period" (770 B.C. - 476 B.C.), the famous thinker Confucius edited The Book of Songs in which he collected 305 folk songs and ballads from many different places. Since the 3rd century B.C., the Qin Dynasty (221 B.C. - 207 B.C.) originated official institutions like "Yue Fu" (Music Bureau) for collecting folk arts and literature.

However, as time goes on, and social and economic changes take place, specially following the reform and open policy in the 1980s, caused by a blast of both Western economy as well as Western culture, the traditional heritage is facing crises and danger of being destroyed or lost, so this is a matter that needs to draw serious attention and adopt effective measures.

The first law dealing with culture affairs in China is The Law of the People's Republic of China on the Protection of Cultural Relics (1982). Being a special law on the protection of historical relics, it marks that the cause of cultural heritage protection in China has been lead to the path of legalisation. During the 1990s, the Chinese government made laws to protect the intangible cultural heritage, for instance, according to the 6th clause of the Copyright Law of the P. R. C. (1990), the State Council should work out independent regulations on the protection of folk arts & literature copyright, a drafting of Regulations of the Protection of Works of Folklore China has come to the state of soliciting public opinion, another drafting of Regulations on Preserving of Ethnic & Folk Cultural Tradition of the People's Republic of China is also soliciting public opinion.

Actually, since the 1960s and 1970s, the Chinese government has issued several laws and regulations concerning intangible cultural heritage preservation and these regulations have been actively at work in the country. For instance: The Archives Law of the People's Republic of China; Ministry of Culture's Circular on Intensifying the Exploration of Traditional Repertoire of Xiqu and Quyi (1961); Ministry of Culture's Circular on Intensifying Administration and Management of Xiqu and Quyi (1979); Proposed Regulations on the Management of Folk Artists (Ministry of Culture, 1982); Regulations on Museum Management at Provincial, Municipal and Autonomous Regional Levels (State Bureau of Cultural Relics, 1979); Proposed Regulations on the Work of Community Cultural Centres (Ministry of Culture, 1981) etc.

Besides making and issuing laws and regulations, the government accompanied by social organisations adopted measures to promote and preserve folklore heritage. I would like to make only two examples:

1) The compiling of 10 collections and annals of Chinese Ethnic & Folk Traditional Literature and Arts. This work launched and organised by the Ministry of Culture, State Nationalities Affairs Commission, and China Federation of Literature and Art Circles started in 1984. The collection and annals include Collection of Chinese Folk Songs, Collection of Chinese Local Opera Music, Collection of Chinese Quyi (musical story telling) Music, Collection of Chinese Folk Dance, Collection of Chinese Folk Stories, Collection of Chinese Folk Ballads, Collection of Chinese Folk Proverbs, Collection of Chinese Folk Instrumental Music, Annals of Chinese Local Operas, Annals of Chinese Quyi. The books include illustrations, scores and pictures. The collection is divided according to the government's administrative areas. (Taiwan is for the moment absent), every province would have a series of each kind, when it is finished, the collection is to be totally
in 450 volumes and written in 500,000,000 Chinese characters. Till now, the amount of people working on the project has raised to more than 50,000. Up to the end of 1997, 122 volumes and 150,000,000 Chinese characters are published. This great collection has been noticed by friends around the world, and scholars from the country; and abroad call it "The Cultural Great Wall of the Chinese Nation."

2) Another example is something about the place where I work, the Music Research Institute of Chinese Academy of Arts. For 40 years, the Music Research Institute has been regarding the collection, recording, storage and classification of Chinese music data as its basic task. It has developed a professional centre of music data with about one thousand ancient Chinese music books and scores, one hundred music periodicals published in this century, two thousand hours of music recording tapes and several hundred musical instruments of different dynasties and minorities. Among the most treasured material in the centre are seven thousand hours' musical recordings. Just like other Chinese folklore heritage, the music is transmitted orally by generations of folk musicians, and now the folk singers and players who sang and played the beautiful music have mostly died, even the musicians who made the recordings have mostly not survived, so they are very precious. Here I would like to let you listen to a piece of folk music for only five minuets. It is recorded by the late director of our Institute Professor Yang Yin-liu when he visited a famous blind folk musician Ah Bing. This folk artist from Wuxi could play hundreds of pieces composed by himself, at that time he played only five pieces for Prof. Yang, and he agreed that Professor would come again half a year later to record more pieces. Unfortunately, Ah Bing passed away before the time, bringing all the music with him. Professor Yang also died a few years ago. But this piece "Er Quan Ying Yue" (The Moon Mirrored in the Spring Fountain) is a popular piece in the country and well known in the world.

Happily, in 1997, this part of Chinese Traditional Music Sound Archives has been honourably listed on the inclusion in the "Memory of the World" Register of UNESCO. Although we do have same laws and regulations for the preservation of our culture, while carrying out them, we often meet some problems and difficulties. The biggest one is financial problem. China is still a developing country, the first priority is to solve the problem of people's living, and budgets for the cause of culture (including folklore and other intangible cultural heritage) could not be much. So, when we do something on the preservation, the problem of financial shortage is always there and sometimes we can not do as we supposed to do.

We are glad to attend this meeting, and we wish to strengthen the cooperation, exchange and friendship between colleagues in the countries of Asia-Pacific region. We are also eager to learn about your experiences in order to improve our safeguarding and preserving the intangible cultural tradition of our country.

India

Mr. Subhash Chand Bansal
Deputy Secretary (Documentation)
Sangeet Natak Akademi

The performing art traditions of any country could be dated to its origin. India has a long tradition and cultural heritage. Centuries old traditional temple based Sanskrit dance drama are prevalent in various parts of India even today. In India folk dance, music and theatre is part of the life of the rural and tribal people. Ritualistic element is also evident in folk/traditional/tribal dances and music of our country. In most of our folk performing arts the theme is generally drawn from mythology and ancient scriptures/pieces. These have been carried through centuries from generation to generation by oral tradition. Earlier these were documented in form of cave paintings, sculptures, inscriptions, manuscripts an other written material. During this century these forms have been documented by photographs, films, discs, magnetic tape and audio-video recording etc.

Today the culture is experiencing the effects of accelerated modernisation. The freedom of expressing ourselves has brought changes in our culture, life style and its values. The fact technological progress has brought people close to each other thus enhancing scope for sharing
their culture. In India this change has become predominant. The cultural groups of various regions are performing in different areas and have interaction with each other. The impact of Folk Performing Arts of one region can easily be seen on the Folk Performing Arts of other region thus deviating from their own tradition. Also the cinema, television, cable and Ad agencies have great role in influencing these changes.

Union of India comprises 25 State and 7 Union Territories. There are Government bodies which are run by the Central Government and the States are governed by the respective State Governments. The Government organizations dealing with culture directly are the following:

**Material structure**: Archaeological Survey of India, National Archives, National Museum etc.

**Performing Arts**: Department of Culture, Akademies of Art and Culture, Sangeet Natak Akademi, National School of Drama, Indira Gandhi National Centre for the Arts, Indian Council for Cultural Relation, Centre for Cultural Resources & Training, Zonal cultural centres and State Akademis.

Sangeet Natak Akademi, the apex body for the performing arts of India is mainly engaged in preservation, promotion and documentation of classical, traditional/folk performing arts. Over the years the Akademi has implemented several programmes and schemes for the purpose of preserving, nurturing and promoting the performing arts in various parts of the country. Priority has been given to projects pertaining to the folk and tribal arts threatened by rapid socio-economic impact.

Several other schemes, designed by the Akademi to sustain and promote specific performing arts, are now part of Akademi's plans. Among these are Assistance to Young Theatre Workers, Organising Music, Dance Festivals, Grant of Fellowships of promising young artistes, Documentation and Dissemination of Archival Material pertaining to Performing arts, Financial Assistance to Cultural Institution, and Inter-State Exchange of Cultural Troupes. Also special care has been taken to sustain rare art forms which have been identified by Akademi.

Annually, the Akademi honours outstanding performers and performing arts scholars with Awards and Fellowships. The Fellowship carrying a purse of Rs. 40,000/- is the highest honour the Akademi confers on an individual performer or scholar and the Awards carrying a purse of Rs. 25,000/- are for artistic excellence, achievement and sustained contribution.

The Documentation Unit of the Akademi, equipped with sophisticated audio and video equipment, covers many of the major programmes of music, dance and drama throughout the country. Over the years the Archival collection has grown considerably. The Akademi has over 6,000 hours of audio recordings, over 3,000 hours of video, some 125,000 photographs (B&W/Colour) and transparencies, and 150,000 feet of 16mm films.

The Audio-visual Library & Book Library, open to the public continues to be widely used by students, scholars and media. Its specialized holding of books, discs, audio/video cassettes on Indian performing arts can be utilised free of cost.

The Museum of Musical Instruments continues to attract visitors, particularly those interested in Indian folk/tribal instruments of which it has a rare-unexampled collection as also of masks and puppets. There are several rare folk/tribal musical instruments in its collection.

Kathak Kendra at New Delhi and Jawaharlal Nehru Manipur Dance Academy at Imphal are training institutions in Kathak and Manipuri dance and music - are constituent units of the Akademi. They are now recognised as the premier institutions in the country for teaching Kathak and Manipuri dance.

In India number of non Governmental institutions have also undertaken the work of promotion and documentation on performing arts by way of collecting audio/video recording, films, still photographs, slides, and publications etc. To name a few established institutions are: National Centre for the Performing Arts, American Research Centre, Sangeet Research Academy, Indian National Theatre, Shruti, Natya Shodh of the documentation work on the performing arts carried out by these institutions is mere collection. Detailed information is not available at any one point. Sometimes it becomes difficult to gather information due to...
lack of communication, language, time and other factors.

Many institution and field experts have developed questionnaires for documenting the performing art forms including the socio-economic conditions of the performers. It is easy to collect data on classical music, dance and theatre but it becomes difficult to get data on the folk/traditional and tribal arts.

The documented material should not be used for any purpose without the consent of the artistes. The social and economic interest of the artistes should be safeguarded.

Out of the selected documentation, audio/video cassette of festival, performances could be prepared which could be made available on nominal charges for general use. This will help the students, scholars and even artistes. This will also generate interest about our own tradition in common people and make them aware about these art forms.

In order to sustain/promote and support these Folk Performing Art forms, the Akademi is regularly organising festivals of traditional performing art forms in the regions and also outside. Sometimes programmes on thematic basis e.g. Lok Utsav: Festival of folk performing arts, Bhakti-sangeet: Festival of devotional music, and also Festival of traditional puppets. Also exhaustive Lecture-demonstrations by eminent 'Gurus' (Teachers) is documented from time to time.

The Akademi gives financial support for training in forms of music, dance & theatre which are no longer widely practised. Honorarium to veteran teachers and stipends to students are offered to ensure new recruitment to these art forms and training is conducted through traditional teaching learning process. Progress of the training is regularly monitored. The Akademi has supported training in instrumental music e.g. Pakhawaj, Nagaswaram, Naggara, Murali & Satara (rare musical instruments). Young artistes from family of traditional musicians and Gharanas (Schools) have also been extended financial support for making the musical instruments. A training programme for making musical instruments is now operative in Rajasthan (North-Western part of India).

The Akademi has identified Kutiyattam and Chhau dance forms of Seraikella, Mayurbhanj & Purulia as artistic traditions that appear to be languishing for want of support.

The Akademi envisages systemic transmission of these art forms through training under great Gurus (Teachers) and subsidizing the regular performances. These programmes are being implemented under a scheme for establishing National Centre for specialised training in music and dance.

Great efforts are being made to save and sustain the rich cultural heritage of our country on Government level and by private organisations. But still a great task is ahead to accomplish.

Songeet Natak Akademi - New Delhi
Holding & Archival collection up to December, 1997

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Audio Recording</td>
<td>6197 Hrs.</td>
</tr>
<tr>
<td>Total No. of Audio Tapes/Cassettes</td>
<td>6600 Nos. (6250 + 350)</td>
</tr>
<tr>
<td>Total video recording</td>
<td>2966 Hrs.</td>
</tr>
<tr>
<td>Total No. of video tapes/cassettes</td>
<td>4690</td>
</tr>
<tr>
<td>No. of B&amp;W and colour photographs</td>
<td>118360</td>
</tr>
<tr>
<td>No. of colour slides</td>
<td>34850</td>
</tr>
<tr>
<td>Silent film material</td>
<td>1.5 lakh</td>
</tr>
<tr>
<td>No. of Video/Film produced</td>
<td>18</td>
</tr>
<tr>
<td>No. of Documentary films 1/6 mm</td>
<td>64</td>
</tr>
<tr>
<td>No. of Books</td>
<td>20814</td>
</tr>
<tr>
<td>No. of journal received</td>
<td>100 per year</td>
</tr>
<tr>
<td>No. of Disc</td>
<td>9678</td>
</tr>
<tr>
<td>No. of C. D.</td>
<td>142</td>
</tr>
<tr>
<td>No. of Audio (Commercial)</td>
<td>1424</td>
</tr>
<tr>
<td>No. of Musical instruments, masks, and puppets</td>
<td>1450</td>
</tr>
<tr>
<td>Displayed in gallery of Musical Instruments</td>
<td>250</td>
</tr>
</tbody>
</table>

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
The Indonesian nation consists of a multi-ethnic population. This can be explained from the root that the Indonesian state geographically consists of many islands. From the latest report obtained, the Indonesian state consists of more than 17,000 islands scattered from most eastern part of Irian Jaya up to the Sangir Talaud island in the north, or from most Western point at Sabang in the province of Aceh to the most eastern point, Merauke in Irian Jaya. This island region is inhabited by more than 500 ethnic groups. This sum was given by Dr. Yunus Melalatoa, an anthropologist from the University of Indonesia as a result of his research. His research work has been published by the Directorate of History and Traditional Values entitled Ensiklopedi Suku Bangsa di Indonesia (1995. Encyclopedia of Ethnic groups in Indonesia).

From the above description about our nation and the amount of ethnic groups within it, it is obvious that we are rich in folklore. If every ethnic group has many varieties in folklore, then there is no doubt that we have indeed very rich in folklore. But, it does not say that this goes without problems. As a matter of fact in the multi-various folklore, there are problems which should be solved as quickly as possible, including efforts in the preservation and promotion of traditional/folk performing arts.

II. Present Situation and Problems

Preservation and promotion of traditional/folk performing arts have been done by the government as well as by privates. The Center for Research on History and Culture (Pusat Penelitian Sejarah dan Budaya) has become The Directorate of History and Traditional Values, under the Directorate General for Culture, Ministry of Education and Culture (Direktorat Sejarah dan Nilai Tradisional, Direktorat Jenderal Kebudayaan, Departemen Pendidikan dan Kebudayaan) has done various activities, i.e. research, preservation, development and promotion of culture, and of course preservation and promotion of traditional/folk performing arts. At present, those activities are continuously implemented by the Directorate-General for Culture, through its project. Those activities are, among others, carried out by the Directorate of History and Traditional Values through the project, Inventarization and Documentation of Provincial Cultures (Proyek Inventarisasi dan Dokumentasi Kebudayaan Daerah). Research and development in the field of folklore are done, verbally, partly verbally, and non-verbally, i.e. among others writing of folk tales, customs, children games, traditional medicine, traditional weapons, traditional houses, and rites on pregnancy, marriage, death, and others related to natural phenomena.

The Directorate of History and Traditional Values so far has published around 3,000 titles of books which have been spread to all school libraries all over the country, and made more than 1000 video recordings on various traditional rites and other traditional activities related to traditional/folk performing arts from all over Indonesia.
The Directorate of Art which is also under the Directorate-General for Culture, also preserves and promotes various performing arts; it also does research and video recording on various traditional music. More than 200 video recordings have been produced by this Directorate on traditional music from all over Indonesia. To the honourable participants we would like to inform you that publications have been implemented already for several years, especially on folk tales. Balai Pustaka, which is the Ministry of Education and Culture’s Publisher and Grasindo Publisher (of the PT. Gramedia-Kompas Group) have published folk tales in serial form also bilingual folk tales in English and Indonesian. The Grasindo Publisher has a unique way in publishing folk tales. The English language serial is also presented with an English language teaching method.

Folklore in its art performing manifestation took place in some provinces. Bali, in the last two decades, annually holds festival on performing art from all over the province. In these festivals there is also an exhibition on Balinese handicrafts.

In the last four year, the province of Nusa Tenggara Barat (Western Lesser Sunda Islands province) has also organized festival on its art and culture. During these festivals a lot of art activities took place, i.e. performing arts, exhibition and a seminar on art of local culture of the province.

The provinces, of South Kalimantan and Aceh also have activities on folklore, although only occasionally. The Timor Timur Province (Eastern Timor) beginning this year organises a festival on art and culture and a variety of folklore will be performed. As in the previous year, i.e. in December 1997. The Directorate of Art arranged a festival on Indonesian traditional music at the Taman Budaya (Cultural Park) in East Java. This was an important occasion, since it was attended by participants from throughout Indonesia. Every participating group presented its local traditional music.

The aim of this national festival is to promote and exchange ideas and experiences among the artists; it is also aimed at widening horizons in understanding and appreciating traditional arts. From these festivals a lot of data may be complied which can be evaluated and used for further fostering and developing traditional music in Indonesia.

The festivals are, as a matter of fact, an anticipation to the declining or even much worse, the demise of various traditional arts. According to the Director of Art, Mr. K. M. Saini, in 1950 the Sundanese theatre in West Java was supported by around hundreds of groups, but now there are only a few groups left. These groups have no permanent place to perform, they are moving from one place to another, and have become the wandering Sundanese theatre groups. The same is the fate of the Javanese wayang orang (wayang performed by human beings) and ketoprak (traditional Javanese theatre). There is also a decline in the number of people who come to the people’s theatre Sri Wedari in Solo, and it seems that the theatre groups Ngesti Pendowo of Yagyakarta is also fading away.

The problems which are actually obvious are the ones related to the younger generation. They are more attracted to better arranged performing arts, easy to be absorbed and not consuming a lot of time. This no doubt has to do with the development in the multi-media communication technology. Information on performing arts could easily be obtained through the radio, television, film, laser disc, video compact disc and the internet. This situation, indeed, does not make it easy to preserve traditional/folk performing arts.

III. Future Subjects on the Preservation and Promotion of Traditional/Folk Performing Arts

Considering the above-mentioned problems (II), the following items will be given special attention, i.e. preservation and promotion to folk tales, traditional medicine, traditional architecture, traditional food, and traditional theatre. The folk tales have a high degree of value, since it is a source for identity, locally or nationally. Traditional medicine is also very important, since amid the development in technology nowadays including medicine, the traditional medicine in certain circumstances could be useful as an effective alternative.

The traditional architecture also is given special attention, since in the present development, and
certainly in the future, the need to obtain a reasonable change which is sustainable has become the more important. The preservation of traditional architecture presents comparative materials to meet the need in developing future housing. Traditional food needs to be given more attention, this is not only caused by the increasing popularity of foreign food, but it is very useful in the diversification of nutrition and health. Last but not least, is the traditional theatre, which because of modernisation and communication stimulates its decline or demise.

**Iran**

Mr. Behrooz Vojdani
Director
Department of the Social Anthropology
Iranian Cultural Heritage Organization

**Introduction**

The concept of cultural heritage has gone through a rapid development during the past two centuries. In the earlier phase, most attention was given to major public buildings, such as religious properties, palaces, castles, or archaeological monuments, including the Pyramids of Egypt, the monuments of Palmyra, and Persepolis. Following the general developments in the nineteenth century, the question of protecting cultural heritage has achieved international dimensions. Considering that culture and development are a result of ‘cross-fertilisation’ of ideas and influences between people, it has been understood that products of culture which are cultural heritage resources, also have ‘universals significance’.

One of the world’s richest and oldest collections of cultural heritage lies in Western and Central Asia. In this region there is a common historical and cultural background shared by all the peoples living in this area. Over the ages, the flow of goods, idea, technologies, as well as artists and merchants, have caused innumerable common manifestations which are reflected in our movable and immovable cultural heritage. Hence, most of the traditions and customs found in Iran can also be seen in Central Asian countries. India is another good example where one can see this common emergence of common cultures and customs and all divergences blending and co-existing. This shared patrimony can be observed through inconceivable resemblance and affinities in styles, techniques of manufacture, fashions as well as materials used for construction of buildings or in the making of objects. Utilising similar techniques and materials in making or creating objects is a clear manifestation of this cultural harmony.

Without any doubt, it is only through cooperation that the ultimate goal of preservation of cultural heritage can be achieved. The exchange of ideas and the transfer of knowledge and experiences, and eventually potentials, will not only lead to a better understanding and awareness of cultural heritage among our peoples, but also contribute to upgrading our knowledge concerning the treatment, consolidation, restoration, rehabilitation and maintenance of cultural remains. Regional cooperation is one of the best ways for attaining this important goal.

Common cultural bonds and similarities between handicrafts, customs, traditional arts, and techniques in the countries of Central and Western Asia and the need for exchange of ideas, views and experiences, as well as implementing the policies of UNESCO in supporting regional collaboration and activities, brought about the suggestion that cooperation in Central and Western Asia should be encouraged. This was willingly accepted by the Islamic Republic of Iran. We will place all our potentials, cultural and technical abilities at the disposal of our neighbours with the aim of exchanging ideas and experiences and fulfilling our duty to humanity; and thereby to use the experiences of others in better protection our own cultural heritage.

Conserving and protecting the cultural heritage and preserving and maintaining ancient buildings and artifacts and historic sites, supporting and encouraging artists active in various fields of traditional arts, proving the necessary possibilities for the enhancement and development of indigenous arts, assisting experts and researchers to hold mobile exhibitions and museums, providing the facilities required for ethnological research and creating the grounds for the transmission of cultural heritage concepts to the public, and , in general terms, introducing the unfamiliar aspects of cultural heritage to the public, require the dedicated cooperation of the country’s entire
The diversity and wealth of the cultural heritage constitute a wide spectrum which cannot be handled through a single governmental administrative organization. Therefore, one of the means by which the public can be made aware of the values of cultural heritage and the necessity of its preservation is the creation of "cultural heritage societies," which calls for the dedicated cooperation of all social layers. In reality, these societies play the role of a solid bridge between the Iranian Cultural Heritage Organization (ICHO) and the population at large, assuming the tasks of informing and educating them in terms of the unfamiliar aspects of cultural heritage.

At present, some 20,000 individuals, including political, administrative and cultural personalities and private persons interested in the country's cultural heritage are consistently and voluntarily cooperating with ICHO in all cities and most villages throughout the country toward the preservation of the cultural heritage left behind by our ancestors.

**Iranian Cultural Heritage Organization at a Glance**

The Iranian Cultural Heritage Organization (ICHO) is entrusted with the duties of carrying out research, conservation, rehabilitation, presentation and education concerning the cultural patrimony of the country. Historically, the duties of this organization range from the first sings of man's presence on this land to the present time, and geographically they involve the entire country, its ancient culture and civilisation, and its cultural and historical exchanges with vast areas of the region and the world. Thus, in view of this historic depth and geographic expanse, it deals with innumerable, varied movable and immovable artifacts. Gathering knowledge about these material and spiritual artifacts, preserving and safeguarding them, passing on the acquired information to the future generations, enhancing man's knowledge and vision in order to improve his future life, and partaking in artistic and cultural production are among this organisation's activities. It is a bridge between the past the future. It keeps an eye on the former while offering suggestions for the latter.

**Research Activities**

Carrying out on-site archaeological surveys in order to identify archaeological sites, tumuli, historical buildings and ensembles; compiling a comprehensive list of these as well as the archaeological map of Iran; effecting scientific archaeological soundings and excavations; implementing ethnological studies and research in traditional arts; studying ancient texts, epigraphs, manuscripts and historical documents; studying present-day Iranian dialects; carrying out laboratory experiments and research related to the cultural heritage. The identification and recording of valuable movable and immovable cultural artifacts in the Inventory of National Artifacts and other related catalogues, as well as the recommendation of artifacts to be included in the list of World Cultural Property, are done in this Organization.

**Conservation and Rehabilitation Activities**

Preparing and implementing projects needed for the conservation, restoration and rehabilitation of historical sites and constructions; preserving traditional arts; effecting laboratory and workshop studies and operations required by the restoration of historic cultural property.

**Presentation and Educational Activities:**

Displaying and introducing the country's cultural patrimony on national and international levels by administering museums, holding exhibitions, publishing books, periodicals, etc; creating new museums and developing existing ones (at present 42 museums and palace-museums are administered by the Iranian Cultural Heritage Organization); organizing educational courses; preparing and implementing projects of scientific and cultural cooperation with national research centres, universities and executive institutions, as well as participating and cooperating in international programs related with the cultural heritage.

Beside its central headquarters in Tehran, which carries out the tasks of planning, coordinating and supervising the implementation of projects at hand, the Iranian Cultural Heritage Organization has an extensive administration network numbering about 40 units in all the provincial centres and several township centres, as well as some 100 centres for the study and conservation of historical monuments and artifacts throughout the country.
The Iranian Cultural Heritage Organisation’s eight traditional arts workshops, are active in reproducing original Iranian artifacts. The Iranian Cultural Heritage Organization has over 3,000 official members, about 400 of whom are university graduates with bachelor, or higher degrees. The principal fields of ICHO’s experts are archaeology, architecture, art, history, restoration of monuments and histo-cultural artifacts, human sciences and ethology, ancient cultures and languages, linguistics and literature. This organization also benefits from the membership and cooperation of prominent master-craftsmen active in traditional arts and architecture.

The Higher Education Centre for Cultural Heritage

The Higher Education Centre of the Iranian Cultural Heritage Organization offers seven Associate Degrees in: 1. Archaeology, 2. Ethnology, 3. Traditional Arts, 4. Curatorship, 5. Guidance of Museums and Historic Monuments, 6. Conservation and Restoration of Historic Monuments, 7. Conservation and Restoration of Cultural and Historical Artifacts, educating and training the personnel required by the Iranian Cultural Heritage Organization, at a rate of around 120 graduates per educational cycle. As of the last educational year, Bachelor Degree course in Museology and Conservation and Restoration of Historical Buildings have been added to the above list of courses. Planning is being made for higher courses, up to the Ph. D. level.

Central Research Laboratory for Conservation of Cultural Heritage (CRLC), soon to become Research Centre for the Conservation of Cultural Heritage (RCCCH)

The Research Centre for the Conservation of Cultural Heritage is affiliated to the Iranian Cultural Heritage Organization and was created in 1990.

Initially it was named the Central Research Laboratory for the Conservation of Cultural Heritage (CRLC). At present, the restructuring of CRLC to RCCCH is underway and both names are currently valid. The purpose of this Research Centre is to implement research projects whose outcome can bring forth a better understanding and identification of cultural heritage and also make possible the conservation and preservation of histo-cultural artifacts.

ICH0's ethnological research centre and the intangible cultural heritage

As regards the realisation of art of ICHO's goals in domain of ethnology, and in view of man's central position in cultural heritage research, ICHO's ethnological research centre, comprising four research departments (social ethnology, ecological ethnology, ritual ethnology, traditional arts) assume the responsibilities of carrying out research in the various domains of Iran's intangible cultural heritage. Thus, during the past decade, some 562 research projects in different domains have been carried out throughout the country, the most prominent among these being:

1. Territorial ethnography

This program is being implemented by ethnological experts in various townships in view of collecting information concerning cultural elements. Up to now, 133 townships have been surveyed in this regard and this program will be continued in years to come.

2. Ethnographic atlas

The ethnographic atlas of Iran is being prepared on the basis of the territorial ethnographic program. Its aims are:

- Determining the country’s cultural basins and the distinct cultural basins of each of the country’s cultural elements;
- Determining the common cultural features of ethnic and social groups living in Iran;
- Determining the roles and functions of these common features in bolstering national identity;
- Determining the particular and outstanding cultural and social features and aspects of the country's different regions, in view of carrying out in-depth research programs aimed at achieving comprehensive knowledge and benefiting from it in validating, rejecting or correcting propositions;
- Exploiting acquisitions in
governmental fundamental, executive and development planning;

- Benefiting from the achievement of these research projects in determining future developments in the cultural evolution of the inhabitants of the Islamic Republic of Iran.

3. Collecting popular stories

The first collection of Iranian stories, classical following the international code of tales, will be published in the near future. These stories have been collected in past years by ethnological experts in the country's 25 provinces. This collection included the following books and will become available shortly;

- Stories for all;
- Stories for children;
- Analytical books on stories for researches.

4. Rituals and ceremonies

In this project, all traditional rituals and ceremonies throughout the country are studied. The research method used in this domain is based on solar and lunar calendars and cover all of man's productive activities between his birth until his death. In order to preserve and disseminate Iranian traditional rituals and ceremonies, a number of these have already been recorded in the form of video representations.

ICHO's ethnological research centre, taking advantage of the coincidence of the month of Moharram with the International Museum Day (also called International Cultural Heritage Day in Iran), held the first assembly entitled "Moharram and Iranian Culture" on May 18th and 19th 1997, with the aim of preserving and introducing the Islamic values involved in the country's popular culture.

Alongside this assembly, exhibitions of documents and paintings by great Iranian artists dealing with the topics of Moharram and Ashura were also organized and documentary films relevant with the theme of the assembly, prepared in the course of filed researches, were shown. At the end of the assembly, commendation plaques and prizes were awarded to the best articles presented.

For next year, ICHO's ethnological research centre is planning to hold the first assembly entitled "Nowrooz and Popular Culture," with the aim of introducing this ancient festival and its cultural status in Iran and its neighbouring countries.

5. Ethnology of pilgrimage sites

Pilgrimage sites and holy centres bear particular importance in various cultures. The project concerning the ethnology of pilgrimage sites is aimed at understanding the cultural status of these sites. This project deals with pilgrimage sites in the large sense, including mausoleums tekiehs, fountains, trees, etc. which bear a holy meaning and are associated with particular rituals in popular beliefs. This project has already been implemented in several provinces and will be continued in others in the years to come.

6. Ethnology of Iranian bazaars

Throughout the world, bazaars are associated with the name of Iran and traditional bazaars rank among the specific features of our country's culture. Owing to the importance of this economic-cultural institution, the project concerning the ethnology of Iranian bazaars has been included in the series of ethnological research projects. The bazaars of Tabriz and Orumiyeh have already been researched and those of Qazvgin, Shiraz, Esfahan, Yazd and Kerman are being studied and will be researched next year. In this context, the first congress concerning the survey of bazaars in the culture and civilisation of bazaars in the Islamic world was held in Tabriz in 1993 with the participation of Iranian and foreign scholars who had carried out research in this domain.

7. Man, environment, science

Within a framework entitled "man, environment, science," subordinate research projects are implemented yearly in various cultural domains. Thus, popular beliefs and knowledge are surveyed from different viewpoints. In this context, studies have been carried out, under some 50 titles, in such fields as traditional medicine, the sky, weights and measures, etc.

8. Man and water
Within this project, the presence of water has been studied in all dimensions of man's life and culture. Thus, the main river basins of Iran and the outstanding relevant cultural topics have been studied. More than 40 research projects have been implemented in this domain and the data collected will be published in the form of a collection as soon as these are summed up.

These researches have resulted in the creation of a "National Museum of Water," which will be realised jointly by the Ministry of Energy with the cooperation of the Iranian Cultural Heritage Organization.

9. Ethnology of Iranian costumes

Ethnological researches on Iranian costumes were carried out, as a comprehensive project, in 1995 and an exhibition entitled "Ethnology of Iranian Costumes" was held in April 1996, on the occasion of the Cultural Heritage Week.

In studying the ethnology of Iranian costumes, all available materials, observances and beliefs, rituals and traditions, arts and professions, production and consumption methods and social relationships and contingencies are interrelated.

In view of the conspicuous position of clothing in the domain of culture, its exact ethnological study provides considerable criteria for appreciating social and cultural changes and orientations, allowing useful cultural and social planning to be made.

Ethnology of traditional Iranian tribal habitations

Habitation is one of the most tangible and most complicated cultural manifestations, which is related with the various dimensions of man's material and spiritual life. Iranian habitations assume various forms in function of environmental conditions and cultural contingencies. Therefore, studying them in ethnological terms is most important in determining the boundaries of cultural areas. In this context, seven research programs have been completed in tribal regions of Iran and more are planned for the future.

Traditional and folkloric performing arts in Iran

A. Popular performances

Generally speaking, all manifestations of popular culture somehow involves in theatrical representation rank among popular performing arts. It is also notable that all popular performing arts fall in the category of popular arts, even if some of them may have also found their way into aristocratic arts and elements from aristocratic arts may have been included in them. Consequently, except in rare cases, popular performing arts have seldom been recorded in the category of official culture. The most significant common features of popular performing arts are the following:

1. The scene is located amidst the people;
2. Their origins lid in the beliefs and perceptible factors of the people's lives;
3. The actors are not professional, in the sense that they do no earn a living form these performances;
4. The performances are simple and unostentatious;
5. They reflect new problems arising in the society in simple terms;
6. The performances do not follow written text, although they fall within determined general frameworks. In other words, the overall framework of the performances is determined, but the dialogs, as well as some secondary scenes, are improvised (with the exception of ritual declamations);
7. The actors come from the lower strata
the society;
8. The actors do not consider themselves apart from the audience and communicate with it in simple terms, even addressing it and requesting its acquiescence in some scenes.

Iranian performing arts embody a wide spectrum of representations. Of course, because of particular conditions, many popular performances may take place in open air, but this does not constitute a dividing criterion. The criteria determining the categories of popular performing arts depend on the elements involved in the plays themselves. These are:

1. Ritual performances;
2. Religious performances;
3. Puppet performances;
4. Rural performances;
5. Merry, humorous performances;
6. Single-player performances;
7. Acrobatic performances;
8. Female audience performances;
9. Animal performances;
10. Masked performances;
11. Simulated animal performances;

All these forms of popular and folkloric performances are preserved and disseminated mainly by local populations. Of course, such factors as cultural and artistic policies, economic and social changes, mass media, etc. can contribute to the preservation or the annihilation of these arts.

B. Ta’zieh (Iranian national and religious dramatic musical performances)

Literally, the term ta’zieh means mourning rituals held in commemoration of deceased dear ones, but it refers specifically to a type of religious performance with particular rituals and traditions. These embody various arts, including music, scenic representation (with all its theatrical aspects) and poetry or prose. Rather than a simple, determined cultural phenomenon originated in any particular historic period, the ta’zieh came into being along centuries, in result of various social, religious, cultural, artistic and philosophical factors. It is the outcome of a gradual evolution, rather than the product of the creative genius of a determined individual. The ta’zieh is the upshot of the evolution of other types of mourning ceremonies known under such appellations as nowheh-sara’l, rawzeh-khani, shabih-sazi, shamayel-gardani, dasteh-gardani, naqqali, etc.

Music of the ta’zieh

Music, poetry (text) and scenic representation are the main, inseparable components of the ta’zieh. The music of the ta’zieh can be evaluated in two distinct, instrumental and vocal, domains. Both are intimately related with the textual contents and the scenic elements, and fulfill different functions. The main element of the music of the ta’zieh is its vocal performance, which is based on the songs and modes established in the course of centuries.

Several musical elements can be distinguished in the music of the ta’zieh. The most important among these lies in the modes of traditional Iranian music, which constitute its fundamental structure. The presence of various figures with different roles and characters, as well as the changing scenes and images in accordance with the context of the narrative, cause the traditional music of the ta’zieh to benefit from ample latitude and possibilities in expressing varied and occasionally contrasting moods and wide-ranging modulations in the characters' vocal dialogs.

The presence of folkloric melodies and songs in some ta’ziehs cannot be disregarded. Besides ta’ziehs performed in the central regions of Iran in the past and the present, the performance of ta’ziehs in Fars, Azarbaijan, Gilan, Mazandaran and other regions was, and still is, accompanied with local songs and melodies alongside codified music. Folkloric music is also found both in the framework of ta’zieh songs and performed with such instruments as the sorna, the karna and various types of dohol and naqareh in the framework in instrumental music.

Recitation

Another category of ta’zieh music consists of musical recitation, which dates back to ancient times and is derived from such performances as qavvali, musical narration, Avasta-khani and rowzeh-khani.

Naqqali
This is another category of singing used in vocal ta'zieh music. In this type of performance, the naqqal addressed the audience either in the recitative manner or in the declamatory mode. It is interesting that both religious (mazlum-khani) and epic (mokhalef-khani) narrative manners are discernible in ta'ziehs.

Instrumental music in ta'zieh

Instrumental music constitutes another part of ta'zieh music and fulfills particular functions entirely different from those of its vocal music. The instrumental music of ta'zieh is little related to pure music, because theatrical music is essentially separated from pure music and serves a different purpose. It can, perhaps, be divided into two groups. The first group, which is rather related to past gubernatorial music, is quite stately and often irrelevant with the contents of ta'ziehs. This music was performed during military parades, before and after the ta'zieh, by various martial music bands disposed around the ta'zieh stage, and its repertoire included mainly military marches. The second group constitutes and inseparable part of the ta'zieh ceremonial and involves such instruments as the horn, sorna, karna, flute, koos, dohol, naqareh, cymbals various drums and occasionally oboes and trumpets. The repertoire does not consist of determined melodies performed in any of the modes of Iranian music. Rather, the sound produced by this musical group is a mixture of tones creating a vibrant atmosphere intended to accompany the various scenes performed.

In order to preserve an overall balance between its constituent elements, the ta'zieh had to either continue existing in its ancient traditional form, which its inner and outer conditions did not allow, or conduce its elements toward a harmonious development, which it could not afford in musical terms. Consequently, ta'zieh music began declining and, by upsetting the balance between in principal elements, paved the ground the decline of the entire ta'zieh (as a composite art).

Outstanding actions taken by the Islamic Republic of Iran for the preservation and dissemination of traditional and folkloric performing arts

1. Fajr Music Festival

The Fajr Music Festival was initiated in 1985 and has been held every year from January 30th to February 6th, concurrently with the Decade of the Dawn of the Islamic Revolution. During this period, traditional and folkloric Iranian music is performed throughout the country. Organized by the Centre of Revolutionary Songs and the Iranian Music Association, this festival comprised sections concerning young participants, competitions, traditional (solo and orchestral) music, folkloric music, Islamic nations' music, symphonic music, composition, lectures and publication of bulletins.

2. Fajr Theatre Festival

Aimed at achieving a theatre with an Iranian Islamic identity, the Fajr Theatre Festival is also held in most Iranian cities during the above-mentioned period. The main goals of this festival are:

- Promoting Islamic culture and preserving national traditions;
- Promoting exchanges of view and experiences between artists;
- Encouraging theatre groups throughout the country;
- Discovering young talents and providing the means for their growth;
- Applying theatrical language to the expression of Islamic values and sciences;
- Achieving a theatre with an Iranian Islamic identity.

This festival is organized by the Theatre Centre of the Ministry of Culture and Islamic Guidance.

3. Festivals held by the Artistic Department of the Organizations of Islamic Propaganda

One of the main goals of the artistic department's musical unit concerns collecting and promoting the music of the country's different regions. The extensive field activities of this musical unit were initiated in 1991. These included recording and performing the music of the country's various provinces. Up to now, these activities have resulted in four congresses entitled:

- Flute players (1993);
- Seven thrones (1994);
- Mirror and song (1995);
- Iranian epic music (1997).

Besides holding festivals of local and traditional Iranian music, the musical unit organises various research and educational musical programs accompanied with stage performances. This unit has also published numerous cassette albums and books with the aim of preserving and promoting traditional and folkloric Iranian music.

4. Cultural Heritage Festival

Alongside the Cultural Heritage Week (15-21 May), the Iranian Cultural Heritage Organization has held two impressive Cultural Heritage Festivals throughout the country. The main programs carried out in the festivals include holding various exhibitions, paying homage to renowned Iranian scientific and literary figures, reopening some historic monuments, organizing scientific and cultural lectures, printing and publishing commemorative stamps, holding sports competitions, performing Shhnameh representations, performing traditional and folkloric music concerts, awarding prizes and appreciation plaques to distinguished artists, writers and contributors to the country's cultural heritage, showing films related with the country's cultural heritage, etc.

The Cultural Heritage Week is held with the aim of perpetuating and promoting the values of the country's cultural heritage and paving the ground for the people's increased participation in this domain.

Japan

Dr. Osamu Yamaguti
Professor
Faculty of Letters
Osaka University

The various traditional/folk performing arts of a country are thought to exist in more or less close interrelationships not only between one another within that country but also between similar items found in adjacent and/or remote nations. For instance, "lion dances" are found in many parts of Japan both in materially similar and dissimilar forms (TABLE 1); at the same time, there are "lion dances" in Korea, China, and Vietnam, to name a few from many, some being materially similar and others dissimilar (TABLE 2).

<table>
<thead>
<tr>
<th>TABLE 1 Material animals expressed in &quot;lion dances&quot; of Japan: a few examples in rough distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>deer</td>
</tr>
<tr>
<td>unicorn</td>
</tr>
<tr>
<td>lion</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TABLE 2 Material animals expressed in &quot;lion dances&quot; of a few other Asian nations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>unicorn</td>
</tr>
<tr>
<td>unicorn</td>
</tr>
<tr>
<td>&quot;bi-corn&quot; or &quot;two-horned&quot;</td>
</tr>
</tbody>
</table>

With the above observation in mind, it is not sufficient for a performing art to be preserved only in its own terms. Instead, it may be more significant to place that item within the context of such distributions in both intra- and international networks. These kinds of comparative perspectives are, as a matter of fact, being applied in Japan in various activities and projects which are carried out by a variety of groups and institutions such as private organisations, schools, city/town/village administration offices, prefectual governments, and the national government. What is more important, this tendency will hopefully become more and more conspicuous in the near future.

Here is one such example: the case of unicorn dances 麒麟獅子舞 in Tottori prefecture. The unicorn dances in Tottori possess are widely distributed throughout the east and central parts of the prefecture. They are well preserved, for example, by an organisation privately formed by the owners of various shops in the vicinity of Tottori station. This organisation seems maintain favourable connections with other types of organisations such as the City Chamber of Commerce, City Office, and the Prefectural Government so that they can cooperate with each other in implementing "comparative" kinds of performance events, which may, they hope, eventually help promote people's sense of togetherness as well as tourists' interest in their performing arts. In turn, this may lead to the
prosperity of the region (though this is not their ultimate objective).

Every year, in October, they hold what they call the "Unicorn Dance Festival (Kirin Fiesta) in the famous tourist' spot, Tottori Sakyû (the "Sandy Hills") along the beaches facing the Japan Sea. Here unicorn dances from many parts of the prefecture are performed in forms which I have termed "transcontextualisation," namely not necessarily adhering to authentic performance styles. Certainly, these transcontextualised performances are planned and implemented in addition to traditionally prescribed religious functions of Shinto shrines in their respective locales. Through the experiences of performing the dances (on the performers' side) and watching them (on the audience side) all the people present at the site can enjoy the unicorn dances as representing different types from different parts of the prefecture. Even though they are genealogically closely interrelated, the minute or major differences between them are appreciated by performer and observer alike. Indeed, this is the intended "comparative perspective," which helps preserve and promote traditions of performing arts for contemporary and future roles which differ from their original ones. At any rate, the people concerned with these activities in Tottori are quite aware of the fact that their "lion dances" are rather different from those in other parts of Japan, although similarities can be observed between them such as in the accompanying musical instruments and the choreographic styles. In other words, the Tottori people are clearly conscious of their cultural identity in relation to the adjacent or remote subcultures within Japan. This is the status quo of the unicorn dances in Tottori.

The unicorn dances of Tottori may possibly be performed in Vietnam in autumn this year. Under the auspices of the Ministry of Culture and Information of Vietnam and the Embassy of Japan in Vietnam (located in Hanoi), a number of cultural exchange programmes are being planned throughout this year in various parts of Vietnam in order to commemorate the 25th anniversary of diplomatic relations between the two countries. The unicorn dances of Tottori are being planned as one of the items selected on the basis of my personal proposal.

I myself made this proposal to the Embassy of Japan in Hanoi and, at the same time, to the Tottori people, because I knew from my experiences with Vietnamese culture, particularly with the court music traditions preserved in the city of Hue that "unicorn dances" - precisely speaking "bi-corn" dances - exist in Vietnam as an item of traditional court dance, though again, in a form, so to speak, transcontextualised from the original royal court which is now extinct. (Later, as a matter of fact, in early January this year, when I visited Hue for another purpose, I was fortunate enough to witness a folkloric type of "unicorn dance" - really "unicorn" this time.)

My proposal was welcomed by both sides: 1) the Tottori people, who are pleased to find their cultural counterparts in a foreign country. Consequently, they are in the process of establishing their own fund for this purpose. Of course, it may happen that some kind of sponsorship, though a portion of the whole budget, may be offered to them; and 2) the Hue people (eventually some Hanoi and Ho Chi Minh City people also - I am not yet sure at this moment), were equally pleased to find their cultural counterparts in Japan and promised that they would try their best to welcome the Tottori people if they are successful in implementing the plan.

LAO P. D. R.

Mr. Khampheng Ketavong
Vice Director
Institute for Cultural Research
Ministry of Information and Culture

Present Situation: Traditional/Folk Performing Arts

The situation regarding traditional folk performing arts in Laos is complex. For simplicity, we can observe these arts from two perspectives: listing their dramatic components -- music, song and dance -- before attempting a historical analysis of their evolution from their origins to the present.

Being a mountainous, multi-ethnic country, Laos has a rustic but diverse tradition of folk drama. As a landlocked part of "Indochina," its culture is partly a minor offshoot of the "superior" cultures of China and India. However, through centuries of adaptation and creativity
engendered by the influence of animism, Lao culture has assumed a truly Southeast Asian identity in successive stages of its development.

In classic drama, for example, musical instruments of Indian origin such as the "ranath" (wooden xylophone) and "kassapi" (plucked lute) are used in conjunction with the indigenous Lao bamboo mouth organ, the "khaen," and the music itself takes its inspiration from khaen melodies which could be animistic in origin.

In the northern areas, the Chinese influence is evident in instruments like the flute ("pee"), but this is complemented by the vital influence of the khaen and the drums, stemming from the ancient Dongson bronze drums, presumed to be of Tai (Kadai) origin. (Ref. author, "Etudes Vietnamiennes")

Another characteristic performing art from the north of Laos is the "Khap," which is more of a drama than song and dance, the words of the songs being in prose form. The "Lam" is predominant in central and south Laos, and the words are arranged in quatrains verses.

Constitutionally, ethnic groups were formerly divided into three categories: "Lao Soong" (highlanders), "Lao Theung" (uplanders) and "Lao Loom" (lowlanders); but this notion is being superseded by the current recognition of 70 different ethnic and sub-ethnic groups, nearly all of which have their own quite popular and distinctive forms of song, music and drama.
NB. This paired dance, "Lam Vong," literally means "dance-in-the-round." It is hypothesized that it found its origins in 1828 in an historic event when some prisoners' wives got the prison guards drunk so that they danced around in a circle.

Lao dance has 3 origins:

1. **The martial dance, or 'Fon Cheuang' -- "Sabra Dance" -- a self-defense 'fighting' dance which is mentioned in the 17th-century text of the Thao Cheuang epic, where it says that it was performed by the King of Ngeun Nhang as the "Thao Xum" dance.**

2. **Rama is sent by Brahma to restore equilibrium to a world disturbed by the avatar of Siva, the Destroyer. Visnu, in his avatar form as Lord (Phra) Narai, is historically considered by most as the "Creator," but for us he is the "the Preserver" of the balance of which Brahma is the creator. In Southeast Asia, pre-eminence has been accorded to Sivaism (Siva = Life) as creator since the first wave of Hinduism, symbolized by the lingam and yoni, organs of procreation.**

From the etymological point of view, as well as historically, "Lam" (in Lao) and "Ram" (in Thai), or "Hiam" (in Lao) and "Riam" (in Khmer) could come from the same root as "Rama," which literally means: "affection, niceness" and, by extension "youth gaiety, dance." Our classic dance and song are named "Lao Phaen,"
a generic term coined in the 19th century, which covers 39 prototypical dance types with variants reinterpretations. The suffix "phaen" is recognized to mean "dance, especially with the hands and arms," particularly expression of mythical and legendary themes, as in:
Ya Pha Xang Luong Daen
(No elephants crossed the border);
Ya Pha Luong thong (No army crosses the plains).

This 'phaen' dance has become a constant in Lao literature, especially the historical epics such as Thao Cheuang. Every military commander and common soldier had to know the martial dance, which is also performed by laymen, as seen in mural paintings, and at the Boon-Bang-Fay (rocket festival) or Boon-Suong Heua (boat-race festival) (see photos).

2. The second original traditional dance is the classic dance performed in the theatre, such as "Lam Leuang" (story dramas) or "Natasinh," which is said to be the "Fon Ramakian" mentioned in the Chronicles of Kheun Borom, when Fa Ngum the founder of Lan Xang Kingdom (mid-14th century) introduced two major martial dances. One of them was the "Ramakien" (Ramayana) and the other the "Rameng, " or 'drumbeater's dance.' These could be of Brahmanic origin, with their 108 postures based on 108 magic vedagatha from the cosmic dance of Visnu.

3. Two other performing arts are the 'shadow theatre,' popularly named "Nang Plattu," which appeared for a decade (1950-60) in the south; and "Ipok," the wooden puppet theatre of Luang Prabang, which is nowadays only a memory. The shadow theatre had its origins in Indonesia. "Ipok" could be a rustic interpretation of the classic Valmiki version of the Ramayana (with its imaginary setting in Ayodhya and Sri Lanka), adapted to a local and more realistic setting in Sisattanak (Vientiane) and Indrakara (Indrapura in Champa or Kamboja), and especially the central Mekong Valley.

1. Introduction

In Malaysia, the responsibility of safeguarding of intangible cultural heritage seems to fall under direct administration of Cultural Division, Ministry of Culture, Arts and Tourism specifically under Cultural Research Unit, Cultural Promotional Unit, National Theatre, National Arts Academy, National Archives and the Department of Museum and Antiquity. In a small way, Ministry of Information, Cultural Unit of Institute of Higher Learning and Non-Government Organisation play an important role in safeguarding the intangible cultural heritage.

2. The Works of Ministry of Culture, Arts and Tourism

Ministry of Culture, Arts and Tourism is trying her level best to safeguard the intangible culture by doing among others the following activities:

i) Publishing books on traditional performing arts.
ii) Publishing books on traditional games.
iii) Producing cassette and compact disc on traditional music.
iv) By financing and staging traditional theatre to the public free of charge.
v) By organising Asia Folk Festival, Dance Festival, Theatre Festival at state and national level in order to promote traditional culture locally and at international level.
vi) By promoting and safeguarding all the intangible cultural heritage in all 14 States in Malaysia within a period of time.
vii) National Arts Academy, Ministry of Culture, Arts and Tourism makes it a compulsory to insert of few series of traditional and folk culture in the syllabus of its four departments, i.e., Dance Department, Theatre Department, Music Department, and Creative Writing Department. All the students have to pass all the traditional culture subjects in the mentioned four departments in order to obtain the Diploma in the relevant specialisation.
viii) By protecting an area or village which is rich in intangible culture by doing promotion, research, documentation and other aspects of production to make sure the traditional culture is to survive. The government will finance for the safeguarding work.
vix) National Culture Award was given to...
cultural activities in the fields of traditional performing arts, painting, dance, music and others. The award is the highest government recognition to the cultural person. The recipient of cultural award will pass down his or her knowledge in seminar and workshop conducted by Ministry of Culture, Arts and Tourism.

3) National Theatre is experimenting in many of its theatre productions in applying traditional performing arts, values, thoughts and other aspects of traditional values in its performance locally or abroad.

3. Problems

i) Low of awareness among the public regarding the importance of safeguarding the intangible cultural heritage.

ii) A lot of financial allocation are given to promote different aspect of culture such as contemporary art and popular culture but only a small amount is allocated to promote traditional culture.

iii) No proper body to co-ordinate the systematic and correct way to preserve and promote traditional and folk performing arts.

iv) The low of interest in traditional culture among the youngster.

v) The power of electronic media such as television and satellite in screening modern culture influence the youngster to love modern culture than traditional culture.

vi) No legislative measures or legal action are formulated to protect the work of arts and the preservation of intangible cultural heritage.

4. Future Subjects

i) The need to formulate the National Conservation and Preservation Policy to preserve traditional culture.

ii) The introduction of scientific relevant to the preservation of folklore.

iii) Go electronic, go digital, homepage or whatever the latest technology in presenting educating this traditional intangible cultural heritage such as in computer games to attract the youngsters to learn it.

---

**Maldives**

Ms. Habeeba Hussain Habeeb  
Member of the National Council for Linguistic and Historical Research  
Director General of National Library

**Maldivian Tradition (Folklore)**

People have inhabited thousands of scattered islands, now known as Maldives for several thousand of years. Here as in other places of the world, extensive cultural tradition has developed. These expressions emphasized the human and personal experience of island life. As written accounts prior to fourteenth century have largely disappeared much has been over time. However, remnants of past tradition has been preserved in various forms that are into our present life.

several forms of this traditional culture are evolved into new patterns. these forms consist of:

1. Traditional dancing
2. Traditional singing (group singing)
3. Traditional sports of men
4. Traditional sports of women
5. Special traditional items, which could be brought under the headings of traditional programmes restricted as inaugural programmes of national events

**Brief Sketch of Traditional dancing: Boli Malafai Neshun (or the dance with the sea shell container)**

Traditional dances developed spontaneously, and the islands as a communal expression of island life. Contrary to many other cultures these dances are performed by men or women, not both together. World famous historians, travelers and writers, who visited Maldives during sixteen century and earlier have described maldivian women as active fun loving and keen on traditional games. The culture has been moulded by them and they have introduced many creative games and tantalizing musical programmes, which included traditional folk dancing and folk songs. One such musical tradition and culture musical item is called “Boli Malafai Neshun” or “the dance with the sea shell container.” It is a beautiful and colourfull dance. The women wear rich and colourful traditional
Boli Malafai dance, was a ceremonial cultural event, which was organized by prominent women of Male and Atolls on the occasion of Royal Marriages, Royal childbirth.

Present situation, problem and future subjects on the preservation and promotion of traditional/folk performing arts

a) The Ministry of Information, Arts and Culture has the mandate of preserving and promoting traditional/folk performing arts. Various folk dance and song items are performed on special occasions. Drama and Theatre are more limited in that there are no professional personnel in the field. There is a government organisation called Maldives Association of Performing Arts (MAPA) which regularly conducts traditional song and music items to mark national and religious festivals. This organisation functions under the Ministry of Information, Arts and Culture. There are private groups such as the “Harubee Association”, also Ward Committees and Atoll Committees that organise traditional cultural shows. We are trying to establish an archives and for that funding is very essential. Also we need professional help.

The problems of preserving and promoting traditional/folk performing arts are numerous. Firstly there is a lack of properly qualified and trained personnel in these fields, financial constraints, and difficulty of arousing interest among the youth.

b) “Bodu Beru” which involves drumming, dancing, and singing is an extremely popular art form. With the expansion in the tourism industry, Bodu Beru shows are regularly held to entertain the tourists. It is also held during special occasions. It is well-loved by all Maldivians. Every inhabited island has its own “Bodu Beru” group.

The “Harubee Association” which was formed very recently is concerned with the task of preserving and promoting traditional performing arts.

With the inception of the National Archives the work of documenting traditional and cultural activities will be facilitated. The most important aspect of promoting and preserving traditional performing arts is to arouse public interest and awareness of the nation’s cultural heritage.

c) No legislations are yet formed to safeguard, copy rights and originality.

d) A folklore archives has to be established for future to preserve, promote as the technical instrumental need in modern technology, and to safeguard these valuable things.

BODU RERU

Bodu Beru is a very popular musical item in Maldives. Bodu Beru meaning Big Drum, this musical item which is derived from Somalian musical programme does dull justice to its name. I know we all have hared the big drum and other drums, which includes this show. But for people who have not heard, I would like to present Bodu Beru, in its full meaning. Sultan Mueenuuddin who was reigning Maldives from ... to... liberated some Negro slaves and send them to near by Atoll. Some were sent to Ari Atoll Feridhoo and some to ... These few negroes started few musical items as they were bored. They started a singing and dancing programme with there owns songs and beat. They made big drums and average size drums thus forms a music party. There many different items and average size drums thus forms a music party. There were many different items but all had African rhythm and beat. Bodu Beru is one of such items. People of Ari Atoll, Specially people of Feridhoo liked it. It matched the seafaring Maldivian and they started joining this Negro Arab group. It did not take long for the Maldivians to modify the Negroid items to suit their culture and thus Bodu Beru became a Maldivian Cultural musical item. Something which started in seventeenth century as mean of entertainment for bored and lonely Negroes, become a very favourite cultural heritage of Maldives. Bodu Beru stayed with us from the year of Sultan MueenuDheen the first to this day though modified to a great extent. Originally the songs were composed in Nigroid Arabic dialect. Some songs were in Arabic dialect only. Later from time to time the song changed...
But even now the dance and the drum beating still remind us of the Negroid Culture. The songs and gestures represent praise to the National Heroes, tales of romance and on occasion satire. The beat is always quick, the tempo quickens regularly insinity increases and with the song and the dance which matches the tempo, spectators become as exited as the dancers themselves. Some of the get up from their seat and join the dancers.

The modified *Bodu Beru* of 17th century is a group variety item of men. There is no fixed number or a rule to join this programme. Usually it is organised in sitting rooms spacie places. The drummer and singing party sit on a comfortable mat, or carpet etc. all are dressed casually. Nowadays there were the present attire of men; Jeans and T-shirts. Previously they wear *Mundu* (a sarong) Maldivian men’s grab - the white shirt like *libaas*. They should have a fairly big drums, and many other drums. Usually three drums are sufficient. The drummer starts beating the drum on a slowly temp, the people who are fixed for start singing the songs. As I have said earlier, in the beginning the wording of the songs were in Arabic dialects. Some had Somalian dialect. But the Modified songs are in Urdu and Dhivehi language. As the beat of the quickens, the singers and dancers also quicken their tempo and rhythm still remains of Negroid. Two people start dancing. In earlier days these two dancers carry big handkerchiefs and they hold it to its corners, matching it look like a triangle. The singers also use instruments called *Mandhira* and bamboo cylinders which is an Indian musical instrument. There are different tempos and they are named as “Fas Dhandivalhu”, *Bodu Beru* starts with this tempo. It is a slow beat and a slow tempo. Then the next one is “Medhu Lava” the middle song. Then third one is “Avas Lava” a quick song. The tempo quickens and it finishes with many people dancing and with a loud crescendo.

Maldivians enjoy *Bodu Beru* on happy occasions. Be it a welcoming programme, organised for and official inauguration, or on a stage show, even in Tourist Island you can hear and see, and dance with *Bodu Beru*. We bring *Bodu Beru* parties to our homes too, on occasions like the circumcision occasions of boys and on the seventh day of childbirth.

---

**Mongolia**

Mr. Sonom-Ishiin Yundenbat  
Expert for the Intangible Cultural Heritage  
Cultural Heritage Centre

First of all I should like to express my sincere thanks to the UNESCO and the Asia/Pacific Cultural Centre for UNESCO (ACCU) for giving an opportunity to the Mongolian representative to participate in the regional seminar for cultural personnel in Asia and the Pacific "Preservation and Promotion of the Intangible Cultural Heritage."

I am very pleased that Mr. Ch. Lkhagvazhav, Minister for Science, Technology, Education, and Culture of Mongolia, and Mr. N. Jantsannorov, President of the National Centre for the Intangible Cultural Heritage, have given such great importance to this seminar and that they wish it success.

The priority of intangible cultural heritage in traditional Mongolian culture (if comparing it with the tangible historical and cultural heritage and architectural monuments) is a natural phenomenon of the peculiarity of nomadic culture and civilisation.

The intangible cultural heritage of Mongols developed in its original way depending on their economy, geographical location, natural and climatic conditions. Its forms and genres are unique to the Asian, Pacific and world culture.

Examples of these include Mongolian long songs, bii biege dances, hoomii singing techniques, the modon tsuur (a reed musical instrument) and the moorin huur (horse-headed fiddle), contortion, a form of flute playing that uses circular breathing, heroic epics, the singing style of the epic, self-improvisation of wishes, praise, shamanic and tsam (Buddhist) dances and so on.

There are not many folk artists bearing the above-mentioned forms and genres of the Mongolian folk performing arts. Some of them have died and some are becoming very old. Due to modernisation, urbanisation, and industrialisation many valuable types of the Mongolian traditional culture and folklore are being forgotten and now face a prospect of
dying out with older generations.

It may be said that not only the natural ecology but also the cultural ecology of Mongolia is very sensitive, so it can easily fall under outside influence.

The idea that most parts of folk and traditional culture belongs to the religions and oppressive classes and the subsequent neglect of them as remains of a past society led Mongols under the one-party ideology during the postcommunist regime to accelerate the above process.

In the present, as our country changes from a socialist society to an open society, we are liberated from the above-mentioned burden of ideology. But as a result of the influence of sedentary culture and civilisation and considering the fast process of urbanisation and industrialisation, the original forms of traditional culture of the nomadic Mongols are being lost and the negative results of the disappearance of them under large waves of commercial culture called "the mass cult" are appearing.

It is no secret that for Mongolia in the tradition period, unemployment and poverty of the population are realities. In this situation the Mongolian Government is not available to deliver any funding to traditional culture.

The field work carried out by the Institute of Language and Literature, and Research Institute of Culture and Arts stopped over the last 7 years due to financial difficulties.

Only about 60 of the numerous long songs considered unique to the intangible cultural heritage of not only of Mongolia and Asia but also of the world. One of the classic works of the performing arts are popularly used in Mongolia, and hundreds of long songs and their bearers are disappearing and being forgotten...

Only the names of epic story tellers who told for many days and nights remain in memory. Wish and praise tellers who do the improvisation themselves are being rare.

In the traditional playing style and skills of folk musical instruments, one of the important types of the traditional performing arts are being lost and instead professional training today dominates, so it is difficult to hear the difference between the morinhuur and the voile.

Today the social environment including the folklore and traditional culture are modernising at high speed.

In this case if we wait for the time of financial possibility and lose the boundary of the 20th and 21st centuries or the next 5-6 years, we shall meet the threat of a complete loss of numerous valuable types of the intangible cultural heritage, unique monuments of the nomadic culture and civilisation.

Since 1990, as a result of the spread of democracy across Mongolia, the important steps have been taken towards the creation of a legal guarantee for the promotion and transmission of traditional culture. During the last 6 years, the Mongolian Parliament has passed a Law of culture, Law on the protection of historical and cultural properties, and Law on the safeguarding of the intangible cultural heritage, which are under the process of draft.

If this law is adopted, we hope that it will be possible to protect the intangible cultural heritage at the international/legal level. The Mongolian Government included the provisions of the State policy on culture related to the protection of the intangible cultural heritage in its action programme, and established a specialised Agency responsible for this activity and a registration-information database for the historical and cultural monuments.

On the other part, the Mongolian traditional culture is not merely a product of the Mongolian people, but it is an important part of the traditional culture of Central Asia, Pacific and the entire world. So the fruitful activities and assistance, organised by UNESCO along with the financial support made by the Japan Foundation, are a decisive factor in working out and carrying out the national program for safeguarding Mongolian traditional culture and folklore. Its example is the organisation of the international symposium-festival on the topic "Central Asian Epics" by the support of UNESCO and the Japan Foundation, in Ulaanbaatar in August last year.

We must point out the great efforts and contributions made by Madam Noriko Aikawa,
chief of the intangible cultural heritage section of UNESCO. Taking advantage of this opportunity, I should like to express our sincere thanks to Madam Noriko Aikawa. The Recommendation addressing the Governments of the regional countries, UNESCO and Research Institutes, scientists, researchers, and bearers of folklore and traditional culture has been made by the participants of this symposium-festival. During the symposium-festival the National Centre for the intangible culture heritage was established in order to carry out the logical activities towards safeguarding, inheriting, investigating and disseminating Mongolian intangible cultural heritage at the national level and to cooperate with UNESCO, countries in the region and the world in this field. The Head Council of the National Centre for the Intangible Cultural Heritage and its National Commission consist of the leading scientists of the Research Institutes, famous artists, folk talented people.

It enables the scientific and research, training institutes which carried out separate research and collection to coordinate their activities and to carry out the complex activities towards the study of the intangible cultural heritage.

The dominating part of the Mongolian intangible cultural heritage containing the original features of nomadic culture and civilisation is kept among the herdsmen engaged in livestock, especially among the people of age over 65.

It is possible to collect and protect rich Mongolian intangible cultural heritage if we can carry out the immediate effective activities because the Mongols are still engaged in the traditional cattle breeding and a relative extent which keep their nomadic culture and customs.

We think that we must open the way to overcome the difficulties, rightly defining the further goal and evaluating the present situation.

In this connection the Mongolian National Centre for the Intangible Cultural Heritage plans to carry out the following activities in Mongolia and in the framework of the international cooperation.

I. First priorities of all the activities are to organise operatively and wide field research work in order to collect, and document intangible cultural heritage and to use new technical achievements. For this purpose the following steps will be taken:

a). To divide the Mongolian territory into six regions by ethnic composition of the population, their customs, common and specific peculiarities and historical tradition (the map is attached here) and to send the researchers to collect the intangible cultural heritage and document them through audio and video recordings and to make the corresponding scientific definitions.

b). To make 20 documentary films on the talented people, bearing unique forms and genres of the folklore and traditional culture and the customs of the ethnic groups and national minorities.

c). To establish audio-video studio supplied by the international standard equipment.

II. To register the collected materials and to include them in the information network, to establish the archive of audio-video recordings and to organise the safeguarding and conservation of them according to the international standard. For this purpose the following activities will be carried out:

a). To organise the professional training and workshops for collectors, documentalists, archivists and the other related specialists.

b). To solve the problem of keeping audio fund in CD.

First of all this includes nearly 450,000 audio and video recordings made and collected by the scientists and researchers of the Institute of the Language and Literature, and the Research Institute of Culture and Arts during the field works carried out in the last 30-40 years. This activity will be carried out under the special project.

III. To organise research, dissemination, training on the collected materials during the implementation of the above-mentioned goals.

IV. To work out the national program on the safeguarding of the intangible cultural heritage.

V. The draft document to receive the funding from the State budget for 1999, to establish the bearers of the unique intangible cultural heritage and to take them under state
protection and to give them title and to inherit their talent and skill to young generations is prepared to submit the Government. We are seeking the countries, domestic and foreign organisations which are able to cooperate with and give their assistance in carrying out our goals and projects.

We hope that UNESCO will continue its assistance in our activity.

We believe that the preservation of the cultural heritage unique and specific to each nation coincides with the general interest in safeguarding the traditional cultural heritage of all mankind. Therefore widening our cooperation with the regional countries and improving its structure will be in the centre of our attention.

We suggest that an Asian-Pacific Centre for the Safeguarding of the intangible cultural heritage be established in an economically prosperous nation, as Japan.

This centre will coordinate the activities of the national centres of the regional countries and carry out the activities such as delivering the latest information, to organise seminars, training, symposiums and festivals, to carry out joint projects and to found suitable funds to support cultural projects.

This suggestion submitted by the Mongolian side in 1995 even today is of more importance.

I warmly appeal the esteemed participants of this seminar to unite their efforts for the safeguarding of the intangible cultural heritage given to us by our ancestors.

Nepal

Mr. Shri Krishna Gautam
Special Secretary
Ministry of Youth, Sports and Culture

Nepalese Hindus believe that Lord Shiva residing in Mount Kailash brought in the first dawn of creation in Nepal. Nepali Buddhist say the same thing about Lord Buddha. And both believe that holy Mount Kailash is the abode of Shiva Parvati or Buddha and his consort Pragyparamita. To us Lord Shiva and Lord Buddha are two different names given to the Creator of the universe.

As we believe it all began here, naturally Nepal has specimen of people of all the known stocks. There are Arayans, there are Khasas, there are Mongols and Reaxasas in Nepal. And there are the decendent of Hums, the famous warrior. Since time immemorial they are living in peace and harmony.

These people have inherited a rich culture from their ancestors and have shared, and several times have taken on the customs and tradition of their neighbour. It is a common site to see as Nepali Hindu doing a puga in a Gumba and inviting a Bajrayani saman or a lama at his home to perform a tantarik ritual. One should not be surprised when one sees of Buddhist Devotee paying his respects in a Hindu temple. There are centres of pilgrimage holy to both faiths like Mount Kailash and Lake Mansarovar. Take my name - The name I was christened with is Shrikirshna. That is lord Bushun. And my family name is Gautama associated with Lord Buddha. Living in peace and harmony with their neighbours Nepalese people have shared and exchanged their customs traditions and folklore.

Fore the sake of clarity I would like to divide Nepalese folklore in the following subgroups, a) Folk songs b) Folk dances c) Folk tales.

During my career as an officer of the Government I have had an opportunity to travel all around the nation.

I have a deep and keen interest in the Nepalese folk songs. My knowledge of Nepalese folk songs is from observation, listening and participation as well. I have sung and danced with the artists of the troupes. I have a wide collection of folk songs of many parts of the country.

Through my observation I have come to the conclusion that Nepalese folk songs have come down from the Vedic hymns proper. Listening to Deudas of farwestern and midwestern region, I found out that their metres, beats and rhythms resemble those of the Vedas. The word Deuda means one and a half. It consists of two long lines and one short line. Deuda songs are sung in chorus and the artists dance while singing. Clasping each other’s hands they make a circle.
The circle sings, dances, and moves around. Some times they have questions and answers. Deuda is very popular song form of farwestern and midwestern Nepal. In western Nepal the popular form of folk song is known as Jhamre. I have not yet been able to derive the meaning of the word Jhamre. Jhamre in western Nepal is actually a substitute for folk songs.

Trying to categorise folk songs I have divided it into Bhajans (hymns) that is chorus songs sung in praise of deities. Special songs sung especially in rite like marriage. Marriage ceremony claims to have many types of songs sung at special occasions. One of the very rare occasions is when the party of the groom leaves for the bride's home and all the houses around have no male representation. The stage is left for the womenfolk of the block. They make merry, make fun, play practical jokes and sing very amusing and very erotic songs, as an inquisitive naughty young boy. I have eavesdropped in many such gatherings and have remembered some of those funny songs. Some of them are taboo in public. No record exists.

**Songs of the season**

There are songs for the seasons of the year. There are songs for festivals like Durgapuja and Holi. Not very long ago the whole month of Falgun (February - March) was remembered by young men, shepherds and cowherds included, to sing songs that teased girls and women. The song was called Fagu and had a special metre and rhythm. We were not able to keep them for posterity and Fagu song was lost forever.

Summer had a special type of songs that was called 'Asare,' that is, happening in the month of Asar (June - July). The festival of Durgapuja had special songs that were called 'Malasree.'

Encroachment by radio and television into the life of country folk has made them to be ashamed of their rich heritage, have made them forget the song their forefathers use to sing. The radio and television is propagating a raw culture borrowed from the West. What the radio calls modern songs, cheap imitation from pop songs of English and other modern languages, has made the Nepalese countryfolk ashamed of their very very rich heritage. For the last twenty years I have been on the lookout for singers that could render my collection of a very sweet old folk song, to recording but so far, I have not been successful.

What I am representing here is a very small faction of the vast repertoire of folk songs in Nepali only. Every language in Nepal has its own collection of folk songs, rich and sweet. And naturally the most popular ones of these have made their mark and have secured their place in Nepali folk songs. We have Tamangsello from the Tamangs, Syabru and Sangini from the Rais and Limbus. We have Ramayan and Krishna Charitra from Magars and Sodasi songs from the Gurungs. Here I realise the limitations of my knowledge and exposure. But this some realisation makes me proud of the rich heritage. To develop Napali music we don't have to look east, west, north or south, but we have to look at ourselves. We have a lot to give to the music of the world, but, first of all, we have got to preserve it.

**Why it is called a folk song**

A cowherd grazing his cows hums a tune and a song with it or a young woman yearning for her parent's have sings a lonely song. If these songs are heart catching and if the melody is sweet, then they are caught by others. From taken on mouth to mouth, group to group, a song first sung in the foothills will reach mountain settlements within a month. It is a song not credited to anyone but it is the property of the folks. Hence it is called a folk song.

**Elasticity of folk songs**

Expression of a singer's deepest feelings, a song can be sung in a short or long meter. The same song, fast to denote ecstasy can be lengthened to express sorrow. The lines in a chudka (a hymn in fast rhythm) can be adapted to the mode of 'Asare' song.

The depth and breath of Nepalese folksongs in so vast that I have been able to present not an iota. Most of it has got to be researched registered and then recorded. Ignorance and lack of interest in enlightened researchers, and in many cases lack of financial and material resources is causing the folksongs to be lost to history. And the encroachment of mass media is making the country folk and singers ashamed of singing their songs or dancing their dances in public. The situation is so critical that popular
folk singers some times don't get qualified players of instruments that accompany the vocal.

Our efforts at preserving folk songs

There are competitions organised by Radio Nepal and a few NGOs. For preservation of folk songs of yore Music Nepal has come forward. But we have not been able to do something substantial in the field of research. Traditional folk songs sung at marriage, coming of age ceremony and folk hymns have known no efforts at preservation.

Folk dances

Each ethnic group in Nepal has its hereditary folk dances. The treasure is very rich and my knowledge (or lack of it) makes me shrink when I think of it.

The stock the Nepalese people are made of, (that is they have descended from) is as varied as any in other nations. There are people of Khasas, Raxasas, Yaksas, Shakas and Hun origin. Then there are a very few people who are still nomads like Rautes. Many of these people have inhabited Nepal from very ancient times. Most of the people have come to Nepal from North, Northwest and Northeast. It was very very late in history that the dense and malarial jungles of the South Terai could be crossed safely. (Settlement in the Terai) came up only from the third decade of 20th century.

The people have mingled with each other and a composite Nepalese culture has evolved with the passage of time. Folk dances of the people reflect their surroundings as well as their way of life. There are more than 65 known ethnic groups in Nepal and each has its own rich culture and folklore. The dance form of the folklore is the most complex one to record. The efforts that have so far been made in the research and preservation of dance forms have been sporadic. Lack of resources and knowhow to some extent lack of willingness and commitment to keep on is responsible for the state of affairs today. And almost total absence or death of capable choreographers to record the dances of the people is also the reason for the slow pace of progress in the field.

Folk dances are closely associated with folksongs. Some dance forms require singing along with the dance. And there almost always is a dialogue between two dancers or two rivals.

Dance as worship

Dance is also one of the forms of pleasing one's deity through worship. Devotional songs or hymns, are accompanied by dances. Every one present in a hymn singing ceremony has to dance before the deity and offer this to the deity finally. No professional dancers but amateurs participate in such gatherings.

Dances related to worship have many varieties. There are dances based on Mahabharata and Ramayana, our great epics. And there are Tantrik dances; Kumari dances, Charya dances, Sodasi dances, Ghatu dances, Sangini dances, Syabru dances, Balan dance and many others. Here, I am aware of my limitations.

Dances related to seasons

Nach of Limbus performed at rice harvesting, Ropaijatra dance enacted at rice plantation are two of the many examples of seasonal dances.

Most of the dances have not been choreographed. There are musical instruments played in such dances that have become rare. Ethnic communities have their own special dance forms waiting to be recorded, choreographed and preserved.

We have begun our efforts at preservation of costumes and dances of Nepalese communities. Slowly but surely we have begun to preserve the typical lifestyles of our people. Nepal's geographic position in the south of the Great Himalayas has made it a repository of South Asian life and culture. Physically lacking far behind of the developed countries, she is rich, very rich in her culture. She is determined to preserve and protect her folklore.

The Government organises regular national cultural festivals that represent all the districts alternatively. There are some NGOs working in the field of folk dance. National museums are doing some pilot work in the preservation of costumes and dresses. To begin with, there is some research work carried out about the lifestyle of few communities and we plan to cover all the ethnic communities.
Folk tales

From father to son and from teacher to the pupil, and from a pal to another, Nepalese folktales have lived for centuries. There are general folktales popular among all the people and there are some folktales typical to a community. There have been some efforts at preservation of these tales and some books too have come out. But greater efforts are needed for preservation.

Funny tales

A branch of the widely circulated folktales are these funny tales. They tell other people that Nepalese communities can laugh at themselves before they laugh at others. The tales tell about the idiosyncrasy of a community. Though most of the tales can be narrated in gatherings in general, but many touch the mark of indecency, hence are taboo except among very intimate group of friends.

A collection of such funny folk tales collected by the author is under the process of being published.

At Government and NGO level nothing mentionable in the field of research has been done.

Problems facing us

Nepal’s Cultural Heritage is rich and diverse. Within comparatively a small area the nation has preserved and let prosper several cultures. All have lived harmoniously. The Khasas, the Yaxas, the Raxasas, the Asuras, the Darawas and the Shakas and the Huns. There are people whose life style still reminds us of the early stages of civilisation, people who still share one wife among many brothers and at times, share two a more wives among many brothers. There are people where the second son has to become a monk and there are people where the second daughter has to become a nun. And there are Brahmin priests who do not go to worship in a temple when their wives are in her periods. These Brahmins are very strictly monogamous. And there are holders of large pieces of land who acquire as many wives as they can, to facilitate cultivation. There are the descendants of the original Huns who introduced buffalo, in our part of Asia. They still worship Mahisasura a buffalo as their deity. To remind us of their Hun heritage they ride horses bare back, without saddle. And there are the samans of the now extinct Bompo who are highly sought to make rain when the dry season prolongs. These Samans and their followers circumambulate a Chaitya from the left- (anti clockwise). All of these have their different life styles and cultures. Their folklore is rich untapped and not recorded. Their food habits are worth a study.

In my view, a folklore should include, among other thing - food habits and food of communities, their superstitions and logic behind such superstitions and superstitious practice and last, not the least, the way they call names, make abuses.

While I was stationed in Humla, I studied abuses of the natives and found them very imaginative and very amusing. In so many ways they could wish for the death of their opponent!

Food and food habits will tell how any two or more ethnic groups are related to each other. Food habits die hard. In my travels outside Nepal, I have always been looking for a Nepali restaurant for my food of dal, bhat & tarkari and achar, and when there was no Nepali restaurant I have always gone to a Chinese restaurant because their food is palatable to my palate and nearest to the food I am found of.

When wheat was first introduced to the hills of Eastern Nepal by agriculture extension workers, the Rais and Limbus of the east took to wheat farming and were pleased with the results. But they came to the godowns of Food Corporation in Dhankuta, when I was there wishing, to barter their wheat, much more nourishing than rice, for rice. They sold their wheat, 6 rupees for 3 kg and purchased rice at 8 rupees for 3 kg. I enquired, what they made of the wheat that remained with them. One of them, condescending to illumine my knowledge, answered that they fried the wheat and popped it like they did popcorn? These people did not know how to make leavened and unleavened breads and how to make flour from wheat grains.

Study of food habits will of course facilitate the study of an ethnic community.

We are aware of our potential, aware of our rich
heritage and determined to go ahead. We have already begun our pioneering work. We are willing to learn from the experience and expertise of the UNESCO and other nations and we will be happy to share our experience with you.

Research Institution

Royal Nepal Academy conducts research and provides scholarships for research on the life-styles, customs, literature and traditional arts of the people of Nepal. It has a large library where documents and research these are well-kept. The Academicians come from almost all the disciplines. The Academy provides regular training in dances of the peoples of Nepal, and organizes national drama festivals annually. It decorates artists, scholars, dramatists and men of letters every year. Academicians are guaranteed lifelong pensions when they retire. The Academy has a large number of performing artists and its Nepal Cultural Corporation -- has a repertory of classical and traditional dances, songs and plays. The Corporation conducts short-and long-term training programmes -- in acting, dancing and music.

Every year, the Corporation organises a festival of Nepali Culture.

Trust for medical care

His Majesty’s Government has set up a trust to help needy artists and authors to meet their medical bills. Every year the government provides additional funds in the Trusts. A non-government organization named after the great poet Devekata manages the Trust.

National Awards

Artists, performers, sculptors and authors scattered all over the country, silently working in their fields, do not go unnoticed and unrecognised. On the auspicious anniversary of the Bhamubakta Acharya, the government decorates men of letters, artists, singers, sculptors, social workers, players and scientists from all over the country. Within a few years of institution these awards have awakened wide interest among the people.

Non-governmental Organizations

There are many dedicated organizations, seriously engaged in the promotion of folk songs, folk dances, and traditional arts. Some of them are totally dedicated to promoting the preservation of Nepali folk songs and dances. His Majesty’s Government allocates 16 million Rs. every year to organisations, engaged in the service of the nation.

Academy of Performing Arts/Academy of Fine Arts

These two academies are of the first stage of draft of legislation to come to existence.

National Museum and Regional Museum

We have a National Museum in Kathmandu with a treasury of Nepal’s arts and crafts. This museum has a special section dedicated to Nepali costumes and jewelry. There are four regional museums in Dhankuta, Pokhara, Suikhet and Dibugal. One ethnographic museum will shortly be opened.
Mr. Abraham Joseph Turia  
Manager  
Cultural Services & Development Division  
National Cultural Commission  

Presentation and Promotion of Traditional Performing Arts  

Present situation  

Papua New Guinea has about 850 different languages and if language is one of the main defining factors of a cultural group, the Papua New Guinea has about 850 different cultural groups.  

Each of the 850 groups have their own units of folklore, whether it is in dances, music, myths, legends or games.  

Sustained contact with the outside world was established in Papua New Guinea at different times. In some parts this was about 120 years ago while in other parts it was only 60 years ago. This means that exposure to the outside world of folklore culture is different from one part of the country to another. On the whole the folk cultures of PNG have been undergoing changes in the last 120 years.  

Dealing with 850 folk cultures in the face of rapid societal change is a very challenging task. The biggest problem that Papua New Guinea has today in relation to the preservation and promotion of folk culture is not having the capacity to conduct surveys/research/documentation. In addition to this, there is the problem of proper storage/preservation facilities.  

These problem in essence stem from the problem of inadequate funding which the country continuously faces.  

Specific Aspects of Folk Culture  

There are some aspects of folk culture in which Papua New Guinea can take heart to be very rich and which need to be preserved and promotion.  

1. Languages  

For a country to have 850 different languages is very rich indeed. However with the coming of global languages, there is an urgent need to preserve/protect and promote these languages.  

2. Dances  

The dances of Papua New Guinea are quite numerous with each culture group having at least not less than five different kinds of dances. With the universalisation of dance form, there is need to preserve and promote these folk dances.  

3. Myths/Legends  

Papua New Guinea being a society had a special place for legends and myth. Cultural information was processed from one generation to another through legends and myths. There is a great need to preserve and promote these, for their importance in the transmission of cultural knowledge.  

4. Music  

Music is a very important part of Papua New Guinea's folk culture, but unfortunately it is one of the aspects of culture that is undergoing tremendous change. In some areas traditional music, chants and songs are being forgotten. These need to be preserved/protected and promoted.  

5. Rituals  

Rituals were and are important to the social, political and economic life of pre-contact Papua New Guinea society.  

Unfortunately the many modern, social, political and economic institutions come with their own forms of rituals.  

There is a threat of the folk rituals being forgotten and lost. This presents the need for these rituals to be preserved and promoted for the future Papua New Guineans.  

The Task of Preserving Traditional Dances, Songs and Costumes  

Present situation
Traditional songs, dances and costumes that go with the performance provide a strong sense of cultural identity. One will find that the style, dressing, the songs and the music that go along with the dancing vary significantly across the country. Cultural festivals and shows provide the opportunity to numerous cultural groups to perform.

Over the years however, there has been growing concern at the lack of originality and authenticity of the style, the songs, the costumes and dances. And the reason for this is that performance is now invariably given for money. Authenticity and originality is being devalued for the price of money. For instance at some festivals, costumes included western costumes. Even dances and songs from other parts of the country are borrowed and on most occasions poorly performed.

To address this problem as well as attempting to promote traditional performance in every respect, the NCC has drafted guidelines for cultural groups when invited to perform. Cultural groups that deviate from their traditional culture will not be invited again to perform as they are portraying a false picture of the traditional dances, Music, styles and costumes of a particular society.

The following is an excerpt of the guideline:

Folklore

A traditional folklore group is one which performs story telling, oral history, myths, parables, riddles, legends and others, which have been learnt directly from their elders and which has been passed down through generations.

(1) Presentation

The presentation if folkloric performance must be as it was taught by the elders. The transmission must be strictly traditional and must not show signs of having parts from other groups whether from PNG or from overseas.

(2) Language

The language of presentation must be the original language of the culture from which the folklore hails from.

(3) Group composition

Members of the group must be of the culture from which the folklore hails from.

(4) Costumes

Costumes of the group must be strictly traditional. No introduced or foreign material is to be used.

Thus many areas of traditional culture are given some criteria in performance.

Philippines

Dr. Florentino H. Hornedo
Professor
College of Arts and Sciences
Ateneo de Manila University

I. The present situation of preservation and promotion of traditional/folk performing arts in the Philippines

Conservation of traditional/folk arts in the Philippines in the form of recording, archiving, and keeping their tangible expressions in museums and other forms of collections already has some history in the Philippines; but a truly systematic and broad based and exhaustive conservation program is of recent inception, partly due to an early lack of genuine national concern for conservation during the colonial eras, and partly to a lack of logistical support for the needed conservation programs. A symbolic example is the case of the Philippine National Museum. Around 1927, a building intended to house the National Library and Museum was constructed in a part of what was then the national government centre. It did not become fully what it was intended to be - for cultural conservation - for the then Philippine National Assembly for lack of a home of its own "temporarily" occupied it. That occupation lasted till a new Legislative Building was put up in the early 1970s by then Pres. Ferdinand Marcos. But after the Marcos era when the Philippine Senate was restored in 1987, it was again occupied by the Senators, leaving only a part of it serving as museum, gallery, and offices of the museum and gallery workers. It was only a year ago that the Senate finally left the museum and now, 1998, the building is finally serving what it was intended for some seventy
years ago. This case is also indicative of the level of cultural priorities the government has had most of the 20th century.

In 1986, when Pres. Corazon Aquino assumed the Presidency, she made an unfortunate statement to the effect that "culture" was not supposed to be a "priority" of her government. Whatever she understood by "culture," the culture and arts community took it very badly and protested publicly. He reaction was swift and decisive when she saw her mistake. She created the Presidential Commission on Culture an the Arts (PCCA) and set aside an initial modest endowment for it. The Commission was well received, and the culture and arts community, mostly on volunteerism, organized itself. It tied up with government agencies such as the Department of Tourism which was assigned the task of cultural dissemination. The national heritage agencies such as the museums, libraries, archives, and galleries came under a subcommission. And there was the submission or committee on ethnic and traditional arts. The Cultural Center of the Philippines (CCP) was the lead agency in the non-traditional arts, but was nonetheless equipped for work in traditional arts because it had as part of its system the Folk Arts Center of the Philippines. Besides it had its museum of traditional cultures, and its library covering all facets of Philippine culture. From such broad concerns, it eventually produced the ten-volume CCP Encyclopedia of Philippine Arts (1994). It is more than what its title says - it included much on the peoples of the Philippines and their traditional arts and folklore.

When the UN Decade of Cultural Development was proclaimed in the Philippines by Pres. Aquino in 1989, along with the Philippine decade of Nationalism in commemoration of the centennial of the Philippine Revolution, the PCCA took the lead in drumming up a lively interest in cultural preservation. It had long been the warning of cultural scholars (mostly of the Philippine Folklore Society) that the pace of social and technological modernisation and globalisation was threatening the very existence and survival of traditional culture and arts. An epic chanter of the Manobos died while recording of his epic narrative was still unfinished, reported Dr. Elena Maquiso of Siliman University. This was an instance of what was happening everywhere - traditional arts were not in the school curricula, and the younger generation had no motivation nor even the opportunity to receive their ancestral traditions. The native language arts were out of place in the English language educational system that the Philippines had received and perpetuated from American times. Dr. E. Arsenio Manuel, based in the Anthropology Department of the University of the Philippines had warned that since the mean age of most of the carriers of folk traditional arts was in the sixties and seventies, the death of traditions was foreseeable. Ms. Mary Ng wrote a poignant book titles Natido Binuag Weaves the Bang-o. The weaver Natido Binuag, she said, was the last practitioner of his trade and was dying of a terminal ailment. And the bang-o plant from which the raw material for the basket was obtained was also going extinct! My own informants in my 1975-76 field work on Ivatan traditional culture had a mean age of over 60 (and today less than 10 percent survive).

To further illustrate the pattern of demise of traditions, take the case of the Ivatan rowing song called Kalusan. In 1975, I could only find singers on land because sailors had stopped singing it on the sea. Being a rowing song, when boats got motorised, the function disappeared, and the arts along with it. In the same cultural community, there was the folk lyric sung/chanted poetic tradition called laji. Its most solemn ritual use was at the traditional pre-wedding rites. But with altered times an outlook, the young generation had no patience with the pace of rituals, and with the demise of the rituals, the songs were on the way out. So recording like I was doing in the 1970s, as far as we could see then, was a battle against oblivion. We saw our work as attempting to preserve in writing the orature of our people.

When the PCCA started operation, however, many of us who had been doing salvage work in the field were in PCCA. We got moral support from the large organization, and we got better human networking on a national basis. The creative artists of CCP got into the act. The traditional arts were not only conservable. They could be preservable, and even transmutable into new contemporary forms of artistic expression.

There was need, however, for financial support. There was need to reach out to the grassroots to
campaign and get the folk to realise what wealth of cultural heritage they carried. The campaign was not only conservation, but keeping alive the traditions. And this could only be done if the socio-cultural base of its life were sustained. Research and documentation activities were supported. Revival projects were undertaken. But the most serious difficulty was the lack of funds to support even the barest needs to those involved in the work. The PCCA was deemed no-viable in the long stretch. The move, therefore, was for a cultural legislative agendum that provides a stable national cultural policy by institutionalisation, and providing legal basis for the sustained funding of the national cultural project of preservation and promotion. The Philippine Legislature was responsive, and the result was Republic Act No. 7356 which created the National Commission on Culture and the Arts (NCCA) in 1992. And to make the specific emphasis on the endangerment of traditional arts and the need to take affirmative action, Republic Act No. 7355 (also in 1992) was enacted. This second law provides "for the recognition of national living treasures, ... and the promotion and development of traditional folk arts, providing funds therefor..."

Today, the NCCA and its agencies concerned with the preservation and promotion of the traditional/folk arts is operating according to its mandate, and with it are a large number of official an volunteer personnel doing what they can despite still severely limited logistical support from an otherwise well-disposed government. The 1998-99 Proponent’s Guide to the NCCA Grants Program was out a few days ago, and it has been announced in the national newspapers. In the first half of this month (Feb. 1998), the Screening Committee (of which I am a member) for the upcoming National Folk Artist Awards met to at the NCCA building in Intramuros, Manila, to do its job. Books, many of which are glossy full-colour editions on the folk arts have been coming off the presses steadily these past few years, and I think getting better with improving technology. And what is even more encouraging is that the private sector accounts for many of these excellent books. The university presses are turning out technologically more modest productions. The CCP encyclopedia is soon to be available in CD Rom. And urban and rural festivals, earlier believed to have been drummed up by then First Lady Imelda Marcos, have outlasted her time, and they are still the main attraction in many parts of the county, notable being those of Cebu, Akalan, and Bicol, with their decided religious orientations but definitely with a very enthusiastic folk participation.

The latest plus maybe the Department of Education, Culture and Sports' (DECS) decision to revise the curriculum for basic education to include in the content of some 30 percent material from local community culture. The same pattern is present in the revised curricula for higher education of the Commission on Higher Education (CHED) which provides that materials from local and regional cultures be incorporated systematcally into the curricula of colleges and universities. This trend assures new academic venue for the revitalization preservation, and promotion of local traditional arts.

II. Problems

Interest both among the people and by the government being already there, much of the problems has been overcome. But the unavoidable enemy of tradition is modernisation and globalisation is all its popular as well as subtle forms. With globalisation in cultural exposure, the traditional world views and customary institutions become obsolescent, and with them the artistic expression which embody them. Plastic containers are crowding out traditional handcrafted ones. Industrial textiles have been making traditional weaving seem out of place. And traditional performing arts of dance, music, and theatre are being crowded out by television, the movies, and video. Can traditional/folk arts adapt themselves to the new media and technology? Can the new social structures arising from cosmopolitanisation be made hospitable to traditional arts? Yes, I think, with creative national vision and policies to match. For after all, change is both inevitable as well as a permanent feature of the arts as they pass inexorably through the tunnel of time. Even these arts we call traditional have always been undergoing change after all.

The present trend of institution-building to cope with the demands of conservation, preservation and promotion of traditional arts is encouraging, even inspiring. But the limits of its technological base are also evident. Since the change that is happening today in cultures is
largely the result of an extraordinarily fast pace of technological development, coping in the interest of preservation and promotion will have to be by high technology, too. And that means logistics - which developing counties like the Philippines are not fully capable of undertaking at the present. But since the preservation involves an urgency in time in the race to beat the demise of cultural carriers, the problem is real and serious. The funds providable by the NCCA are certainly insufficient for now. Volunteerism is very helpful, but it could be a problem when volunteers are more enthusiastic than expert. Training programs are needed, and they are being given; but more is necessary.

Academe has been one of the mainstays of cultural research and enlightenment in the process of conservation, preservation, and promotion. But unfortunately, most of Philippine academics are heavily tied to teaching with killing loads of 24 teaching hours per week, with practically no extended paid leaves of absence from school to do field work. And the meager grants for research and outreach do not provide for living allowances so that even the most enthusiastic scholars are unwilling to get to work while their families starve.

III. Measures to be taken

It is my view that what the Philippines is now doing is in the right direction, but it handicapped with the paucity of logistical support from local sources. Monumental conservation like what was done to the Maranaw Drangen (folk epic in 8 volumes) cost money, and the scholars of Mindanao State University at Marawi were lucky to receive financial support from the Toyota Foundation.

But more than financial support for preservation and promotion, there is the need to upgrade one's vision of the nature of change and adaptation to which the cultural artifacts are subjected.

In the northernmost point of the Philippines, the province of Batanes where I continue to do cultural work, I have designed an integrated though modest (because basically budgetless) research, preservation, and promotion program. It is tied to a graduate school program, and the researches of students are systematically addressed to all aspects of the local traditional culture, including such questions as social and cultural change. A Batanes heritage foundation has been put up with the help an initiative of local government leaders. We want to conserve all tangible expressions of the local culture and put them in museums to make them always available for social and formal education, for it is quite possible for dead arts concretised in a masterwork in a museum to get resurrected by new craftsmen, now or in the future. The thing is to keep them intact. We are building a museum now.

The folk lyric tradition I recorded over two decades ago is getting a new lease on life. When local carriers saw that academics were interested in it, and they got copies of the published record of their songs it had a tonic effect on them. They suddenly felt their arts were important, and they themselves felt important. The very few surviving carriers are now being sought out as important people of the community; and the new sense of dignity and importance is contagious and a few younger ones have picked up the art. We have included the study of this local art in the graduate curriculum, and singing the tradition has been revived. A curious unintended development is that although this lyric tradition was traditionally sung or chanted solo without accompaniment, it has been discovered that in fact it can be sung in chorus. Then some local musician showed it can be richly sung in multiple choral voices. It is now in the process of experimentation for musical instrumental accompaniment. Its earliest new versions have been recorded and played over the community radio, and the popular reception is very encouraging. We intend to continue this process with this song tradition, and analogously, with the other folk traditions. We see the macro in this micro.

Republic of Korea

Dr. Im Jang-Hyuk
Curator
Intangible Cultural Properties Division
Office of Cultural Properties

1. Present situation and problems

There are many problems that entail the designation of intangible cultural properties.
First, there is lingering doubt about what constitutes the value of a cultural heritage deserving of preservation. Whether a certain cultural heritage is worth preserving or not differs depending on different times and scholars, creating controversy in the selection process. In Korea there was an instance whereby an important cultural property became extinct because one scholar recognised the precious value of a cultural asset only to be revoked by another.

Second, a more obstinate problem is that of representatives in the discovery and designation of cultural property. For folk cultural arts, when there is more than one individual who possess the artistic skills, there is bound to be subjective judgement in deciding who is most representative of the culture.

Third, there is a tendency to divide intangible cultural properties into the so-called ‘popular assets’ and ‘unpopular asset.’ This phenomenon has caused an imbalance in the status of training and calls for a reexamination into existing institutions. In 1994, trainers and experts participated in a public hearing where different ideas for improvement were heard. In order to strengthen those assets vulnerable to neglect, policies were devised to give a larger number of scholarships, and to give priority in public events to the less popular assets.

2. The measures to be taken in preservation and promotion

The Office of Cultural Properties or individual holders or holding organisations face considerable difficulties when they put on regular performances or exhibitions or operate traditional crafts stores in order to meet individual needs. The Office of Cultural Properties has the Korean Cultural Properties Preservation Foundation operate under its umbrella in order to fill these gaps. The foundation carries out a variety of programmes to disseminate and promote cultural properties under the guidance and supervision of the Office of Cultural Properties.

The Korean Cultural Properties Preservation Foundation was established to disseminate and promote national culture through the protection, preservation, dissemination and utilisation of cultural properties and for the creative development of traditional culture in everyday life. Its major programmes are as follows:

- Preservation and Transmission of Traditional Culture
  The foundation sponsors performances and exhibitions of important intangible cultural properties by their holders. In the case of the performing arts, performances are given once a year or more in the regions where the respective arts are handed down.

  But there is also the need for individual holders and holding organisations devoted to the same category of arts to get together to compare their skills and make joint efforts to promote their arts, and thereby to offer opportunities for the general public to appreciate various traditional performing arts at the same time. In order to meet these requirements, the foundation holds two or three joint performances of intangible cultural properties each year in spring and autumn.

  In the case of handicrafts, exhibitions are held to show traditional craft works by the holders of intangible cultural properties at one place. As circumstances allow, holders demonstrate their skills at an exhibition hall to help visitors better understand their working process.

  Contests are held to invite ordinary craftsmen to present their works as well. Outstanding entries are selected through a screening process and displayed for public viewing for a certain period. Those who excel in these contests may be chosen for designation as holders of important cultural properties. The foundation operates a traditional culture centre offering research and specialised courses in traditional culture as well those for training instructors of youths.

- Operation of Korea House
  The foundation operates Korea House. Which has a restaurant serving traditional Korean food. It also has a small theatre of daily performances of traditional arts, a bride’s school for teaching Korean traditional lifestyle, and a traditional tea society.

- Operation of the Traditional Handicrafts Hall
  The hall is operated exclusively for year round exhibitions and sales of traditional handicraft
works produced by the holders of intangible cultural properties. It also offers some 10 different courses in traditional handicrafts for the general public.

- Operation of Seoul Nori Madang
An open-air arena for the performance of traditional arts, the Seoul Nori Madang presents free presentations of intangible cultural properties suitable for outdoor presentation every Saturday and Sunday from April through October. Special performances are given on major holidays and occasions for national celebration. A nationwide mask dance drama, farmers’ band music and other popular folk arts contest for college students is held every August.

- Operational Costs
The State subsidizes the programmes undertaken by the foundation on its behalf, including public performances and exhibitions of intangible cultural properties. However, the foundation finances other programmes to disseminate general traditional culture on its own with the profits from running a Korean restaurant, a traditional-style wedding, a performing arts theatre and a traditional crafts hall.

Sri Lanka

Mr. Alankarage Victor Suraweera
Deputy Minister
Ministry of Cultural and Religious Affairs

In Sri Lanka, in the past, most of the traditional/folk arts have been brought down from generation to generation within the respective castes into which the society was divided. For example, dancers, and drummers belonged to a particular caste, Potters to another, Brasswork was done by another caste. The present situation is different. Today these traditional social trades are not confined to those castes alone due to different factors. The introduction of subjects like Aesthetic studies, and handicrafts to the school curriculum and employment opportunities available had a great impact.

Nevertheless, the social values associated with these professions are not encouraging. Hence the traditional differences still continue to some degree. In this situation the intervention of the state and the private sector is desirable. Financial and other benefits need to be given to the practitioners of respective arts and trades.

Some of the performing/folk art forms having a ritualistic value on the one hand with an entertainment value on the other associated with dancing and drumming need to be strictly traditional if they are to be preserved properly. Present day tendency is to modify them to suit modern life styles by bringing about the following changes:

(a) The whole night performance is cut short to suit the modern audience, and the modern stages;
(b) The performer - audience participation is totally ignored;
(c) Modern light and sound systems are used;
(d) Dialogue, words expressions, music, humour etc. have changed and modernised; and
(e) There is a tendency to be influenced new innovations and accommodation.

For the preservation of these art forms it is desirable to consider what measures need to be taken.

Concrete cases chosen for consideration

Traditional songs/singing. Here a differentiation is made between the folk song intended to be sung and the folk poem intended to be recited.

In preserving this song form, copying down the words of the lyric will not do. Peculiarities of pronunciation, intonation, accent, style, tone etc. can only be handed down through word of mouth. Furthermore, the beauty of the song rests on singing in situ i.e. in the real natural environment.

In this situation, the way of preserving this type of performance is by recording them in tape/cassette. Other measures suggested are:

(a) Public awareness and interest to be created. (Radio and T. V. can play a vital role)
(b) Competitions, performance to be organised regularly.

Customs and rituals associated with paddy cultivation.

Sri Lanka has remained an agricultural country
from ancient times. Paddy cultivation was the
mainstay of the people. With modern trends of
industrialisation, cultivation of paddy had taken
a less important place.

Customs and rituals associated with paddy
cultivation come to be neglected, disregarded
and are being gradually lost.

With modernisation, the tractor being introduced
in place of the plough and the buffalo,
traditional customs and rituals lost their
significance. Some of verses and songs used at
different occasions have been collected and
others lost. Apart from what could be collected
in verse form, there were other practises and
customs, some of them meant to be kept secret.
There are sorceries and charms as well.

It is not too late to engage in an island wide
campaign to collect and preserve everything
associated with paddy cultivation from stepping
into the field at an auspicious hour up to the time
grains of paddy are brought home and placed in
the vee bissa (storehouse). Even after this,
there are ceremonies to invoke blessings from
Gods, fertility rites, religions offerings etc.
The younger generation needs to be made aware
of all these.

Thailand

Mr. Kietisak Itchayanan
Director
External Cultural Relations Division
Office of the National Culture Commission
Ministry of Education

Performing Arts in Thailand

Proto-theatrical performance

(i) Animistic dance offerings to the spirits have
been carried out in all parts of the country
since time immemorial. Some of the oldest
extant spirit propitiation performances are to be
found in the south of Thailand, a region
subjected over many centuries to alternating
Siamese and Malay sovereignty, where the
healing ritual known as main puteri is still
practised in rural areas.

(ii) Epic storytelling traditions also persist
in many areas - one notable extant form of sung
storytelling is performed to the accompaniment
of a long-necked lute known as the kratchiappoe,
a cousin of the Lao instrument of the same name
and of the Khmer chappei.

(iii) As elsewhere in Asia, such early proto-
theatrical performances were to form the basis
upon which many subsequent theatrical styles
were developed, and indeed animistic practices
continue to pervade the performance of a wide
range of Thai dance and dance-drama forms
(notably those performed at ancestral and other
shrines) to this day.

Classical theatre traditions

During the past millennium the area now
occupied by the Thai nation has supported a
number of different classical theatre traditions,
although only one - the Khmer-derived courtly
music and dance adopted by the Sukhothai and
Ayutthaya dynasties of central Thailand - was
destined to develop into a national classical style.

Early southern performance styles

(i) The southern-style court dance and
shadow theatre of the Malay peninsula
kingdoms would appear to have been the first to
evolve.

(ii) During the 8th-13th centuries AD, the
Malay peninsula territories of what is now
southern Thailand fell under the hegemony of
the powerful Srivijayan empire of Sumatera,
whose rulers initiated the practice of using
female dance as an integral part of the ritual to
enhance their powers and express the divine
nature of their authority. Throughout the
Srivijayan dominions the wife-dancer tradition
was steadily adopted by lesser potentates, and in
subsequent centuries competitor-states such as
Sailendra and Mataram in Java developed
related performance genres, commissioning
local versions of the great Indian epics
Ramayana and Mahabharata as source material
and cultivating the courtly music tradition of the
gong-chime ensemble.

(iii) There is evidence to suggest that,
under the influence of Srivijayan, Javanese and
later Angkorian courtly performance, the rulers
of kingdoms in what is now the Thai/Malay
border area such as Ligor, Pattani and Kelantan
developed their own classical music and dance
styles linked to the devaraja or god-king
ideology.

(iv) The exact nature of the classical dance-dramas which developed in the courts of southern Thailand between the 8th and 13th centuries is uncertain, but elements of a former courtly tradition are suggested by the extant folk genres mak yong and manohra. Whilst these two dance forms differ from each other in a number of important ways, both centre on a female dance of strongly Malay-Indian flavour supplemented by the buffoonery of male clowns, and feature gamelan musical accompaniment of the Malay tradition. Each also retains a ritual function (mak yong in particular is often presented in conjunction with the ancient shamanitic ritual main puteri in the belief that it possesses magical healing properties), suggesting that, as elsewhere in the region, the female dance of the southern Thai courts may well have been based on earlier local proto-theatrical activity.

(v) Mak yong is now virtually extinct, but during the past millennium the manohra dance, which tells the story of the eponymous half-bird, half-human heroine of the jataka, has been developed through the addition of playlets into the popular folk theatre genres lakhon chatri or nora chatri; the latter is performed today in several variations both in southern and central Thailand. In addition, the manohra dance found its way into the classical repertoire of central Siam, and seems also to have subsequently influenced the development of a popular theatre form known as lakhon nok (literally ‘out-of-palace play’) which continued to please southern and central Thai audience until its demise during the early years of the current century.

(vi) Two related styles of shadow puppetry would also appear to have originated in the ancient court tradition of what is now the border area of Thailand and Malaysia. Nang talug (literally ‘shadow theatre of Pattalung’) is closely related to the Malaysian wayang gede, with which it clearly shares Indonesian origins. It involves a single performer called a nang nai manipulating the translucent leather puppets, recounting the story (which is usually Ramayana-derived) and controlling the musical ensemble. Nang talung is today performed primarily in the southern provinces of Thailand, the region in which its original evolution probably took place under court sponsorship, but the genre subsequently spread to other areas, and a variation known as nang phramot thai may be found today in the northeastern region of Isaan. A related form to Nang talung is the extant northern Malaysian shadow theatre wayang kulit kelantan (also known as wayang kulit siam), which recounts stories based on the Malay spic Hikayat Seri Rama, the Malay version of the Ramayana, largely through the medium of Kelantanese dialect.

(vii) The annexation of the southern provinces by the U-Thong dynasty of Ayutthaya during the 14th century brought to an end court sponsorship of Malay-influenced dance-dramas, and whilst the latter was destined to exert an important stylistic influence on subsequent central Siamese performance their development in the southern region henceforth became dependent on village and wat support.

Central performance styles of the classical tradition

(i) What is generally regarded as the mainstream tradition of Thai classical theatre emerged in central Thailand at a later stage than its southern counterpart, primarily under the influence of the Khmer kingdom of Angkor. The music and dance practices associated with the Shaivite cult of the god-king had been introduced to the Khmer court by way of Java as early as the 9th century, leading to the commissioning of distinctive local reworkings of the Ramayana and Mahabharata epics for use as theatrical source material and the emergence of distinctive Indochinese variants of the Malay gamelan and courtly dance-dramas.

(ii) Whilst no record exists of pre-15th century Siamese courtly music and dance, there can be little doubt that the god-king cult which sustained such courtly performance elsewhere in the region was flourishing amongst the Siamese ruling elite during the Sukhothai period, and it is most likely that even before their conquest and annexation of the Khmer kingdom of Angkor in 1431 the Siamese kings would have sought to match the status of their powerful neighbours in every way, including through the arts. Thus, the subjugation of Angkor and the carrying of Khmer court dancers into Thailand probably accelerated rather than initiated the integration of performance traditions associated with the devaraja or god-king ideology into Siamese
court culture.

(iii) Whilst derived from Khmer models (which were in turn influenced by Javanese music and dance), Siamese court performance subsequently developed in a unique way, changing over the centuries to suit Siamese tastes. As elsewhere in the region, local versions of the Indian epics *Ramayana* and *Mahabharata* were also commissioned for use as source material alongside the *jataka* (stories of the lives of the Buddha).

(iv) The female dance-drama *laktron nai* (literally 'inner court play') is the most elegant and refined of the classical performance styles of Siam; its dancers enact stories from the *Ramakien* (the Siamese version of the *Ramayana*), from the *jataka* and from local stories to the accompaniment of a *piphat* ensemble (see below) and a chorus of offstage singers. Clowns, who impromptu their own dialogue, are traditionally the only male performers involved in the genre and are believed to represent an embellishment of the post-Sukhothai/Ayutthaya period.

(v) The male masked dance-drama or *khon*, with its ornate decorated papier mache masks and richly-brocaded costumes, was the Siamese answer to the Khmer male masked dance-drama *khlong*. It enacts episodes from the *Ramakien* to the chanted narrative of a *khon pak* (narrator) alternating with the accompaniment of the *piphat* orchestra. Traditional performances of *khon* were staged over two consecutive days, but abbreviated versions were later devised under King Rama III and further changes took place in the mid-19th century when performances began to include women dancers. The techniques of *khon*, in particular the square stance of the dancers, its tendency to construct visual friezes and its organisation into 'sets' (chut, referring to puppets used in a *nang yai* episode) clearly indicate the origins of the genre as a derivative of puppet theatre. In the face of competition from more modern forms of entertainment, and with and eye to the tourist market, modern *khon* is increasingly developing along the lines of the Indonesian *sendratari*, often taking the form of a textless *Ramayana* ballet performed by a large cast - such is the spectacular high-tech *khon* currently presented at the Chalermkrung Royal Theatre in Bangkok.

(vi) Shadow theatre of the central Sukhothai-Ayutthaya tradition is represented by the now almost extinct *nang yai*, a shadow-and-silhouette derivative of the Khmer *nahg sbek* performed with large incised two-dimensional leather puppets manipulated both in front of and behind a screen by dancing puppeteers. Once again, accompaniment is provided by the *piphat* ensemble.

(vii) Also performed at Ayutthaya was a courtly form of rod puppetry known as *hun luang* (literally 'royal puppets'), which probably developed under the influence of Chinese models and may thus be a form of great antiquity which date back to the kingdom of Nao Chao. This genre, which used large (c 1 metre high) puppets to recount stories from the *Ramakien*, is no longer performed in Thailand. However, a derivative large-format rod puppet style known as *hun laktron lek* ('little theatre puppets') is still performed, along with *hun krabok*, which uses smaller puppets to perform *Ramayana* and other stories to *piphat* accompaniment.

(viii) The *piphat* ensemble, which provides the essential accompaniment to all of the classical forms, is believed to have developed in conjunction with the courtly performance styles. It too is derived from the Khmer model and typically centres on percussion instruments, including various-sized graded gong carillons arranged on circular rattan frames (*khon wong*), small and large bamboo xylophones (*ranat*), cymbals (*ching*) and numerous types of drum (*khlong*) along with the double-reed oboe known as the *pi* (equipment to the Khmer *sralai*). As in Cambodia the *mahori*, a smaller version of the *piphat* dominated by stringed instruments, specifically the two-stringed fiddle of sinitic derivation known as the *soh* (equivalent to the Khmer *tro*) and the three-stringed zither known as the *jakhe* (equivalent to the takhe), is often used to accompany wedding ceremonies and other secular rites.

**Northern classical theatre**

(i) Mention should also be made of a third classical dance tradition associated with the northern kingdom of Lanna, which emerged contemporaneously with Sukhothai (13th century) to control a large region centred on what is now Chiangmai. There can be little
doubt that this kingdom sustained its own courtly performance traditions, and elements of those traditions have been preserved in variety of different dances and dance-dramas which have since become firmly entrenched in the northern folk tradition. In more recent times a consort of King Rama V (1868-1910) called Princess Dara Rasmi, who was descended from the former Lanna dynasty, did much to preserve and develop the music and dance of this region, which still retains much of its original Burmese influence.

(ii) Best-known amongst the northern performance styles are the slow and stately female dances or fon, variations of which are instantly recognisable from their use of colourful costumes and accompaniment by ensembles of regional instruments. They include the fon tian, a dance featuring candles which is believed to have been a sacred court dance of the Lanna kingdom, the fon leb, a dance by performers with long false brass fingernails, and the fon man kamboe or butterfly dance. Male martial arts dances known as fon dab, fon choeng and tob ma phab are also popular.

(iii) In addition to reviving and promoting the courtly dances of Lanna, Princess-Consort Dara Rasmi also commissioned new dance-dramas known as lakhon soh. Accompanied by the pi, these dance-dramas mainly recount Lanna folk tales.

Folk music and dance of central and northeast Thailand

(i) As already noted, the folk music and dance of both the southern and northern regions are firmly rooted in former classical traditions. In contrast, both central and northeast Thailand maintain folk traditions unique to the local community, which developed in the absence of courtly sponsorship or stylistic influence.

(ii) As in neighbouring Laos, rituals to propitiate the spirits, melodic recitation of stories inscribed on palm-leaf manuscripts (an nangsua, literally ‘reading a book’) and the use of song by Buddhist teachers were all influential factors in the development of early forms of community entertainment in the central and northeastern regions, and during the first millennium AD various styles of singing with melodies derived from word tones began to emerge.

(iii) In central Thailand the predominant folk performance style takes the form of a dialogue between performers and is classified as phlaeng (‘song’). Usually performed by groups of men and women or by individual man/woman teams to only a basic rhythmic accompaniment, phlaeng involves either memorised or improvised repartee between the principals. The most popular style found throughout the central region and Bangkok is lam tat, in which groups of men and women (two to three of each) sing a form of extemporised verse full of double meaning in which the last word of each second line of the stanza rhymes; they are accompanied by three to four persons who beat time or occasionally perform folk tunes. Many related forms once existed, but other than lam tat only phlaeng choi and phlaeng i-saew are still performed widely today.

(iv) The northeastern region of Isan developed for many centuries under Lao sovereignty, and its community continues to share many forms of cultural expression with its neighbours across the Mekong River. Here, as in Laos, the most widespread folk performance genre is lam, virtually all varieties of which are accompanied by the unique Isan/Lao mouth organ known as the khene. One of the oldest varieties of lam, known as lam phun, predates the development of repartee - it involves a male singer or mohlam (literally ‘performer of lam’) recounting jataka (Buddha lives) or local legends and histories.

(v) Later styles of lam such as lam khlon and lam moo develop resque improvised dialogue between men and women to a fine art; other varieties such as lam phi fah (which involves female spirit propitiation dances) indicate the ritual origins of some varieties of the genre. Nowadays, as in Laos, lam performers in Isan often combine their art with more modern forms of entertainment and make use of modern musical combos, but a number of important authentic mohlam still perform regularly.

(vi) Several other non-lam folk genres from the Isan region are also noteworthy, such as the central Thailand-style dialogue genre phlaeng korat performed around Nakhon Ratchasima, the unique music and dance of the
Phu Thai people of northern Issan and the kantrum music of southern Isaan.

**Ethnic minority music and dance**

Each of the hilltribe communities of northern and northwestern Thailand also preserves its own unique style of music and dance, which function in either a celebratory or a ritual manner; those of the Hmong and the Yao are particularly noteworthy.

**Popular theatre - likay**

(i) By the latter half of the 19th century new popular theatre styles were beginning to emerge throughout Southeast Asia in response to the needs of the growing urban population. The activities of the itinerant bangsawan theatre troupes from Malaysia were an important catalyst in this process, creating a ready market for more entertaining and realistic styles of theatre.

(ii) A new indigenous style of folk theatre known as jikey developed during this period in the northern states of Malaysia under the influence of the Muslim chant known as dikir or dikay. It achieved great popularity and very quickly spread north, where it is believed to have influenced in its turn the creation of the Thai popular theatre likay and its Khmer counterpart yike. An operatic genre presented in western style, Thai likay involves a company of 12 to 16 persons accompanied by an ensemble of both traditional and modern instruments, presenting mainly stories based on local legends. It is still very popular today, amongst both urban and rural audiences alike.

(Extracts from The Asia Pacific Arts Directory)

**Present situation**

The current situation that most developing countries like Thailand are facing is the transitional stage of agricultural society to semi-industrial society. Consequently, performing arts in Thailand, being folk or traditional are generally considered as out of date fashion for lack of modernity and development. Local musical performances and folk dances have become less and less popular due to fast growing and competitive economic circumstances. The rapid growth in semi-industrialised society has brought about drastic changes into economic and social obligations. Along with the so called development, the crucial problems have risen, followed by problems on the preservation and promoted of tradition/folk performing arts.

**Problems**

1. Specialists in these fields become scarce for lack of continuation in transferring knowledge to interested learners.

2. The young generations are influenced by western civilisation which appears more attractive; thus they are not interested in learning about traditional arts of any kind.

3. The process of transferring knowledge of local wisdom and traditional performing arts may take time, and require attentive hard work and patience, and for these reasons, the task of learning has discouraged most learners instead of challenging them.

4. The new technology is far more attractive and tempting than traditional stuff; such as, electronic equipment etc.

5. Traditional performances are usually improvised; and thus require indefinite time to complete. Due to the rushing lifestyle of the present society, certain things have to be adjusted or shorten to save time, and thus, reducing the artistic quality and aesthetic value.

6. Strong influence by other culture, such as, urban culture, foreign culture has played an important role in changing social and cultural lifestyle.

7. Responsible authorities may not be aware of the actual problems; and thus gear their effort in preserving and promoting these performing arts in different directions.

8. Traditional artists are mainly local farmers who have to work hard for their living. Folk performances are occasionally played for seasonal entertainment and ritual but never taken seriously as an occupation. Therefore, traditional performing arts are not steadily transmitted nor promoted to younger generations. Moreover, they need financial support from the Government or concerned agencies, so they can...
sacrifice their time and effort in carrying on these traditional/folk performances.

**Future subjects**

1. The major objective of the cultural promotion and preservation will aim at serving the needs of local people as well as bringing the most benefit to their well being as they are the owners of the culture.

2. To develop some cultural performing arts along the process of promotion and preservation to suit the present and/or urban society.

3. Cultural organizations and personnel are to be developed in order to support the promotion and preservation process.

4. Recognition of artists is to be expanded to community level.

5. Research or studies on traditional/folk performing arts are conducted and informative outcome is compiled systematically for future development and dissemination.

**Some concrete cases of the traditional/folk performing arts which are to be preserved and/or promoted, and measures to be taken.**

It is fully realised that social development and changes are dynamic and inevitable. Traditional or folklore concepts, particularly folk performing arts are mostly neglected or even forgotten for the sake of convenience and practically. In order to preserve these arts to survive through these crucial changes, there need be strong promotion to transfer these knowledge and wisdom and to transmit these arts to wider audiences and younger generations.

Some concrete cases being carried out in Thailand are to create the sense of belonging and pride among the local people, and to promote cultural events through tourism in form of interesting activities; such as, annual festivites, fairs, and provincial celebrations etc. Through the process of organizing these activities, the valuable knowledge of traditional/folk performing arts is passed on to younger generations, and earned appreciation from both Thai and foreign tourist. Another beneficial aspect of these festivities is the opportunity to develop and improve the outlook and approach of these traditional/folk performing arts to be more attractive. These examples will lead to sustainable cultural development as well as social and economic well-being of the local people.

Examples of cultural events in Thailand are the promotion of local traditional fair to the national level; such as, the 'Songkran' or Thai New Year Festival in Chiangmai province, the 'Boon Bung Fai' traditional Festival in Yasothorn province. The Buddhist Lent Candle Parade in Ubon Ratchathani province, Elephant Round in Surin province, 'Loy Krathong' Festival in Sukhothai province, and the Vegetarian Season in Phuket province and many more. In addition, the performing arts, folk music, folk attires are developed and modified to suit and complement with the shows and atmospheres of relevant events.

**Viet Nam**

Dr. To Ngoc Thanh
General Secretary
Vietnam Union of Literature and Arts Associations
Senior Specialist
Ministry of Culture and Information

Nowadays in Vietnam 54 ethnic groups lives and their cultural features are very different. But only in culture of the Viet majority there is the scholar culture component. Cultures of the remaining 53 ethnic minorities are only the folk culture. That is why the folklore plays a very important role for the existence and development of almost all Vietnamese people's culture. As it was widely known, the folklore creations are always preserved by people's memory without any textual forms. Also, they are always manifested in forms of folk performances. The ethnic cultural identity is recognised and distinguished through folk performances. At the same time, cultural intercourse is implemented just through receiving folk performances and taking part in them.

In the past only the Viet majority people had school in which the NOM script (a kind of Vietnamised Chinese script) was taught. Other 53 ethnic minorities had no school. So the folk
performances became the medium that educated and trained all community members in the ethnic cultural tradition. Receiving values, forms of behaviour, habits and customs, literature and arts, music and dance, etc., the cultural system is implemented through taking part of people in folk performances and various folk cultural activities depending on participant's age and social status. Thanks to it, cultural tradition, e.g. folklore, is transmitted from generations to generations, and each generation contributes its creativeness in the development of cultural tradition.

From all above-mentioned things, a global definition can be drawn: "Folk performance is a materialised form of intangible cultural creations of folklore-men." If we look deeply into the past with diachronic view, we will find that at the beginning all folk performance forms were born and created to supply certain necessities of human's production and everyday life. Thus, each folk performance has certain social significance and function, and becomes a cultural entity. This entity, apart from other non artistic component such as a sacred atmosphere, the mythic space and time, the religious meaningfulness of ceremonial action, the necessary of environmental context, the wishes of people to be embodied to become a symbol of the Deity, was included various folk performing art forms becoming as multicomponentent cultural existing. So, the folk performing arts are engaged in as unseparated and organic component in entity of a folk performance.

The traditional culture and folklore including general folk performance and particular folk performing arts, have been shaped and developed in traditional society. It is the society of the old agricultural economy the matters of which are peasants living in rural communities. In that social conditions the folk performances in culture of Vietnamese ethnic groups can be divided into the following three main systems depending on their social function:

1. Folk performances related to everyday life of man and making different stages of a community member's lifetime from his birth to his death;
   - Etiquette to fetch new-born baby with lullaby.
   - Lulling baby with lullaby.
   - Children's songs and games.
   - Initiation ceremony with sacred songs and dances.
   - Alternation singing courtship between boys and girls.
   - Wedding ceremony with wedding songs and dances.
   - Music and songs in funeral ceremony.

2. Folk performances making different stages of a farming cycle, from the onset of a crop season to the harvest;
   - Spring-time ceremony-festival with ritual songs and dances, alternating singing love-songs, theatrical performances.
   - Praying ceremony for rain with ritual songs and pantomimic gestures.
   - Ceremony for the rice - plant's safety with ritual songs and dances.
   - Harvest festival with music, songs and dances

3. Folk performances connecting with the community's religious beliefs;
   - Ceremony in honour of the village's tutelary genius with various forms of arts such as ceremonial music, ritual songs and games, sacred dances, playing the roles symbolising the image of village's tutelary etc.
   - Sorcerers and shaman's ceremony with long-time cycle of songs, music and dances.
   - Ceremonies of world religious with various forms of manifestation including different kinds of performing arts.

The folk performing art forms included in the above three systems are popular in most of the Vietnamese villages as everyday life activities of peasants. Apart from that there are several forms of performing arts which can be considered as half-professional or professional traditional arts as follows:

- Traditional classical singing theatres such as Cheo, Tuong, Cai luong of majority Viet, Za hai theatre of Tay minority, Ro-Bam theatre of Southern-Vietnam Khmer minority.
- Epic telling-singing of Ede, JoRai, Bahnar, Mnung minorities living in Highland Central Vietnam.
- Performances of the "Amateur music and song" of Southern Viet people.
- The "Hue music and songs" of Hue area's...
people. (Central Vietnam)
- The "Quan Ho alternating singing" of 49 villages from Bac Ninh province.
- The "Ca Tru" singing with instrumental accompaniment - a kind of Chamber music.
- Several kinds of ritual, ceremonial songs and dances which demand the artistic virtuosity.
- The cycle of artistic dances of Thai minority.
- Some kinds of puppetry, especially the water puppetry.
- the cycle of court music and dance.

According to the Vietnam government's policy for preservation and promotion of traditional/folklore culture, right after the Geneva negotiation, since 1956, in Northern Vietnam different research, performing and educational institutions of music, dance and theatre were established gradually. Thanks to the activities of these institutions, several traditional/folk cultural assets were collected and preserved in the archives of research institutes by audio and video-film forms. Many items and performed programmes, recreated from traditional performing arts, were presented on the stage of music, dance and theatre ensembles in the country and abroad. A numerous international and national awards were given to these items. The traditional/folk performing arts were also transmitted to young generation through the curricula (formal and non-formal) of the Conservatories (e.g. Academy of Music), College of Dance, College of Traditional Theatre, and the provincial high school of Arts.

In the same way, the State encourages the wide participation of the mass into the preservation and revitalisation activities, and performance of various kinds of traditional/folk performing arts in the people's everyday life. The policy was realised by means of that to organise the annual and biannual festival-competitions specialised on certain genre of performing arts for different ages and social status. The realisation of the policy has met the active response of various NGOs such as the Union of Vietnam's Youth, Union of Vietnam's Women, Vietnam Union of Literature and Arts Associations. Some activities became a national movement such as the national movement of lullaby singing among the young mother held by the Association of Vietnamese Folklorists in co-operation with the Union of Vietnam's Women, or the national movement of performing "Children's songs and games" and "Alternating singing between boys and girls" held by the Union of Vietnam's Youth.

The traditional/folk performing arts were revitalised and presented not only as the on-stage items, but also as indispensable components of certain folk performance's entity. That is the case of the performing art forms concerning with ceremonial, agricultural-ritual or religious activities in village and performed by villagers.

In the national and regional workshops organised inside the country, the published books on the issues of this field have also contributed to strengthen the awareness not only of the people but also of the leadership.

But, despite all above endeavours and achievements the general traditional/folk culture and the particular traditional/folk performing arts are still on the abyss' edge of disappearance. This circumstance is caused by several different factors as follows:

1. During the war time the Vietnamese people had not been the peaceful conditions to realise everyday life cultural activities. The younger generation had not the opportunities to participate into traditional/folk culture activities through which they can accept cultural values and asset of their ethnicity. As a result, nowadays the people over forties do not understand adequately about own traditional culture. Now we are facing an interruption of national cultural tradition in knowledge of young generation. At the same time the people who preserve their memory of the expression of traditional cultural events and activities were gradually dying due to their advanced age. In 1978 when I was in Highland (central Vietnam) for my ethnomusicologic field work I met at least one or two epic teller-singer in each hamlet of native minorities. In 1996 I came back there, in a large highland region consisting of three provinces, I found only three eighty-years-old men who can take telling-singing some epics!

2. The traditional/folk culture is born and linked with the old agricultural system and rural community life. Now Vietnam enters a stage of industrialisation and modernisation, the socio-economic life is changing rapidly and strongly.
The new social context has been breaking step by step the old balance of traditional cultural life that makes a process of "DESTRUCTURATION." Several traditional cultural events have lost their old social function and can not find out own place in new social conditions. At the same time, being shortcoming of cultural tradition, the young people miscellaneous accept so called "international cultural values" to fill the "gaps of tradition" in their cultural personality.

3. Although we have a good policy for preservation and promotion of traditional/folk culture, but being a developing country with low income we have not enough financial fund to invest in this field. The National programme of "General investigation of remaining intangible cultural heritages of Vietnam's ethnic groups" receives only US$ 300,000 on average per year. Moreover, at the same time we lack seriously the trained workers, specialists and scholars involved in this field.

Throughout all of the above-said situations, we can say that the preservation and promotion of traditional/folk culture is very urgent task for us. But, how do we overcome real difficulties? To conduct simultaneously two main solutions and forces mentioned below is the answer:

The first one is to support and increase the work of state institution and specialised NGOs in this field while it focuses on realising the national programme "General investigation of remaining Intangible Cultural Heritage of Vietnam's ethnic groups." Among the different subjects of this programme, the most important thing is to pay attention firstly and urgently to save the traditional culture of the ethnic groups the population of which is lower than one thousand. The general aims of the programme are collection and preservation of all remaining intangible cultural heritages including various forms of performing arts by audio-visual and other high technique quality equipment.

The second one is to mobile all available people who are engaged in and involved in this field to create a large number of popular folklorists living and working throughout the country. But, its most important meaning is to turn the responsibility of the preservation and promotion of traditional/folk culture to the people's hand (with the support and encourage of the state).

The people are author of this culture. They well understand it and entirely have the right and capacity to preserve and develop it. Moreover, culture is always living entity. It must become and unseparate component of the people's everyday life as a part of their cultural property.

The ten years experience since simultaneously applying and conducting above two solutions and forces demonstrated us that the policy is reasonable. Thanks to it, several traditional/folk cultural events and activities were restored, revitalised and effectively participated in recent cultural life of the country.

SOME CONCRETE CASES

The Case of Quan Ho Alternating singing between boys and girls

The Quan Ho alternating singing between boys and girls (hereafter briefly written “Quan Ho”) is considered as a unique symbol of regional culture located in Bac Ninh province, only 30 km far from Hanoi. This area was homeland of LY dynasty's king family dominating Vietnam during 11 and 12 centuries, right after the liberation of country from one-thousand-year occupation of the Chinese dynasties.

According to the legend, at the beginning Quan Ho was created by LY dynasty's noble descent as ritual singing symbolising the combination of male and female elements, and sung in the spring-time agricultural ceremonies, praying for prosperity and peaceful life of plants, animals and people. After near one-thousand-year development, nowadays Quan Ho became a kind of alternating courtship singing between boys and girls. According to the collected materials, Quan Ho consists of 300 different melodies, sung by villagers in courtship singing and was popularised in 49 villages of Bac Ninh province. Each village has two Quan Ho teams, one of which consists of female members and the other consists of male members. According to the traditional rules and custom law, the male team must take the alternating singing with the female team of the neighbour village, and the female team does with the male team of other neighbour village.

Quan Ho melodies were collected and studied since 1956 and were preserved in archives of the...
Institute of Music. But the singing habit ended. Since 1986 the singing was restored in all 49 Quan Ho villages as a spring-time cultural festival. Apart from the singing in villages observing the traditional rules, we organise annually the festival-competitions at the district and provincial levels. Thanks to the restoration of in-village singing and of festival-competitions now in each village there are not only two singing teams as in the past, but also some candidate teams consisting of young members for 13 ~ 15 years old. Moreover, the Bac Ninh province’s Department of Culture has established a Quan Ho Research Center, in which there is a professional ensemble performing Quan Ho songs on stage and on TV/Radio programmers sponsored by the state budget. The ensemble has journeied several times.

The case of gong ensemble playing

For the minority people living in Highland-Central Vietnam, the gongs are not only the musical instrument, but more important that they are sacred tools with which man can make contact with supernatural forces and deities. The gong’s sound is considered by highlander as the solely sacred language used by man to have “dialogue” with deities. That is why the playing the gongs is used only in ceremonies and never used as entertainment performance. But these cultural activities have ended since 1977, because the ceremonies were considered by cultural authorities as superstition things.

Since 1990, the cultural policy has become more open, the highlanders have the right to organise and take part in traditional cultural activities. Various kinds of ceremonies were preserved and revitalised including the restoration of gong’s performance. Ministry of Culture and Information in co-operation with the Association of Vietnamese Folklorists has organised annually the festival-competitions at ethnic, district, provincial and regional levels, on the basis of the age of performers. In this 1998 Ministry of Culture and Information intends to organise in Hanoi the International Festival of gong’s performance for ASEAN member countries.
Appendix I. Working Documents

Part I

UNESCO Working Document

Regional Seminar on the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia

Culture

UNESCO views the word 'culture' in its widest sense: the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society.

The term includes not only the arts and letters but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.

For purposes of the above-mentioned Recommendation folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity: its standards and values are transmitted orally, by imitation, or by other means. Its forms are among others, languages, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.

Among this vast range of cultural manifestations, UNESCO concentrates its short and medium term programmes on music, dance, oral tradition, language and the know-how of handicraft production and architecture building.

Introduction

1. More than eight years have passed since the adoption by the General Conference (Paris, November 1989) of the Recommendation on the Safeguarding of Traditional Culture and Folklore. During this time many countries of different regions have experienced great changes and transformations which influenced the world's political scene and the cultural situation. Many groups emerged searching for their true or new identity, while the question of safeguarding the intangible heritage (traditional and popular culture) has become a crucial issue to ensure the cultural dimension of development.

2. The preparation of the Recommendation prior to its adoption in 1989 took almost fifteen years and responded to the wishes of UNESCO's Member States to draw up an international normative instrument for the safeguarding of traditional culture and folklore. The main objective of the Recommendation was to encourage the countries to take legislative measures or other steps in the framework of their national or constitutional practice in order to safeguard traditional and popular culture.

Follow-up to the Recommendation

3. A number of activities, forums and projects have followed the adoption of the Recommendation.

First of all, in response to the UNESCO Secretariat's circular letter (April 1991) several Member States submitted reports on the implementation of the Recommendation in their countries. These outlined the measures taken to familiarize the national authorities concerned with the Recommendation and attested the relevance of existing legislation to the provisions of the Recommendation. In order to make UNESCO's Recommendation known to the general public, some Member States published the entire text of the document in their languages.

At its initiative, the International Council of Organizations for Folklore Festivals and Folk Art (CIOFF, an international non-governmental organization), organized in close co-operation with UNESCO two conferences on the implementation of the Recommendation at Fribourg (Switzerland) on 10 October 1990 and at Gorizia (Italy) on 30 and 31 August 1991. Those meetings focused the attention of public and private circles in these countries on the need to actively implement the UNESCO
Recommendation on the safeguarding of traditional culture and folklore. Sponsored by the Spanish authorities, a national conference on Spain's traditional and popular cultures was held at Caceres, from 13 to 15 November 1992. The forum dealt with a host of legal and institutional aspects and concrete problems, and made certain proposals relating to the implementation of the Recommendation in conformity with Spain's needs.

4. For its part UNESCO has striven not only to apply the Recommendation through Member States and other partners, but to adequately reflect the new realities and challenges of world development in its activities for the preservation and revitalization of the traditional and popular culture. At the beginning of the 1990s, the upheavals experienced by many of the former socialist countries, transformed the global political and cultural situation. Other countries, including from Asian and Pacific countries, witnessed profound transformations and changes. In many parts of the world strong demands for the recognition of particular identities, including those of national minorities, emerged. Similarly, multilingualism and multiculturalism were on the increase everywhere. Consequently, as a result of these trends, the question of the safeguarding, dissemination, transmission and revitalization of the intangible cultural heritage became an important issue for many Member States of UNESCO. It was then felt imperative for the Organization to review its previous cultural policy and to work out a new dimension for its programme. In 1992, UNESCO conducted a scientific evaluation of all activities carried out over the two preceding decades in the field of the intangible cultural heritage; in 1993 it organized at its Headquarters an international conference to draw up new guidelines for the programme.

5. To begin with these new orientations and as a matter of urgency, the guardians of cultural heritage as well as administrators and the public should be called upon to pay the greatest respect to traditional and popular culture and to recognize the need for their preservation and transmission. Secondly, the crucial role of the populations, groups and individuals who produce or reproduce cultural forms and creative expressions at the local level was stressed. The third priority concerned the revitalization of the intangible heritage by adapting traditional and popular cultures to the contemporary world of bringing them close to other cultures. In this respect folk culture, popular cultures and a new popular creativity were presented in their inseparable unity as close-knit parts of cultural processes taking place in various countries and societies of the world.

The extreme urgency of safeguarding the heritages endangered with extinction, particularly those of minority and indigenous peoples populations, was underlined. Not only the priorities, but also the role and methods of work of UNESCO to match the needs of contemporary realities were also modified. It was found very imperative that UNESCO should play the role of an instigator and a catalyzer. As an instigator it encourages Member States or specialized institutions to launch new projects that have priority for UNESCO. As a catalyzer, it creates partnerships and networks, seeks to mobilize financial resources from foundations, and other donor organizations. In its methods of work, UNESCO emphasizes the creation of networks of institutions and specialists, helping Member States to define their strategic options, supporting training courses and festivals and encouraging mass media to disseminate the intangible cultural heritage as widely as possible.

6. It is important to note that the newly-oriented programme on the intangible heritage furthered the application of the Recommendation and laid down the foundations for subsequent UNESCO's biennial programmes in the same field, including the present one for 1998-1999. A number of important projects of an international and regional nature were undertaken by UNESCO in co-operation with certain Member States and specialized institutions, including those from the Asia/Pacific region. Among them there were the launching and implementation of a project entitled "A Red Book of Endangered Languages." In reply to UNESCO request, the Japanese authorities established an International Centre for Database on the Endangered Languages at the University of Tokyo (Japan), the publication of "An Atlas of the World's Languages in Danger of Disappearing" (English, French and Spanish versions), the organization of the Intergovernmental Conference on Language Policies in Africa" (Harare, Zimbabwe, March 1997), the project
encouraging Member States to establish the systems of "Human Living Treasures" initiated and actively supported by the Republic of Korea and other Member States of UNESCO, the creation of a European Centre for Traditional Culture (Budapest, Hungary), the Archives/Databases of Balkan folklore (Sofia, Bulgaria), the publication of various dictionaries, grammars, etc.

7. In order to systematically and thoroughly assess the application of the Recommendation on the safeguarding of traditional culture and folklore, UNESCO launched a series of regional seminars. With this view in mind, an International Seminar of Central and Eastern European Countries was held at Straznice (Czech Republic) from 19 to 22 June 1995. During this meeting, many important observations, conclusions and recommendations based on the specific conditions and particularities that distinguish the above-mentioned countries were made. For example, to initiate and promote international seminars analyzing the application of the Recommendation on the Safeguarding of Traditional Culture and Folklore in other regions of the world, to initiate and support international works of experts which would solve compatibility of data bases related to traditional culture and folklore and works aimed at co-ordination of classification systems and at creation of terminology for phenomena of traditional culture and folklore, to encourage the activities of Member States and of national and international non-governmental organizations concentrated on transmitting living traditional culture and folklore to the younger generation especially at different educational forms and standards). One of the Straznice's recommendations called upon UNESCO to work out in co-operation with adequate experts of a code of ethics (code deontologiques) that would define the principles of respect for traditional culture and folklore of all nations and ethnic groups. As a result of two experts meeting which took place at Straznice in 1997 with UNESCO's support, a methodological manual "Principles of traditional culture and folklore protection against inappropriate commercialization" has just been published by the Ministry of Culture of the Czech Republic.

8. As a continuation of a series of regional seminars on the application of the above-mentioned Recommendation, a seminar covering Latin America and the Caribbean was organized in Mexico City in September 1997 jointly by UNESCO and the Mexican National Council for Culture and Arts. This important and representative forum honored by the personal attendance of Mr. Lourdes Arizpe, Assistant Director-General of UNESCO for Culture, not only thoroughly analyzed the situation regarding the application of the Recommendation in the region, but formulated a number of important conclusions and recommendations. For instance, UNESCO was called to form a Regional Centre for Popular Culture and Folklore in Latin America and the Caribbean, to be based in Mexico and to be run by the Directorate General for Popular Cultures of the National Council for Culture and the Arts, was the principal partner in organizing the Mexico City forum. Due to the size of the region it was found advisable to promote the creation of three subsidiary focal points, two in the southern region and one covering the region of Central America and the Caribbean. At the same time it was decided to call a meeting of cultural authorities within cultures of the region in order to ask them to make folklore a priority within their cultural policies (Oruro, Bolivia, was suggested to be the host of such a meeting in 1998). In other recommendations the importance of promoting the training and updating of folklore promoters through training workshops, the establishment of an annual international prize for creators (individual or groups) of intangible cultural heritage, to declare ethnic autochthonous and Creole languages of African origin to be an intangible heritage of humanity, the declaration of the Orura carnival in Bolivia an intangible heritage space of humanity as well as the utilization of legislation in achieving more effective protection of traditional culture and folklore by different ways and means was particularly emphasized. On its part UNESCO will try to meet these recommendations within the framework of its programme activities and available funds.

9. During the present seminar for Asia, three main objectives are expected to be attained:

- To conduct a detailed analysis with the aim of identifying the main trends in traditional culture and folklore in the region;
- To establish strategies of cultural policies to promote traditional cultures and folklore in line with the provisions of UNESCO's recommendation on the safeguarding of traditional culture and folklore; and

- To formulate recommendations on future actions and proposals for projects to reinforce the application of the UNESCO recommendation, and also an eventual long-term regional strategy for co-operation between countries in the region.

Part II

Resource Paper

Policy for the Preservation and Promotion of Traditional/Folk Performing Arts
(Case study of Japan)

Mr. Kazuhiko Hayashi
Director, Office of Planning of Cultural Property Protection
Traditional Culture Division
Cultural Properties Protection Department
Agency for Cultural Affairs, Japan

1. Introduction

Japanese people developed the basis of the present administrative system for preservation of cultural properties during the Meiji Period (1868-1912). Since then, they have constantly refined it in such a way as to broaden the definition of cultural properties and to secure better methods of protection. But it was not until 1950 that a system for preservation of intangible cultural heritages was developed.

The Law for the Protection of Cultural Properties, enacted in 1950, used the term Intangible Cultural Properties (or mukeibunkazai in Japanese) for the first time in Japan. Even today, apart from this Law and the similar law in the Republic of Korea, there are very few cases found in the world where a country’s domestic laws have a legal protection system for intangible cultural heritage.

The 1950 Law for the Protection of Cultural Properties decreed that those intangible cultural properties of particularly great value, which would disappear without governmental protection, shall be conserved under the supervision of the Committee (Cultural Property Protection Committee); whereby persons who are suitable for the conservation thereof shall be granted subsidies and/or provided assistance in obtaining materials or other appropriate assistance measures implemented.

In 1954, the Law underwent major revision and two systems, one for designation of Important Intangible Cultural Properties and another for recognition of an individual person or a group of individual persons that carry on these traditional
skills were introduced. Also introduced was a system for recording of intangible Folk Materials.

Then as a result of the revision of the Law for the Protection of Cultural Properties in 1975, the term Folk-cultural Properties, altered from Folk Materials and the system for designating Important Folk-cultural Properties (both tangible and intangible) were introduced. Also added through this revision was the system for selection and protection of Traditional Techniques for Conservation of Cultural Properties.

In conclusion, the present Law for the Protection of Cultural Properties targets three categories of intangible cultural heritages. They are:

- Intangible Cultural Properties
- Intangible Folk-cultural Properties
- Traditional Techniques for Conservation of Cultural Properties

2 Intangible Cultural Properties

The artistry and skills employed in forms of theater, music, the applied arts and other intangible cultural assets which possess high historic and artistic value for Japan are called Intangible Cultural Properties. These intangible cultural properties are, in essence, the artistry and skills of persons. These skills are manifested through an individual person or a group of individual persons who have obtained such artistry and skills.

In other words, intangible cultural properties always tend to change in both their content and form. Furthermore, the only way of protecting this artistry and these skills is for the national government support the transmission of artistry and skills from their holders to successors. If these person-to-person transmissions were to cease the artistry and skills would disappear.

This is the thinking behind the 1954 revision of the Law for the Protection of Cultural Properties, which introduced the system for the designation of Important Intangible Cultural Properties and the system for recognition of the individual person or the group of individual persons skilled in these designated Important Intangible Cultural Properties as their holders, and through which various protections for the fostering of public performances or exhibitions and for the training of others to carry on the tradition.

Designation of Important Intangible Cultural Properties

Some items of intangible cultural properties, that are significant, are designated by the Minister of Education, Science, Sports and Culture as Important Intangible Cultural Properties.

At present, designations of Important Intangible Cultural Properties are made for the following two fields of items of intangible cultural properties. They are (a) performing arts such as music, dance and theatre and (b) applied arts such as pottery-making, dyeing, lacquer work, gold metal work, etc.

In designation, a particular item of intangible cultural properties has to be of special artistic value, or of significant importance in the history of performing arts or applied arts. Elements to show the characteristics of a particular school of arts or geographical area are also considered in designating.

Living National Treasures

In designating Important Intangible Cultural Properties, The Minister of Education, Science, Sports and Culture also gives recognition to the holder, holders or holding bodies of these skills to a high degree. There are three ways in which recognition; Individual Recognition, Collective Recognition and Organization Recognition.

Those who have received Individual Recognition are popularly known as Living National Treasures. In an effort to preserve Important Intangible Cultural Properties, the national government confers a special grant of 2 million yen a year on each Living National Treasure.

Since the first recognition of this kind in 1955, a total of 244 persons have been recognized so far as Living National Treasures. This well-known system has now taken root in society, and has been helpful in raising public interest towards Important Intangible Cultural Properties, thus contributing to their preservation in general.

Recording of Intangible Cultural Properties

There are intangible cultural properties that help us to understand the development of performing arts and applied arts, that are not officially designated as Important Intangible Cultural
Properties but are important enough to be recorded and made accessible to the public. Thus there is a system for selection of items of the intangible cultural properties for which recording and other measures should be taken. For those selected, either the national government carries out the recording, or else, gives grants/subsidies to local governments which undertake recording and exhibition of such intangible cultural properties.

3 Intangible Folk-cultural Properties

Folk-cultural Properties is the term used to refer to those aspects of culture that the Japanese people have produced in the course of their daily lives and have passed down in tangible and intangible ways and that show the changes in the people’s mode of life. They might be subdivided into Intangible Folk-cultural Properties and Tangible Folk-cultural Properties.

Intangible Folk-cultural Properties includes such things as the manners and customs relating to food, clothing and housing, occupations, religious beliefs, festivals and other annual observances, as well as folk performing arts. Tangible Folk-cultural properties are things such as clothing, implements and houses used in connection with the aforementioned Intangible Folk-cultural Properties.

Designation of Important Intangible Folk-cultural Properties

The Minister of Education, Science, Sports and Culture designates significant items of tangible or intangible folk-culture as Important Intangible Folk-cultural properties or Important Tangible Folk-cultural Properties. As for Important Intangible Folk-cultural Properties, the national government subsidizes programs by local governments for the preservation and transmission of them as well as for the utilization of them. As of February 1998, 187 such items have been designated. Unlike in the case of Important Intangible Cultural Properties, there is no system of recognition for individuals or group of individuals as holder or holding bodies of Important Intangible Folk-cultural Properties.

Recording of Intangible Folk-cultural Properties

The national government selects items of intangible folk-culture, which are not designated as Important Intangible Folk-cultural Properties, for recording. Such recording are carried out by either the national government itself or local governments, which are granted subsidies by the national government.

4 Traditional Techniques for Conservation of Cultural Properties

The system of selecting Traditional Techniques for Conservation of Cultural Properties was a result of the revision of the Law for the Protection of Cultural Properties in 1975. The Minister of Education, Science, Sports and Culture selects those traditional techniques and skills that are essential to the preservation of cultural properties and for which protection is required. The Minister also gives recognition to individuals or groups that carry out activities for the preservation of such techniques or skills.

This system was introduced as a measure of preservation for cultural properties through the advancement of conservation techniques and the fostering of successors of those techniques or skills. This system protects the techniques or skills involved in material preparations, repairs and restorations necessary for conservation of cultural properties, tangible and intangible, folk-cultural properties and monuments. Those techniques or skills are distinct from the cultural properties themselves.

In an effort to protect selected conservation techniques, the national government carries out programs to record them and to train people to inherit these techniques or skills. It also provides support necessary for programs conducted by recognized individuals and groups to refine their techniques or skills and to train people to carry on the tradition.

5 Various Designation Systems by Local Governments

The ordinances concerning the protection of cultural properties are also enacted by prefectural and municipal governments, in addition to those of the national government, which are outlined above. Through the enactment, designations are made of the intangible properties and intangible items of folk-culture in each locality, thus aiming at fostering of successors and other conservation promotion activities.
Intangible Cultural Property Designations  
(as of 1 May, 1996)  
Prefectural designations 166  
Municipal designation 987  

Intangible Folk-Cultural Property Designations  
(as of 1 May, 1996)  
Prefectural designations 1,528  
Municipal designation 4,886  

Annex  

Numbers of Designation of Cultural Properties  
(as of 1 February 1998)  

[Designation]  
1. National Treasure and Important Cultural Properties  

<table>
<thead>
<tr>
<th>Type</th>
<th>National Treasure</th>
<th>Important Cultural Properties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pictures</td>
<td>154</td>
<td>1,890</td>
</tr>
<tr>
<td>Sculpture</td>
<td>121</td>
<td>2,580</td>
</tr>
<tr>
<td>Fine and applied arts</td>
<td>251</td>
<td>2,348</td>
</tr>
<tr>
<td>Works of calligraphy,</td>
<td>276</td>
<td>2,496</td>
</tr>
<tr>
<td>classical books and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ancient documents</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Archeological</td>
<td>37</td>
<td>503</td>
</tr>
<tr>
<td>specimens</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Historical materials</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Total</td>
<td>839</td>
<td>9,677</td>
</tr>
</tbody>
</table>

Buildings (253 blds.) (3,617 bldgs.)  

Total 1,048 12,028  

Note: Number of important cultural properties includes the number of national treasure.  

2. Historic Sites. Places of Scenic Beauty and/or Natural Monuments  

<table>
<thead>
<tr>
<th>Type</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special historic sites</td>
<td>57</td>
</tr>
<tr>
<td>Places of scenic beauty</td>
<td>28</td>
</tr>
<tr>
<td>Natural monuments</td>
<td>72</td>
</tr>
<tr>
<td>Total</td>
<td>157</td>
</tr>
</tbody>
</table>

Total 2,564  

Note: Number of the historic sites, places of scenic beauty and/or natural monuments includes the number of special historic sites, places of scenic beauty and/or natural monuments.  

3. Important intangible cultural properties  

<table>
<thead>
<tr>
<th>Individual Recognition</th>
<th>Collective/Group Recognition</th>
</tr>
</thead>
<tbody>
<tr>
<td>no. of specific skills</td>
<td>no. of individuals</td>
</tr>
<tr>
<td>Performing arts</td>
<td>26</td>
</tr>
<tr>
<td>Craft techniques</td>
<td>35</td>
</tr>
<tr>
<td>Total</td>
<td>61</td>
</tr>
</tbody>
</table>

[Selection]  
1. Important preservation districts for groups of historic buildings 47 districts  

2. Selected conservation techniques  

<table>
<thead>
<tr>
<th>Individuals</th>
<th>Groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>no. of specific skills</td>
<td>no. of individuals</td>
</tr>
<tr>
<td>Techniques or skills related to tangible cultural properties</td>
<td>17</td>
</tr>
<tr>
<td>Techniques or skills related to intangible cultural properties</td>
<td>15</td>
</tr>
<tr>
<td>Total</td>
<td>32</td>
</tr>
</tbody>
</table>

Note: The figures in parentheses () indicate the actual number of groups.  

[Registration]  
Registered tangible cultural properties 440
Draft Plan
Draft Plan for the Development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific

1 Background

(1) In Asia and the Pacific region, there are various forms of intangible cultural heritage. Due to the rapid social changes which are taking place in many parts of this region, however, a significant part of the rich tradition of this heritage is on the verge of disappearing. It is therefore one of the most urgent and most important world-wide issues to conserve it and hand it down to future generations.

In order to do so, it is imperative to retain accurate records of intangible cultural heritage, as well as to stimulate public awareness and concern regarding its significance.

(2) ACCU has been producing, with cooperation of UNESCO Member States in the region, audio and video materials under the Asian/Pacific Music Materials Co-production Programme (MCP). Under this programme, more than 800 musical pieces have so far been collected, and are available in either cassette tape, compact disc, or video form. Audio-visual kits have also incorporated themes on intangible cultural heritage.

ACCU has also been conducting a programme sending experts to a national workshop on the documentation of intangible cultural heritage (mainly in the form of performing arts). As a pilot project, local production of a documentation on traditional performing art is being subsidized by ACCU following such a workshop organized in Lao P.D.R. in 1997.

In the course of these and other programmes, a strong need has been felt to collect and share information on the present situation of preservation and promotion of intangible cultural heritage in each country as well as actual data for individual forms of performing arts.

(3) ACCU has also played a role as a clearing house of information in the field of culture. It published "Directory of Cultural Organizations and Institutions in Asia and the Pacific" (1982), and "Directory of Artistic Training Centres in Asia and the Pacific" (1986).

In the field of education, in its latest endeavour, ACCU has been developing, jointly with the UNESCO Principal Regional Office for Asia and the Pacific, the "Asia-Pacific Literacy Data Base". It is on the Internet (http://www.accu.or.jp/litdbase) and has been acclaimed as an innovative and effective tool to be used for project planning, management and expansion of literacy activities.

(4) Considering the acute need to have an information-sharing mechanism for Asia and the Pacific in the field of performing arts, and drawing from its experience and practical know-how, ACCU should now like to propose a plan for the development of Asia-Pacific performing arts data bank.

(5) The proposed data bank will consist of information collected through joint collaboration of UNESCO Member States in the region and ACCU, in co-operation with UNESCO.

2 Objectives

The objectives of the data bank are:

(1) to collect, share and mobilize information on traditional/folk performing arts in the region for policy making, practical development of projects, research and education on traditional/folk performing arts.

(2) to foster the network of organizations and individuals in the field through the course of development of this programme.

(3) to prepare the basis for a scheme for the future development of an Asia-Pacific archive of audio-visual documentation of performing arts.
3 Producer

Asia/Pacific Cultural Centre for UNESCO (ACCU)
in co-operation with

- the UNESCO Member States in Asia
and the Pacific
- UNESCO

4 Participating countries

The following 23 countries are invited to participate in this programme:

*Australia, Bangladesh, Bhutan, Cambodia,
China, India, Indonesia, Iran, Japan, Lao P.D.R.,
Malaysia, *Myanmar, Maldives, Mongolia,
Nepal, *New Zealand, Pakistan, Papua New
Guinea, Philippines, Republic of Korea, Sri
Lanka, Thailand and Viet Nam (countries
marked * are not represented in this meeting)

Also invited to participate in this programme by providing ACCU with data/information are:

Cook Islands, Fiji, Kazakhstan, Kiribati,
Kkkyrgys, Marshall Islands, Naur, Niue, Samoa,
Solomon Islands, Tadzhikistan, Tonga,
Turkmenistan, Tuvalu, Uzbekistan, Vanuatu

5 Traditional/folk Performing Arts to be covered by this programme

(1) In "Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)", the intangible cultural heritage (or folklore or traditional and popular culture) is defined as follows;

"For purposes of this Recommendation: Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, languages, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts."

From this vast range of intangible cultural heritage, ACCU should like to take up music, dance and theatre, for the purpose of developing this proposed data bank on traditional/folk performing arts.

(2) In UNESCO's "Questionnaire on the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia and the Pacific Region" (survey conducted from November 1997 to February 1998 for this seminar) it states that;

"It should be noted that Folklore, as defined in the Recommendation above includes not only the forms inspired by essentially folk tradition, but also those which have been promoted by royal courts and noble families".

This should also apply to the "traditional/folk performing arts" which this programme is going to deal with.

6 Contents/components of Asia-Pacific data bank of traditional/folk performing arts

(1) Directory of traditional/folk performing arts

(2) Directory of institutions and organization

(3) Current situation and safeguarding efforts

(4) Related ACCU programmes

7 Format

(1) Printed in a book/directory form

(2) On the Internet

8 Language

English

9 Key Concept

(1) well-focused, quality data with easy to understand, attractive presentation

(2) step by step development
(3) importance on joint production procedure

(4) open access

10 Production Process and Schedule

<table>
<thead>
<tr>
<th>Year 1998</th>
<th>Year 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998 Regional Seminar for Cultural Personnel</td>
<td>Completion of data bank (first edition)</td>
</tr>
<tr>
<td>Consultation/examination of the plan for development of the data bank by experts from the UNESCO Member States in Asia and the Pacific</td>
<td>- in a book format</td>
</tr>
<tr>
<td>Mar. - Jul. Data/information collection by the participating countries</td>
<td>- on the Internet web site</td>
</tr>
<tr>
<td>Data/information will be sent to ACCU</td>
<td>Feb. Distribution of the data bank</td>
</tr>
<tr>
<td>Sept/Oct Consultative and Planning Meeting of Experts</td>
<td>- book format</td>
</tr>
<tr>
<td>- examination of the collected data from participating countries</td>
<td>- open on the Internet web site</td>
</tr>
<tr>
<td>- examination of the compilation policy</td>
<td>*to be linked with ACCU Home Page</td>
</tr>
<tr>
<td>- discussion for the future plans for development of this programme</td>
<td><a href="http://www.accu.or.jp">http://www.accu.or.jp</a></td>
</tr>
<tr>
<td>Oct. - Dec Compilation, editorial, and production work by ACCU</td>
<td><a href="http://www.wnn.or.jp/wnn-asia/accu">http://www.wnn.or.jp/wnn-asia/accu</a></td>
</tr>
</tbody>
</table>

Plan for further development will be formulated and put into action

At the Meeting
Draft Guidelines for the Production of
Directory of Traditional/Folk Performing Arts

1 Items to be covered

Music, dance and theatre from each country

2 Procedures

(1) Each participating country will choose five to ten traditional/folk performing arts
(2) The Data Capture Format (Draft Data Capture Format is attached hereto) for each of the
performing arts will be filled in by the Information Source.
(3) Filled-in Data Capture Format will be sent back to ACCU by 31 July 1998.
(4) ACCU will do a minimum editorial work.
(5) Each of the data will be examined by the Consultative and Planning Meeting in Sept/Oct
1998.
(6) After compilation by ACCU, each data will be a part of Asia-Pacific data bank of
performing arts.

3 Factors to be incorporated in the Data Capture Sheet

(1) Title/name of the traditional/folk performing art
   - Name in the original language written in Romanized character
   - Name in original language in the characters of the original language
   - Translation of the title/name into English

(2) Explanation of the traditional/folk performing arts
   - where and when, and how it is performed
   - group of people who performs it
   - brief history and characteristics
   - the reason why it is facing problem
   - who are trying to safeguard it
   - its position in relation to other performing arts in the country
4 Issues relating to Copyrights

(1) The Information Source warrants that it/he/she has been authorized by the persons in whom any existing copyright may be vested and is consequently empowered to assign the right in question without risk to ACCU for legal proceeding or investigation in this regard, for ACCU’s use of the information (including text, photographs and/or any other item) for the purpose of this programme, including reproduction, adaptation, and translation.

(2) It shall be the understanding of the Information Source (i) that in the event of reproducing and reproducing of translation, by the competent national bodies in Asia and the Pacific or their agents, no fee shall be charged by ACCU for such reproduction and reproduction of translation and (ii) that ACCU may enter into an agreement with UNESCO or other related organizations for acting as an agent of ACCU concerning reproduction and reproduction after translation, and distribution outside Asia and the Pacific.

(3) The underlying understanding is to secure wide dissemination of each piece of information/data as complied in the proposed data bank, firstly in Asia and the Pacific, and secondary in other parts of the world.
# Draft Data Capture Sheet for
## Traditional/folk Performing Arts

<table>
<thead>
<tr>
<th>[country]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title/name of the traditional/folk performing arts</td>
</tr>
<tr>
<td>· Name in original language written in Romanized character</td>
</tr>
<tr>
<td>· Name in original language in the characters of the original language</td>
</tr>
<tr>
<td>· Translation of the title/name into English</td>
</tr>
</tbody>
</table>

[attach photograph(s) here]

brief captions, if necessary

credit line, if necessary
<table>
<thead>
<tr>
<th>Explanation</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Information source</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>date</th>
</tr>
</thead>
</table>
Draft Guidelines for the Production of Directory of Institutions and Organizations

1 Items to be covered

Institutions and organizations in each country in the field of preservation and promotion of traditional/folk performing arts

2 Procedures

(1) Each participating country will choose the institutions and organizations to be included in the data bank.
(2) The Data Capture Format (Draft Data Capture Format is attached hereto) for each of the institutions/organizations will be filled in by the Information Source.
(3) Filled-in Data Capture Format will be sent back to ACCU by 31 July 1998.
(4) ACCU will do a minimum editorial work.
(5) Each of the data will be examined by the Consultative and Planning Meeting in Sept/Oct 1998.
(6) After compilation by ACCU, each data will be a part of Asia-Pacific data bank of performing arts.

3 Factors to be incorporated in the Data Capture Sheet

(1) Name of the organization/institution (English name)
   - Name in original language written in Romanized character
   - Address
   - Telephone
   - Fax
   - E-mail
   - Home Page URL
   - Communication should addressed to
     - Chairman
     - Director
     - Director-General
     - Others (Specify: )

(2) Major activities
(3) Organizational background
(4) Information Source
   - The name of the person/institution/organization who is responsible for
     the provided data/information
(5) Date of the given information

4 Issues relating to Copyrights

(1) The Information Source warrants that it/he/she has been authorized by the persons in
whom any existing copyright may be vested and is consequently empowered to assign the
right in question without risk to ACCU for legal proceeding or investigation in this regard, for
ACCU’s use of the information for the purpose of this programme, including reproduction,
adaptation, and translation.

(2) It shall be the understanding of the Information Source (i) that in the event of reproducing
and reproducing of translation, by the competent national bodies in Asia and the Pacific or
their agents, no fee shall be charged by ACCU for such reproduction and reproduction of
translation and (ii) that ACCU may enter into an agreement with UNESCO or other related
organizations for acting as an agent of ACCU concerning reproduction and reproduction after
translation, and distribution outside Asia and the Pacific.

(3) The underlying understanding is to secure wider dissemination of each piece of
information/data as complied in the proposed data bank, firstly in Asia and the Pacific, and
secondary in other parts of the world.
### ACCU

**Draft Data Capture Sheet for Institutions and Organizations**

<table>
<thead>
<tr>
<th>[country]</th>
</tr>
</thead>
</table>

Name of the institution/organizations (English name)

<table>
<thead>
<tr>
<th>- Name in original language written in Romanized character</th>
</tr>
</thead>
</table>

- Address

| Telephone
| Fax |

- e-mail address

- Home Page

<table>
<thead>
<tr>
<th>URL</th>
</tr>
</thead>
</table>

- Communication should addressed to

- Chairman
- Director-General
- Director
- Others (Specify: )

Major activities
<table>
<thead>
<tr>
<th>Organizational background</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Information source</td>
<td></td>
</tr>
<tr>
<td>date</td>
<td></td>
</tr>
</tbody>
</table>
Draft Plan for the Development of the Data Bank on
Traditional/ Folk Performing Arts in Asia and the Pacific

Draft guidelines for the production of
Current Situation and Safeguarding Efforts

1 Items to be covered

(1) Present situation, problems and future subject on the preservation and promotion of traditional/folk performing arts
(2) Some concrete cases to illustrate the situation
(3) Categories/types of traditional/folk performing arts
(4) Administrative system for preservation and promotion of traditional/folk performing arts
   (in chart form)
(5) Legal system for preservation and promotion
(6) System of training of personnel engaged in the preservation and promotion of traditional/folk performing arts
(7) Information source
   - The name of the person/institution/organization who is responsible for the provided data/information
(8) date of the given information

2 Procedures

(1) Each of the participants’ reports ( (1) and (2) of the above) and the replies to ACCU questionnaire ((3) to (6) of the above) for the present Seminar will be the basic materials.
(2) If any corrections, revisions and modifications are to be made, supply them with ACCU by 31 July 1998. For those who have access to e-mail, sending them by e-mail should be highly appreciated.
(3) ACCU will do a minimum editorial work.
(4) Each of the data will be examined by the Consultative and Planning Meeting in Sept/Oct 1998.
(5) After compilation by ACCU, each data will be a part of Asia-Pacific data bank of performing arts.
4 Information Source and date of the given information

If not otherwise advised to ACCU, Information Source should be given as below:

Information source:
[name], [designation], [country], participant in the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific (Tokyo, 24 February - 2 March 1998) organized by ACCU

Date of the given information should be the 2 March 1998 (the last day of the Seminar) if no correction/revision/modification is to be made. If correction/revision/modification is to be made, the date of the given information has to come with it.

5 Issues relating to Copyrights

(1) The Information Source warrants that it/he/she has been authorized by the persons in whom any existing copyright may be vested and is consequently empowered to assign the right in question without risk to ACCU for legal proceeding or investigation in this regard, for ACCU’s use of the information for the purpose of this programme, including reproduction, adaptation, and translation.

(2) It shall be the understanding of the Information Source (i) that in the event of reproducing and reproducing of translation, by the competent national bodies in Asia and the Pacific or their agents, no fee shall be charged by ACCU for such reproduction and reproduction of translation and (ii) that ACCU may enter into an agreement with UNESCO or other related organizations for acting as an agent of ACCU concerning reproduction and reproduction after translation, and distribution outside Asia and the Pacific.

(3) The underlying understanding is to secure wider dissemination of each piece of information/data as complying in the proposed data bank, firstly in Asia and the Pacific, and secondary in other parts of the world.
Appendix II. Addresses

Mr. Tetsuo Misumi
Director-General
Asia/Pacific Cultural Centre for UNESCO

Representative of UNESCO,
Ms. Noriko Aikawa, Chief of Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO,
Mr. Yasuo Nozaka, Deputy Secretary-General, Japanese National Commission for UNESCO,
Mr. Sumio Wakamatsu, Director-General, Cultural Properties Protection Department, Agency for Cultural Affairs, Japan,
Honourable guests,
Distinguished participants,
Ladies and gentlemen,

On behalf of ACCU, I should like to express my hearty welcome to all of you in opening the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific "Preservation and Promotion of the Intangible Cultural Heritage".

First of all, I would like to extend my sincere appreciation to all the participants who have come all the way from overseas to Japan to attend this regional seminar. I am much grateful to Ms. Noriko Aikawa, Chief of the Intangible Cultural Heritage Section, Division of Cultural Heritage, who is here with us to participate in this seminar as representative of UNESCO.

As you may well be aware, the Asia/Pacific Cultural Centre for UNESCO (ACCU) has been playing a very important role since 1971, the year of its foundation, in the fields of culture, book development and literacy promotion, through organizing various regional co-operative programmes such as materials development, training of personnel and exchange of information. As part of these programmes, ACCU has been conducting a series of Regional Seminars for Cultural Personnel in Asia and the Pacific since 1978, inviting personnel from the countries in Asia and the Pacific involved in cultural activities so as to provide them with opportunities to share information and training.

The present seminar is organized under the theme of “Preservation and Promotion of the Intangible Cultural Heritage”. UNESCO adopted the Recommendation on the Safeguarding of Traditional Culture and Folklore at its twenty-fifth General Conference in 1989, and has been organizing seminars in several areas of the world for research on the application of the recommendation. UNESCO implemented the research in Asia and the Pacific region by circulating a questionnaire on the application of the recommendation in 1997. It is our great pleasure and timely opportunity that UNESCO will be organizing a session exchanging information on the results of the said research done in our region as part of this seminar.

ACCU has been carrying out a programme "Sending Mobile Teams of Experts to National Workshops on the Documentation and Promotion of the Intangible Cultural Heritage" to instruct personnel in the skills required for documentation and preservation of intangible cultural heritage, focused on traditional/folk performing arts, through audio visual materials. So far the workshops have been organized in Pakistan, Thailand, Viet Nam and Lao P.D.R.

However, due to the unclear situation regarding the preservation and promotion activities of intangible cultural heritage in Asia and the Pacific region, gathering of information and grasp of the actual situation in the region in this regard are strongly needed. It is hoped that comprehensive discussions will be conducted in the present seminar, aiming at strengthening future programmes based upon the above situation.

Although the seminar may not seem long enough, I sincerely hope the discussions will
progress smoothly with the cooperation and active participation of all of you, and that they will bear fruitful results.

In the middle of the course, two observation tours are scheduled enable you to appreciate Japan's intangible cultural heritage. I hope you will be able to understand the situation of intangible cultural heritage in Japan and find deeper friendship with each other through this opportunity.

Lastly, I would like to convey our thanks to UNESCO, the Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan, for their kind support in organizing this seminar. Thank you very much.

Ms. Noriko Aikawa
Chief
Intangible Cultural Heritage Section
Division of Cultural Heritage
UNESCO

Mr. Nozaka, Deputy Secretary-General of Japanese National Commission for UNESCO, Mr. Wakamatsu, Director-General, Cultural Properties Protection Department of the Agency for Cultural Affairs, Japan, Mr. Misumi, Director-General of Asia/Pacific Cultural Centre for UNESCO, Excellencies,

Dear Colleagues,

It is a real honour and pleasure for me to represent the Director General of UNESCO, Mr. Federico Mayor at this regional seminar, which is opening today at the Asia/Pacific Cultural Centre for UNESCO (ACCU).

First of all, I would like to express my sincere gratitude and appreciation to Mr. Misumi, Director General, Mr. Kusaba, Executive Director, and to all the staff, particularly Ms. Shibao of the ACCU who extended such a warm welcome to all of us here today. As you aware, ACCU is well known to all Asian Pacific countries for its important activities as well as for its efficient organisational capacity.

The purposes of the present seminar are first of all, to undertake a careful assessment to identify the main tendency, problems, and difficulties that characterise the evolution of the traditional and popular cultures in this region and each country.

Secondly, to define strategies in the field of cultural policy to preserve and promote traditional cultures and folklore in line with the provisions of the UNESCO recommendation. And thirdly, to draw up the recommendations for future orientations and project proposals to reinforce application of the UNESCO recommendation with particular reference to regional co-operation.

Eight years have past since the organisation started conferences to adopt the recommendation in November 1989. During this period, after the fall of the Berlin Wall, political upheavals took place in many former communist countries. A number of new countries were born and many ethnic groups thirst for their roots in their cultural heritage which is regarded as a symbol of people's identity. More particularly, many basic aspects of the international heritage such as people's traditional philosophy, religions, and knowledge whose practice had in many cases been prohibited, were considered as important elements supporting people in the process of nation building.

At the beginning of the 1990s, it also became evident that economic development strategy designed on Western models could not be applied to other communities without taking their specific social, cultural context into account. Therefore, it was felt necessary to conduct a thorough study on the history, traditional way of thinking, and the functioning of local social system. More recently, socio-economic globalisation and the rapid progress of communication techniques have accelerated the uniformization of cultures of the world. It therefore became a matter of urgency to preserve the traditional and popular cultures specific to each community if we want to perpetuate the cultural diversity of the world.

These are the reasons why preserving the intangible cultural heritage has become an important issue for the UNESCO Member States since the adoption of the recommendation. When they started to consider their traditional popular cultures, they realised that most of them had already been lost and that many of surviving
parts were on the point of disappearing. They then requested the organisation to assist in the definition of their national strategies to safeguard and promote their traditional popular cultures. It was decided, first of all, to undertake a general survey on the situation of their cultures by using the recommendation as a tool. It was the Eastern and Central European countries which first urged UNESCO to help them to evaluate the present situation of their traditional popular culture in the process of global transition.

The second seminar took place in Mexico in September 1997 for the region of Latin America and the Caribbean. The present seminar mainly concerns the Asian Region. During the period of 1989 and 1999, UNESCO plans to organise seminar evaluations for the Pacific, Africa, and the Arab States. In June 1999, the organization the world conference on the implementation of the recommendation is planned at Paris Headquarters to summarise the assessment made in all regions.

Ladies and Gentlemen, what UNESCO is expecting from this seminar is not only to assess the present situation, but also and more particularly to obtain from all of you here today concrete and constructive recommendations to further strengthen actions to safeguard the intangible cultural heritage before it becomes too late. As you know, that it is our responsibility to hand this heritage down to future generations. I wish you the seminar a great success.

Thank you.

**Mr. Yasuo Nozaka**  
Deputy Secretary-General  
Japanese National Commission for UNESCO

Ms. Noriko Aikawa, Chief of Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO,  
Mr. Tetsuo Misumi, Director-General, Asia/Pacific Cultural Centre for UNESCO,  
Distinguished participants,  
Ladies and gentlemen,

It is a great pleasure for me to say a few words on behalf of the Japanese National Commission for UNESCO in opening the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific "Preservation and Promotion of Intangible Cultural Heritage". First of all, I should like to convey my heartfelt welcome to all of you who have come here from Asia and the Pacific countries to participate in this seminar, and to Ms. Noriko Aikawa, Chief of Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO.

There are many forms of intangible cultural heritage in Asia and the Pacific region. However, prompt action to preserve this intangible cultural heritage is needed because most of it is in danger of disappearing due to rapid social changes. Recently, increasing attention has been paid to intangible cultural heritage and the importance of preserving it. How to implement effective activities for the preservation and promotion of intangible cultural heritage is a common issue for the countries in the region.

The government of Japan has been conducting various cooperative activities in this field such as providing support to ACCU's cultural programmes and contributing to the UNESCO fund-in-trust for intangible cultural heritage. I hope that the situation regarding intangible cultural heritage, especially traditional/folk performing arts, will be understood and that international cooperation for the preservation and promotion of intangible cultural heritage will be furthered through this seminar.

Lastly, I should like to express my sincere appreciation to Mr. Tetsuo Misumi and ACCU staff members for their strenuous efforts to prepare and organize this seminar. Also, I hope the seminar will be successfully convened and that all the participants will benefit from it and enjoy their stay in Japan.

Thank you very much.

**Mr. Sumio Wakamatsu**  
Director-General  
Cultural Properties Protection Department  
Agency for Cultural Affairs, Japan
Ms. Noriko Aikawa, Chief of Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO,
Mr. Yasuo Nozaka, Deputy Secretary-General, Japanese National Commission for UNESCO,
Mr. Tetsuo Misumi, Director-General, Asia/Pacific Cultural Centre for UNESCO,
Distinguished participants,
Ladies and gentlemen,

It is an honour for me to make a welcome statement in the opening of the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific "Preservation and Promotion of the Intangible Cultural Heritage" to the participants, who are from Asia and the Pacific countries, and the UNESCO representative.

In Asia and the Pacific region, many forms of prominent cultural heritage, which are the fruits of long and diverse cultural activities and a history which has lasted thousands of years, are preserved and handed down. This cultural heritage belongs only to the countries in the region but also to mankind in general. I think that we have a duty to protect and hand down to future generations such heritage in cooperation with each other.

This series of seminars has been organized by ACCU since 1978 for the purpose of educating cultural personnel in the region through providing opportunities to exchange information and training, and the present seminar is the twelfth. The theme of this seminar is "Preservation and Promotion of the Intangible Cultural Heritage". I have heard that this theme was decided in order to exchange information on preservation and promotion activities concerned with intangible cultural heritage such as music, drama, and performing arts, which are in danger of disappearing due to rapid social changes. Also, this theme was to consider making more effective and practical plans for the preservation and succession of intangible cultural heritage through situation analysis and case studies on such activities in each country.

I hope the exchange of information and the results of this seminar will contribute to progress the programmes for preservation and promotion of intangible cultural heritage in each country, and advance international cooperation in this concern.

In conclusion, I should like to convey my heartfelt gratitude to all the staff members of ACCU for their efforts to organize the seminar.

Thank you very much.
General Information

The Asia/Pacific Cultural Centre for UNESCO (ACCU) will organize the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific titled "Preservation and Promotion of the Intangible Cultural Heritage" with the cooperation of UNESCO, Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan, on the following lines:

1. Background

Since 1978, ACCU has been organizing regional seminar for cultural personnel in Asia and the Pacific to contribute to developing the cultural activities of the region. So far these seminars have been held under such themes as "Dissemination of Knowledge and Information on Culture through Information Media" (1986, 1988), "Importance of Cultural Heritage and its Conservation and Presentation" (1988), "Educational Activities of Museums" (1991), "Cultural Heritage and Tourism" (1993) and "Planning and Management of Conservation of the Cultural Heritage" (1994). The 1998 regional seminar is one of the series of these seminars, and this time it deals with the problem in the field of the intangible cultural heritage.

In Asia and the Pacific region, there are various forms of intangible cultural heritage such as traditional/folk dance, music and drama which have been handed down from generations to generations. However, due to rapid social change in the region, the intangible cultural heritage has been losing its original forms, and in many cases the heritage has been in danger of dying out. In view of this situation, prompt action is needed to preserve the intangible cultural heritage and to encourage such activities.

Sharing information and having discussions to find effective ways and means for preserving and promoting the intangible cultural heritage as well as making concrete programmes in this field, are considered to be urgent matters.

On the other hand, the UNESCO General Conference at its twenty-fifth session (November 1989) adopted the Recommendation on the Safeguarding of Traditional Culture and Folklore.

In an attempt to evaluate to what extent these provisions have been applied in Asia and the Pacific, UNESCO recently circulated "Questionnaire on the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia and the Pacific Region" among the 22 UNESCO Member States in the region.

The forthcoming ACCU’s 1998 Regional Training Seminar for Cultural Personnel in Asia and the Pacific will be organized with two separate, but interrelated parts. The first part is for the exchange of information and the discussions in the case of Asia and the Pacific, based on the replies returns from the participating countries to the above-mentioned UNESCO’s Questionnaire. The second part focuses on traditional/folk performing arts. The sharing information and discussion will lead to the formulation of the basis of future programmes of regional cooperation in preservation and promotion of traditional/folk performing arts, incorporating some case studies and a field trip.

2. Objectives

The main objectives of this seminar are:

(1) To have an exchange of information and discussion on the present situation of preservation and promotion of the intangible cultural heritage in general, with special reference to the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)

(2) To exchange views on the present situation of preservation and promotion of traditional/folk performing arts in particular

(3) To formulate the basis of future programme of regional cooperation in preservation and promotion of traditional/folk performing arts

3. Time and Place

The seminar will take place mainly at the meeting room of the Japan Publishing Building in Tokyo (in which ACCU office is located)
from 24 February to 2 March 1998.

4. Participation

(1) participants

Each of the following UNESCO National Commissions for UNESCO (or relevant bodies in the country where the National Commission for UNESCO is yet to be established) of the following 22 countries will be invited to nominate one participant satisfying the requirements stated below:

Australia, Bangladesh, Bhutan, Cambodia, China, India, Indonesia, Iran, Lao P.D.R., Malaysia, Myanmar, Maldives, Mongolia, Nepal, New Zealand, Pakistan, Papua New Guinea, Philippines, Republic of Korea, Sri Lanka, Thailand and Viet Nam

(2) requirements for a participant

The participant has to:

a. have been playing a leading role in the preservation and promotion of intangible cultural heritage in his/her own country, and have an interest in international cooperation in this field.
b. have a good perception on the administrative systems of the preservation and promotion of the intangible cultural heritage in his/her own country and explain the contents of the reply from his/her country of the UNESCO's Questionnaire.
c. utilize the experience acquired from the seminar and continue to play a leading role in this field in his/her own country.
d. prepare necessary report and paper in English prior to the seminar, make presentation and participate in the discussion in English during the seminar.

(3) One UNESCO representative will be invited from its headquarters.

(4) A few experts from Japan will be invited.

5. Agenda

The main items of the agenda are as follows:

(1) Keynote address by a UNESCO representative
(2) Present situation of the preservation and promotion of the intangible cultural heritage in relation to the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)
(3) Present situation and problems of the preservation and promotion of traditional/folk performing arts
(4) Future programmes of regional cooperation in preservation and promotion of traditional/folk performing arts

To facilitate further discussion, there will be sessions for case study and group work and a field trip. There will also be sessions for recommendation.

6. Preparatory Work

(1) Preparatory work in relation to the UNESCO's "Questionnaire on the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia and the Pacific Region"

Each participant has to be ready to explain the contents on the reply to the UNESCO's questionnaire from his/her country and participate in the discussion about it during the seminar, regardless of who actually filled in the questionnaire.

(2) Report

Each of the participants is requested to prepare a brief report dealing with the following items and submit it to ACCU by 14 February 1998:

a. Present situation, problems and future subjects on the preservation and promotion of traditional/folk performing arts
b. Choose some concrete cases of the traditional/folk performing arts which are to be preserved and/or promoted, and briefly discuss the measures to be taken.

(3) ACCU questionnaire on basic facts on preservation and promotion of traditional/folk performing arts

Each of the participants is requested to fill in the ACCU questionnaire, provided separately, on the basic facts on preservation and promotion of traditional/folk performing arts,
and submit it to ACCU by 14 February 1998.

(4) Materials for Display

There will be some space in the meeting room for each participant to display relevant materials in order to facilitate exchange of ideas and information among participants and with ACCU. Participants are encouraged to bring any materials to be displayed, which relate to the agenda of the Seminar.

7. Working Language

The working language of the seminar will be English. As and when necessary, simultaneous interpretation will be provided between English and Japanese.

8. Financial Arrangements

Travel: ACCU will provide each of the participants, except those from Australia and New Zealand, with a direct return air ticket (normal economy class) between the international airport nearest to his/her residence and Tokyo.

Board and lodging: ACCU will provide each of the participants not residing in Japan with a daily subsistence allowance (DSA) of ¥17,000 (approximately US$130 as of December 1997) from 23 February to 2 March 1998. DSA will be used to cover meals, hotel room charge and other requirements of the participants. A block reservation of single rooms will be made by ACCU for the participants at the Fairmont Hotel located in Tokyo.

Fairmont Hotel
2-1-7 Kudanminami, Chiyoda-ku, Tokyo 102 Japan
TelePhone: +81-3-3262-1151
Facsimile: +81-3-3264-2476
(9,528 Japanese Yen per night, including service charge and tax)

9. Correspondence

All correspondence concerning the seminar should be addressed to:
Tetsuo Misumi
Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
6, Fukuromachi, Shinjuku-ku, Tokyo 162 Japan

Telephone: +81(Japan)-3(Tokyo)-3269-4435/36
Facsimile: +81(Japan)-3(Tokyo)-3269-4510
E-Mail: culture@accu.or.jp
Cable Address: ASCULCENTRE TOKYO

Schedule

Part I
Application of the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)

Tuesday 24 February [Day 1]

9:30–10:00 Registration
10:00–10:40 Item 1 Opening of the meeting
10:40–11:00 Recess
11:00–11:20 Item 2 Election of the meeting officer, and adoption of the agenda and the schedule for the Part I of the seminar
11:20–12:00 Item 3 Keynote address by Ms. Noriko Aikawa, Chief, Intangible Cultural Heritage Section, Division of Cultural Heritage, UNESCO "Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) and UNESCO programme on the intangible cultural heritage"
12:00–14:00 Lunch hosted by ACCU
14:00–14:15 Introduction to ACCU activities
14:15–14:30 Item 4 Presentation of the synthesis report on the replies to UNESCO's "Questionnaire on the Application of the Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989) in Countries of Asia and the Pacific Region" by ACCU
14:30–15:30 Item 5 The present situation of safeguarding of the intangible cultural heritage in each country based on the reply to UNESCO questionnaire (Participants' Report I) [Bangladesh, Bhutan, Cambodia, China]
### Wednesday 25 February [Day 2]

<table>
<thead>
<tr>
<th>Time</th>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30~10:45</td>
<td>Item 5</td>
<td>(continued) [Mongolia, Nepal, Pakistan, Papua New Guinea, Philippines]</td>
</tr>
<tr>
<td>10:45~11:05</td>
<td>Recess</td>
<td></td>
</tr>
<tr>
<td>11:05~12:20</td>
<td>Item 5</td>
<td>(continued) [Republic of Korea, Sri Lanka, Thailand, Viet Nam]</td>
</tr>
<tr>
<td>12:20~14:00</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>14:00~15:40</td>
<td>Item 6</td>
<td>Discussion focused on the preparation of the recommendations by working groups</td>
</tr>
<tr>
<td>15:40~16:00</td>
<td>Recess</td>
<td></td>
</tr>
<tr>
<td>16:00~17:30</td>
<td>Item 7</td>
<td>Presentation of reports by each working group and examination of the recommendations</td>
</tr>
</tbody>
</table>

### Thursday 26 February [Day 3]

<table>
<thead>
<tr>
<th>Time</th>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30~10:40</td>
<td>Item 7</td>
<td>(continued)</td>
</tr>
<tr>
<td>10:40~11:00</td>
<td>Recess</td>
<td></td>
</tr>
<tr>
<td>11:00~12:00</td>
<td>Item 8</td>
<td>Adoption of recommendations</td>
</tr>
<tr>
<td>12:00~14:00</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>14:00~15:40</td>
<td>Item 9</td>
<td>Closing of the Part I of the meeting</td>
</tr>
</tbody>
</table>

### Friday 27 February [Day 4]

<table>
<thead>
<tr>
<th>Time</th>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00~12:00</td>
<td></td>
<td>Observation Tour to the Tokyo National Research Institute of Cultural Properties</td>
</tr>
<tr>
<td>12:00~14:00</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>14:00~15:40</td>
<td>Item 14</td>
<td>(continued) [Indonesia, Iran, Japan, Lao P.D.R., Malaysia, Maldives, Mongolia, Nepal, Pakistan, Papua New Guinea]</td>
</tr>
</tbody>
</table>
15:40~16:00  Recess
16:00~16:50  Item 14  (continued)
             [Philippines, Republic of Korea, Sri Lanka, Thailand, Viet Nam]
16:50~18:00  Item 15  Examination of the future plan of regional co-operative programmes to be undertaken by ACCU including the development of data bank on Asia/Pacific performing arts

Saturday 28 February [Day 5]

9:30~11:00  Item 15  (continued)
11:00~11:20  Recess
11:20~12:30  Item 15  (continued)
12:30~13:30  Lunch
13:30~  Field Trip to Washimiya-machi (suburban Tokyo)
15:30~17:30  Observation of the performance of "Haji Ichiryu Saibara Kagura" (observation of folk performing art)
17:30  Leave Washimiya-machi for Asakusa (downtown Tokyo)
19:30~21:00  Dinner hosted by ACCU

Sunday 1 March [Day 6]

Holiday

Monday 2 March [Day 7]

9:30~11:00  Item 15  (continued)
11:00~11:20  Recess
11:20~12:30  Item 16  Confirmation of the major conclusions of the Part II of the seminar
              Item 17  Closing of the meeting

List of Participants

I. Participants

1. Bangladesh
   Mr. Md. Asaduzzaman Bhuiyan
   Joint Secretary
   Ministry of Cultural Affairs
   Government of Bangladesh
   Bangladesh Secretariat

2. Bhutan
   Mr. Phuntsho
   Under Secretary
   Special Commission for Cultural Affairs

3. Cambodia
   Mr. Chuch Phoeurn
   Vice-Chancellor
   Royal University of Fine Arts

4. China
   Ms. Cai Liang-yu
   Professor
   Head of the Foreign Music Research Division
   Music Research Institute
   Chinese Academy of Arts

5. India
   Mr. Subhash Chand Bansal
   Deputy Secretary (Documentation)
   Sangeet Natak Akademi
6. Indonesia
Dr. Anhar Gonggong
Director of History and Traditional Values
Directorate General of Culture,
Ministry of Education and Culture
Gedung E Lantai 8, Jalan Jenderal Sudirman

10. Malaysia
Ms. Noorsiah Sabri
Head of the Research Unit
Culture Division
Ministry of Culture, Arts and Tourism

7. Iran
Mr. Behrooz Vojdani
Director
Department of the Social Anthropology
Iranian Cultural Heritage Organization

11. Maldives
Ms. Habeeba Hussain Habeeb
Member of the National Council for Linguistic
and Historical Research,
Director General, National Library
Chaandhanee Magu, Male'

8. Japan
Mr. Hiroshi Hoshino
Chief Senior Specialist, Cultural Properties
Traditional Culture Division
Cultural Properties Protection Department
Agency for Cultural Affairs

12. Mongolia
Mr. Sonom-Ishiin Yundenbat
Expert for the Intangible Cultural Heritage
Cultural Heritage Centre

Dr. Osamu Yamaguti
Professor
Faculty of Letters
Osaka University

13. Nepal
Mr. Shri Krishna Gautam
Special Secretary
Ministry of Youth, Sports and Culture
Tripureshwor, Kathmandu

9. Lao P.D.R.
Mr. Khampheng Ketavong
Vice Director
Institute for Cultural Research
Ministry of Information and Culture

14. Papua New Guinea
Mr. Abraham Joseph Turia
Manager
Cultural Services & Development Division
National Cultural Commission
15. Philippines

Dr. Florentino H. Hornedo  
Professor  
College of Arts and Sciences,  
Ateneo de Manila University  
Loyola Heights, Quezon City

16. Republic of Korea

Dr. Im Jang-Hyuk  
Curator  
Intangible Cultural Properties Division  
Office of Cultural Properties

17. Sri Lanka

Mr. Alankarage Victor Suraweera  
Deputy Minister  
Ministry of Cultural and Religious Affairs

18. Thailand

Mr. Kietisak Itchayanan  
Director  
External Cultural Relations Division  
Office of the National Culture Commission  
Ministry of Education

19. Viet Nam

Dr. To Ngoc Thanh  
General Secretary,  
Vietnam Union of Literature and Arts Associations.  
Senior Specialist,  
Ministry of Culture and Information.

II. UNESCO

Ms. Noriko Aikawa  
Chief  
Intangible Cultural Heritage Section  
Division of Cultural Heritage  
UNESCO Headquarters

III. Resource Person

Mr. Kazuhiko Hayashi  
Director  
Office of Planning of Cultural Property Protection  
Traditional Culture Division  
Cultural Properties Protection Department  
Agency for Cultural Affairs, Japan

IV. ACCU Secretariat

Mr. Tetsuo Misumi, Director-General  
Mr. Muneharu Kusaba, Executive Director  
Mr. Takao Tajima, Director, Cultural Affairs/Book Development Department  
Ms. Tomoko Shibao, Director, Cultural Affairs Division  
Mr. Maki Morikawa, Cultural Affairs Division  
Ms. Keiko Osa, Cultural Affairs Division  
Ms. Aileen Kihara, Cultural Affairs Division  
Ms. Hiroko Kitajima, Cultural Affairs Division