

**Final Report**

***Building a Network for  
Preservation and Promotion  
of Traditional/Folk Performing  
Arts***

**2000 Regional Seminar for Cultural Personnel  
in Asia and the Pacific**

**Tokyo, 8-12 February 2000**

**Asia/Pacific Cultural Centre for UNESCO (ACCU)**

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## **Preface**

The Asia/Pacific Cultural Centre for UNESCO (ACCU) organised the 2000 Regional Seminar for Cultural Personnel in Asia and the Pacific “Preservation and Promotion of Traditional/Folk Performing Arts” from 8 to 12 February 2000 in cooperation with UNESCO, the Japanese National Commission for UNESCO, and Agency for Cultural Affairs, Japan.

Twenty-one experts from nineteen UNESCO Member States in Asia and the Pacific attended the seminar. Ms. Noriko Aikawa, Chief of Intangible Cultural Heritage Unit, Division of Cultural Heritage, UNESCO joined the seminar, representing UNESCO.

The seminar mainly dealt with the on-going programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific. Based on the strong recommendation expressed by the participants of the 1998 Regional Seminar, this programme was launched as one concrete step forward in the area of regional cooperation for the preservation and promotion of intangible cultural heritage. The Data Bank programme was put into action in October 1998 with cooperation of the UNESCO Member States in the Region. The overall editorial and production policy was elaborated upon in the 1999 Regional Seminar. In this 2000 Regional Seminar, information on traditional/folk performing arts was shared among the participants, and suggestions for utilization and dissemination were discussed.

Thanks to the active contribution and devoted work of all the participants, as well as special contributions rendered by the experts concerned in preparing and organising this seminar, the seminar brought about many fruitful results. In planning its future directions, ACCU will make full use of the suggestions and advice given by the participants during the seminar.

We sincerely hope that this report will be valuable to all the participants and will contribute to the preservation and promotion of traditional/folk performing arts.

Asia/Pacific Cultural Centre for UNESCO (ACCU)

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## Chapter 1 Final Report

### 1. Introduction

The Asia/Pacific Cultural Centre for UNESCO (ACCU) organised the 2000 Regional Seminar for Cultural Personnel in Asia and the Pacific - Building a Network for Preservation and Promotion of Traditional/Folk Performing Arts, in cooperation with UNESCO, the Japanese National Commission for UNESCO and the Agency for Cultural Affairs of Japan, from 8 to 12 February 2000. 21 experts from 19 UNESCO Member States in the region participated in the Seminar. Ms. Noriko Aikawa, the Chief of Intangible Cultural Heritage Unit, UNESCO participated as the UNESCO representative.

### 2. Background

In the Asian 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 for many generations. However, due to rapid social change, they have been losing their original forms, and in many cases are in danger of dying out. In view of this situation, sharing information and discussing effective ways and means for preserving and promoting the intangible cultural heritage are urgently needed.

In light of this situation, the participants of the 1998 Regional Seminar (Tokyo, 24 February - 2 March 1998) strongly recommended the development of a Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, in collaboration with UNESCO Member States in the region. This Data Bank, now in progress, will include information on traditional/folk performing arts, organisations /institutions, and country background on preservation/promotion activities of each country.

The 2000 Regional Seminar focused on the content and utilization of the Data Bank on Traditional/Folk Performing Arts, as well as networking and regional cooperation in the field of preservation and promotion of intangible cultural heritage.

### 3. Objectives

The objectives of this Seminar are:

- (1) to share information on the present situation of preservation and promotion of traditional/folk performing arts, with special emphasis on their documentation and archiving.
- (2) to exchange views on the on-going project of Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, including the evaluation of the so-far collected data from participating countries, which will be compiled as the preliminary form of the Data Bank for the review at the Seminar, as well as to discuss the utilization and dissemination of the Data Bank.
- (3) to prepare the basis for the network for regional collaboration in preservation and promotion of traditional/folk performing arts, as well as for practical working mechanism for updating the Data Bank.

### 4. Proceedings

#### a) Opening of the Seminar

The seminar formally opened on the morning of 8 February 2000 in the conference room of the Japan Publishers Building in Tokyo, Japan. Mr. Muneharu Kusaba, Director General of ACCU, and Ms. Noriko Aikawa, Chief of the Intangible Cultural Heritage Unit, Division of Cultural Heritage, UNESCO, welcomed the participants and gave their opening remarks. Both of them described the seminar as an important step forward in fostering regional cooperation in the Asia-Pacific region for the preservation and promotion of intangible heritage, as part of the overall international effort in this field. Thereafter all the participants briefly introduced themselves.

#### b) Selection of Meeting Officers

Dr. Florentino H. Hornedo, the Philippines, was unanimously elected as Chairperson for the first two days of the Seminar, i.e. 8 and 9 February 2000, and Prof. Osamu Yamaguti from Japan for

the rest of the period of the Seminar. Mr. Umang Narula, the representative of India, was elected as the Rapporteur for the first two days, and Ms. Sudhasinee Vajrabul, the representative from Thailand, for the remaining period of the Seminar. The Agenda and Schedule were adopted unanimously by all the participants.

### c) UNESCO Presentation

Ms. Noriko Aikawa gave a comprehensive overview of UNESCO's programmes in support of preservation and promotion of intangible cultural heritage. She highlighted the great importance UNESCO attaches to the building of networks in relation to the preservation and revitalisation of intangible cultural heritage and informed that UNESCO organised in 1999 an International Conference entitled "A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Co-operation" in Washington D.C. (USA). The Recommendations made to UNESCO by the Conference included the following, which are particularly relevant to the present Seminar.

- i) Establishment of an international, interdisciplinary network of experts to assist Member States in developing concrete programmes in conformity with the principles of the Action Plan of the Conference;
- ii) Facilitate application of new technologies in local, national and regional documentation centres, and assist the dissemination of information through collaboration between experts, including local traditional bearers.

In addition, a pilot project entitled "Regional and International Networking among Institutions Involved with Traditional Culture and Folklore" was presented by UNESCO and approved at the Washington Conference.

Ms. Aikawa thereafter elaborated upon the organisation's programme for intangible cultural heritage in general and stated that UNESCO will undertake a study to clarify whether it is appropriate to develop a new international standard instrument for intangible heritage. She advised that, in the meantime, UNESCO has launched a new project without international

convention, called the "Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity" which enables UNESCO to proclaim remarkable forms of traditional and popular cultural expression, which will be selected from among cultural spaces or forms of popular or traditional cultural expression as part of the heritage of Humanity.

Ms. Aikawa outlined another major project of particular importance for the reinforcement of intangible cultural heritage entitled "Living Human Treasures," under which the primary purpose is to "grant an award as national recognition to those persons who embody, to the highest degree, skills and techniques of outstanding historical and artistic value." She further stated that another project to be undertaken within the Intangible Heritage Programme following a Draft Resolution submitted by Iran and approved by the 1999 General Conference will be a feasibility study to be carried out in five continents on the subject "Women, intangible cultural heritage and development."

Ms. Aikawa then highlighted the activities of UNESCO in relation to a fundamental vehicle for expression of intangible cultural heritage, namely language. She stated that UNESCO has also been involved in specific projects concerning threatened languages and that UNESCO had launched a project in 1994 entitled "The Book of Endangered Languages." In addition, the "Atlas of the World's Languages in Danger of Disappearing" was published in 1996, with a new edition currently in preparation.

In conclusion, Ms. Aikawa expressed the hope that through these respective projects, current and future collaboration, UNESCO will contribute more to the active and efficient safeguarding and revitalization of traditional performing and folk arts, and indeed all expressions of intangible cultural heritage worldwide.

### d) ACCU Report

Ms. Tomoko Shibao, Director of the Cultural Affairs Division of ACCU, presented an overview of ACCU activities and introduced and

evaluated ACCU's cultural programmes relating to the traditional/performing arts, which are as follows:

- Sending mobile teams of experts to national workshops on the documentation and promotion of intangible cultural heritage
- The Asian/Pacific Music Materials Co-production Programme (MCP) and the ACCU Programme for disseminating national versions of MCP materials, under which ACCU provides financial assistance in producing national versions of MCP materials
- Co-production of audio-visual educational materials (cultural kit)

After introducing the background of the Data Bank project, she presented a preliminary version, which has been compiled from the data received from the Member States. She emphasised that one of the objectives of the Seminar was to improve the preliminary version to print the first final version.

#### **e) Participants' Reports**

Each participant explained the present situation regarding participation in the Data Bank project with special emphasis on the process of data collection and the criteria used for the selection of the data in general. In their presentation it was revealed that the representatives of some of the member countries were able to collect the data from the inventories/information already available with organisations/institutions in their country which were responsible for such activity. Other member countries had no readily available authentic data and had to resort to the collection of the required data by different methods, which are as follows:

- Collection of information by the representative personally.
- From the owners and practitioners of the traditional/folk cultural property.
- From the experts and researchers of the traditional/folk performing art forms.
- Published textual information in books.
- By training students to collect the relevant data.

The presentations also revealed that a wide

range of criteria were used for the selection of the data by the participants depending upon the circumstances obtaining in their respective countries in the framework of this project. Some of the criteria used by the participants can be enumerated as follows:

- Ensuring representation of the distinct geographical regions/habitats of their country.
- Traditional/folk performing arts under threat of extinction.
- Art forms which are broadly representative of the history and rich culture of the country.
- Items which are not given high priority by the government for their preservation.
- Items having elements common to art forms in other countries.
- Traditional/folk performing art forms representing the major ethnic groups of the country.
- Items which are linked to religion, major festivals and court/royal performing arts of the country.
- Items which exhibit certain unique characteristics.
- Availability of information about the different traditional/folk performing art.
- Items which deserve national and international recognition.
- While some countries included items which are popular, others excluded certain items on this criterion.
- Forms with their origin in another country but which have been adapted and modified to local conditions.

Ms. Aikawa observed that the joint effort of experts in the region of Asia and the Pacific for the Data Bank project, a concrete follow-up to the 1998 Regional Seminar, is highly commendable and said that this project will serve as a form of an impetus to the related activities in each country.

#### **f) Explanation of procedure for Group Work by ACCU**

Ms. Shibao, ACCU, explained the procedure for group work whereby participants were divided into 4 groups. The main tendencies, problems and difficulties of data collecting, strategies for problem-solving as well as recommendations for

utilisation and further development of the data bank would be the issues for group discussion. Each group was requested to present its result at the plenary session.

During the Group discussions, some time was also allocated for an intensive editorial session. The editorial sessions were conducted on an one-to-one interview basis between each participant and one member of the editorial team consisting of editorial advisors, Mr. Hidetoshi Kobinata and Ms. Hiroko Yamamoto, and ACCU staff. Each participant was asked to categorise as names of persons, places, technical terms, etc., non-English words used in data sheets from his/her country. By knowing exactly what each word stood for, the session aimed to standardise the notation for the final version of the data bank.

#### **g) Presentation and discussion on results of Group Work**

The results of the group discussions were presented by the chairman/rapporteur of each group and general discussion was also held in this regard. The first issue for discussion concerned the difficulties and problems regarding the present state of data collecting, and these varied according to the readiness and availability of data in each country. Similar problems faced by member states were due to many points, i.e.

- misinterpretation and insufficient understanding about the term “intangible cultural heritage”
- lack of primary data
- lack of budget, human resources as well as appropriate technology
- lack of trained manpower regarding data-collection and documentation
- inadequate criteria by which traditional/folk performing arts should be preserved
- shortfalls in the channels of communication at most levels
- communication gap between the interviewer and the interviewee
- linguistic challenges found by the persons supplying the data, i.e. difficulty in understanding the questionnaire and/or the interviewer
- ethnic barriers

- political, geographical, natural and physical challenges

(For details of each group discussion, please refer to section 6 of this Chapter.)

#### **h) Discussion on future development and utilisation of the data bank**

It was felt that the first step in data collection was accomplished, through collection of data by the member countries. This preliminary document is the basis for the network for regional collaboration in preservation and promotion of traditional/folk performing arts, as well as for practical working mechanisms for updating the data bank. However, special efforts should be made with regard to the utilisation and further development of the data bank. Many points brought up by group members concerned:

- application of the data bank through electronic media for public access: arguments for and against
- identifying resource institutions for international cultural cooperation
- giving recognition both at national and international level
- keeping the model open for national data banks to use freely

#### **i) Recommendations**

To further develop the data bank, many recommendations were made to many institutions including ACCU, UNESCO and member states. The recommendations are listed in section 5 of this Chapter.

#### **j) Further recommendations**

After making recommendations, the participants made further suggestions and observations for the benefit of member states and further development of the Data Bank.

#### **k) Confirmation of the results of the meeting**

On the last day of the Seminar, the participants read through the draft final report, making suggestions for clearer wording.

#### **l) Closing**

Mr. Muneharu Kusaba, ACCU, and Ms. Noriko Aikawa of UNESCO each made a short comment on the closing of the Seminar. Mr.

Kusaba thanked the participants, especially the chairpersons, Prof. Florentino Hornedo, Philippines, and Prof. Osamu Yamaguti, Japan, and the rapporteurs Mr. Umang Narula, India, and Ms. Sudhasinee Vajrabul, Thailand. He also expressed his appreciation to Ms. Noriko Aikawa, UNESCO, for her presentation of UNESCO programmes in intangible cultural heritage. Mr. Kusaba noted that ACCU will work towards the completion of the basic model for a Data Bank, to be finished within this year, and distribute it to related organisations. He expressed his hope that the completed basic model for a Data Bank will contribute towards mutual understanding of intangible culture in each country.

Ms. Noriko Aikawa commended all participants for their contribution and achievement during this Seminar. She remarked that UNESCO

appreciates ACCU's initiative and the spirit of working together. She expressed her hope that this basic model for a data bank will next assist each country to produce a national inventory, a fundamental need towards the safeguarding of intangible cultural heritage. She also emphasised the importance of mobilising the entire community in this effort, noting that the community's initiative is the key to preservation and transmission of intangible culture.

Ms. Hur Young-II, Republic of Korea, on behalf of the participants, remarked upon the Seminar. She appreciated the presentations and comments by each of the participants, noting that this sharing of information would also lead to finding common points in culture among the different countries.

## 5. Recommendations

### a) Recommend that ACCU:

- (1) organise similar seminars once every 2 years;
- (2) extend support to member states collecting more items of traditional/folk performing arts data;
- (3) consider the importance of designating a “key person” as a focal point to facilitate and enhance the utilisation of the data bank with the approval of countries concerned;
- (4) provide technical support, for example in terms of training experts;
- (5) expand its network so that it can be easily accessed by member states through Web sites and other means;
- (6) develop and produce audio-visual materials dealing with traditional/folk performing arts for dissemination purposes;
- (7) disseminate the model data bank of traditional/folk performing arts outside of the Asia and Pacific region.

### b) Recommend UNESCO to:

- (1) seek funds to allow member states to develop the national data bank;
- (2) encourage touring cultural exchange programme for the field of traditional/folk performing arts;
- (3) promote a pilot project on documentation of traditional/folk performing arts in one member states.

### c) Recommend Asia-Pacific participating countries to:

- (1) give greater emphasis to the importance of intangible cultural heritage such as traditional/folk performing arts;
- (2) institute further programmes to document intangible cultural heritage;
- (3) encourage exchange of information;

- (4) support the concept of a basic model data bank.

### Further Recommendations

- (1) The data bank should be renamed “basic model for a data bank.” It should be emphasised that this project aims to demonstrate a possible methodology and only samples of tradition/folk performing arts from each country are included.
- (2) While it is recognized that questions of ownership of traditional/folk performing arts are of great importance, nevertheless priority should be given to their documentation, given that many may be endangered.
- (3) Within the data bank itself, a name and address of data provider (personal and institutional) should be included.
- (4) In the final printed version, a preface and introduction may be added to explain the content and the production process that this data bank underwent. The year of publication may also be added to distinguish the revised versions.

### Observations

- (1) The seminar noted with interest some of the practices in Viet Nam concerning payment to communities, performers and master performers, when traditional/folk performing arts are performed for tourists, both local and overseas.
- (2) Member states should be aware that they can apply for UNESCO funding through UNESCO participation programme. The next deadline for submission is the end of February 2000.

## 6. Summary of Group Work

1. Difficulties faced when collecting data and how they were resolved
2. Specific contents of data: traditional/folk performing arts; institutions/organizations; country background
3. suggestions for utilization
4. Suggestions for further development

### Report of Group 1

Dr. Gwenda Davey (Australia)

U Zaw Than (Myanmar)

Mr. Saphalya Amatya (Nepal)

Ms. Hur Young-II (Rep. of Korea)

#### 1. DIFFICULTIES

##### AUSTRALIA:

- No one organisation responsible for cultural heritage
- Intangible cultural heritage not well understood
- Slowness to respond

##### MYANMAR:

- No difficulties to collect data
- There are government institutions and organisations established in 1952.
- The National Theatrical Organisation (NGO) was founded in 1963.
- From 1992 annual competitions for traditional and performing arts - then scholars recommend who should be documented.

##### KOREA:

- 1969 Korea Cultural Properties Research Division established.
- 1975 Reorganised as National Research Institute of Cultural Properties.
- Competition annually - folk festival. -Folk forms identified through festival.
- Living treasures (intangible cultural properties) identified from all areas and given stipend. New law is being prepared.

##### NEPAL:

- Ministry for Youth, Sports and Culture responsible for Cultural Heritage. Under Ministry, 1 institution called "Cultural Undertaking" - supposed to do research etc. but lacks resources, therefore

only performing arts e.g. national arts.

- Royal Nepal Academy - autonomous - government funded - supposed to do research but emphasises literary side and history, painting, - little (regarding) traditional Cultural Heritage. Group of 40-50 artists who perform - but no research.
- Research is done by individuals, not by universities.
- Long tradition in Nepal of performing arts--traditional (religious based), folk
- Traditional - farmers and commoners (mostly religious, e.g. ballets. Not educated, thus don't document - all oral traditional dramas.)
- Funded by trusts - controlled by government - poorly managed - problem for traditional performers.
- No particular legislation for protecting performing arts.
- New law coming in to establish new institutions, e.g. Academy for Music and Dance.
- Last year, government tried to collect data from 75 districts to identify most important folk and traditional arts to be preserved and promoted. Very few responses. Government will repeat process.
- Many new NGOs developing who are interested in traditional performing arts - want to earn money - becoming commercial.
- Main issue - poor country - government has many priorities.
- Country is very rich in cultural heritage.

## 2. HAS BEEN COVERED ALREADY

## 3. SUGGESTIONS FOR UTILIZATION OF DATA BANK

### AUSTRALIA:

For contributors, it focuses attention on importance of intangible cultural heritage. Shows what other countries are doing and methods used.

MYANMAR: no suggestions

### KOREA:

- Performers of (e.g.) ethnic dance/music can identify material from Data Bank.
- Information for researchers regarding international forms of traditional performing arts.
- Opportunities for comparative study.

NEPAL: Data Bank is important for 3 reasons:

- 1) Identify resource institutions for international cultural exchange.
- 2) In Nepal, it would help to know which are

most important performing arts - gives international recognition.

- 3) It can identify performing arts of universal importance - e.g. items promoting peace among all peoples of the world.

## 4. FURTHER DEVELOPMENT OF DATA BANK

1. UNESCO to provide funds to countries to develop Data Bank.
2. Pros and Cons of Internet use:  
Against: many countries cannot access.  
For: can keep up-dating it.
3. UNESCO should up-date via books, CD, CD-ROM, etc.
4. UNESCO should have key person in each country responsible for Data Bank e.g. updating.
5. More data needed from each country, e.g. regarding different minorities.
6. Data needed from different countries.
7. At least every 2 years, ACCU should hold similar seminar.
8. Data Sheets: Data provider needs names of individual responsible.

## Report of Group 2

Dr. Sri Hastanto (Indonesia)

Mr. Hiroshi Hoshino (Japan)

Mr. Natsag Jantsannorov (Mongolia)

Dr. R. A. Ariyaratne (Sri Lanka)

Dr. To Ngoc Thanh (Viet Nam)

### Common difficulties faced during data collecting

#### 1. Technical

##### a) Equipment

Lack of appropriate equipment for recording and documenting objects

Transportation difficulties, especially in reaching remote areas.

##### b) Human resources

Lack of expertise, especially for data collecting

Difficulties in finding the right person(s) who can explain a certain performing art.

(Difficulties in choosing objects since there are abundant unique performing arts available)

##### c) Communication

People, including artists in villages, often do

not trust researchers. (Difficulties in explaining the purpose of data collection)  
Some countries have sacred areas or ceremonies which outsiders cannot enter.

#### 2. Procedure

Data collecting of traditional/folk performing art is not priority of government policy in many countries.

#### 3. Logistics

- Financial problems
- Difficulties in finding good quality document materials (cassettes, batteries, etc.)
- Bureaucratic indifference

### Some problem solving:

1. Training programs for selected young

academic persons in data collecting

2. Training programs for local governments where the objects of data collecting are found.

#### Some suggestions of utilization of the Data Bank

1. The present activity (submitting 10 selected data of performing art, 5 data of organization) is regarded as an exercise worth continuing. ACCU is suggested to arrange a program gathering more data entries from member states in Asia and the Pacific and provide a necessary assistance to the Key Persons to do so.
2. For the purpose of consistency and increasing the ability of processing data entries, ACCU is suggested to keep the Key Persons who have already experienced this program.
3. ACCU is suggested to arrange a forum of expert activities in using the Data Bank for comparative studies in order to deepen

awareness of similarities and togetherness of Asia and Pacific culture, and deepening understanding of their own culture.

4. ACCU is suggested to inform the society concerning the copyright of data in the data bank.

#### Some suggestions for further development of the Data Bank

1. ACCU is suggested to develop itself to become the centre of the data bank, and act as the coordinator in arranging exchange programs in using the data by the member states.
2. ACCU is suggested to expand its network that can be accessed easily by all member states through websites and other transmission systems
3. ACCU is suggested to produce a series of CD-ROM for dissemination purpose
4. Agree on general format on data bases.

### **Report of Group 3**

Prof. Cai Liang-yu (China)

Ms. Zhang Min (China)

Ms. Laleh Taghian (Iran)

Mr. Ibrahim Waheed (Maldives)

Dr. Florentino H. Hornedo (Philippines)

Dr. Jacob Simet (Papua New Guinea)

1

- Locating sources of information and briefing the sources on definitions, e.g: what a performing art is
- The questionnaire appeared to place a restriction on the number of items one could submit.
- Financial challenges that stood in the way of collecting data from different geographical locations.
- Political, geographical, natural and physical challenges.
- Challenges and shortfalls in the channels of communication at most levels.

- Linguistic challenges faced by persons supplying the data.

3 Suggestions for Utilization

- Keep the Data Bank open for anybody to look at in printed form and on the Internet.
- Keep the model open for national Data Banks to use freely.

4 Further Development

- Allow room for participating countries to add more items to the Data Bank and to leave room for amendments and updates (both on the printed and the net versions).
- Allow users to provide feedback.

### **Report of Group 4**

Mr. Kunzang Delek (Bhutan)

Mr. Azad Rahaman (Bangladesh)  
Mr. Umang Narula (India)  
Mr. Douangchamy Vouthisouk (Lao P.D.R.)  
Ms. Sudhasinee Vajrabul (Thailand)

- I. A-1) Lack of primary data.
  - 2) Lack of equipment
  - 3) Financial constraint.
  - 4) Ethnic barrier
  - 5) Lack of trained manpower.
- B-1) Primary data available but problem of selection of art forms.
  - 2) Lack of clear objective as to why and for what purpose.
- II.
  - 1) Enough members of copies should be sent to member countries for archiving and reference purpose.
  - 2) Send copies to all UNESCO centers and to offer countries as well.
  - 3) Continue to make audio/video data.
  - 4) Cultural kit may be developed.
  - 5) Financial support may be given.
  - 6) Technical support may be provided.
  - 7) A pilot project in one of the member countries may be taken into consideration.
  - 8) The selected art form of each country may be given chance for live-performance to offer member countries.
  - Number of arts for the data bank need not necessarily be 10 it can be more or less depending upon the availability of such authentic art forms in different member countries.
  - For easy network, each member country may be asked to submit their data in a standard or specified computer format (floppy).
  - For those common arts in the collected data, it may be given further chances to carry out cross research in each of the member countries.
  - To make it effective usage of our country's art forms in different countries, it may be taken into consideration to facilitate with the inner significance of those particular arts along with the physical forms of them.

## Chapter 2 Presentations

### UNESCO and Intangible Heritage: Background, Programmes, Activities and Objectives

**Ms. Noriko Aikawa**  
**Chief, Intangible Cultural Heritage Unit**  
**Division of Culture**  
**UNESCO**

Ladies and Gentlemen,

I shall now present to you an overview of UNESCO's programme in support of intangible cultural heritage.

I would like first to draw your attention to the pivotal position networks do and will continue to have in strengthening and preserving intangible cultural heritage, as I mentioned in my opening address this morning.

UNESCO attaches great importance to the building of networks in relation to the preservation and revitalization of intangible cultural heritage. Last year, as you may be aware, UNESCO organised an International Conference entitled "A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Co-operation" in Washington. This meeting constituted a significant step for the Intangible Heritage Programme. More precisely, the Conference, hosted by the Smithsonian Institution, marked the culmination of eight regional and sub-regional assessment seminars which took place over a period of four years (1995-1999).

The Washington Conference analysed the present situation of intangible heritage worldwide and major problems it is facing, and gave indications of measures to be taken in order to resolve these problems. It also examined whether the concept of intangible culture, as expressed in the 1989 Recommendation, continues to be compatible with the need for preservation of intangible cultural heritage in contemporary contexts. The outcomes of this meeting provided constructive future directions to be considered.

The following points raised during the Conference deserve to be highlighted:

- i) Tangible, intangible and natural heritage should be regarded as co-existing aspects of wider heritage of the community concerned;
- ii) It is indispensable that community members be assisted in preserving their intangible heritage,
- iii) Community members and their traditional cultures in many places are threatened by forces such as war, forced displacement, intolerant ideologies, environmental deterioration, socio-economic marginalisation and global commercialized culture;
- iv) The role of traditional knowledge should be acknowledged in resolving problems related to contemporary issues such as cultural identity, gender, sustainable development, globalization, peaceful co-existence of different ethnic groups, conflict prevention, youth, new information and communication technologies and environmental deterioration;
- iv) Traditional cultures often extend beyond state boundaries and programs should be developed to address the transnational nature of some traditional cultures and folklore.

Recommendations arising from the Conference were made to UNESCO and Member States. Among those made to Member States were the following:

- i) Establishment and reinforcement of existing institutional bases for safeguarding and documenting traditional culture and folklore;
- ii) Submission of a draft resolution to the UNESCO General Conference requesting the Organisation to undertake a feasibility study on the creation of a new international normative instrument on the safeguarding of traditional culture and folklore;

- iii) Special emphasis should be given to programmes recognising and supporting women's diverse roles, which have been historically underestimated, as contributors and maintainers of traditional cultures;
- iv) Observation of Article 27 of the International Convention of Civil and Political Rights where State parties are required to support communities in their practices of generation, transmission, authorisation and attribution of traditional knowledge, in accordance with the wishes of those communities, and in conformity with current international standards of human rights.

In relation to this recommendation, governments were called to consider adopting a legal scheme according to which traditional knowledge can be made accessible in compliance with the wishes of the community concerned, for public use with the requirement of remuneration or other benefits in case of commercial use.

Recommendations to UNESCO included the following, of which the first two are particularly relevant to the present Seminar;

- i) Establishment of an international, interdisciplinary network of experts to assist Member States in developing concrete programmes in conformity with the principles of the Action Plan of the Conference;
- ii) Facilitate application of new technologies in local, national and regional documentation centres, and the dissemination of information through collaboration between experts, including local traditional bearers;
- iii) Encourage international groups, scholars, cultural professionals, commercial organisations and legal bodies to adopt a code of ethics ensuring appropriate approaches to traditional culture and folklore;
- iv) Promote traditional culture and folklore internationally through such measures as regional festivals and declaring a World Day for Safeguarding Traditional Culture and Folklore;
- v) Provide seminars and technical assistance for training professional policy makers, managers and teachers in the field of traditional culture.

A pilot project entitled 'Regional and International Networking among Institutions Involved with Traditional Culture and Folklore' was presented by UNESCO and approved at the Washington Conference. This project was prepared in response to recommendations made, at every Regional Seminar, that centres for traditional culture and folklore be designated in each geographic region. For this purpose, existing institutions specialising in the field of traditional culture and folklore are to be identified to work in co-ordination with national institutions. On an international level, UNESCO will assume the role of co-ordinator.

Principle objectives of this project include to, i) link institutions concerned with understanding, safeguarding and revitalising traditional cultures, ii) facilitate application of new technologies through collaborative networks that enable the sharing of expertise iii) facilitate community members and custodians of intangible cultural heritage in accessing information for their own purposes, and iv) mobilise the international community in safeguarding the traditional culture and folklore of their people.

In establishing and strengthening such networks a principle result of this project is expected to be the active dissemination of information and the implementation of well informed strategies concerning intangible cultural heritage. It is also of the utmost importance that programmes and activities fostered by these networks react and respond to needs as expressed by members of local communities in which this heritage exists.

In this instance, the rapid dynamics of information technology offer a positive opportunity to improve the situation of intangible heritage worldwide. Indeed, the use of such technologies is becoming increasingly significant as a tool for the preservation of this heritage through its documenting capacities. Of great importance also is the capacity of this technology to disseminate and exchange information for various purposes, such as developing projects and conducting research relating to intangible cultural heritage.

This pilot project will serve to preserve and raise awareness of intangible cultural heritage within local and regional areas, and across cultural boundaries. In doing so, it supports another crucial objective; promoting awareness and understanding of cultural diversity at a time when the homogenising influences of globalisation pose a growing threat to local cultural expressions. As concluded at the Round Table of Ministers of Culture during the 1999 UNESCO General Conference,

*In a globalised world, cultural diversity must be upheld in order to preserve human dignity. Culture is nourished by the heritage, but also by the creativity of human beings. Diversity is nourished by creativity. The priority is to support creativity and creators.*

Ladies and Gentlemen,

I would like now to elaborate upon the Organisation's programme for intangible cultural heritage in general. Following a recommendation at the Washington Conference several Member States, including the Czech Republic, Slovakia, Slovenia, Lithuania, Uzbekistan, Cote d'Ivoire and Bolivia submitted a Draft Resolution to UNESCO at the 1999 General Conference requesting the Organisation to undertake a preliminary study on the establishment of an international regulating legal instrument for the protection of traditional cultural and folklore.

The Draft Resolution was approved and UNESCO will undertake this study to clarify whether it is appropriate to develop a new international standard instrument for intangible heritage. Such an instrument, if it takes the form of a convention, will serve to encourage State parties to take measures to protect their intangible heritage. In the meantime, UNESCO has launched a new project without international convention, called the "Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity".

This project, initially adopted as a Draft Resolution at the 29<sup>th</sup> General Conference in 1997, received significant support by Member States during three recent Executive Board sessions and the 1999 General Conference. It

enables UNESCO, as is the case with the World Heritage List, to proclaim remarkable forms of traditional and popular cultural expression, which will be selected from among cultural spaces or forms of popular or traditional cultural expression as part of the heritage of Humanity.

The anthropological concept of 'cultural spaces' shall be applied and taken to mean 'a place where popular and traditional cultural activities are concentrated, but also a time generally characterised by a certain periodicity, such as cyclical, seasonal, calendar, and so on, or, by an event'. This temporal and physical space should also owe its existence to cultural activities with which it is traditionally associated. The objective of the project is,

*to encourage governments, NGOs and local communities to identify, preserve and promote their oral and intangible heritage, considering this to be the depository and collective memory of peoples, which alone can ensure the survival of distinctive cultural characteristics. Proclamation is also intended to encourage individual groups, institutions and organizations to make outstanding contributions to managing, preserving, protecting and promoting the oral and intangible heritage in question.....*

Each Member State may submit one candidate biannually through their National Commission for UNESCO, IGO's or NGOs in consultation with the National Commission for UNESCO in the country concerned. Among documents required for nomination, a detailed action plan must be submitted, listing legal and practical measures to be taken over the next decade for the preservation, protection, support and promotion of the nominated oral and intangible heritage. Measures to be taken to involve the communities concerned in preserving and promoting their own oral and intangible heritage must also be included.

An international jury of nine members has been nominated for a mandate of four years, from; Bolivia, Ghana, Lithuania, Spain, United States of America, United Emirate States and Uzbekistan. From Asia and the Pacific region, Ms. Dawnhee Yim of the Republic of Korea, Professor of History and Dean of Women's Studies at the University of Dongguk, and Mr.

Ralph Regenvanu, anthropologist and Director of the Vanuatu Cultural Centre.

The Republic of Korea, Bolivia and Uzbekistan have proposed the creation of prizes to award masterpieces of the oral and intangible heritage of humanity. Several other Member States have expressed interest in providing extra-budgetary funding to strengthen implementation of the project.

The first criteria of selection will be *its outstanding value as a masterpiece of human creative genius*. Among further criteria, the cultural space or form of cultural expression must also, i) give wide evidence of its roots in the cultural tradition or history of the community concerned, ii) provide excellence in the application of skill and technical quality, iii) affirm its value as a unique testimony of a living cultural tradition, iv) reveal its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, and v) be of importance as a source of inspiration and intercultural exchange, and as a means of bringing peoples or communities together and, vi) maintain a significant contemporary cultural and social role in the community concerned.

Finally, it must be evident that it risks disappearing due to factors such as the lack of means for safeguarding and protecting it, processes of rapid change, urbanisation or acculturation. Detailed procedures for jury selection and participation, evaluation of candidatures and monitoring are provided in the Implementation Guide.

With regard to the schedule of the project, a letter will be sent from the Director-General to Member States in March, to invite nominations. The closing date for the submissions will be December 2000, following which thorough procedures of evaluation by the International Jury will commence. At present, it is expected that the inaugural proclamation of the 'Masterpieces of the Oral and Intangible Heritage of Humanity' will be celebrated in May, 2001.

I will now talk about another major project of particular importance to the reinforcement of intangible cultural heritage entitled 'Living

Human Treasures'. Launched in 1996, thanks to the Republic of Korea, the primary purpose of this programme is to grant an award as national recognition to those persons who embody, to the highest degree, skills and techniques of outstanding historical and artistic value. Performing arts such as music, drama, plays, rites and martial arts, as you know, do not physically exist in a permanent form. Similarly, techniques for creation of much traditional material culture, whether crafts, traditional instruments or cuisine, consists of intangible knowledge. The preservation of such intangible cultural properties involves continuous transmission of skills and techniques necessary for their creation.

'Living Human Treasures' aims to encourage the recipient of the award to continue their work, where desirable to expand the frontiers of that work, and most significantly in all situations, to train young people, thereby ensuring the ongoing transmission of the intangible heritage.

UNESCO has produced a detailed guide containing information to assist Member States in establishing their own system of 'Living Human Treasures'. By way of example, it is recommended that a Commission of Experts be established in each participating government to recommend which areas of intangible cultural property should be protected, and make nominations.

Among the selection criteria, UNESCO recommends that intangible heritage to receive this protection should have i) outstanding and exceptional human creative value, ii) distinctive characteristics of a given region or school, and iii) be threatened with disappearing due to a serious decline in the number of practitioners and/or those succeeding them.

To date, UNESCO has collaborated with the Republic of Korea, which has taken the initiative to host, nearly every year since 1996, a training seminar to assist different countries in developing and implementing a system of 'Living Human Treasures'. Following the high level of interest in the project and Member States requests, UNESCO tries to keep that pace of holding two international training courses per year.

We are informed that the Republic of Korea will organise a course in June, and that Japan will organise a workshop in September 2000 on the theme of 'Living Human Treasures' in the field of restoration techniques. We were also told that the Philippines are preparing to organise a similar workshop in the near future. For our part, we organised in Venice in 1999 an international training seminar.

A further project to be undertaken within the Intangible Heritage Programme follows a Draft Resolution submitted by Iran and approved by the 1999 General Conference for a feasibility study to be carried out in five continents on the subject 'Women, intangible cultural heritage and development'. The resolution was submitted in accordance with a recommendation of the Washington Conference, as mentioned earlier, and in accordance with recommendations of the more recent International Symposium on the Role of Women in the Transmission of Intangible Cultural Heritage, that UNESCO organised in Tehran in September 1999.

This study will prepare an ambitious international project, aimed to further understanding of the role of women in the preservation, recreation, transmission and promotion of intangible cultural heritage in relation to sustainable development. This role, one that I might add has not been attributed the recognition it deserves for the central contribution of women world wide in recreating and maintaining intangible heritage, requires further enquiry to arrive at better informed, practical future actions. UNESCO will present a report of the study at the General Conference at its 31<sup>st</sup> session.

I would now like to discuss our activities in relation to a fundamental vehicle for expression of intangible cultural heritage, language. When the language of a given cultural group disappears, their world view, encompassing philosophies and traditions that often derive from ancient sources, as well as diverse oral cultural expressions imbued with dynamic and implicit meaning, is lost.

Today, some 5000 to 6000 languages are spoken throughout the world. While it is a process of

time that languages evolve and change, there are circumstances today accelerating the erosion and potential disappearance of many languages. Manifestations of increasing globalisation include a homogenising influence on many local languages, particularly those without written traditions, whose oral forms are particularly vulnerable to adverse impacts. Today the integrity and continuity of almost half of the world's languages are under threat.

UNESCO therefore launched a project in 1994 entitled 'The Red Book of Endangered Languages'. The 'Atlas of the World's Languages in Danger of Disappearing' was published in 1996, and a new edition is currently in preparation.

UNESCO has been involved in specific projects concerning threatened languages. For example, the Organisation is collaborating with the University of Papua New Guinea in undertaking extensive research on the languages threatened in this country. Following UNESCO's request, the University of Tokyo has established an 'International Centre for Data Bank on Languages Threatened with Disappearance'. UNESCO seeks to strengthen cooperation with this Centre.

The Organisation attaches great significance to the preservation and revitalisation of musical heritage. A flagship UNESCO project is the Collection of Traditional Music. This Collection aims to establish a permanent record of popular and learned musical traditions from regions of the world, in particular, those in danger of being lost.

The Collection is the third traditional music label worldwide, and it remains remarkable that it was the first to focus, as early as 1961, not only on folk music genres, but on genres of 'savant' or so called 'classical' forms of music from various countries. The success of the Collection might be indicated by the three major French awards it has received. However, on a more significant level, the real success of this Collection is the result of its contribution to the documentation and revitalisation and dissemination of musical heritage.

The principle concern of the Collection since its inception has been to safeguard traditional musical heritage to the greatest degree possible, 'in situ', so as to preserve the music in its context.

UNESCO has also launched a series of publications concerned with the preservation and revitalisation of music. The volume entitled 'Handbook for the Collection of Traditional Music and Musical Instruments' is intended to assist specialists and informed amateurs to catalogue, conserve and to compile inventories of vocal and instrumental music.

UNESCO is also preparing a project to produce a hand book to assist in organising traditional music and folklore festivals. It is intended to be an 'organisers' guide, as such, and should encompass various aspects of the traditional performing arts. This project arose in response to the need, as expressed by many Member States and institutions, for a working tool with which to plan, stage and promote such events.

Careful consideration is being given to the various conceptual as well as practical aspects to be included in this guide, such as, i) the definition of traditional artistic representation, ii) the ethics of safeguarding this heritage, iii) the relationship between intangible culture and tourism iv) legal aspects of the protection of traditional arts performed in festivals, and v) practical advice on organisational aspects before, during and after the Festival. Its publication is currently proposed for 2001.

I would like now to speak about projects more specifically relating to festivals. The Fiesta project is currently being developed, and aims to promote local traditional festive events in a holistic context, while emphasising the cultural expressions of the people of a given region. A multi-media project, it will seek to document and highlight the unique characteristics and traditional musical forms in collaboration with communities.

Ladies and Gentlemen,

In concluding, I sincerely hope that through our respective projects, current and future

collaboration, we will contribute more and more actively and efficiently safeguarding and revitalising traditional performing and folk arts, and indeed all expressions of intangible cultural heritage worldwide. This Seminar presents a valuable opportunity to share information and exchange views on the present situation of this heritage, and to further formulate well informed strategies in relation to the Data Bank.

A number of similar initiatives have been taken by different institutions which offer further opportunities for cooperative and productive exchanges. By way of example, with the aim of strengthening links between people of Asia and Europe, the Asia-Europe Foundation has developed the Intellectual Exchange Inventory, a web-based inventory of intellectual exchanges between the two regions in the form of a data base. It has over 900 entries describing institutions, projects, bursaries, conferences, publications and other initiatives forming a framework of exchange. It is also inspiring that the National Commission of the Republic of Korea for UNESCO has also provided its support for the formation of an Asia Pacific Performing Arts Network; the first organisational meeting has just taken place in Seoul last January.

Let us keep our eyes and minds wide open so as to keep up with information, and to ensure that we cross reference, coordinate and cooperate with different initiatives for the benefit of intangible cultural heritage worldwide.

## **ACCU activities in the field of preservation and promotion of traditional/folk performing arts, with reference to the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific**

### **I. Training**

#### **1. Sending a Mobile Team of Experts to a National Workshop on the Documentation and Promotion of the Intangible Cultural Heritage**

Due to rapid social changes, the rich and varied intangible cultural heritage in Asia and the Pacific region is in danger of disappearing. 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 regarding the importance of recording such heritage, ACCU launched a programme in the fiscal year 1993, 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), with a cultural institute in the host country as coorganizer. Since this programme started, 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:

- (1) to provide knowledge and experience to personnel involved in documentation work on intangible cultural heritage;
- (2) to instruct the participants of the workshop how to record the intangible cultural heritage; and,
- (3) 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, and a scholar who specializes in this field, to the workshops as lecturers. Selection of the experts are made so

as to meet the requests and the situation in the host country as proposed by the coorganizer.

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

##### 1. Pakistan

Place and date: Islamabad, 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, etc.

Lectures: "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"

##### 2. Thailand

Place and date: Bangkok, 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 on background of the performance by ways of photographs and literary documents, video interview with an elderly performer, etc.

Lectures: "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”

“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”

### 3. Viet Nam

Place and date: Hanoi, 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 carried out in Hoa Vinh Province for recording of traditional/folk songs and dance of the Red Thai, etc.  
Lectures: “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”

### 4. Lao P.D.R.

Place and date: Vientiane, 6-16 January 1997  
Joint Organizer: 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 data on background of traditional /folk songs and music in a meeting hall. Field work was carried out in Vientiane Province for recording and collecting data on traditional/folk dance of the Lao, etc.  
Lectures: “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

## **II. Production**

### **1. Asian/Pacific Music Materials Co-production Programme (MCP)**

#### (1) Co-production of Music Materials

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 the materials listed in the table below have been produced. (See next page)

#### (2) Dissemination Programme of National Versions of Asia/Pacific Music Materials Co-production Programmes (MCP)

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. The maximum amount of financial assistance is 200,000 Yen per country. So far, ACCU has assisted the following countries:

1993	Lao P.D.R.	"Instrumental Music of Asia and the Pacific" Series 2
	Pakistan	"Favourite Melodies of Asia and the Pacific" Special selection
	Viet Nam	"Folk and Traditional Music of Asia and the Pacific" Series 4 "Songs of Asia and the Pacific" Series 3
1994	Malaysia	"Folk songs of Asia and the Pacific" Series 4
	Sri Lanka	"Favourite Melodies of Asia and the Pacific" Special Selection
1995	Philippines	"Favourite Melodies of Asia and the Pacific" Special

Selection

National Commissions of each country in  
January 2000.

The latest invitation for production of national  
versions has recently been sent out to the

**List of MCP materials**

MCP Materials		Number of materials Recorded Material	Guidebook	No. of Music Pieces	Participating Countries	Year
<b>Series One</b>	Vol.1	3 LP Records	1	62		1975
Folk and Traditional Music for Children	Vol.2	3 LP Records	1	69		1976
	Vol.3	3 LP Records	1	75		1977
	<b>Series Two</b>	Vol.1	3 Cassette tapes	1	74	
Instrumental Music of Asia and the Pacific	Vol.2	3 Cassette tapes	1	70	21	1983
	Vol.3	3 Cassette tapes	1	64		1985
	<b>Series Three</b>	Vol.1	3 Cassette tapes	1		54
Songs of Asia and the Pacific	Vol.2	3 Cassette tapes	1	63	17	1981
	Vol.3	3 Cassette tapes	1	59		1982
	<b>Series Four</b>	Vol.1	3 Cassette tapes	1		83
Folk songs of Asia and the Pacific	Vol.2	3 Cassette tapes	1	95	16	1991
	<b>Series Five</b>	Vol.1	1 Video tape	1	18*	18
Musical Instruments of Asia and the Pacific	Vol.2	1 Video tape	1	16*	16	1997
	Vol.3	1 Video tape	1	17*	17	1999
	<b>TOTAL</b>		36	14	819	
<b>Special Selection</b>						
"Favourite Melodies of Asia and the Pacific" - for School Use		1 Cassette tape 2 Open reel tapes	1	39	18	1987
"Favourite Melodies of Asia and the Pacific" - for General Use		1 Cassette tape 2 Open real tapes	1	31	18	1987

(\*Number of musical instruments introduced in the video)

**List of national versions of MCP materials**

Country	Title	Number of Copies	Completion	Responsible Organization	Remarks
Bangladesh	Folk songs of Asia and the Pacific, Series 4-2	1,000	Planning	Shilpakala Academy	
China	Highlight of Songs of Asia and the Pacific		1983	Central People's Broadcasting Station	
India	Folk Songs of Asia and the Pacific, Series 4-2		1992	Centre for Cultural Resources and Training	
Japan	Guide Book for Favourite Melodies of Asia and the Pacific - School Use	700	1993	ACCU	
	Musical Instruments of Asia and the Pacific(video)	500	1995	ACCU	
	Special Selection Version of MCP(CD)	500	1996	Victor Company of Japan	
Lao P.D.R.	Instrumental Music of Asia and the Pacific	100	1995	Department of Fine Arts	Subsidized in 1993
Malaysia	Folk Songs of Asia and the Pacific	500	1995	Ministry of Culture, Arts and Tourism	Subsidized in 1994
Pakistan	Favourite Melodies of Asia and the Pacific	500	Under Production	Lok Virsa	
Philippines	Favourite Melodies of Asia and the Pacific	400	1995	Department of Education, Culture & Sports	Subsidized in 1995
Sri Lanka	Favourite Melodies of Asia and the Pacific	1,200	1995	Sri Lanka National Commission for UNESCO	Subsidized in 1994
Viet Nam	Folk and Traditional Music of Asia, Series 1 Songs of Asia and the Pacific	500	1994	The Music Publishing House "DIHAVINA"	Subsidized in 1993
		500	1994		

## 2. Co-production of audio-visual materials (Cultural Kit)

ACCU organized an Asian/Pacific Co-production Programme of Cultural and Educational Audio-Visual Kits, comprising a set of color slides and cassette-tape of narration and music or a video-tape, designed to introduce visually rich and varied cultures of Asia and the Pacific. This Cultural Kit series was one of the materials produced through the collaboration of participating countries, and was well-received in the region.

The following seven volumes were compiled:

- (1) Music of Asia (187 slides);
- (2) Our Wonderful Cultural Heritage (273 slides and 1 videotape);
- (3) Traditional Handicrafts (278 slides, videotape in English and ten Asia/Pacific languages);
- (4) Looking around Museums in Asia and the Pacific: from Archeology to Telecommunications (240 slides);
- (5) Festivals of Asia and the Pacific (1 videotape, 60 minutes);
- (6) Folk Dances of Asia and the Pacific (1 videotape, 60 minutes);
- (7) Folk Dances of Asia and the Pacific 2 (1 videotape, 46 minutes).

Regarding volumes 6 and 7 on folk dance, following is the list of contents.

### Video "Folk Dances of Asia and the Pacific 1" (60 min.)

- |                |   |
|----------------|---|
| [1] Australia  | <b>Arntwe Awely - Rain Dance</b><br>Responsible body: CAAMA Productions   |
| [2] Bangladesh | <b>Dhamail Dance - "Merry-go-round" type dance</b><br>Responsible body: Shilpakala Academy  |
| [3] China      | <b>Semajo - Golden Grains Dances</b><br>Responsible body: China Central Television  |
| [4] India      | <b>Panthi Dance - Dance of the followers of Satnamisect</b><br>Responsible body: Sangeet Natak Academy                                |
| [5] Indonesia  | <b>Ngalage Sulaniana - Sulaniana Dance in Paddy-rice harvest rituals</b><br>Responsible body: Centre for Telecommunication Technology |

- |                    |   |
|--------------------|---|
| [6] Japan          | <b>Oni Kenbai - Mask Dance of Oni</b><br>Responsible Body: TV Iwate   |
| [7] Laos           | <b>Laosoong (Hmong) Kin Tchieng - New Year Festival of Hmong Ethnic</b><br>Responsible body: Ministry of Culture            |
| [8] Mongolia       | <b>Raven - Black Horse Dance</b><br>Responsible body: Ministry of Culture   |
| [9] Nepal          | <b>Sarathi - Sixteen</b><br>Responsible body: Cultural Cooperation (Samskritik Samsthan)                                    |
| [10] Philippines   | <b>Oasioas - Swinging of lighted oil Lamp</b><br>Responsible body: Philippine Folk Dance Society                            |
| [11] Rep. of Korea | <b>Yangju Pyolsandae - Pyolsandae Mask Dance Drama of Yangju</b><br>Responsible body: Korean National Commission for UNESCO |
| [12] Sri Lanka     | <b>Kolam - Mask Dance Drama</b><br>Responsible body: Government Film Unit   |
| [14] Thailand      | <b>Soeng Bang Fai Dance - Fair Rocket Dance</b><br>Responsible Body: Office of the National Culture Commission              |
| [13] Viet Nam      | <b>Lap Mian M'ling - Bell Dance</b><br>Responsible Body: Institute of Musicology and Choreography                           |

### Video "Folk Dance of Asia and the Pacific 2" (46 min.)

- |                 |   |
|-----------------|---|
| [1] Bhutan      | <b>Shawa-Shakhye - Dance of the Stag and Hound</b><br>Responsible body: Ugestu Communications   |
| [2] China       | <b>An Sai Waist Drum Dance</b><br>Responsible body: China Central Television  |
| [3] India       | <b>Karagam Dance</b><br>Responsible body: Sangeet Natak Academy   |
| [4] Indonesia   | <b>Sinsingaan - Lion Dance</b><br>Responsible body: Centre for Communication Technology for Education and Culture                               |
| [5] Japan       | <b>Yamaga Bon - Dance</b><br>Responsible Body: RKK Service Inc.<br>ABC Co., Ltd. Kumamoto Bureau of Commerce, Industry and Tourism, Yamaga City |
| [6] New Zealand | <b>Welcome Dance of the Maori</b><br>Responsible body: Ministry of Cultural Affairs   |
| [7] Pakistan    | <b>Por Dance</b><br>Responsible body: Lok Virsa   |

[8] Papua New Guinea **Singsing from Milne Bay Province**  
Responsible body: National Theatre Company

### III. Networking

#### **Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific**

##### 1 Background

(1) In the course of the aforementioned programmes and others, 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.

(2) 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific - Preservation and Promotion of the Intangible Cultural Heritage (24 February to 2 March 1998) was organized with 19 participants from 18 countries and a UNESCO representative.

This Seminar was organized in two separate but interrelated parts. The first part 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 UNESCO's Questionnaire on the Application of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)

The Second part was to specifically deal with traditional/folk performing arts. Exchange of views was conducted as to concrete measures to be taken in the future. ACCU, as one step forward in the field of traditional/folk performing arts, proposed a plan for the development of a Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, to be developed in collaboration with UNESCO member states in the region. The plan was unanimously and strongly supported by the participants.

(3) This Data Bank consists of information collected through joint collaboration of UNESCO Member States in the region and ACCU,

- on traditional/folk performing arts
- on institutions/organization
- country background

Aiming to be an effective source of information, which at present is hard to find, the Data Bank will be a tentative, first trial version in nature, as a kind of model project on ACCU's joint programme scheme. In other words, it is not intended to be comprehensive or thorough.

##### 2 Progress

(1) The invitations for participation in this programme were sent out to the 23 UNESCO Member States in Asia and the Pacific in October 1998, together with the relevant documents. The data from participating countries began to be sent to ACCU since then.

(2) 1999 Regional Seminar, co-organized by ACCU and the Thai National Commission for UNESCO, took place from 23 to 26 February 1999 in Bangkok with participation of seven experts from seven countries in order to discuss the on-going project of the Data Bank and to elaborate the overall editorial policy.

(3) With the cooperation of the National Commissions for UNESCO in the region, the "Key Persons" to coordinate the activities of the Data Bank for each country has been selected.

(4) "Preliminary version of the Data Bank" compiled from the original data sent by the participating countries is made to be reviewed at the 2000 Regional Seminar.



## Appendix 1 Documents

### Status of Participation

(as of 8 February 2000)

	Country	Data		
		traditional/folk performing arts <b>Data Sheet 1</b>	institution/ organization <b>Data Sheet 2</b>	country background <b>Data Sheet 3</b>
1	Australia			
2	Bangladesh			
3	■ Bhutan	10		1
4	Cambodia			
5	■ China	10	5	1
6	■ India	5	3	
7	■ Indonesia	10	5	1
8	■ Iran	1	2	
9	■ Japan	2	1	
10	■ Lao P.D.R.	1	1	
11	Malaysia			
12	Maldives			
13	■ Mongolia	8	2	
14	Myanmar			
15	■ Nepal	*14	6	1
16	■ New Zealand	1	1	
17	■ Pakistan	1	1	1
18	■ Papua New Guinea			
19	■ Philippines	4	2	
20	■ Rep. of Korea	11	3	
21	■ Sri Lanka	4	2	1
22	■ Thailand	10	3	
23	■ Viet Nam	10	5	1
	total	17 countries 96 performing arts	16 countries 43 institutions	7 countries

■: Countries which have submitted data

\*Nepal: 15 data sheets with one performing art on two separate data sheets.

## Revised Status of Participation

(as of 9 Feb. 2000)  
\*: Not included in the preliminary version.

Country	Data			country background <small>Data Sheet 3</small>
	No.	traditional/folk performing arts <small>Data Sheet 1</small>	No. institution/ organization <small>Data Sheet 2</small>	
1 Australia	5	Bush ballads, Rhyming slang, Nineteenth-century social dance, Children's traditional hand-clapping games, Rebetika Music (Greek blues)	0	National Library of Australia*, Australian Indigenous Cultural Network*
2 Bangladesh*	5	Bhatiali Gaan, Baul Gaan, Monipuri Naach, Saari Gaan, Bangla Kheyal	2	National Academy of Fine and Performing Arts, 'Center for Education, Creative and Performing Arts'
3 Bhutan	10	Goen Zhey, Shagi Lochor (Shagi Laymo), Nubi Zheyim, Ache Lhamo (Ashe Lhamo), Sharle Karma Chi Shar, Ney Pai Chha, Dramitse Ngacham, Yak Chham, Tshangkha Pai Ngachham, Namkha Tinmey Dhangwa	1	Royal Academy of Performing Arts
4 China	10	Lu Sheng, Fu Jian Nan Qu, Qin (Gu Qin, Qi Xian), Ji Zhong Sheng Guan Yue, Jiang Zhou Gu Yue, Kun Qu, Li Yuan Xi, Zang Ju (A Ji Mu La in Tibetan), Nuo Xi, Quan Zhou Mu Ou	5	Chinese Academy of Arts, Traditional Opera Research Institute of Chinese Academy of Arts, Music Research Institute of Chinese Academy of Arts, Story Telling Research Institute of Chinese Academy of Arts, Dance Research Institute of Chinese Academy of Arts
5 India	10	Baul Song, Hazagiri Dance, Kathak Nritya, Pandavani, Ravanachhaya, Teratali*, Kathakalakshepam*, Sattriya*, Parulia Chhau*, Ankiya Nat*	5	Jawaharlal Nehru Manipur Dance Academy, Kathak Kendra, National Academy of Music, Dance and Drama, North Central Zone Cultural Centre*, Centre for Cultural Resources and Training*

6	Indonesia	10	Salawat Brahi, Gamelan Gambang, Gejok Lesung, Tarawangsa, Sronen, Saluang Darek, Rebana Biang, Leuk Bi Boko, Sasando, Angklung Caruk	5	Directorate for the Arts, Directorate General for Culture, Department of National Education, Republic of Indonesia, Indonesia Collage of the Arts in Surakarta, Indonesia Institute for the Arts, Indonesia College of the Arts, in Bandung, Indonesia College of the Arts, in Denpasar	
7	Iran	10	TA'ZIEH, Tazieh, Kheimeh-e-shab Bazi, Takte-Hosi*, Naghali*, Torbat-e-jam*, Pardehdari*, Sayeh bazi*, Baghal bazi*, Mirnouroozi*, Pahlavan Kachal*	2	Iranian Cultural Heritage Organization, Anthropological Research Center, Theatre research office in the Center of Dramatic Arts	
8	Japan	9	Inaba no Kirin Shishimai, Ise Daikagura, Ainu no yukar (yayerap, sakorpe, haw), Itako, kojim-biwa (moso-biwa, Chikuzen-moso), Awaji ningyo joruri, Okinawa shibai, Motsu-ji no Ennen, Atobe no Odori Nembutu	1	Tokyo National Research Institute of Cultural Properties	
9	Lao P.D.R.	11	Fon Poo Nheu Nha Nheu & Sing Keo Sing Kham, Fon Bun Kin Chieng Lao Sung, Fon Pao Bang, Tot, Pih Leu, Khaen, Lam Phi Fa, Khab Sam Neua, Khab Tai Dam, Khab Sam Sao, Fon Uay Phone	6	Institute for Cultural Research (IRC), Lao Opera Troupe, National School of Music and Dance, National Puppet Theatre Troupe, The Central Artist Troupe, Fine Arts Department	
10	Mongolia	10	Bii (Bielgee), Boogin urlag, Hoomii, Morin huur, Ikhel, Tol avahuulah aya (Maliin uria), Tsuur, Tuul', Urtiin duu, Tsam, Tovshuur	3	The Center for Studies of Nomadic Civilization, Mongolian National Centre for Intangible Cultural Heritage, The Research Institute of Culture and Arts	
11	Myanmar	3	Do:bat AKA, Bon-Gyi Aka, Our:zi Aka	3	University of Culture, Yangon, State School of Drama and Music ([1] Yangon [2] Mandalay), Myanmar Thatrical Association*	
12	Nepal	14	Balan (A), Dashawatara Nach, Deuda, Ghatu, Hatti Nach, Jhamre, Kartik Nach, Kauraha Nritya, Makhundo Nach, Paisaru, Salajju, Sorathi, Tamang Selo, Teej	6	Cultural Corporation, Cultural Preservation Council Music Nepal, Department of Archaeology, Ministry of Youth, Sports and Culture, Government of Nepal, Ministry of Youth, Sports and Culture, Royal Nepal Academy, Music and Dance School	
12	New Zealand	0		1	Aotearoa Traditional Maori Performing Arts Society (Inc.)	
13	Pakistan	1	Puttli Kari (Putli Tamasha, Kaithi Puttli)	1	Pakistan National Council of the Arts	
14	Philippines	4	Komedya, Palo-palo, Pangalay, Subli	2	Cultural Center of the Philippines, National Commission for Culture and the Arts (NCCA)	*

15	Republic of Korea	15	Kangnung Tano-je, Kayagum Sanjo, Namhaean Pyolshin-gut, Salp'uri Ch'um, Seoul Sanam-gut, Seungmu, Hakmu, Jinju-Geommu, Taepyeongmu, Hahoe Byolshin-gut Talnori, Baeyeonshin-gut, Baltal, Bukcheong Saja-nori, Cheoyong-mu, Funeral Farce Drama of Jindo	4	Foundation for the Preservation of Cultural Properties, Korea (FPCPK), The National Center for Korean Traditional Performing Arts (NCKTPA), National Research Institute of Cultural Properties of Korea (NRICPK), National Research Institute of Cultural Properties of KOREA, Office of Cultural Properties	
16	Sri Lanka	6	Kolam, Vannam, Raja Thun Kattuwa, Sokari, Sanni Yakuma, Kohomba Yak Kankariya (Kohomba Kan Kariya)	3	Institute of Aesthetic Studies, Kelaniya University, Sri Palee Campus of the University of Colombo, Gramodaya Folk Art Centre	
17	Thailand	10	Likay, Khon, Nohra (Manohra), Nang Talung (Nang Khuuan, Nang Khaek- called in former time), Lam Tad, Phin Pia (Phin Phia, Pia, Phia), Hun Krabok, Hun Lakhon Lek, Lakhon Chattri, Moh Lam (Moh Lam Khlon, Moh Lam Moo)	5	The Office of the National Culture Commission, The Research Institute of Northeastern Art and Culture, Maharakham University, Fine Arts Department, Culture Centre of Chulalongkorn University, Institute of Cultural Studies Establishment Project	
18	Viet Nam	10	Bi Doi, Ching Cheng, H'mon, Mua len dong, Mua hau dong, Sec Bua, Quan ho song, Mua roi nuoc, Kin Pang Then, Tong tap cac dieu mua Thai huyen Muong Lay - Tinh Lai Chau, Trong Quan	5	Association of Vietnamese Folklorists (AVF), The Institute of Folk Culture Studies, Radio the Voice of Vietnam, Vietnam Musicology Institute, Vietnam Institute of Culture and Arts Studies	
<b>Total</b>		<b>135</b>		<b>55</b>		<b>14</b>

## Appendix 2 Information

### 1 Opening Speeches

#### Opening Address

**Mr. Muneharu Kusaba**  
**Director-General**  
**Asia/Pacific Cultural Centre for**  
**UNESCO**

Representative of UNESCO  
Ms. Noriko Aikawa,  
Chief of the Intangible Cultural Heritage Unit,  
Honourable guests  
Distinguished participants,  
Ladies and Gentlemen,

I should like to express, on behalf of the Asia/Pacific Cultural Centre for UNESCO, or ACCU, my hearty welcome to all of you in opening the 2000 Regional Seminar for Cultural Personnel in Asia and the Pacific - Building a Network for Preservation and Promotion of Traditional/Folk Performing Arts.

First of all, I should like to extend my appreciation to all of the participants who have come all the way to Japan to attend this regional seminar. I am also very much grateful to Ms. Noriko Aikawa, Chief of the Intangible Cultural Heritage Unit, who is here with us representing UNESCO.

As you may be aware, the Asia/Pacific Cultural Centre for UNESCO (ACCU) has long been working in the fields of culture, book development and literacy promotion and playing an important role in enhancing mutual understanding and cultural cooperation in the region. The activities of ACCU are conducted in the form of various regional cooperative programmes in material development, training of personnel and exchange of information and networking.

In our Regional Seminar, which was held two years ago in 1998, ACCU took the theme of "Preservation and Promotion of the Intangible Cultural Heritage". Views were exchanged

actively on how best we can preserve and promote the rich depository of our intangible cultural heritage in the region of Asia and the Pacific to pass them down to the next generation.

One of the outcomes of 1998 seminar was a plan for a regional joint cooperative project to produce information materials regarding the traditional and folk performing arts, which is the main point of discussion for the present seminar.

Tradition, artistic sense, life and customs, creative energy find its form and movement in performing arts. Asia and the Pacific region is very rich in these performing arts, and sharing information on them will contribute to the promotion of mutual understanding. I do hope that the expertise that you all bring here will lead to an active discussion, and will bear fruitful results for our collective effort.

During the seminar, one day is allocated for a field trip to the historical city of Odawara, including observation of a performing arts in a plum garden. I hope this too will enrich your stay in Japan.

Lastly, I would like to convey my 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.

#### Introductory Speech

**Ms. Noriko Aikawa**  
**Chief, Intangible Cultural Heritage Unit**  
**Division of Cultural Heritage**  
**UNESCO**

Colleagues  
Ladies and Gentleman,

It is a great pleasure and a privilege for me to

represent the Director-General of UNESCO, Mr. Koichiro Matsuura, on the occasion of the '2000 Regional Seminar for Cultural Personnel in Asia and the Pacific' in Tokyo. First of all, on behalf of the Director-General, I would like to convey his sincere appreciation to Mr. Muneharu Kusaba, the Director General of ACCU, for the kind invitation you have extended to UNESCO to attend this Seminar. I would also like to thank ACCU for their tireless contribution over several decades to UNESCO programmes, particularly in the field of both tangible and intangible cultural heritage.

In the domain of intangible cultural heritage ACCU has extensive experience in preserving and promoting traditional Asian performing arts, as is demonstrated by their initiatives in developing projects and organising training sessions. One example, launched as early as 1974, the Asian Pacific Music Material Co-production Programme, has recorded and produced numerous music disks, videos, tapes and accompanying guidebooks throughout the region.

A second example is the more recently established mobile teams of experts for national workshops on the documentation and promotion of intangible heritage. These teams have successfully conducted training sessions in countries such as Vietnam, Laos, Pakistan and Thailand involving audio and visual documentation of performing arts. This mode of documenting living intangible expressions has indeed become increasingly significant and serves as a highly productive way in which to record and preserve this heritage. Each of these projects, which do not amount to all of ACCU's activities in the field of culture, contributes significantly to the preservation, dissemination, revitalisation and promotion of Asia Pacific's rich intangible heritage. I am also pleased to note that ACCU's activities in this field are always consistent with UNESCO principles.

I would now like to take this opportunity to congratulate ACCU for having taken the initiative to propose an innovative plan, that is, the development of the 'Databank on Traditional/Folk Performing Arts in Asia and the Pacific' to the 'Regional Seminar' that ACCU also hosted here in Tokyo in February 1998. It is really commendable that ACCU has taken

immediate action to develop and implement this plan as soon as it was endorsed by the Seminar two years ago. As you are aware, ACCU is known throughout Asia and the Pacific as one of the most efficient and trustworthy institutions.

UNESCO is very grateful for their initiative and consistency. First of all, the data base project is directly relevant to the provision of UNESCO's 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore, which was assessed in relation to the Asia and Pacific region during the same seminar held here in 1998. In paragraph G, concerning International Cooperation, it is clearly stated that 'Member States should cooperate in the field of knowledge, dissemination and protection of folklore, particularly through exchange of information of every kind'.

Secondly, the project is closely related to UNESCO's new activity: regional networking of institutions specialised in the field of Intangible Cultural Heritage. Regarding Asia and the Pacific region, we hope to obtain strong cooperation from ACCU to implement this new undertaking.

As unique, creative and often living expressions of intangible culture, traditional folk and performing arts are particularly enriching aspects of both our historic and contemporary living heritage. In the Asia-Pacific region, where the performing and folk arts are particularly prominent aspects of cultural heritage, it is most appropriate that our present meeting should be oriented towards their preservation and promotion. However, as living expressions, which may include ceremony, dance, drama, song and music, they are intangible in the most literal sense, and particularly vulnerable to adverse influences on their continuity. That they are preserved, revitalised, transmitted and disseminated to an ever-widening audience is of critical significance.

I am convinced that this seminar will mark a great step forward for launching this new and ambitious project, 'Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific', which is the first of its kind in the world. I wish you a great success for this Seminar.

## 2 General Information

The Asia/Pacific Cultural Centre for UNESCO (ACCU) will organize the 2000 Regional Seminar for Cultural Personnel in Asia and the Pacific titled "Building a Network for Preservation and Promotion of Traditional/Folk Performing Arts" with the co-operation of UNESCO, Japanese National Commission for UNESCO, and the Agency for Cultural Affairs, Japan.

### 1. Background

Since 1978, ACCU has been organizing regional seminars for cultural personnel in Asia and the Pacific to contribute to development of cultural activities in the region. So far, these seminars have been held under such themes as "Educational Activities of Museums" (1991), "Cultural Heritage and Tourism" (1993) and "Planning and Management of Conservation of the Cultural Heritage" (1994), and "Preservation and Promotion of Intangible Cultural Heritage" (1998).

In Asian 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 for many generations. However, due to rapid social change, they have been losing their original forms, and in many cases are in danger of dying out. In view of this situation, sharing information and discussing effective ways and means for preserving and promoting the intangible cultural heritage are urgently needed.

In light of this situation, the participants of the 1998 regional seminar (Tokyo, 24 February - 2 March 1998) strongly recommended for the development of a Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, in collaboration with UNESCO Member States in the region. This Data Bank, now in progress, will include information on traditional/folk performing arts, organizations/institutions, and country background on preservation/promotion activities of each country.

The 2000 Seminar will focus on the content and utilization of the Data Bank on Traditional/Folk Performing Arts, as well as networking and

regional cooperation in the field of preservation and promotion of intangible cultural heritage.

### 2. Objectives

The objectives of this seminar are:

- (1) to share information on the present situation of preservation and promotion of traditional/folk performing arts, with special emphasis on their documentation and archiving.
- (2) to exchange views on the on-going project of Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, including the evaluation of the so-far collected data from participating countries, which will be compiled as the preliminary form of the Data Bank for the review at the Seminar, as well as to discuss the utilization and dissemination of the Data Bank.
- (3) to prepare the basis for the network for regional collaboration in preservation and promotion of traditional/folk performing arts, as well as for practical working mechanism for updating the Data Bank.

### 3. Time and Place

The seminar will take place at the Japan Publishers Building (in which ACCU office is located) in Tokyo from 8 to 12 February 2000.

### 4. Participation

- (1) Participants  
The National Commission for UNESCO of each 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, Maldives, Mongolia, Myanmar, Nepal, New Zealand, Pakistan, Papua New Guinea, Philippines, Republic of Korea, Sri Lanka, Thailand and Viet Nam

The participant should:

- a. have a leadership position in the

preservation and promotion of traditional/folk performing arts in his/her own country, and preferably in a position to represent a government body, organization, or institution undertaking such activities;

- b. have an interest in international cooperation in this field;
- c. review and understand the current situation of participation in the Data Bank regarding his/her country, and make arrangements to fill out and submit additional data for the Data Bank, if necessary;
- d. altogether coordinate the activities of the Data Bank as a Key Person for his/her country.

(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) Present situation of the preservation and promotion of the intangible cultural heritage, especially traditional/folk performing arts
- (2) Discussion and evaluation of the preliminary version of the Data Bank on Traditional/Folk Performing Arts
- (3) Future activities and recommendations for utilization of the Data Bank, as well as networking and regional cooperation in preservation and promotion of traditional/folk performing arts in general

To facilitate further discussion, there will be sessions for case study and group work and a field trip.

## 6. Preparatory Work

- (1) Preparatory work in relation to the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific

Each participant is requested to make arrangements for submission to ACCU **by 20 November 1999** the necessary number of the following three kinds of Data Sheets for the

Data Bank:

- ① Traditional/Folk Performing Arts
- ② Institutions/Organizations
- ③ Country Background

Each participant should be able to explain the contents of the Data from his/her country and participate in the discussion pertaining to them during the seminar, regardless of who actually filled in the Data Sheets.

(2) Materials for Display

Participants are encouraged to bring any materials related to the Agenda, to be displayed and to facilitate exchange of ideas and information.

Participants will be directly informed of details of the preparatory work for 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

The participants not residing in Tokyo will be provided with a direct round-trip economy class air ticket between Tokyo and his/her nearest international airport, and a daily subsistence allowance from 7 to 12 February 2000 (6 days). The DSA is to be used to cover hotel room charge, meals, and other requirements of the participants.

## 9. Correspondence

All correspondence concerning the seminar should be addressed to:

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Director-General  
Asia/Pacific Cultural Centre for UNESCO  
(ACCU)  
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E-Mail: general@accu.or.jp  
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### 3 Schedule

#### 8 February 2000 (Tue.) [DAY 1]

9:30~10:00	Registration
10:00~10:30	<u>Item 1</u> Opening of the Seminar
10:30~10:50	Tea Break
10:50~11:10	<u>Item 2</u> Election of the Meeting officers
	Adoption of the agenda and the schedule
11:10~11:50	<u>Item 3</u> UNESCO's approach to the preservation and promotion of traditional and folk performing arts in Asia and the Pacific (UNESCO presentation)
11:50~12:30	<u>Item 4</u> ACCU activities in the field of preservation and promotion of traditional/folk performing arts, with reference to the Joint Development Programme of Data Bank on Traditional/Folk Performing Arts (ACCU presentation)
12:30~14:00	Reception by ACCU at Japan Publishers Club
14:00~15:30	<u>Item 5</u> Present situation of participation in the Data Bank project (Participants' Reports) [Australia, Bangladesh, Bhutan, China, India, Indonesia, Iran]
15:30~15:45	Tea Break
15:45~17:30	<u>Item 5</u> (continued) [Japan, Lao P.D.R., Maldives, Mongolia, Myanmar]

#### 9 February 2000 (Wed.) [DAY 2]

9:30~10:30	<u>Item 5</u> Present situation of participation in the Data Bank Project (continued) [Nepal, Pakistan, PNG, Philippines]
10:30~10:45	Tea break
10:45~12:00	<u>Item 5</u> (continued, with brief discussion on general trends, etc.) [Rep. of Korea, Sri Lanka, Thailand, Viet Nam]
12:00~13:30	Lunch
13:30~14:00	<u>Item 6</u> Explanation of procedure for Group Work by ACCU
14:00~17:30	<u>Item 7</u> Discussion on the preliminary version of the Data Bank (Group Work)
15:30~15:45	<i>Tea break (tentative)</i>
18:00	Dinner hosted by ACCU

#### 10 February 2000 (Thu.) [DAY 3]

9:30~12:30	<u>Item 8</u> Presentation and discussion on results of Group Work
10:30~10:45	Tea Break
10:45~12:00	<u>Item 9</u> Discussion on further development and utilization of the Data Bank (Plenary session)
12:00~12:30	<u>Item 10</u> Recommendations to ACCU, UNESCO, Member States
12:30~14:00	Lunch
14:00~16:00	Field visit to Edo Tokyo Museum and Asakusa

#### 11 February 2000(Fri.) [DAY 4]

	Field visit to Odawara (Observation of performing arts, etc.)
9:15	<i>Leave Fairmont Hotel</i>
18:00	<i>Arrive at Fairmont Hotel</i>

**12 February 2000 (Sat.) [DAY 5]**

- 10:30~11:20 Item 11 Confirmation of the results of the discussion (Recommendation/draft final report)
- 11:20~11:40 Item 12 Closing
- 11:40~ Farewell lunch

Second Secretary  
Division of International Affairs,  
Bureau for External Cultural Relations,  
Ministry of Culture

**4 List of Participants**

**I. Participants**

**1 Australia**

Dr. Gwenda Davey  
Honorary Research Associate  
National Centre for Australian Studies,  
Monash University

**2 Bangladesh**

Mr. Azad Rahaman  
Director General  
Bangladesh Shilpakala Academy

**3 Bhutan**

Mr. Kunzang Delek  
Vice-Principal  
Royal Academy of Performing Arts  
National Commission for Cultural Affairs,  
Thimphu

**4 China**

Prof. Cai Liang-yu  
Head of Foreign Music Research Division  
Music Research Institute of Chinese  
Academy of Arts

**5 China**

Ms. Zhang Min

**6 India**

Mr. Umang Narula  
Deputy Secretary, Performing Arts  
Department of Culture  
Ministry of Culture

**7 Indonesia**

Dr. Sri Hastanto  
Director of the Arts  
Directorate General for Culture,  
Department of National Education

**8 Iran**

Ms. Laleh Taghian  
Expert of Theatre  
Center of Dramatic Art,  
Ministry of Culture and Islamic Guideness

**9 Japan**

Prof. Osamu Yamaguti  
Professor, Faculty of Letters, Osaka  
University

**10 Japan**

Mr. Hiroshi Hoshino  
Director, Department of Performing Arts,  
Tokyo National Research Institute of  
Cultural Properties

- 11 Lao P.D.R.**  
Mr. Douangchamy Vouthisouk  
Deputy Director  
National School of Music and Dance  
Ministry of Information and Culture,
- 12 Maldives**  
Mr. Ibrahim Waheed  
Director  
Ministry of Information, Arts and Culture  
Male'
- 13 Mongolia**  
Mr. Natsag Jantsannorov  
President  
National Center for Intangible Cultural  
Heritage of Mongolia
- 14 Myanmar**  
U Zaw Than  
Director-General  
Department of Fine Arts, Ministry of  
Culture
- 15 Nepal**  
Mr. Saphalya Amatya  
Joint Secretary  
Ministry of Youth, Sports and Culture  
Singha Durbar, Kathmandu
- 16 Papua New Guinea**  
Dr. Jacob Simet  
Executive Director  
National Cultural Commission of Papua  
New Guinea
- 17 Philippines**  
Dr. Florentino H. Hornedo  
Professor, Philippine Literature and  
Philippine Studies  
College of Arts and Sciences  
Ateneo de Manila University
- 18 Republic of Korea**  
Ms. Hur Young-II  
Member of the Cultural Properties  
Committee,  
Professor, Korean National University of  
Arts
- 19 Sri Lanka**  
Dr. R.A. Ariyaratne  
Rector, Sri Palee Campus  
University of Colombo
- 20 Thailand**  
Ms. Sudhasinee Vajrabul  
Director, External Cultural Relations  
Division  
Office of the National Cultural  
Commission  
Ministry of Education
- 21 Viet Nam**  
Dr. To Ngoc Thanh  
General Secretary  
Vietnam Union of Literature and Arts  
Associations

## **II. UNESCO**

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## **III. Editorial Advisors**

Mr. Hidetoshi Kobinata  
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## **IV. ACCU Secretariat**

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Mr. Muneharu Kusaba  
Director-General

Mr. Mitsuyoshi Miyauchi  
Director, Cultural Affairs Department

Ms. Tomoko Shibao  
Director, Cultural Affairs Division

Mr. Maki Morikawa  
Cultural Affairs Division

Ms. Kaori Ueki  
Cultural Affairs Division

Ms. Aileen Kihara  
Cultural Affairs Division

Ms. Megumi Takimoto  
Cultural Affairs Division