Promotion of the

“Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”

Final Report of
2002 Regional Workshop for Cultural Personnel in Asia and the Pacific

Tokyo, Japan, 12-16 March, 2002

Co-organized by
Asia/Pacific Cultural Centre for UNESCO (ACCU)
UNESCO
PREFACE

The Asia/Pacific Cultural Centre for UNESCO (ACCU) and UNESCO coorganised the 2002 Regional Workshop for Cultural Personnel in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” from 12 to 16 March 2002, in cooperation with the Ministry of Foreign Affairs of Japan, the Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan.

Thirty participants from twenty-eight countries, three Resource Persons (two International Jury Members of the Proclamation programme and one Japanese expert), as well as three UNESCO representatives, took part in the Workshop.

The oral and intangible heritage is now widely recognised as an important factor for, among other things, preserving cultural identity and ensuring cultural diversity. Many forms of cultural expressions, however, are in danger of disappearing due to globalisation, ageing of the tradition-bearers, etc., and immediate actions for safeguarding them need to be undertaken. In response to such urgent needs, UNESCO launched the new programme of the Proclamation of Masterpieces and nineteen cultural expressions and spaces were included in the first Proclamation, which was made in May 2001.

ACCU, which had implemented a number of cultural heritage protection activities in line with the UNESCO principles, took the initiative to organise the Workshop, jointly with UNESCO, in order to promote among the UNESCO Member States in Asian and the Pacific region the idea and the system of this new UNESCO programme and to encourage their future participation in the programme.

The Workshop was made possible thanks to UNESCO/Japan Funds-in-Trust for the Preservation and Promotion of Intangible Cultural Heritage, as well as by the ACCU International Exchange Programme under the UNESCO/Japan Funds-in-Trust for the Promotion of International Cooperation and Mutual Understanding.

Expressing our sincere appreciation all those involved in the Workshop, we wish this report to be valuable not only to the participants, but also to those who did not have the chance to attend the Workshop, and to contribute to the promotion and revitalisation of oral and intangible heritage.

Asia/Pacific Cultural Centre for UNESCO (ACCU)
2002 Regional Workshop for Cultural Personnel in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” (Tokyo, Japan, 12-16 March, 2002)

At the Opening Ceremony

Field Visits

(left) Mr. Yasutaka Komiya, the holder of Important Intangible Cultural Property in Edo-Komon dyeing

(right) At the Edo-komon atelier

Mr. Shinobu Takahashi giving a lecture-demonstration of Noh at the National Noh Theatre
Masterpieces of the Oral and Intangible Heritage of Humanity from Asian Countries (1st Proclamation)

Kunqu Opera (China)

Kutiyattam, Sanskrit Theatre (India)

Nogaku Theatre (Japan)

Hudhud Chants of the Ifugao (Philippines)

Royal Ancestral Rite and Ritual Music of Jongmyo Shrine (Republic of Korea)

The Cultural Space of the Boysun District (Uzbekistan)

© Guo Zongyou

© MARGI Kathakali and Kutiyattam School

© National Noh Theatre

© National Commission for Culture and the Arts

© Cultural Properties Administration

© National Commission of Uzbekistan
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Chapter 1

Final Report

1. Introduction
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1. Introduction

The Asia/Pacific Cultural Centre for UNESCO (ACCU) and UNESCO jointly organised the 2002 Regional Workshop for Cultural Personnel in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” in Tokyo from Tuesday 12 to Saturday 16 March 2002, in cooperation with the Ministry of Foreign Affairs of Japan, the Japanese National Commission for UNESCO and the Agency for Cultural Affairs of Japan. This workshop was made possible by UNESCO/Fund-in-Trust for the Preservation and Promotion of Intangible Cultural Heritage, as well as by the ACCU International Exchange Programme under the UNESCO/Japan Fund-in-Trust for the Promotion of International Cooperation and Mutual Understanding.

A total of thirty participants from the 28 countries listed below, three resource persons, 3 UNESCO representatives and several observers attended the Workshop. Australia, Bangladesh, Bhutan, Cambodia, China, Fiji, India, Indonesia, Iran, Japan, Kiribati, Kyrgyzstan, Lao PDR, Malaysia, Maldives, Mongolia, Nepal, New Zealand, Pakistan, Palau, Papua New Guinea, Philippines, Republic of Korea, Sri Lanka, Thailand, Tonga, Uzbekistan, Viet Nam

Full list of the participants is given in APPENDIX.

2. Background

UNESCO made the first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity on 18 May 2001. Among the 19 cultural spaces and forms of expression which were proclaimed as Masterpieces, 6 of them were from Asian countries. It seems this initiative is not yet widely known among countries in Asia and the Pacific, and many countries in the region refrained from submission of candidature for this first selection.

In order to encourage future participation in the programme, ACCU considered it necessary to hold a regional workshop to elucidate the procedure and the results of the first proclamation, as well as to discuss how to use the programme effectively to promote oral and intangible heritage in general.

3. Objectives of the Workshop

The objectives of the Workshop were:
1. to promote the system and the concept of the Proclamation programme, and to encourage future participation from the UNESCO Member States in the region; and
2. to study some fundamental issues regarding strategy for the promotion of oral and intangible heritage, in order to facilitate the candidature file preparation.

4. Proceedings

DAY 1

Item 1: Opening Ceremony

The Opening Ceremony of the Workshop was held on 12 March at 9:45 a.m. with the Opening Address of Mr. Muneharu Kusaba, Director-General of ACCU. Mr. Kusaba welcomed participants coming from 28 countries in Asia and the Pacific, the resource persons, and UNESCO representatives. He also expressed his gratitude to UNESCO for co-organising the workshop. Mr. Kusaba noted that there are numerous pieces of cultural heritage remaining in the Asian and the Pacific region, and that oral and intangible heritage are widely recognised as vital elements of cultural identity, essential to the promotion of creativity and the preservation of cultural diversity. Considering that many intangible cultural forms are in danger of disappearing due to rapid socio-economic changes, he paid special tribute to UNESCO for launching the new programme called “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.”

Mr. Kusaba also introduced some of the ACCU activities concerned with the preservation of intangible heritage, such as compilation of the Data Bank of Traditional/Folk Performing Arts in Asia and the Pacific and dispatch of a Mobile Team of Experts for Documentation and Promotion of Intangible Cultural Heritage.

Ms. Noriko Aikawa, Director, UNESCO Intangible Heritage Section, in her opening speech, thanked ACCU for organising the Workshop, and the Japanese authorities for their generous financial contribution, which made the organisation of the Workshop, among other things, possible. She also said UNESCO is...
sincerely happy to have so many participants, including 2 Central Asian countries and 8 Pacific countries, and it is a sign of the interest and significance that Asia and the Pacific region attaches to the new project. She explained the historical development of UNESCO efforts to preserve intangible cultural heritage, particularly the decision made in November 2001 at the UNESCO General Conference to mandate the Director-General to prepare an international convention for it.

The Welcome Speeches were delivered by: Mr. Jun Yokota, Director-General for Cultural Affairs, Ministry of Foreign Affairs of Japan; Mr. Masato Kitani, Director-General, Cultural Properties Department, the Agency for Cultural Affairs, Japan; and Mr. Noriyuki Matsukawa, Executive Secretary, the Japanese National Commission for UNESCO.

Then followed a brief presentation of all the participants.

**Item 2: Keynote Speech (UNESCO Presentations)**

Chairperson:
Prof. YAMAGUTI Osamu, Japan (Item 2),

Rapporteur:
Ms. Mere Ratunabuabua, Fiji (Item 2 to 5)

UNESCO’s vision and strategies for preservation of intangible cultural heritage were explained in Ms. Aikawa’s Keynote Speech. Ms. Aikawa started her speech by presenting the currently used definition of oral and intangible heritage, which was proposed by the group of experts in March 2001, and examined by the Executive Board at its 161st session and by the General Conference at its 31st session in 2001. That is:

“People’s learned process along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity.”

Then, she explained UNESCO’s short-term and long-term strategies: the Proclamation of Masterpieces of the Oral and the Intangible Heritage of Humanity, and the preparation of a new international convention for the safeguarding of Intangible Cultural Heritage. The two initiatives are being implemented as parallel actions.

As for the Proclamation of Masterpieces, the latest development concerning this new programme was explained, using the UNESCO-published booklet, *Guide for the Presentation of Candidature Files*, as reference. The points mentioned are:

- Objectives of the proclamation
- Selection criteria
- Detailed selection criteria
- Action Plans for the Safeguarding and Revitalisation of Masterpieces

Then, the stakes and the steps toward the formulation of the draft convention on the intangible heritage were explained.

Ms. Aikawa also briefly introduced several other UNESCO programmes related to safeguarding intangible heritage, such as: the Red Book on Languages in Danger of Disappearing; Promotion of “Living Human Treasures” system; and “UNESCO Collection of Traditional Music of the World.”

At the end of her speech, she stressed that, concerning the nature of intangible cultural heritage, which is living and permanently evolving, UNESCO is reviewing its methods of safeguarding heritage, which have been primarily recording and archiving. It is now orienting its action more towards the transmission of cultures, knowledge and know-how. She added that our responsibility towards future generations demands that this heritage is both safeguarded and better recognised.

After that, Mr. Richard Engelhardt, Regional Advisor for Culture for Asia and the Pacific Region, UNESCO Bangkok Office, presented his view on the safeguarding of Intangible Cultural Heritage from a regional perspective. He pointed out three lessons we can learn from our experience in attempting to conserve tangible cultural heritage.

- The 1972 World Heritage Convention as model
- When establishing a new normative instrument for the safeguard of intangible heritage, we can take example from the success of the 1972 Convention. Yet, a shortcoming of the convention is that it talks about safeguarding specific outstanding examples of
heritage, and does not stress enough the importance of preserving the entire diversity of cultural heritage. Also, since one can say that tangible heritage has its origins in the expression of intangible culture, the process of intangible heritage preservation can guide us towards the identification of a larger preservation policy.

**Better Preservation**

Public policies of preservation of intangible heritage in the region are basically dictated now by a kind of globalised corporate consumerism, which looks upon cultural resources as tourism products. We must correct this attitude. We also need to be careful about de-contextualisation of our culture, because it destroys authenticity. (1994 Nara Document on Authenticity, as reference)

**Link between safeguarding intangible heritage and promoting creative enterprises**

In this region, we have a large potential for significant development of culture industries and creative enterprises, which may contribute to the eradication of poverty.

Mr. Engelhardt also stressed the potential of the role of information and communication technologies in safeguarding intangible heritage.

**Item 3: UNESCO Input 1: Tendencies and Impact of the 1st Proclamation**

Chairperson: Dr. Dawnhee YIM, Resource Person (Rep. of Korea) (Item 3 through 5), Rapporteur: Ms. Mere Ratunabuabua (Fiji) (Item 2 through 5)

The afternoon session started with the presentation by Mr. Moreno, Intangible Cultural Heritage Section, UNESCO, on results, tendencies and impact of the first Proclamation. He introduced the results of the survey on the impact of the first Proclamation in the countries with the proclaimed masterpieces. UNESCO conducted the survey in January 2002. Following are examples of the main impacts.

- Highlighted awareness raising, mobilization and cooperation among custodian communities.
- National level and Regional level recognition and the urgent need for concrete measures to safeguard the proclaimed masterpieces.
- Intensification of legislative and administrative action for the protection of intangible heritage.
- Elaboration of coherent national policies.
- Creation of national committees for the safeguarding of intangible heritage.
- Effective involvement of member states in the implementation of action plans.

**Item 4: Japanese System of Intangible Heritage Protection**

Mr. Hiroshi Hoshino, Resource Person (Japan), gave an informative, thought-provoking presentation, using a booklet titled “Protection of Intangible Cultural Heritage in Japan,” published by the Agency for Cultural Affairs, Japan.

- Japan’s existing amended legislation classifies cultural properties into five categories: Tangible cultural properties (books, sculptures etc): Intangible cultural properties (performing arts and crafts): Folk-cultural properties (festivals, events, beliefs): Monuments (Historic sites, scenic beauty, flora, fauna) Groups of historic buildings (historic cities, shrines, temples etc). These include traditional techniques for conserving such cultural properties.
- AV presentations of the categories were shown and described together with well organized statistics presented for: the numbers of intangible cultural properties and recognized holders that exist; folk cultural properties and properties requiring recording; conservation technique holders and preservation organisations, which clearly gave measurable methodology and cultural mapping.
- The History of Cultural Properties Protection in Japan and the Administration system in place. The Protection of Intangible Cultural Assets model, which requires accuracy and authenticity, has been recognised and has active support in the preservation of these skills.

**Item 5: “Masterpieces” presentation and their situation reports before and after the proclamation**

China: Kunqu Opera
India: Kudiyattam
Japan: Noh-gaku (Nôgaku)

At the end of the programme on Day 1, the participants from China (Prof. Cai), India and Japan presented their respective “Masterpieces,” showing video footage. All of them were involved in the selection procedure of the cultural expression as national candidature, so that they were able to provide their fellow participants with very honest and illuminating information, coming from their own experience. The points mentioned were:
• Brief descriptions of the Intangible Heritage, its history, its features and influences in the context from which the Masterpiece has come.

• Why and how the Masterpieces were selected for candidacy and the processes involved, giving reasons why the heritage is in danger of disappearing.

• The current situation of the implementation of the action plan, and what has been done since the announcement.

• Impact of the Proclamation on the public and the media and the effect on national policy. Activities held, attitudes of leaders, and essential documents assigned.

• Difficulties faced in terms of the implementation of the action plan for the processing in actual timing, translation into the vernacular, communicating and seeking approval from the community and decision-makers and receiving finance on time to implement the action plans.

DAY 2
Chairperson: Mr. Ralph Regenvanu, Resource Person (Vanuatu)
Rapporteur: Mr. Tebania Tebakabo (Kiribati)

Item 5: (continued)
Philippines: Hudhud Chants of the Ifugao
Republic of Korea: Jongmyo Jeyre and Jongmyo Jeryeak
Uzbekistan: Cultural space of the Boysun district

The three countries expressed gratitude to UNESCO for having been honored to be among the declared countries with masterpieces. This has led to new national pride not only for the practitioners but for the whole country as a whole. Though they have ‘lost’ a piece and a part of themselves, they felt proud, the world has gained something new.

The impact of the proclamations on the people and states had been “volcanic” and had set in motion, regional and national interests and renewed initiatives regarding the importance and values of culture and tradition in general, but Oral and Intangible Heritage in particular. Full support, cooperation and solidarity were offered by all national entities during the process of “re-discovering” the “Masterpieces”. The set criteria had allowed Governments to re-align their policies and practices with respect to universal ideals. Overall, the exercise had caused Governments, their people, and their culture to come so much closer together. It is a further proof of the respect of humanity for the unique existence of people in their own contexts and environments, and acknowledges their superiority as a global treasure that must not die but exist and indeed prosper.

All “Masterpieces” were traditionally linked to ancient days and related the people to their past. The Uzbekistan cultural space of Boysun is an ancient ground where pasturing of cattle remains unchanged, and where traditional games, customs, folk songs and dances originated, and are still performed traditionally.

The same is true for the case of the Korean Jongmyo Jeyre, where the ancient traditions are still performed today. The proclamations have even been conveyed to the ancestors.

The Philippine’s Ifugao Hudhud revealed the oral wealth of information that the presenter had to possess in order to continue the chant over the 4 days. These cultural wonders dated as far back as 800 B.C.

In all cases, the three Countries reported very promising Action Plans for revitalizing, transmitting and preserving the three “Masterpieces”, through training of new ‘human treasures’ and even paying the existing “Master Human treasures”, who remain the cultural sources of the proclaimed “Masterpieces”. This indeed is in line with UNESCO’s proclamation philosophy of ensuring national revitalisation, preservation, and transmission undertakings.

Item 6: Criteria used by the International Jury for Selecting the “Masterpieces”
Mr. Regenvanu, Resource Person (Vanuatu), covered the topic in detail using the book “Guide for the Presentation of Candidature Files”, with particular reference to points 21 to 24. The book explained selection procedures that have been revised and which will be used for the 2003 selection of the “Masterpieces”.

The Jury meets only once every 2 years and has very limited time to consider all submissions. Because of this time limit, the Jury would only get to examine the video presentation part of the submission and the reports made by the relevant NGOs. It is therefore crucial that the submitting authorities ensure that the
video is of the right length (10 minutes), that it captures the essence of the “Masterpiece” and that it is professionally prepared in order to yield maximum impact to the jury.

“Masterpiece” submissions must satisfy, among others, the following requirements. They must have been duly completed, screened by the UNESCO Secretariat, analyzed by the designated NGOs, have Action Plans for revitalization, be facing danger of disappearing, be endorsed by the practitioners, and consistent with UNESCO principles and the Universal Declaration of Human Rights.

The need to comply with the Universal Declaration of Human Rights, however, does not mean that cultural expression/spaces participated in or practised by only men or women are automatically excluded. Such gender-specific practices are only ineligible if they exclude women (or men) from access to structures of decision-making.

The responsibility lies with states to select and recommend the masterpieces to UNESCO, as a priority for the world to proclaim as a truly outstanding world intangible heritage. This commits states to undertake pre-required actions including long-term plans for the preservation and conservation of these masterpieces, so they do not get transformed prior to, during and after the process of proclamations. They must be able to stand the test of time and the impact of world recognition.

Candidature Files that “failed” to get proclaimed had deficiencies including a) specificity and b) being considered at low risk of disappearing (as with the case of Tango). There were cases which did not explicitly produce affirmative action plans, and proof of the participation of the other countries involved. This is a crucial aspect necessary for multinational submissions. There were cases with elements that were considered inconsistent with the Universal Declaration of Human Rights ideals and the rule of law in that country.

A question asking for the selection of the Jury was answered by referring participants to page 27 point 4 which details the selection and functions of the jury.

**Item 7: Prizes for Masterpieces**

Dr. Dawnhee Yim, Resource Person (Republic of Korea), explained that, so far, four countries have offered money prizes. They are the United Arab Emirates ($60,000), the Republic of Korea ($30,000, but which will increase to $60,000 in 2003), Bolivia ($5,000), and Uzbekistan ($3,000). The list and particulars of the awards are detailed in Dr. Yim’s paper. Briefly, the prizes will not be given to Governments but to local authorities or NGOs responsible for the implementation of the action plans. Other willing donors are most welcome.

**Item 8: UNESCO Input 2: Practical Information on the Candidature Files**

Mr. Moreno of UNESCO Intangible Cultural Heritage Section provided the participants with some important, practical information regarding the Candidature File preparation. Special attention was called to the quality of the video material, as it is one of the crucial factors of the candidature file. The steps required for the submission of the candidature files are self-explained in the “Guide for the Presentation of Candidature Files” pages 6-10. Brief highlights include:

- National authorities of Member States must submit files, in full agreement with the concerned communities.
- These must be coordinated by a national body set up especially for the protection of oral and intangible heritage, according to the Guidelines provided by the UNESCO’s DG circular-letter of 15 October 2001.
- The File must contain a professional quality 10-minute video document, proof of the agreement of the concerned community, list of 5 other masterpieces proposed for submission within the next 10 years, and a minimum 5-year plan of action for the safeguarding of the proposed cultural expression.
- Once the candidature file is received, it will go through the normal clearance by the Secretariat, the designated NGOs for scientific evaluation and finally to the jury, if everything goes right. The jury recommends to the Director General of UNESCO, a list of accepted and rejected candidates and those that need to be reviewed two years later.

**Financing**

Financing preparatory assistance of up to $20,000 can be applied for. The same could be done for the implementation of the Action Plans with the Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU).
agreement of national competent bodies of the proclaimed Masterpieces. Assistance from UNESCO however, must come directly from those involved with the safeguarding and revitalization processes.

Video to be included in Candidature File
- Submitted videos must be either of these, a) digital Betacam (Pal), or b) Betacam SPC (Pal and NTSC), or c) DV (Pal), or d) DV Cam (Pal).
- The video recording and format of its presentation are specified in a separate document.

Item 9: ACCU Presentations
Ms. Tomoko Shibao, Senior Programme Specialist, ACCU presented its various activities as detailed on the handouts including recently launched web-sites. These are available for countries to access on the Internet for their use.

Very briefly, the ACCU:
- Was established in 1971 and its core activities revolved around Culture, Book development and Literacy.
- In 2001 it celebrated its 30th Anniversary.
- The current Workshop is the latest in its activities on Intangible Heritage which started in 1974.

More information can be accessed through their homepage: http://www.accu.or.jp/

DAY 3
On Day 3 of the Workshop, Thursday, 14 March, 4 sessions of “Reports & Discussion” were held on the following 4 themes:
Identification;
Training & Education;
Transmission; and
Use & Relevance.

Those are fundamental issues when dealing with promotion of intangible heritage in general, as well as with selection of the national candidature for the Proclamation programme. Representatives from all the countries, except those with the cultural expression or space proclaimed as Masterpieces for the first proclamation, gave a presentation on one of the four themes.

Note: For each session, the appointed animator and a rapporteur served as office bearers. The following summary reports were basically from the ones drawn by the rapporteurs.

Item 10: (Identification)
Identifying a Cultural Expression as Heritage in a Multi-cultural and a Multi-ethnic Society

Presentations:
Australia, Fiji, Indonesia, Malaysia, Nepal, Papua New Guinea

Animator: Mr. Dasho Sangay Wangchug (Bhutan)
Rapporteur: Mr. Peter Rush (Australia)

The reports and discussion did not focus clearly on “identification”, but a number of major themes emerged in relation to the topic:
- Some countries have a history of indigenous inhabitants, colonisation and immigration.
- There can be a tension between old and new (indigenous and introduced) cultures.
- Introduced belief systems, such as Christianity, threaten long-lived intangible cultural heritage.
- Transplanted cultures change and adapt in a new environment. New and unique cultural expressions develop in multi-cultural societies.
- Indigenous culture is often oral and intangible, but immigrant culture is often based on tangible heritage values.
- In PNG, the element of trust in its kin-based society creates a system of balance and equilibrium in an otherwise competitive society.
- There can be a dominant focus on tangible heritage that overshadows intangible cultural expressions (which receive less funding and support, leading to a need for technical expertise, equipment and funding to assist the maintenance of intangible culture).
- It is sometimes difficult to recognise the value of an intangible cultural expression, especially in competition with tangible heritage. A piece of pottery versus a proverb! (Mr. Boloch)
- However, oral heritage can become a living culture rather than being relegated to a library shelf or the bottom drawer of an archive. In PNG, you do not need to visit a museum to learn about the culture – it is all around you. (Mr. Kombukun)
- Many presentations looked inward, focusing on individual cultures. What is the global message in our multi-ethnic societies?
- There are possibilities for regional connections in intangible expressions (maybe more shared research is required).
- There can be competition between cultural and ethnic groups (how do we tell a group that their expression is not as important as another; who are
we to choose?).
• Particularly in a multi-cultural society, identification is a delicate and political issue, requiring careful and inclusive consultation.
• There is a danger of promoting one culture at the expense of others.
• “Once there was a beauty contest for baby birds, but the crow also took its child to the contest.” The proverb reminds us that an expression may be of special significance to a community, which only that community can appreciate. (Mr. Boloch)
• Some expressions belong to many ethnic or cultural groups, for example Indonesia’s Wayang Kulit belongs to ten ethnic groups.
• Bureaucracy may get in the way of the identification process.
• The structure of the national body needs to address a consensus of the diverse communities.
• It was recommended that the constitution of the national body include representation of the various groups (though this may be difficult for some countries with hundreds of culturally different communities, such as PNG).

Some concluding thoughts from the session:
Understanding our cultural diversity and the richness of our cultural identity, leads to national pride. (Ms. Ratanabuabua)
Diversity in unity and unity in diversity. (Mr. Sharma)

Item 11: (Training & Education)
Training young performers/Tradition-bearers and Educating the General Public
Presentations:
Bhutan, Cambodia, Lao PDR, Mongolia, Thailand, Viet Nam, Pakistan and Sri Lanka
Animator: Ms. Sudha Gopalakrishnan (India)
Rapporteur: Ms. Noorsiah bt. Sabri (Malaysia)

Bhutan
The Oral and Intangible heritage in Bhutan are either dying out or jeopardised due to increasing contacts and influences in the electronic age. Proper training is being provided by the Royal Academy of Performing Arts in Thimphu. Increasing efforts are being made towards a proper documentation of the traditional performing arts of the kingdom and creating awareness among the public.

Cambodia
The Royal Government of the Kingdom of Cambodia made every effort, through its cultural policies to preserve the cultural intangible heritage.

Lao PDR
The official agencies in Lao PDR, which are responsible in this field are the National Library, Culture and Mass Department, Fine Arts Department, Cultural Research Institution of Ministry of Culture and Information and Youth organisation and cultural NGOs. Many programmes targeting young performers, children’s cultural centres and Asian Children’s Home for Culture and Education with the help of Japanese NGOs are being carried out in different parts of the country. The Archives on traditional music supported by a German Grant were set up at the National Library. The progress has been satisfying but still foreign aid is needed.

Mongolia
Due to the rapid pace of globalisation, Mongolia’s intangible heritage is on the verge of disappearing. Many efforts have been made to revitalise it. There are formal and informal education in the field of traditional folklore and performing arts. The Mongolian University of Arts and Culture and the Music and Choreographic College prepare professional performers of traditional folklore. The informal education takes on the form of « disciple » education or apprenticeship within a family or locality and is notable for passing on the specific traditional knowledge from generation to generation.

Thailand
The Thai intangible cultural heritage can be seen in the form of music, songs, drama, ritual, language and literary work. Training on rhythmic classics recital was annually conducted by Literature and History Division from the year 1972 to 1994 to safeguard and promote the art of recital both prose and poetry. Leader group among the winners of Classics Recital to train the youngster. Promotion was done by electronic and printed media to the public.

Viet Nam
In order to preserve and promote intangible cultural heritage in Viet Nam, cultural activities, expressions and events are being documented by modern audiovisual techniques to establish a Data bank and Archives on culture. Efforts are being made to formulate policies on intangible heritage and educate the public. The Ministry of Culture and Information, in collaboration with the Association of Vietnamese Folklorists organises many short-term training on
intangible cultural heritage for the public, especially young people. Material on intangible heritage is widely broadcast on television and radio and produced in CDs for broader dissemination.

Pakistan
Pakistan, a land rich in oral and intangible heritage, is facing the problems of bias against intangible heritage like a piece of pottery versus prose, the mindset that regards the intangible heritage as less important, and the lack of resources and expertise. Recommendations such as incentives, awareness, training, co-ordination, international cooperation and declaring the year 2003 as a year of Intangible Cultural Heritage were suggested.

Sri Lanka
The intangible cultural heritage in Sri Lanka have been orally handed down from generation to generation, and are slowly fading out. Training of performers today is done by a large number of institutes spread through the regions where the rituals flourished in the past but chants and stanzas, which are an integral part of the rituals were neglected. The learning was done only during the weekend. A properly executed long-term strategy and financial aid will re-establish the intangible cultural heritage.

Dr. Yamaguti Osamu raised a point about the eligibility of intangible heritage being practised authentically by emigrants all over the world – «DIASPORA.» Although it is difficult to deal with, he said, it may be necessary for us to point out the necessity of nominating those items for the “Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity.”

Item 12: (Transmission)
Role of women in passing down the oral and intangible heritage
Presentations: Iran, Palau
Animator: Dr. Dawnhee Yim, Resource Person
Rapporteur: Ms. Katharine Kesolei, Palau

Iran
• In maintaining and transmitting intangible heritage to future generations, women often integrate innovative forms and techniques with traditional, thereby recreating and transferring culture. Their role as custodians, protectors, transmitters and creators were not addressed because they were not regarded seriously by scholars. We need to re-examine and re-evaluate women’s role in the transmission of oral and intangible heritage.
  • Ms. Farahani explained in detail a series of her work, which began in 1997, on the “Role of Women in the Transmission of Intangible Cultural Heritage” along with UNESCO’s work in the field.
  • One of the important achievements was that the theme led to a new, much needed awareness on the part of governmental and non-governmental organisations, and experts about the important contribution of the intangible heritage to the national economies and culture-sensitive development policy.

Palau
At the beginning of the presentation, Ms. Kesolei and Prof. Yamaguti, a specialist in Palauan music, introduced a Palauan traditional chant, which is practised at the opening of an important meeting, to ask the gods for blessing and to calm everyone for the task ahead, etc. Everyone joined and performed the chant: practice of an expression of intangible heritage.

• Palau’s matrilineal culture tasks women as custodians of its cultural heritage, with the distinct role and responsibility transmitting it to the next generation.
  • In Palauan society, men and women have distinct roles. Due to westernization it is becoming more difficult for men and women to fulfil these roles.

Several Discussion Summary
The gender issue was raised by Dr. Yim – why we need women’s perspective in cultural heritage:
• Under-representation: In some countries males are the dominant figures and they make policies that do not support or include women’s role and contributions to the society.
  • Value issues: Some rituals are relegated to men and are regarded to be more important than these performed by women. For example, in Korean society, the Confucian, ancestral rites are associated with males, and considered highly moral and encouraged to be learned, whereas the shamanistic rituals, associated with females, are thought of as superstitions, which should be abolished.

Perspective Change
There is a need to compile a comprehensive report on the region with regard to this topic, the Role of Women.
• more female researchers are needed, since some of the heritage is accessible only to women. (Ms. Aikawa)
• women’s heritage is not only crafts but much more.
• do not allow matrilineal societies to change to male dominated society
• most of the masterpieces proclaimed are performed, mostly, if not exclusively, by males. In the case of Kunqu (China), it was modified at some point and now is performed by both men and women.
• terminology should be sensitised, for instance the use of the word “masterpieces.” (Ms. Ratunabuabua)
• what about intangible heritage of children? (Mr. Balochi)

Authenticity / Balance
There were comments brought up with regard to authenticity in the portrayal of a cultural intangible heritage and the balance some cultures strive for.
• In some cultures women were oppressed and subservient to man. But sometimes, culture does grow out of suppression and difficulties. By giving new meanings and re-interpreting, aren’t we changing or reinterpreting women’s culture? (Dr. Bak)
• In some cultures there is a distinct division of labour as well as distinct roles and responsibilities for male and female members of the society, i.e, male dance and female dance, hence, there is a balance and equality.
• Men and women are equal in the art. Certain shapes and figures are delegated to women and certain curves and lines are for men. For example, geometric shapes are feminine, and curvilinear are masculine. (Dr. Peralta)

Summary
The role of women in passing down the oral and intangible heritage has a history and has taken many forms. The queen of Tonga in her 40 years of reign worked to bring back intangible heritage to Tongan society. The role of the female is very strong in Tonga now. The Prime Minister of Bangladesh, who is a female, is very much in the forefront of this effort. In New Zealand, women’s role and their contributions to their colonial history are being assessed so their voice in the affairs of their community is heard.

In light of all this discussion, there was a resolve to create and maintain linkages between non-governmental organizations in the region to continue this important discussion. Workshops and seminars should be planned and carried out with support and direction from UNESCO.

Item 13: (Use & Relevance)
What is the use and relevance of the oral and intangible heritage in modern society?

Presentations:
Bangladesh, Kiribati, Kyrgyzstan, Maldives, New Zealand, Tonga
Animator: Mr. Mustafa Zaman Abbasi (Bangladesh)
Rapporteur: Mr. Haami Piripi (New Zealand)

Bangladesh
• Bangladesh opened procedures with a discussion on modernity proposing that modernity is the state of “living in the present with your past in order to create your future dreams.”
• This requires achieving balance, harmony and tolerance in order for a society to be at peace both within itself and outside of itself.
• With a global family of humanity, education and in particular literacy, is an important tool for applying the relevance of intangible heritage to modern society.

Kiribati
• Kiribati identified language survival as the most important factor in the effective transmission of knowledge and skills.
• The vital importance of music and dance was explained as a glue for achieving unity of individuals, communities and nation.
• Modern society brings with it different values and practices and these are often in conflict with traditional values.
• The traditional values however have provided their people with a unique understanding and enabled them to survive through tough times.

Kyrgyzstan
• Kyrgyzstan described the depth of its history and role that transmitters of knowledge and creativity have in providing a foundation for a national consciousness. Their complex religions and socio-cultural history is reflected in the oral and intangible creations of their people.
• Their intangible values like liberty, respect and generosity are a product of this history and like Kiribati they contend that “a nation with a language.”
• The repression of intangible heritage is a loss for humanity and the converse of this statement is that
Much can be learned by modern society from the application of oral and intangible heritage.

Maldives
- In the Maldives Islands there is an urgent need to document and achieve the unique traditions, language and script in order to preserve them for use by their people of today and tomorrow.
- Modernization and the global family are fast approaching the Maldives threatening their intangible heritage with the influx of outside values.
- With this influx have also come opportunities like tourism and a craft industry but these are also driven by the market approach of modern economies.

New Zealand
- Aotearoa New Zealand questioned an assumption that modern society was more sophisticated or developed than ancient intangible heritage.
- They contend that intangible heritage did not necessarily always lead to tangible objects or space but could also lead to a transfer of knowledge into modern forms of communication processes and technology.
- This transfer of intangible heritage to contemporary contexts was identified as having tremendous potential for use in adding value to diplomatic relations and international peacemaking.

Tonga
- The Kingdom of Tonga is a maritime culture with strong oral traditions. In 1875, Tonga developed a constitutional monarchy, which encapsulated their traditional values and practices.
- In this way Tonga has already transferred much of their intangible heritage into their contemporary society and has progressively incorporated this heritage into their education curriculum.
- For them their past, present and future are all intertwined as one and this is complemented by migratory movements of members of their population to reside in countries like Aotearoa New Zealand, Australia and America.
- Modernization and the global family also had a big influence on Tonga importing inappropriate values that threaten their ideals of their society.

Conclusion
Several themes emerged from the presentations and the subsequent discussions.
These are as follows:
- The need for improved legal frameworks to protect oral and intangible heritage.
- The need to urgently document and achieve the heritage.
- The need for resources and the support of organizations like UNESCO and ACCU.
- The threat of inappropriate values as a result of television and other mediums of the global family.
- The need to utilize oral and cultural heritage as a living treasure within modern societies.

Practical Ideas
- UNESCO to identify a day in the year to mark intangible heritage as a world theme.
- International training opportunities could be provided to support a country’s ability to document and achieve oral and intangible heritage.

DAY 4
Field Visits
On Friday, 15 March, the participants visited two different places: 1) atelier of Edo-Komon Japanese traditional textiles and 2) National Noh Theatre. The visits were integral parts of the Workshop programme, because they allowed the participants to experience the intangible heritage of Japan, and meet the practitioners of the tradition.

Edo-Komon Atelier
In the morning of 15 March, the participants visited the atelier of Japanese traditional textiles, Edo-Komon, located in eastern Tokyo. There, the atelier owner Mr. Yasutaka Komiya and his colleagues showed the participants some very fine techniques such as pattern printing. Mr. Komiya is a master craftsman, and was designated by the Agency of Cultural Affairs as a holder of Important Intangible Cultural Property in Edo Komon dyeing in 1955. Mr. Komiya shared with them the endeavour he has been making for so many years to achieve the best quality in his work, including revitalization of excellent old techniques, creating the perfect Japanese paper to make the pattern from, and encouraging young pattern-carving craftsmen.

National Noh Theatre
In the afternoon, the participants visited the National Noh Theatre, in Tokyo. First, they had a 1-hour lecture-demonstration on Noh-gaku, given by a Noh actor, Mr. Shinobu Takahashi. Noh-gaku is composed of two quite distinctive, but interrelated styles of performing arts: Noh and Kyogen. Mr. Takahashi, who is a ‘Shite’ or main character actor.
and belongs to the Komparu School, explained the historical development of the art and demonstrated the basic movements. Noh movements are characteristic in their refined and very subtle body expression. Mr. Takahashi also explained the characteristics and the significance of the masks and the costumes, showing actual items. For example, the colour red is always associated with young women.

After having dinner at the restaurant situated inside the theatre, the participants watched two actual Noh-gaku performances. The pieces presented were: “Natori-gawa” (“Name-stealing River) (Kyogen) and “Tomoe” (Noh).

**DAY 5**

**Item 14: Concluding Session**

On Saturday, 16 March, in the Concluding Session, chaired by Prof. Yamaguti Osamu, six rapporteurs (Ms. Ratunabuabua of Fiji, Mr. Tebakabo of Kiribati, Mr. Rush of Australia, Ms. Sabri of Malaysia, Ms. Kesolei of Palau and Mr. Piripi of New Zealand) briefly presented a Summary paper for each day/section assigned.

Then, the chairperson invited participants to have free discussion on any topics related to the Workshop.

Mr. Piripi of New Zealand asked UNESCO whether an organisation which operates as an NGO, but is funded mainly by the government, can be considered qualified as a responsible body for a masterpiece cultural expression/space under the Proclamation programme. He said he is afraid that even if his organisation (Maori Language Commission) submitted a candidature, they would be disqualified on the basis of not being a true NGO.

Mr. Regenvanu, an International Jury member, answered on behalf of UNESCO and said, for a body involved in the development of action plans, identifying heritage, etc., any kind of organisation, governmental or non-governmental, is eligible, referring to page 24 of the “Guide for the Presentation.” He added that another kind of NGO, namely those international, academic NGOs designated by UNESCO to evaluate the candidature files for the Proclamation programme, cannot be governmental agencies because of their very nature.

Then, Dr. Arapov, Uzbekistan, said that every country and every people has its own heritage, whether UNESCO proclaims it or not, and the main idea of the programme is not competition or collection, but rather a stimulation of national activities and of cultural self-determination.

Prof. Yamaguti, then, urged the participants to express their opinions on the terminology, especially “Masterpieces,” which had been brought up for consideration during a previous session, reminding everyone that the point is not to make corrections of terminology, but to give suggestions to UNESCO.

Ms. Ratunabuabua said that the term has some sexist connotation, and is difficult so that people at grassroots level would think it is something academic.

Prof. Yamaguti himself suggested “valuable items,” instead of “Masterpieces.”

Mr. Abbasi of Bangladesh’s suggestion was “the heritage wonders.”

Dr. Gopalakrishnan suggested “intangible treasures of the world.”

Then, Hon. Vaea pointed out that if we have already begun a worldwide dissemination of a term, we should not detract from spreading the good word, unless it is very necessary. If there were to be made a minor change, he suggested “centrepiece.”

The difficulty in translating the term “Masterpieces” into mother languages in each country was mentioned. Prof. Yamaguti suggested making some kind of agreement among the Chinese-character-using countries.

Dr. Yim said that the term connotes sophisticated, written pieces, but cultural heritage includes oral ones. She also said the name “Masterpieces of the Oral and Intangible...” is not clear when translated literally into Korean. So, she suggested naming it “World Intangible Cultural Heritage,” and the existing World Cultural Heritage list to be renamed “World Tangible Cultural Heritage.”

Dr. Peralta’s, Philippines, idea is that the present terminology is already widely used, and now it is difficult to change it altogether. However, in the Philippines, it is called “Intangible Heritage of
Mr. Moreno of UNESCO explained that the question of terminology has been discussed at many UNESCO meetings, and it was proposed by many states to add the “intangible” aspect to the 1972 Convention. But, he said, most of the member states wanted to have a separate convention for the intangible heritage to make a clear distinction between tangible and intangible heritage. He added that simplification of terminology is being discussed for the future Convention, as well as the Proclamation programme.

At the end of the session, Mr. Wangchug of Bhutan remarked that the Masterpiece of intangible cultural heritage should be something which helps our spiritual development, without which there would be no meaning in spending much time talking about it. War is a kind of negative intangible heritage, but we do not want it to be a Masterpiece. He stressed that we need masterpieces which are really useful to people and can be practised in peace and harmony.

**Item 15: Concluding Remarks**

Mr. Kusaba, on behalf of ACCU, thanked all the participants, the resource persons, and UNESCO representatives for their very active participation and stimulating discussions.

He also expressed ACCU’s will to continue to work on preservation and promotion of cultural heritage, both tangible and intangible, and appreciated that ACCU is a part of this strong network of people who are so dedicated and optimistic, in real sense of the word, about our common future.

Mr. Moreno, on behalf of UNESCO and Ms. Aikawa, Director of UNESCO Intangible Heritage Section, thanked all the participants for their participation and valuable contributions to the workshop.

Mr. Moreno noted that approximately 100 candidature files submissions are expected for the second Proclamation, which will take place in May 2003, and it clearly reveals the interest of Member States in the proclamation programme.

Mr. Moreno said that the results of the Workshop are very encouraging, by mentioning some aspects such as:

- This Regional Workshop, the first one on this subject ever, brought together representatives from 28 countries and provided an opportunity to raise awareness of the importance and value of the intangible cultural heritage in this region.
- It also provided an opportunity to better understand the concepts, objectives and procedures of the programme, and promote a more active participation for the next Proclamation.
- Awareness has been raised for the need to undertake very concrete actions at the regional and national level to safeguard the various and vulnerable forms of cultural expressions.

Mr. Moreno extended his thanks to Mr. Kusaba, Mr. Suzuki and other ACCU staff members for having organised this regional workshop in such a professional manner. His gratitude was also extended to Mr. Regenvanu and Ms. Yim, the International Jury members, for contributing to the success of the meeting.

Lastly, Mr. Moreno delivered the wishes expressed by the Director-General of UNESCO, which is that many of the Asia/Pacific region’s outstanding forms of intangible cultural expressions will be represented in the Second list of Masterpieces of the Oral and Intangible Heritage of Humanity to be proclaimed in 2003.

Then, Mr. Suzuki, Director, Cultural Affairs Department, ACCU, thanked everyone and officially closed the Workshop.
Chapter 2

Presentations

1. Keynote Speech
2. UNESCO: Regional Perspectives
3. UNESCO Input 1: Tendencies and Impact of the 1st Proclamation
4. UNESCO Input 2: Criteria used by the International Jury in Selecting “Masterpieces”
5. Resource Person 1: Japanese System of Intangible Heritage Protection
7. Resource Person 3: Prizes for the “Masterpieces”
8. ACCU Report
1. **Keynote Speech**

**Ms. Noriko Aikawa**  
Director,  
Intangible Cultural Heritage Section, UNESCO

### 1. DEFINITION OF INTANGIBLE CULTURAL HERITAGE

Let me start this presentation of UNESCO activities in the field of the safeguarding of intangible cultural heritage by the definition of oral and intangible heritage, as proposed by the group of experts, which met in Turin in March 2001:

“People’s learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity”

This definition was examined by the Executive Board at its 161st session and by the General Conference at its 31st session last year.

### 2. UNESCO STRATEGY

In the field of the safeguarding of Intangible Cultural Heritage, UNESCO based its strategy on the implementation of two parallel actions, at the same time practical and conceptual, and therefore complementary:

One to be implemented in the short-term: the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity

The other is a long-term project: the preparation of a new international convention for the safeguarding of Intangible Cultural Heritage

These two actions could perhaps lead to converge upon adoption of an international convention for the safeguarding of the intangible cultural heritage.

### A. THE PROCLAMATION OF MASTERPIECES

On 18 May 2001, for the first time, the Director-General proclaimed a list of 19 of the world’s most remarkable examples of the oral and intangible heritage as “Masterpieces of the Oral and Intangible Heritage of Humanity”. This first experience has been unanimously recognized as a key step in the history of actions for the safeguarding of intangible cultural heritage.

The Proclamation’s program, by initiating a list of the intangible cultural heritage, constitutes a concrete and immediate response to the urgency of the situation and to the need for safeguarding and protecting this fragile and vulnerable form of cultural heritage.

To this end, objectives have been established and procedures and selection criteria detailed in a revised version of the *Guide for the presentation of Candidature Files*.

### OBJECTIVES OF THE PROCLAMATION

The main objectives of the Proclamation are:

- to raise awareness among the public and to recognize the importance of oral and intangible heritage and the need to safeguard and revitalize it;
- to evaluate and take stock of the world’s oral and intangible heritage;
- to encourage countries to establish national inventories of the intangible heritage and provide legal and administrative measures for its protection, and
- to promote the participation of traditional artists and local creators in identifying and revitalizing the intangible heritage.

### SELECTION CRITERIA

Then, the Executive Board, by approving six selection criteria for the Proclamation, provided a conceptual basis for the Proclamation’s program:

1. Its outstanding value;
2. Its roots in the cultural tradition or cultural history of the community concerned;
3. Its role as a means of affirming the cultural identity of the peoples and communities concerned;
4. Proof of excellence in the application of the skill and technical qualities displayed;
5. Its value as unique testimony of a living cultural tradition;
6. The risk of its disappearing

The general criteria are now enriched with detailed criteria defined by the International Jury for the Proclamation at its Extraordinary Meeting organized in Elche, in September 2001, thanks to the generous contribution of Spain.

**Detailed Selection Criteria**

On the basis of the experience of the first Proclamation and in accordance with the Regulations approved by the Executive Board, the International Jury for the Proclamation has established the following detailed criteria:

- Firstly, the Jury has stressed that all the cultural spaces or forms of cultural expression qualifying for Proclamation must be consistent with UNESCO’s ideals and, in particular, with the Universal Declaration of Human Rights adopted by the United Nations.
- Secondly, the Jury underlined the importance of the outstanding value of the form of cultural expression or cultural space in relation to other forms of cultural expression within the same cultural group, to the expressions of nearby cultures, and universally.
- Thirdly, the Jury stressed the importance of the fact that the form of cultural expression should be a specific creation linked to a particular cultural space or form of cultural expression.
- The International Jury also specified that in the vast domain covered by the oral and intangible heritage of humanity the selection of masterpieces might include but not be limited to areas such as cultural events closely linked to languages, oral traditions, the performing arts and craft skills.
- The Jury elaborated a clear definition of oral expressions closely linked to languages and stated that languages, as such, will not be eligible for Proclamation. For the purpose of the Proclamation, a definition of the term “Masterpiece” was also adopted.
- Finally, The Jury stated that it accorded the highest importance to the involvement of the communities, which are the practitioners of the heritage proposed in the preparation of the candidature file as well as in the implementation of the action plan.

Besides the conceptual work linked to the implementation of the program, the proclaimed candidates were required not only to stress the cultural value of the heritage but also to propose concrete detailed plans for the safeguarding and revitalization of this intangible heritage. The quality of these action plans has been central to the acceptance of the candidature file by the Jury.

**Action Plans for the Safeguarding and Revitalization of the Masterpieces**

Furthermore, inclusion in the list of Masterpieces by UNESCO is a commitment on its part to do its utmost to assist the country or countries possessing the proclaimed Masterpiece in financing the safeguarding plan. It is hoped that such inclusion will prompt many other donors to join those that have already contributed so generously to this funding, such as Japan and Italy or like the Republic of Korea, the United Arab Emirates, Bolivia and Uzbekistan which have already granted prizes for the same purpose. This follow-up action is of great importance because the safeguarding actions constitute a key element in the success of the Proclamation program. It will help to evaluate the direct impact of the Proclamation within the local communities concerned.

To celebrate the first proclamation, the Director-General invited six Masterpieces: India, China, Japan, Benin, Guinea and Morocco to perform during the 31st session of the General Conference (October-November 2001), as three evenings events of the Conference. These presentations were made possible thanks to the generous contribution of the Japanese Ministry of Foreign Affairs.

**New Stages**

The procedure paving the way to the second Proclamation has now begun. We have thus entered a new phase of action, during which we will continue to test ideas, concepts and criteria that have been elaborated up to the present. This will lead us to the next meeting of the Jury, in June 2003.
Similarly, new initiatives have been taken. Pursuant to the decision of the Executive Board at its 161st session, Member States have been invited to create national bodies for the protection of intangible cultural heritage. Moreover, a study is now being undertaken with a view to the establishment of a clearing-house on intangible cultural heritage in order to safeguard the recordings of all candidatures presented.

Finally, it appears that the Proclamation has provided us with significant background and experience, thus allowing us to better foresee the establishment of the future international convention.

**B. DRAFT CONVENTION ON THE INTANGIBLE CULTURAL HERITAGE**

**STAKES**

During the last General Conference, a large majority of delegates stressed the need for an international convention to safeguard the intangible cultural heritage, following the model of the widely supported 1972 Convention on the Protection of World Cultural and Natural Heritage. Furthermore, they decided that this question was to be regulated by an international convention.

To achieve that goal, we must act progressively, respecting procedural deadlines, and taking into account all opinions and proposals.

Moreover, clarification of the concepts, co-operation with other international organizations to avoid any duplication of activities (with WIPO, for example, in the field of intellectual property rights) and attention paid to the dynamic and evolving character of the intangible cultural heritage are some of the main concerns expressed by some member States and that we will take into account.

It would also appear that the elaboration of a convention will be a major incentive towards specifying, reevaluating or reconsidering the status and role of UNESCO’s existing programs. With regard to the 1989 Recommendation for the Safeguarding of Traditional and Popular Culture, for example, it would continue to be used as a working tool to guide Member States towards concrete methods of action relating to the identification, the conservation, the safeguarding, the protection and the diffusion of intangible cultural heritage. I would also add that this Recommendation could be updated, as recommended by Expert meetings (Washington Conference in 1999, the Turin Round Table held in March 2001 and International Experts meeting in Rio, January 2002).

**STAGES**

The preparation of an international convention has and will give place to a certain number of meetings, enabling the establishment of a very large debate.

- An international meeting of experts, organized in Turin in March 2001 thanks to the generous support of Italy, enabled the identification of a working definition of intangible cultural heritage, as well as the objectives of a normative instrument.
- In addition, a feasibility study on the opportunity of regulating at the international level the protection of the intangible cultural heritage by a normative instrument was undertaken by a British expert, Janet Blake, and then submitted to the Executive Board, in May 2001, and to the General Conference at its 31st session in November 2001.

Then, the 31st UNESCO’s General Conference adopted a resolution deciding that ‘the question should be regulated by means of an international convention’.

- The International Experts Meeting held recently at Rio de Janeiro (Brazil), from 22 to 24 January 2002, with mandate to identify priority domains in the field of intangible cultural heritage for the future convention, to examine terminology issues, and to specify the role of UNESCO compared to that of other international organizations marked another important step in this process.
- From 20 to 22 March 2002 Meeting of international legal experts to prepare a preliminary draft of a convention will be held in Paris.
- The Director-General will submit a report on the progress of the preparation of a future convention to the Executive Board at its 164th, (May 2002), 165th (October 2002) and 166th session (May 2003).
- From 12 to 14 June 2002, a small expert meeting on the terminology will be held in Paris in order to prepare a glossary which will be annexed to the convention.
- An international expert committee (category VI) will be organized in Paris, from 17 to 21 June, in order to examine the preliminary draft of the future convention prepared by legal experts.
- In July 2002, the Preliminary draft will be sent to all member States for their comments.
• Finally, at the time of the 32nd session of the General Conference, the Director-General will submit a progress report on the preparations for a normative instrument as well as on the possible scale of such action. This report itself will be accompanied by a first preliminary draft that will provide a general framework of international convention. This occasion will thus offer, once again, a broad base for debate and discussion to all Member States.

C. SAFEGUARDING OF LANGUAGES IN DANGER OF DISAPPEARING

Within the framework of the languages’ program UNESCO has played a pioneering role over the last Decade in defense of languages in danger of disappearing. In 1993, a project entitled « Red book on languages in danger of disappearing » got underway.

A new phase is now opening up, following the recent adoption of the “Universal Declaration on Cultural Diversity”, which demands the safeguarding and promotion of linguistic diversity.

To meet this demand, UNESCO can rely on a reinforcement of the project «Red book on languages in danger of disappearing», by setting up, for instance, an Observatory of languages threatened with disappearance which should provide us with a prospective and efficient tool to better safeguard the diversity of languages in the decades to come. A Second Edition of the Atlas of the World’s Languages in Danger of Disappearing was launched by UNESCO in February 2002 at the occasion of the International Mother Language Day. This event raised a keen interest of the world media.

D. LIVING HUMAN TREASURES

The establishment of a network of countries having the “Living Human Treasures” system, which designates persons possessing the highest abilities and techniques necessary for implementing certain aspects of the cultural life of a people and for the continuity of its intangible cultural heritage, is the basis of a vast program launched in 1993.

Its aim is to encourage Member States to create such a living human treasures system, in order to promote the transmission of knowledge and know-how of artists and prevent this knowledge from being lost.

For this purpose, workshops and international seminars are organized regularly. One of the most significant seminars was organized in Tokyo in February 2001 by the Agency of Cultural Affairs with financial contribution of the Ministry of Foreign Affairs.

E. UNESCO COLLECTION OF TRADITIONAL MUSIC OF THE WORLD

Finally I should like to mention here the UNESCO Collection of Traditional Music of the World, exceptional fund of popular and traditional music, which represents a source of inspiration of great value for contemporary creators, musicologists and amateurs of traditional music of the world. On the 28th February 2002, UNESCO launched a CD of the Female Musicians of Heart in presence of The Afghan Minister of Information and Culture, Said Makhdoom Raheen and the Director-General.

CONCLUSION

The intangible cultural heritage expresses a fundamental part of spiritual and social life of peoples. It is a source of identities, diversity and creativity, and is seen today as an inalienable heritage of humanity.

There exist today proven methods of safeguarding cultural heritage, such as recording and archiving. However, the intangible cultural heritage, because it is living and permanently evolving, force us to review our methods and orient our action more towards the transmission of cultures, knowledge and know-how – that is the dynamic aspects of cultural expressions. Our responsibility towards future generations demands that this heritage is both safeguarded and better recognized today.

Before concluding this presentation, I would like to invite you to watch a brief document containing the 19 cultural expressions which have been proclaimed by UNESCO as the first “Masterpieces of the Oral and Intangible Heritage of Humanity”. (Video presentation: 6 minutes in total.)
I am here to learn from you how UNESCO can best assist you and each of the Member States to promote the very exciting, new programme of UNESCO. UNESCO is going to be putting a lot of emphasis during this biennium and the next on the promotion of this programme, and certainly, it is going to be my job, as the Regional Advisor for Culture for the Asia and the Pacific region, to help you in whatever way it would like UNESCO to help whether as with organisation of sub-regional or national workshops, whether with the help with documentation or dossier preparation, with conservation plans, etc. So, it is really more important for me to listen to you about what the needs are here.

I am certainly not going to try to summarise what the situation is in our region generally or in each of your countries. Certainly that is what we will all hear in your presentations over the next two, three days. The only thing I will spend maybe two or three minutes on are some ideas that I have been drafting down as I listen to your introductory remarks. I have organized these thoughts into 3 basic lessons that we can learn from in our attempt to conserve the cultural heritage of the region over the past 30 years, since the adoption of 1972 Convention – lessons which may be valuable for us in our present attempt to place increased emphasis, in a structured way, on the preservation of the oral and intangible heritage.

The 1972 World Heritage Convention as Model

As Ms. Aikawa said, the UNESCO General Conference has decided that we should try to establish an international normative instrument, a convention for the preservation of intangible cultural heritage, based on the success, and the therefore the form, of the 1972 Convention for the preservation of the tangible cultural and natural heritage. UNESCO likes to say that we have had a lot of success in the promotion of the 1972 Convention, and indeed we have. It’s the second most popular international convention in the world, based on the number of States Parties. Only the Convention on the Rights of the Child has more signatories. The World Heritage Convention also has captured the public imagination and the enthusiasm of politicians. When I go through my e-mails every morning, and look at the requests I get for UNESCO assistance, most of these requests are for the help with issues dealing with the 1972 Convention.

A Global Strategy to Protect Cultural Diversity

Yet, throughout this region, we are struggling with the World Heritage Convention. We are struggling with it because many countries do not have anything protected under the 1972 Convention. And this, to me, points out the shortcomings in the Convention itself. These are the same shortcomings that have recently been articulated with the adoption of the new Universal Declaration on Cultural Diversity. The problem is that the 1972 Convention, talks about safeguarding specific (and by implication, limited) outstanding universal examples of heritage, and does not stress enough the issue of the importance of preserving the entire diversity of cultural heritage. This is I think something that we must be very careful to make sure does not become a problem when we are now trying to extend the protection to intangible cultural heritage. To rectify this problem with regard to the tangible heritage, UNESCO is now involved in a process with regard to the 1972 Convention of what we are calling the “global strategy;” that is, how to identify all of the different expressions of the cultural heritage, in order that they can all be preserved.

Intangible Culture Generates Tangible Heritage

In his opening speech this morning, Mr. Yokota said something very important and very true. He pointed out that tangible cultural expressions of cultural heritage have their origins in the expression of intangible culture. So, we need to look at how we can almost turn the traditional equation for culture heritage conservation on its head, and look for the expressions of intangible cultural heritage to guide us towards how we are going to preserve even the tangible cultural heritage. This is why, and you heard it from Ms. Aikawa’s presentation, the issue of cultural space becomes a very interesting one. I’ll come back to the issues of what constitutes “cultural space” and how do we preserve cultural spaces—more specifically, how do we preserve the creativity

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
of those spaces. I think that in this process of preserving the intangible cultural heritage in our region we are going to find that it is the intangible cultural heritage is going to direct us to solving the imbalance in the preservation of tangible cultural heritage as well. We are going to merge the two not by inserting intangible cultural heritage into the tangible — which is what we have been trying to do in UNESCO in the past few biennium — but by turning the process completely around, and let the intangible cultural expressions guide us toward the identification of larger preservation policy which includes the tangible but only as a part of the entire safeguarding process. That I would say is the first lesson that we could learn.

We Can Do Better in Preserving the Region’s Heritage
The second lesson has to do with preservation. Because I think if we look around the region, whether we look at tangible or intangible cultural heritage, we can say that we can surely do a better job at conserving the heritage than what we are doing at the present time. The reason for our relative lack of success in conservation is that our policies of preservation — may not be the policies of the cultural institutions, but the policies led by the public, the governments at large, and basically now by kind of the corporate consumerism of the globalisation —, these policies are basically lead us to look upon our cultural resources as basically tourism products. An anecdote demonstrates what I mean. On the way back from a recent World Bank – UNESCO conference on cultural policy, which took place in Florence, I was sitting next to a senior official in the high-level think tank of one Asian government. He said to me: “It was such an interesting conference! Because I have never imagined that the culture could have any importance for the national development other than in the tourism sector.” Now, this is symptomatic of the approach to the role of culture in economic planning around the region. This is an attitude we must correct if we are ever going to succeed in placing culture where it rightfully belong – as the foundation of development. Let me add two footnotes on this, about how we are can correct this anti-culture attitude among development planners and politicians.

De-Contextualization of Culture
One footnote is the issue of de-contextualisation of culture. We do this with our tangible cultural heritage when we build theme parks around our historic monuments and we treat them as garden ornaments. We also do it with our intangible heritage when we put on dinner dance shows and treat these expressions of art and ritual as some kind of desert for trivial consumption. The de-contextualisation of our cultural heritage is a very serious problem. Why? Because it destroys the authenticity of the cultural expression.

Now, here we need to go back and take a lead from a very interesting conference that took place here in Japan, and led 1994 Nara Document on Authenticity. This conference, again, grew out of the 1972 Convention and concerned about the definition of “authenticity” as applied to the heritage. The Nara conference concerned primarily the tangible cultural heritage, but we can use the deliberations of that conference to help us in approaching the authenticity of the intangible cultural heritage as well, because the 1994 Nara Document talks primarily about two things. First of all, it talks about the diversity of cultural heritage. But then it asks how do you judge the authenticity of a cultural expression? It says that you can know about authenticity by examining the credibility of the sources on which the judgement of authenticity is based. The two most reliable of those sources are the two that Mrs. Aikawa has put up on the screen just now. One source is that provided by documentary evidence of all types. And in this context we need to add a linkage between the UNESCO efforts to safeguard the oral and intangible heritage and the UNESCO efforts to safeguard the documentary heritage of humanity under the Memory of the World Programme. And then, what is the other source of authenticity? It’s the source of uninterrupted transmission. That is the other parallel source of authenticity that we need to look at, along side documentary evidence. The proceedings of the Nara conference are very interesting in that they contain a discussion on how to source and judge authenticity in a Asian context. I very highly recommend that everyone here study these proceedings carefully.

Transmission of Creativity
The second footnote concerns creativity, or the lack thereof which a single-minded focus on culture as a tourism product has led us into. When we promote culture for tourist consumption, we tend to make a mistake of promoting a simply repetition, or replication of cultural forms. We do the same dance
over and over again, repeated night and night again for the changing audience of tourists. Why? Because we are just trying to bump up the consumer consumption of our “product.” Repetition, I would say, is not the point of the expression of intangible cultural. The point is transmission.

In this context, we have talked about the importance of documentary sources and of the UNESCO Memory of the World programme; we have also talked about the importance of teachers and the UNESCO Living Human Treasures programme. The third thing to talk about is the importance of a space for this transmission to continue in. The head of the cultural protection department in the Agency of Cultural Affairs said something very interesting this morning. He said, “We need to institutionalise our forms of protection of cultural heritage.” By which he meant that we need to set aside and protect ritual spaces, institutions, schools, performance venues and other such spaces in which the intangible cultural heritage is transmitted from teacher to pupil, from master to audience. Certainly this institutional approach is an important one in this region. Japan, Korea, Thailand, Philippines, and India have all made some pioneering efforts to put into place national strategies to protect the intangible cultural heritage.

It is interesting to see that at least 4 of the 6 Asian Masterpieces that were proclaimed in 2001 are already protected within a national system of protection and transmission. This is something we need to look at more closely to see if such national systems of protection can be applied in other countries of the region.

The Link Between Safeguarding Intangible Heritage and Promoting Creative Enterprises
We also need to look at the preservation of other kinds of spaces that allow the transmission of culture. This leads me to my third point. What is the relationship between the preservation of intangible cultural heritage in our region and the promotion of creative enterprises? Let’s look at the statistical tables included in volume one of the World Cultural Report on the contribution of the culture to the economies of the region. Here we notice one phenomenon that would like to close by suggesting that here at ACCU we have a lot of expertise in how to use the information and communication technologies to help us, not only preserve, but also transmit the intangible cultural heritage, and imbue that into the very foundation of the development of the region in the 21st century.

3. UNESCO Input 1: Tendencies and Impact of the 1st Proclamation

Mr. Cesar Moreno
Consultant, Intangible Cultural Heritage Section, UNESCO

INTRODUCTION
In January 2002, UNESCO conducted a survey in the countries where cultural manifestations or cultural spaces have been proclaimed. The survey reveals that the experience of the first Proclamation has had a strong and immediate impact and has led to very concrete results, and had a crucial impact on local populations.

Before given the results of the survey, let me introduce this presentation by making some general remarks on the first list of Masterpieces proclaimed by UNESCO in May 2001.

- Many of them are in need of urgent and immediate safeguarding.

Let’s now take a look at the geographical distribution of the Masterpieces.
- Latin-American and the Caribbean 4
- Africa 3
- Asia 6
- Europe 5
- Arab region 1
The Pacific region is not represented in the list.

During the Proclamation ceremony in Paris, the Director-General expressed his wish that the regions which are not yet sufficiently well-represented, make a special effort to submit high-quality candidatures.
to the Second Proclamation. In general, these cultural manifestations and cultural spaces bring together various forms of intangible cultural heritage such as oral literature, traditional music, epic stories, rituals and traditional knowledge, some of which are in danger of disappearing.

We have observed from the candidature-files submitted that countless threats arise, such as:
- adverse effects of globalisation
- displacement of peoples as a result of political and socio-economic instability
- environmental degradation
- development of tourism
- process of “folklorisation”

**RESULTS OF THE SURVEY**

Let’s look at the results of the survey. The Proclamation had impacts on two fields:
- The immediate safeguarding of the proclaimed masterpieces.
- The elaboration and implementation of national policies for the protection of intangible heritage.

The results of the survey are highly encouraging:

i) Awareness-raising, mobilisation and cooperation among custodian communities

ii) National level recognition of the urgent need for concrete measures to safeguard the proclaimed masterpieces;

iii) Intensification of legislative and administrative action for the protection of intangible heritage;

iv) Elaboration of coherent national policies;

v) Creation of national committees for the safeguarding of intangible heritage;

vi) Effective involvement of Member States in the implementation of action plan.

These impacts are clearly evident at the local community level, as well as at the national and regional level.

**AT LOCAL COMMUNITY LEVEL**

1. Awareness-raising, mobilisation and cooperation between local institutions

(1) One of the major impacts of the Proclamation at the local level is that it has created a new awareness of the need for increased cooperation among creators, artists, associations, universities and local agencies in their efforts to facilitate the identification, preservation and promotional actions with regard to intangible heritage.

Some examples of concrete actions already undertaken include:
- Creation and strengthening of existing associations
- Establishment of special commissions for the safeguarding of intangible heritage
- Elaboration of urban planning for the protection of cultural spaces
- Creation of cultural houses in order to ensure the transmission of know-how
- Making inventories and combining efforts of the communities concerned

Example a)
In the case of the Elche Mystery Play in Spain, its Proclamation as a Masterpiece made it possible to identify underlying problems, to reinforce cooperation between the different agencies responsible for the safeguarding the Mystery, to find the best ways to develop cultural tourism in the city of Elche, and to renew local interest for the Valencian language, in which the Mystery is sung.

Example b)
In Morocco, the Proclamation of Jemaa el-Fna Square has increased cooperation between local associations NGOs and local authorities. Measures have been taken to ensure the transmission of oral heritage by the organisation of weekly sessions of story-telling with the cooperation of the Association Jemaa el-Fna Square and a Delegation of the Ministry of Education.

Example c)
The example of the Kutiyattam Sanskrit theatre, in India, which was about to disappear, is very significant. Its Proclamation facilitated official recognition of this theatre. In addition, the Proclamation allowed the three last families who held, in an individual and private way, the secrets to this 2000-year-old tradition to share their techniques and know-how.

(2) Local and national organisations, through national and international media, have given considerable coverage to the proclamation. This publicity helps make the public aware of the importance of the proclaimed cultural expression and of the need to protect it against risks of deterioration or even disappearance, in some cases.
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Example a)
The Lithuanian region of Prienai has decided to host the house of young masters of cross-crafting, with a view to developing and preserve the continuity of skills of this tradition. To this end, a considerable number of competitions and seminars, especially for children and young masters, have been organised in order to promote a development of cross-crafting tradition.

Example b)
Other countries, such as Bolivia, Cote d’Ivoire and the Philippines have made official the title of “Masterpiece of the National Cultural Heritage.” This form of recognition significantly raises awareness of the concept of ‘intangible heritage’ in society at large, and emphasises the importance of establishing adequate protection for this type of cultural heritage at governmental levels.

Example c)
In Belize, the Government decided to declare a public holiday to celebrate “the Garifuna Awareness Day.”

At National Level
1. Intensification of legislative and administrative action for the protection of intangible heritage
   This is one of the most powerful impacts of the Proclamation.

   Legislative measures
   Example a)
   Uzbekistan has taken legislative action inspired by the principles of the First Proclamation. The Uzbek Parliament adopted a new legislation in the field of preservation of intangible cultural heritage in August 2001.

   Example b)
   In the Dominican Republic, the proclamation of the “Brotherhood of the cultural space of the Holy Spirit” resulted in the official recognition of a mixed culture and the promulgation of a Presidential Decree creating an agency in charge of inventorying and safeguarding the intangible cultural heritage in October 2001. The Decree focuses on the different forms of cultural expression that require specific attention and defines guidelines for the classification of manifestations considered as intangible heritage.

   Example c)
   In Italy, a national forum is being organised in Sicily on “Intangible Heritage: legislation, protection and socio-economic impacts.”

   Administrative policies
   Some countries have introduced, within their general cultural heritage policies, new provisions taking into account the specific needs of intangible heritage.

   This is the case for the Proclamation as a Masterpiece of Jemaa el-Fna Square in Morocco, which has enabled the local associations and authorities to join their efforts, resulting in the creation of a Commission in charge of the safeguarding of the Square. Moreover, studies are being made on the possibility of prohibiting all circulation in and around the Square, in order to reduce environmental and noise pollution.

   Increase Financial support
   Following the first Proclamation, Member States have become aware of the need to grant further financial and administrative aid to the communities concerned. This support is intended to enable the implementation of the action plans for the safeguarding of the respective intangible cultural heritage.

   In Guinea, national agencies and public ministries in charge of cultural heritage have planned special budgetary lines for the implementation of the action plans. This has resulted in the strengthening of the Cultural Heritage Division in charge of the safeguarding of the country’s intangible heritage.

   2. Creation of national committees for the safeguarding of intangible heritage
   Another significant impact of the Proclamation programme are the new initiatives taken by certain States to create special agencies in charge of registries and inventories documenting and safeguarding of intangible heritage. Some Member States have already taken concrete measures for the creation of such agencies.

   In the Philippines, an Intangible Heritage Committee responsible for concerns with respect to the intangible heritage of the Philippines has been established in December 2001.

   3. Implication of the State in the implementation of safeguarding action plans
   The majority of Member States governments have also engaged in consultations with local communities, associations, universities and NGOs, in order to set
up modalities for the participation and implementation of activities foreseen in the action plans. The involvement of the Member States in these actions, together with the implication of local communities, is vital for the success of activities for the safeguarding and revitalisation of the proclaimed intangible heritage.

Example: In Ecuador and Peru, the Proclamation enabled the organisation of a bilateral encounter between the two main Zapara communities from these countries. Furthermore, a project for the creation of a Confederation re-grouping all Zapara communities is planned with the support of the national authorities of the two countries.

AT REGIONAL LEVEL
Following the first Proclamation, a regional meeting took place in the Latin American region to take concrete actions in favour of the elaboration of an international standard-setting instrument for the safeguarding of intangible cultural heritage. Parliamentarian from Member Stages of the Andean Community, MERCOSUR, Indigenous Parliament, Amazonian Parliament and PARLATINO stressed the importance of protecting oral and intangible heritage.

Example: This resulted in the signature of the Oruro Declaration by which members of regional parliaments reaffirm the need to promote adequate international protection of cultural forms of expressions relating to intangible heritage. They call upon States parties to take measures to facilitate the elaboration of an international convention on the safeguarding of intangible heritage.

Conclusion
After a few months since the first Proclamation, the results obtained in the countries where Masterpieces have been proclaimed as Oral and Intangible Heritage of Humanity are extremely encouraging and reveal significant progress in the domain of the protection and revitalisation of intangible heritage. This progress, in the short term, addresses the immediate needs for action to safeguard this heritage. In the long term, on-going progress in this direction will contribute to the implementation of coherent national policies, based on universally admitted concepts and definitions.

4. UNESCO Input 2: Proclamation Procedure and its Specific Themes

Mr. Cesar Moreno
Consultant, Intangible Cultural Heritage Section, UNESCO

I. Proclamation: Procedure followed by UNESCO

1. Type of oral and intangible heritage considered
The Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity rewards two types of manifestation of intangible cultural heritage:
- A regularly occurring form of cultural expression, such as musical or theatrical performances, rituals or diverse festivities, cultural manifestations that are closely linked to languages, oral traditions, theatrical arts and know-how linked to forms of material culture
- A cultural space defined as a place which brings together a concentration of popular and traditional cultural activities and also as a time for a normally regularly occurring event.

2. National and Multinational Candidature
- National candidature: Each Member State may submit a single national candidature every two years.
- Multinational: When a form of cultural expression or cultural space crosses political borders, the Member States are invited to submit a multinational candidacy, involving all the countries concerned by the phenomenon. These multinational candidatures are encouraged and may be submitted in addition to the quota reserved for each State.
- Conditions of acceptance: UNESCO will accept candidature files only if they are submitted by the national authorities of a Member States, with the agreement of the representatives of the communities concerned.
- The initiative for the submission of a candidacy may come from:
The governments of Member States and Associate Members;
Inter-governmental organisations, in consultation with the National Commission for UNESCO of the Member States concerned;
Non-governmental organisations (NGOs) having formal belongings with UNESCO, in consultation with the National Commission for UNESCO in their country.

The candidature file must as far as possible be prepared by persons belonging to the communities concerned or by a group of persons with guaranteed participation from members of the community.

3. Preparation of the candidature files
Creation of a national body:
The preparation of the candidature file requires the setting up of a national body for the protection of oral and intangible heritage. The Director-General of UNESCO invited Member States to create such bodies by a Circular letter of 15 October 2001. Such bodies should be composed of artists, representatives of the communities concerned, administrators, political decision-makers, representatives of NGOs and other actors involved at the local level. This structure is very important for the functioning of the project concerning the Proclamation.

Selection:
This body should select the cultural manifestation, which will be presented by the Member States concerned. Once the manifestation has been selected, this body will be responsible for preparing the written part of the file and in particular a minimum five-year action plan aimed at the safeguarding, protection and revitalization of the candidate to the Proclamation.

4. Content of the candidature file
Each file must comprise six elements:
- A written part which should follow the candidature standard-form, including a safeguarding and revitalization action plan;
- Documentation required to evaluate the entry, namely maps, photographs with the corresponding negatives or slides, sound or audiovisual (video) recordings or any other useful material to illustrate the candidature, together with a letter authorizing the dissemination of all these documents for promotional purposes, an analysis of reference works on the subject and a comprehensive bibliography set out according to common practice in the scientific and academic world;
- A professional-quality video document reflecting the most significant aspects of the candidature file. This will be screened to the members of the jury during their deliberations;
- Proof testifying to the agreement of the community or practitioners concerned with the content of the file. It could be a written document, or a video or an audio recording, or any other irrefutable proof of agreement.
- An indicative list of five other projected forms of cultural expression and/or cultural spaces which the Member State envisages proposing in the following decade for possible proclamation as a Masterpiece of the Oral and Intangible Heritage of Humanity;
- Plan of action for the safeguarding of the cultural expression proposed.

5. Evaluation Procedure
- Jury: In accordance with the Regulations of the Proclamation, the Director-General, in consultation with the Member States, competent NGOs and the Secretariat, designated an 18-member jury every four years. The operational procedure for the jury is set out in the Regulations of the International Jury Relating to the Proclamation by UNESCO of Masterpieces of the Oral and Intangible Heritage of Humanity.
- Administrative evaluation: The Secretariat will carry out an administrative check to make sure that the files that have been presented are complete (that is, they must contain the six elements that I mentioned before are present) and that the form of cultural expression or cultural space is compatible with the ideals of UNESCO. In the case of multinational candidatures, the Secretariat check that all the countries concerned have taken an active role in the preparation of the file.
- Scientific and Technical evaluation: Once the entries have been recorded and after the submission of any supplementary documentation, the Secretariat will pass them on to the competent NGOs or other experts designated by UNESCO for expert evaluation. This evaluation, which will be based on the selection criteria approved by the Executive Board, will take the form of an evaluation report with a recommendation for or against the Proclamation.
- Evaluation report: A report will be submitted to
the members of the Jury focusing on an evaluation of the quality of the action plan.

- Selection by the International Jury: The video document prepared by each Member State will be presented to the members of the Jury. These members will also have copies of the evaluation reports prepared by the NGOs.

In the light of these documents, the Jury may propose to the Director-General of UNESCO a list of candidatures which it recommends be accepted for proclamation, a list of rejected candidatures, and a list of candidatures which could be reviewed two years later.

- Proclamation by the Director-General of a list of Masterpieces of the Oral and Intangible Heritage of Humanity, on the basis of the Jury’s proposal.

II. The Financing: the Preparatory Assistance Procedure

International Assistance

The competent authorities in any Member State may submit to the Secretariat a request for international assistance. This international assistance may take two forms:

- Preparatory assistance to cover the costs of preparing the written candidature files; and
- Action plan implementation assistance to encourage revitalization projects for cultural spaces or forms of cultural expression which have already been proclaimed masterpieces of the oral and intangible heritage of humanity.

1. Preparatory assistance

Financing: The first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity has been completed thanks to the generous support from the Japanese Government. During the year 2000, and thanks to the establishment of a Japanese fund-in-trust, more than 40 Member States – in all geographical regions – received financial assistance in order to prepare their files for the submission of candidatures for the first Proclamation.

Content:
In order to obtain preparatory assistance, the competent national authorities must submit an application in a UNESCO standard-form comprising:

- Responsible body
- Historical background and Justification of the candidature
- A short description of the form of cultural expression or the cultural space
- An estimated budget for the preparation of the file (including national contribution) and, a detailed provisional time-table of work

Amount: The request for preparatory assistance must be proposed by the national authorities and must not exceed US$ 20,000.

The activities proposed must be oriented to the preparation of the candidature file for the Proclamation, its action plan and its appended documentation. The preparatory assistance may take the form of the following activities:

- Constitution of a national body responsible for the safeguarding of the intangible heritage
- Fieldwork activities
- Research analysis
- Inventories
- Meetings: workshops and training courses
- Equipment: cameras, computers, etc.
- Translations
- Production of video-films, audio-recordings, etc.

Duration:
In general the activities proposed in the preparatory assistance request must not exceed 6 months which is the maximum term of a financing activity contract.

After evaluation, UNESCO Secretariat proposed an activity-financing contract to the designated coordinating-body that will be in charge of the implementation of activities for the submission of a candidature file with all appended documentation for the proclamation.

2. Action plan implementation assistance

After the proclamation of a Masterpiece of the Oral and Intangible Heritage of Humanity, the Secretariat, in conjunction with the bodies responsible for the action plan and the competent authorities, will define the most appropriate follow-up procedure to guarantee the implementation of the action, revitalization and safeguard plan.

In order to obtain assistance for the implementation of the action plan, the individuals or the authorities designated in the candidature file may, in coordination with the competent national authorities, submit an application. This application should take the form of a specific project for the safeguarding, legal protection or promotion of that masterpiece.
consistent with the action plan, together with an estimated budget. After close consultation with all the parties concerned, the Secretariat may grant assistance covering part or the entire estimated budget.

3. Prizes
In addition to this assistance, four prizes were established in October 2001: Sheikh Zayed Bin Sultan Al Nahyan (United Arab Emirates), Arirang (Republic of Korea), Pacha (Bolivia) and Samarkand Taronasi (Uzbekistan) to encourage action to safeguard and revitalize proclaimed masterpieces.

4. Follow-up action
Those named in the candidature file as responsible for the safeguarding and revitalization action plan are invited to submit their report on the implementation of the action plan to the UNESCO Secretariat.

III. Multinational Candidature: Special Procedures
When a form of cultural expression or cultural space crosses political borders, the Member States are invited to submit a multinational candidature, involving all the countries concerned by the phenomenon:

I would like to point out some specificities relevant to this form of candidature, which requires a high level of coordination between Member States:

1. Preparation of the file
In the case of a multinational candidature, a document must be presented to UNESCO attesting:
   - The agreement from each Member State involved in the candidature with the content of the file
   - Indication of a Country-coordinator, who will be in charge on behalf of the other countries to submit complementary information or any other requirement for the evaluation of the file.

2. Implementation of the action plan
   - A commitment from each Member State involved in the candidature to prepare and implement the action plan as set out in point 5 of the standard candidature entry form.
   - Management: The organization or body responsible for safeguarding, preserving and revitalizing the form of cultural expression or cultural space in each of the countries concerned (legal status of the organization or body, its recognized national competence, the name and address of the person in charge, sources of funding, etc.)

The Member States must make sure that the content of the entry is compatible with the ideals inscribed in the Preamble to the Founding Act of UNESCO, especially the Universal Declaration of Human Rights adopted by the United Nations in 1948, as well as with the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore.

IV. Audiovisual Material: How to Present the video
During the deliberations of the Jury, a short video recording is presented for each candidature file in order to give a concrete idea of the form of cultural expression proposed to the Proclamation. This document is a very important aspect of the file. That is why, the Jury considered necessary to establish some guidelines for its presentation.

Following are the technical and formal requirements to be met for the video documents. (Refer to the Paragraph 14 (c) of the Guide of the presentation of candidature files)

1. Technical requirements
Standard: The document must be send exclusively under the form of the following professional or semi-professional standards: digital Betacam (Pal), Betacam SP (Pal and NTSC), DV (Pal), DVcam (Pal).

Length: 10 minutes.

Type of document: Hopefully, the video document sent for evaluation to the Jury should be an original document produced for the presentation of the candidature file. It is recommended not to present already existing documents (e.g. video for tourism promotion).

Voice over: A voice over in English or French may be added to go along with the direct sound recording. The aim of the voice over will be the description of the presented cultural expression and the justification of the candidature according with the selection criteria established in the Guide for the presentation of candidatures (Paragraph 21 and 22).

Video-making: The shooting, the editing and the post-production of the video should be made by a
professional crew to avoid that a bad quality of the document presented may compromise the candidature (e.g. excessive use of zoom, shots too short or too long, bad shooting, bad editing, audio’s saturation, etc.).

2. Contents
The content of the video document should respect the following frame:

- First part: describe the subject of the candidature in its salient aspects and show off of the forms of the cultural expression in its social or natural context.

- Second part: explain in what the cultural expression candidate to the Proclamation bring an exceptional value to the concerned community and constitute a masterpiece of the creative human genius. This explanation should justify and motivate the choice of such a kind of cultural expression operated by the member state proposing the candidature.

- Third part: explain why and to which extent that particular cultural expression is in danger of extinction, what is its degree of deterioration, for example why the new generation are not interested in it anymore.

- Fourth part: expose briefly and in detail, if possible, the main procedures considered in the plan of action of safeguarding and revitalization of the forms of cultural expression or the cultural site mentioned in the candidature file.

V. How to Draw an Effective Action Plan
A minimum five-year action plan designed to safeguard, protect, revitalize and disseminate the form of cultural expression or the cultural space must be very carefully targeted and costed to allow implementation and follow-up to continue after that date. It should comprise the following elements:

1. Structure of the action plan
The action plan, for a duration of approximately 3 years, must be carefully targeted and budgeted so that its implementation and outcomes can be monitored later on. It must include the following features:

(1) organization or body responsible for its implementation;
(2) detailed description of recognized practitioners of the technical skill or know-how or the communities concerned;
(3) administrative or legal mechanisms for safeguarding the cultural expression or the cultural space concerned;
(4) sources and level of funding;
(5) available human resources (their competence and experience) and the opportunities for training in projects related to safeguarding, revitalization and dissemination;
(6) detailed plan:
   i. title of project
   ii. components of the project
   iii. project schedule (phase I, phase II, ...)
   iv. agencies implementing the project
   v. history (to be specified)
   vi. justification (to be specified)
   vii. long-term objectives
   viii. short-term objectives
   ix. expected results
   x. work schedule
   xi. detailed budget

2. Type of activities concerned by the action plan
Based on the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore, the measures proposed in the action plan will encompass the following area:

a. Identification of the oral and intangible heritage
   i. setting up of an inventory of institutions concerned with the oral and intangible heritage;
   ii. creation of identification and recording systems (collection, cataloguing, transcription);
   iii. promotion of the creation of a standard typology for the oral and intangible heritage.

b. Conservation of the oral and intangible heritage
   i. establishment of national archive services;
   ii. establishment of a central national archive function for service purposes (cataloguing, dissemination of information);
   iii. creation of museums or of oral and intangible heritage sections in existing museums;
   iv. prioritizing of ways of presenting the oral and intangible heritage as well as living or past aspects of those cultures;
   v. harmonization of collecting and archiving methods;
   vi. training of conservation specialists;
   vii. provision of means for making copies of the archives, thus securing the cultural community as access to the materials collected;

c. Preservation of the oral and intangible heritage
   i. appropriate design and introduction of the study
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of oral and intangible heritage into the formal school curriculum;
ii. guarantee of the right of access of the communities to their own culture;
iii. provision of moral and economic support for individuals and institutions working in the field of oral and intangible heritage;
iv. promotion of scientific research relevant to the preservation of oral and intangible heritage.

d. Dissemination of the oral and intangible heritage
i. encouragement for the organization of oral and intangible heritage events (festivals, films, exhibitions, seminars, symposia, workshops, training courses, congresses) and support for the publication of the results of these events;
ii. encouragement for a broader coverage of oral and intangible heritage in the media;
iii. encouragement for local municipalities and organizations to establish posts for specialists in oral and intangible heritage;
iv. support for services producing educational materials and encouragement for their dissemination;
v. provision of adequate information on oral and intangible heritage through documentation centres;
vi. facilitation of meetings and exchanges between individuals and institutions working for the protection of oral and intangible heritage; vii. encouragement for the international scientific community to adopt a code of ethics ensuring an appropriate approach to and respect for traditional cultures.

e. Protection for the oral and intangible heritage
i. protection for the custodians of the tradition (confidentiality of the data collected)
ii. protection of the interests of the collectors;
iii. protection of the data collected against misuse;
iv. delegating to the archive services the responsibility for monitoring the use made of the materials gathered.

3. For the implementation of the action plan:
The action plan should:
- as far as possible include substantial and active participation from the communities concerned, the practitioners and custodians of the heritage concerned, in the design and application of strategies and activities aimed at safeguarding and preserving the intangible cultural heritage in question;
- reflect the aspirations, concerns and values of the custodian community and practitioners in so far as these aspirations, concerns and values relate to the heritage concerned.

5. Resource Person’s Presentation 1:
Japanese System of Intangible Heritage Protection

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

Cultural Property Protection System
There is a law called the Law for the Protection of Cultural Properties, under which we have been promoting protection of cultural assets. There are five specific categories of cultural properties for designation.
1) Tangible cultural properties
   Architectural structures, as well as works of applied art.
2) Intangible cultural properties
   Theatre, music, craft techniques and other skills.
3) Folk-cultural properties
   Comprising tangible and intangible properties.

The customs and practices are intangible. By using such cultural heritage, people make clothing, musical instruments and houses, which are designated as tangible cultural properties, etc.
4) Monuments
   Historical sights and scenic beauties.
5) Groups of historical buildings
   Historical cities and villages with outstanding historical value.

In addition to the five categories, traditional techniques for conserving cultural properties are also defined under the Law. These are also regarded as something we need to preserve. This last category is
not a cultural property in itself, but is certainly related to their protection.

Categories numbers 2 and 3, as well as the conservation techniques, are regarded as intangible cultural heritage.

**History of Cultural Property Protection in Japan**

In 1897 and in 1929, after the Meiji Restoration and during the days of Meiji government, the Japanese government enacted laws to protect tangible cultural assets. In 1950, after the Second World War, the “Law for the Protection of Cultural Properties” was enacted. At this time, the ‘intangible cultural properties’ was used for the first time. In 1954 and in 1975, this law was revised.

**Administration System for Protection of Intangible Cultural Assets**

In the Agency for Cultural Affairs, there is the Cultural Properties Department, which is the core of the protection of cultural properties. We have expert-researchers who conduct researches for designation of the highly valuable intangible properties. There is the Council for Cultural Affairs, which is a government panel. The Cultural Affairs Agency submits a draft plan to them and carries out research, and as a result, this panel reviews the designation candidates and submits its report. Then, the Agency carries out the designation process. Aside from the Cultural Affairs Agency, we have 47 prefectural boards of education, and over 3,000 municipal boards of education, each of which has a system and ordinances for protection of intangible cultural assets in line with the Law. They complement each other’s efforts at nation-wide level, and at local level in promoting the administration for the protection of the numerous intangible cultural properties that exist throughout the nation.

‘Intangible property’ pertains to specific groups or individuals, and it is their learned art itself which is the object of designation. ‘Intangible cultural property’ is not works of art, but it is the fruit of people’s actions and behaviour. Those that have high historic and artistic values are designated as Important Cultural Intangible Assets by the government. And aside from that, those that have local specific characters, are also designated as Important Cultural Properties. When we designate a certain type of skill, at the same time, we also designate the person or the organisations who are the holders of such skills or cultural heritage. We provide them with assistance for such activities as successor training. The individuals who are designated as the holders of such Important Intangible Cultural Properties are popularly called ‘Living National Treasures.’

Those that are not designated as Important Intangible Cultural Properties, but are important for us to learn the historical development of Japanese performing arts and craft techniques, we select as “intangible cultural properties for which recording and other measures should be taken.” And the Cultural Affairs Agency prepares documentation on these, or the local municipalities carry out recording with subsidies from the national government.

We have specified individual designation and collective designation. In total, we have 82 units of individual designations for 112 people. And 24 collective designations were made for 24 organisations. These are for performing arts and craft techniques. In the individual designation segment, we provide each person with 2 million yen every year as a special subsidy. For the organisations, we subsidize a part of the expenses for the transmission and the training efforts, as well as open events that are organised by the organisations and the local municipalities.

**Intangible Folk-Cultural Property**

This pertains to manners, customs, and folk-entertainments. Among these, we designate the important folk-cultural properties. The criteria used are different from those of the intangible cultural properties. With the intangible cultural properties, we choose those which have historical and artistic values, whereas in this case, we choose those typical ones that represent the Japanese people’s life style or life culture.

In the case of intangible cultural properties, after we designate them as such, intangible, we designate individuals and organisations as the holders. However, we do not do so in the case of the intangible folk-cultural properties, because those properties are shared by a broad range of people. This is indeed the cultural effort of ordinary people themselves. So, it is very difficult for us to designate who are the holders of folk-cultural properties. In this category, even if something is not designated as Important Intangible Folk-Cultural Property, we sometime...
choose what should be recorded, and the national government and the local municipalities make records respectively, the national government providing subsidies for this. We have 77 Important Intangible Folk-Cultural Properties for customs and practices, and 136 cases for Folk Performing Arts. Aside from that, those which should be recorded consist of 178 cases of customs and practices and 341 cases of folk performing arts. A total of 519 cases are chosen, as those required for recording.

To preserve for those intangible folk-cultural properties, one of the efforts that we make is, in order to hand them on to future generations, is to provide training sessions, do research, write up reports and make audio-visual records. As for the methods, the local municipalities where intangible folk-cultural properties exist provide training sessions and repair work, and record the efforts. It is difficult to designate as Important Folk-Cultural Properties those things that relate to religious beliefs and those that are closely related to people’s personal lives, for example funerals and weddings.

In addition, in order to reveal the traditional culture in a very positive way, we organise conferences, national forums or block-by-block regional performance sessions. Recently, we invited performers from Asian countries to Japan for an international folk art festival.

**Cultural Property Conservation Techniques**

The works of art are often made of fragile materials such as wood or paper in Japan, which have to be restored periodically. In order to pass on the tangible cultural heritage to future generations, we have to prepare people who are highly skilled in the necessary techniques.

Also, for intangible properties such as performing arts, we have to have supporting people like instrument-, costume-makers or toolmakers and material procurers. We need to include the conservation techniques. And especially important, significant skills are chosen as ‘selected conservation techniques’ by the national government. There are 46 individuals and 16 organisations which are designated as holders of such techniques. An example of architecture-related technique is roof-thatching. The thatched roof house is obviously a tangible asset, but the technique used for its preservation is intangible.

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**6. Resource Person’s Presentation 2:**

Criteria used by the International Jury in selecting “Masterpieces”

Mr. Ralph Reganvanu  
Member, the International Jury  
Director, Vanuatu Cultural Centre

**Purpose of this paper**

- The purpose of this paper is to describe in more detail the selection criteria used by the jury when deciding whether to proclaim a candidature presented by a member state as a “Masterpieces of the Oral and Intangible Heritage of Humanity.”

- These detailed selection criteria are already identified and listed in the “Guide for the Presentation of Candidature Files,” particularly in points 21 and 24 of Section IV (“Submission and evaluation procedure of candidature files”). Throughout this paper, therefore, each statement will be followed by the number of the relevant point in the Guide it refers to.

- This paper is presented to assist representatives of member states of the Asia Pacific region participating in this workshop to prepare successful candidature files.

**The intervention of the jury**

The mandate of the jury is to select or choose, out of the broad range of candidatures submitted by member states in a number of domains of intangible heritage, those to be proclaimed by UNESCO as “Masterpieces of the Oral and Intangible Heritage of Humanity.” (point 19)

In making its selection, however, the jury does NOT consider the candidature file submitted by the
member state (apart from the video components). The jury only consider:
(a) the video (of no more than 10 minutes) submitted as part of the candidacy file;
(b) the ‘expert evaluation’ report of the NGO designated by UNESCO to evaluate the file (point 19)

The NGO evaluation report that is considered by the jury focuses especially on the proposed action plan, and in particular:
(a) the mandate of the public authorities or NGOs to ensure the revitalisation of the form of cultural expression or space;
(b) the involvement of the community and of the recognised practitioners of the tradition in the action, revitalisation and protection plan;
(c) the effectiveness of the measures already taken and the projected measures to ensure the safeguarding, transmission and revitalisation of the proposed heritage example.
The report also makes a recommendation for or against the proclamation of the cultural expression/space proposed. (point 18)

Prior to the NGO evaluation, furthermore, the Secretariat will carry out an administrative check to make sure the candidature files presented are complete; that is:
(a) they contain the 5 elements listed in point 14;
(b) the form of cultural expression or space is compatible with the ideals of UNESCO (point 15);
and
(c) in the case of multi-national candidatures, all the countries concerned have taken an active role in the preparation of the file (point 12). (point 17)

The jury’s intervention, therefore, only takes place once the technical and administrative requirements for submitting a candidacy file are complete (verified by the secretariat), and relies almost completely on expert evaluation(s) of the file and in particular its action plan (undertaken by designated NGOs).

The selection criteria applied by the jury

The jury basically assesses three aspects of each cultural expression/space proposed:
1) its eligibility for consideration;
2) its intrinsic outstanding value;
3) the involvement of the practitioners, and the capacity of the responsible agencies, in the action plan

All the selection criteria fall into one of these three categories of consideration.

1) its eligibility for consideration

As pointed out in the previous section of this paper, the jury should not have to deal with the issue of whether or not a proposed cultural expression/space is eligible for consideration in the masterpieces program. This is because any cultural expressions/spaces that are ineligible should have already been ‘screened out’ in the process of:
(a) the candidacy file being drafted by the member state or NGO (the member state is required to comply with all the criteria I am going to highlight when completing the “Justification of the candidature” section of the standard candidature entry form contained in the Guide); and
(b) the secretariat making its administrative check. (point 17)

NEVERTHELESS, the jury will always have the following criteria in mind when assessing candidatures, and will reject or postpone a candidature that it feels does not comply with their requirements:

- The cultural expression/space “must be consistent with the ideals of UNESCO and, in particular, with the Universal Declaration of Human Rights.” (points 15 and 23, a)

Although the Proclamation of Masterpieces program aims to promote cultural diversity and therefore to recognise and support all forms of cultural expression, this aim is only expressed within the context of the United Nations, which has established a number of internationally-understood common principles under which citizens of all states will live. Particularly important among these common principles is the Universal Declaration of Human Rights, and under its provisions, no cultural expression/space can be proclaimed that:

- excludes women or minority within a cultural group from access to decision-making and self-determination;
- restricts the fundamental freedoms of individuals (to life, liberty, security, recognition and equality before the law, assembly, freedom of thought, conscience and region, etc.)
- forcibly denigrates, injures, enslaves or harms individuals.
This does not mean that cultural expressions/spaces participated in or practised by only men or only women are automatically excluded. Such gender-specific practices are only ineligible if they exclude women (or men) from access to structures of decision-making, thereby denying their access to self-determination. For example, traditional political systems in which only men can participate are ineligible for proclamation.

• When a candidature file concerns a cultural expression that has been historically transcribed or written down by its practitioners, and where this transcribed or written form of the expression has existed alongside the living or intangible form for some time, the file must demonstrate that the cultural expression is still primarily a living intangible expression, actively practised by people for whom it remains a central part of their cultural identity, for it to be eligible for proclamation. (point 23, b, iv)

To demonstrate this, the candidature file must show that the cultural expression is:
1) an oral expression prior to being transcribed,
2) defined and perceived as being an oral rather than a transcribed expression,
3) a tradition which can be clearly defined (labelled) and isolated from the aspects or domains of which it is composed (the latter being, for example, music, dance, story-telling, sites and spaces, artefacts...),
4) proposed to be safeguarded and revitalised (in the action plan) by actions that clearly target its oral and intangible core. (point 23, b, iv)

In addition, the fact that these expressions are in fact living and vital for their practitioners must be demonstrated by inclusion of “a video of its performers, performance and performance contexts so that its artistic attributes manifested in its performance practices, including e.g. modes of expression, vocal techniques, gestures, movement expression and musical accompaniment, if any, can be clearly seen where these are essential components of its modes of communication.” (points 23, b, v)

‘Cultural expressions closely linked to languages’ can be defined as cultural expressions that are defined by their use of language (words, sentences, phrases, etc.) These expressions usually take the form of oral recitals, which are performed (spoken and sung) in the language in question, of given “texts” or passages which have been transmitted down through generations and can therefore be considered as fairly standardised “set pieces” (also sometimes known as “oral literature”). Often these kinds of expressions have been transcribed some time ago onto paper, and they are now as well known in their transcribed or written or recorded form as they are in their original performed or oral (‘intangible’) form. Criteria 23, v, iv has been created specifically to deal with these kinds of cases.

• Cultural expressions/spaces proposed must be “a specific creation linked to a particular cultural space or form of cultural expression and not simply a vast field of creation, such as a musical instrument that is widely used.” (point 23, b, i)

Following the same reasoning, “a set of cultural manifestations related to a language spoken by an extensive community which already has the means of safeguarding its existence” will not be eligible for proclamation (point 23, b, i)

However, the jury may consider the candidature of a widely-distributed and manifested cultural expression if the candidature file “specifies the variations that exist from one place to another,” and this is reflected in the scope and actions proposed in the action plan.

• Cultural expressions/spaces that obviously do NOT meet the criteria of being “at risk of disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation,” will be ineligible for proclamation. (point 23, b, i)

The detailed selection criteria also identifies the process whereby a cultural expression becomes ‘distorted’ to be part of the process of disappearing. (point 23, g) Therefore, a cultural expression/space that is still widely practised but the practice of which is becoming un-naturally ‘distorted’ (through excessive use for tourism purposes, for example) will be eligible for proclamation, in order to preserve its outstanding value. In such a case, however, the file must demonstrate that the change in the cultural expression/space is in fact a distortion and not “a spontaneous and natural
evolution” reflecting “the fact that cultures are generally in a state of constant transformation.” (point 23, d)

HOWEVER, it is expected that almost all cultural expressions/spaces proposed by member states will meet the criteria of being at risk of disappearance.

2) its intrinsic outstanding value

Five of the six criteria which must be satisfied by the cultural expression/space (listed in point 22) relate to its ‘outstanding value’:
- (a) its outstanding value as a masterpiece of the human creative genius;
- (b) its roots in a cultural tradition or the cultural history of the community concerned;
- (c) its role as a means of affirming the cultural identity of the peoples and cultural communities concerned, its importance as a source of inspiration and intercultural exchanges and as a means of bringing peoples and communities closer together, and its contemporary cultural and social role in the community concerned;
- (d) excellence in the application of the skill and technical qualities displayed;
- (e) its value as a unique testimony of a living cultural tradition;

For a cultural expression/space to be of ‘outstanding value,’ it must have all of these qualities.

- The most important criterion used by the jury in assessing ‘outstanding value’ is a simple comparison of the proposed cultural expression/space with all other cultural expressions: “outstanding value to the community concerned and for the maintenance of cultural diversity [must be demonstrated] in relation to (a) other forms of expression within the same group, (b) the expressions of nearby related cultures and (c) universally” (point 23, b, i).

The candidature file must make “clear and sound arguments” to show that the proposed cultural expression/space has outstanding value on all three of these counts.

This point is made again in 23, f (the detailed criteria relating to “its value as a unique testimony of a living cultural tradition”), which states: “it is an outstanding creation in relation to other cultural events of the same kind in its own country or elsewhere.” (point 23, f)

- For a cultural expression/space to have ‘outstanding value,’ the candidature must demonstrate that it is a “long-lived practice... deeply rooted in the peoples or communities concerned” (points 22, b and 23, b, i). This means that the expression/space must be one that:
  - (a) has a long history as a cultural manifestation of the people concerned, and
  - (b) is a manifestation of central importance to the cultural identity of that people (is a particularly important cultural expression of their society).

The term “long-lived” as opposed to “traditional” practice is used in recognition of the fact that many of the most important cultural expressions/spaces in a particular culture are not necessarily fully ‘indigenous’ in origin to that culture, but rather are the result of the influence of another culture at some historical point.

3) the involvement of the practitioners, and the capacity of the responsible agencies, in the action plan

- The candidature file must demonstrate that the communities or people that are the practitioners and/or custodians of the proposed cultural expression/space:
  - (a) agree with the nomination of the particular expression/space (points 14, d and 24, a, i);
  - (b) support the promotion of the particular expression/space (point 24, b, i);
  - (c) have their aspirations, concerns and values as related to the proposed expression/space reflected in the action plan (point 24, b, ii);
  - (d) are involved in the preparation of the candidature file, including the design of the strategies proposed in the action plan (point 24, a, iv);
  - (e) are part of, or at least support and collaborate with, the bodies responsible for implementation of the action plan (point 24, a, iv);
  - (f) are actively involved in the implementation of the action plan. (point 24 and 24, b, i)

The jury will be very stringent in satisfying itself that all these requirements for the full involvement of the practitioners have been met.

- The jury may also make its own assessment of the capacity of the bodies nominated in the candidature file as responsible for implementation of the action plan to maintain and enhance the outstanding value of the cultural expression/space in question. This assessment of the capacity of the implementing body will be based upon:
(a) the capacity of the organization (in terms of human and financial resources and expertise); and
(b) its links with and support from the practitioners, the community, the government and other NGO.

Maintenance of the outstanding value of the cultural expression/space involves maintaining its compliance of the criteria designating it as a masterpiece, while at the same time allowing its “spontaneous and natural evolution.” This means that at any time in the future, the proclaimed masterpieces will still satisfy all the criteria that originally designated it as such.


Dr. Dawnhee YIM  
Member, the International Jury  
Member, the Masterpiece Prize Committee  
Professor, Dongguk University, Republic of Korea

It is a pleasure to talk about the prizes that are awarded for masterpieces of the oral and intangible heritage of humanity. Thus far, four countries have generously offered prizes. The United Arab Emirates created the Sheikh Zayed Bin Sultan Al Nahyan Prize in the amount of $30,000, awarding two of these to two different countries. The Republic of Korea created an Arirang Prize of $15,000. Two of these were awarded to two countries in 2001, and beginning in 2003, four awards will be made to four countries. Bolivia also established the Pacha Prize award, in the amount of $5000, and Uzbekistan created the Samarkand Taronasi Prize award in the amount of $3,000.

On September 29, 2001, the Prize Committee held its first meeting in Elche, Spain to decide which countries should be awarded the various prizes. The committee members are Mr. Juan Goytisolo, who is the chairperson of the International Jury for the Selection of the Masterpieces of the Oral and Intangible Heritage of Humanity, Ms. Aikawa, director of Intangible Heritage Section of UNESCO, and four representatives from the United Arab Emirates, the Republic of Korea, Bolivia, and Uzbekistan, respectively. This committee selected the awardees from among the 19 heritages which were proclaimed Masterpieces of Oral and Intangible Heritage of Humanity by UNESCO in May 18, 2001. (The list of the 19 Heritages is included in the Appendix.)

At the Elche meeting, Committee members learned that each nation had its own philosophy and intentions for creating its awards. Here I will explain the thinking that led to the creation of the Arirang Prize by the Republic of Korea. The creation of the Arirang Prize drew on the experience of the Republic of Korea’s domestic intangible culture protection law, announced in 1961 and implemented in 1964.

Most Korean traditional arts and performing arts had been based on a way of life predicated on subsistence agriculture. During the 1960’s, however, the Republic of Korea was undergoing a dramatic transformation. What had been a predominantly agricultural society was rapidly becoming an industrialized and urbanized nation. As Korean society was forsaking its agricultural way of life, many of its traditional performing arts were disappearing.

Another influence on Korea’s traditional performing arts came from Western cultural influences. At that time, most Korean citizens seemed to think that their polity and economy would develop along the lines of a western society and were eager to adopt Western culture. This too weakened Korean traditional culture. Many people began to enjoy Western music more than traditional Korean music, for example. Therefore, due to industrialization and westernization, much of Korea’s intangible cultural heritage was confronted with the threat of disappearance.

The government of the Republic of Korea installed the cultural protection law to protect the cultural traditions from disappearance. A “living human treasure” system was very effective in this effort. Under this system, the government gives monthly
allowances to those persons designated living human treasures: those who possess particular traditional knowledge, skill, and abilities for artistic performances. For example, the best performer of a Korean mask play is designated as a “living human treasure” and receives a monthly allowance from the government. Being designated as a “living human treasure” not only brings an economic reward but also garners social prestige. In return for this privilege, he or she is required to enhance his or her skill and train young apprentices who can carry on these cultural performances in the future.

Now, in the era of globalization, most countries face the challenge of protecting their traditional heritage from disappearance. As a means of sharing the Republic of Korea’s cultural protection experiences with other countries, Korean Arirang prizes are intended to award a recipient country’s living human treasures (i.e., the most qualified possessors of that nation’s cultural heritage) in order that they can continue to practice their skills and train the next generation of performers. When selecting the recipient, the government does not discriminate on the basis of nationality, age, gender, religion, or other social categories. Instead, it seeks the most needed person.

I am not as familiar with the philosophy and selection criteria of the United Arab Emirates, Bolivia, or Uzbekistan, so I cannot discuss them in great detail. As best I can recall from the Elche meeting last September, the United Arab Emirates desires to award one of its prizes to an Islamic nation and the other to a non-Islamic nation.

After listening to the comments of each donor country’s representative at the Elche meeting, we discussed methods for selecting the nations to be awarded, and we ultimately agreed that the donor countries’ selections should be honored. Another concern was that the prize money may not reach the actual possessor of a cultural heritage. When Unesco subsidized “masterpiece” candidatures that had been submitted in the past, they learned that in some cases their funds never reached the performers who had been designated as the award’s recipients.

The results of the first selection process were as follows. The United Arabs Emirates picked two nominations and awarded each of them a prize: Morocco’s Cultural Space of Jemaa el-Fna Square, and Ecuador-Peru’s Oral Heritage and Cultural Manifestations of the Zapara People. The Republic of Korea gave awards to Guinea, for The Cultural Space of Sosso-Bala in Nyagassola, and to the Philippines, for the Hudhud Chants of Ifugao. Bolivia picked Georgia for the Georgian Polyphonic Singing for its prize, and Uzbekistan chose Russian Federation for the Cultural Space and Oral Culture of the Semeiskie, as the recipient of its award.

Prize Ceremony

On October 26, 2002, the prize ceremony was held at Unesco headquarters in Paris. Unesco Director General Mr. Koichiro Matuura delivered a congratulatory address. Mr. Mounir Bouchenaki and the Minister of Cultural Affairs of the United Arab Emirates as well as ambassadors from the Republic of Korea, Bolivia, and Uzbekistan jointly awarded the prizes.
Welcome to ACCU

General outline

What is ACCU?

• Asia/Pacific Cultural Centre for UNESCO
• A non-profit organization
• Established in 1971 in Tokyo
• Working for the promotion of mutual understanding and cultural cooperation among people in the region
• In line with the principles of UNESCO:

Contents

Pt. 1 General outline of ACCU
Pt. 2 Individual programmes
PT. 3 Future agenda

Brief History

1971 ACCU founded
Culture & book development
1979 Pacific countries joined in ACCU activities
1981 Literacy programme started
1999 Cultural Heritage Protection Cooperation Office (Nara) opened
2000 Youth Exchange Programme started
2001 30th Anniversary of ACCU

What is ACCU? CONT’d

• “Since wars begin in the minds of men, it is in the minds of men that the defenses of piece must be constructed”

Activities (Fields & Programmes)
**Unique feature**

- Joint Production Scheme
- Close cooperation with UNESCO and full participation of the member countries
- From planning, implementation & distribution and evaluation

**General outline**

- Joint Production Scheme (1)
  - Planning meeting

- Joint Production Scheme (2)
  - Needs Assessment
  - Text and illustration sent to ACCU

- Joint Production Scheme (3)
  - Reflecting cultural diversity
  - Prototype master version in English

**ACCU websites**

- Home Page
  - http://www.accu.or.jp

- Cultural Heritage
  - http://www.nara.accu.or.jp/chdb

- Traditional/Folk Performing Arts
  - http://www.accu(or.jp/paap

- Literacy Data Base
  - http://www.accu.or.jp/litdbase/

- Book Development & Reading Promotion
  - http://www.accu.or.jp/appreb/

- Picture Book Illustration
  - http://www.accu.or.jp/noma

**Asia-Pacific Database on Intangible Cultural Heritage (ICH)**

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
Chapter 2

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)

Tangible cultural heritage

Publicity Programme for UNESCO’s International Campaigns (1971-)

Brobudur, Moenjodaro, Kathmandu Valley, Hue, Paharpur & Bagerhat Cultural Triangle,....

Tangible cultural heritage

Training Seminars (1978-)

Museum personnel
Cultural Heritage and Tourism Planning & Management

Basic education - Literacy promotion
Cultural diversity - World Heritage and intangible cultural heritage
Water & environment
- Ecology series of ACP, PLANET 1,2,3
Digital divide - Literacy Data Base, Cultural Heritage Data Base, Performing Arts Data Bank

ACCU
**Intangible cultural heritage**

Sending Mobile Team of Experts to National Workshop for Documentation of Intangible Cultural Heritage (1993-)
- Pakistan
- Thailand
- Viet Nam
- Lao P.D.R.
- India

Regional Seminars for preservation and promotion of intangible cultural heritage
- 1998
- 1999
- 2000

**Intangible cultural heritage**

Data Bank on Traditional/Folk Performing Arts (2000)
- Performing arts
- Organizations
- Policies and actions

Website (2002)
http://accu.or.jp/paap

**Intangible cultural heritage**

Production of Audio-Visual Materials on Music and Dance (1974-)
- more than 800 musical pieces
- LP records, cassette-tapes and video tapes

**Intangible cultural heritage**

Regional Workshop for Promotion of the “Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity”

Tokyo, 12-16 March 2002
### Photo Contest and Travelling Exhibition

**ACCU Photo Contest in Asia and the Pacific** since 1976, annually.

- **Aim:** Promote mutual understanding through photographs
- Over 7000 entries each year
- 30 exhibitions each time
- Closing date for 2002: 15 June 2002

### Asian/Pacific Copublication Programme (ACP)

- Basic model of joint production scheme
- 29 titles published: Folk Tales in Asia, Picture Book for Children, Ecology Series
- Vernacular version: 26 countries, 36 languages, 4.2 million copies
- Latest: "MEET MY FRIENDS" for International Year for the Culture of Peace

### Training Course on Book Production

- Since 1967
- **Aim:** Promote publication knowledge and technique and build up network of publishing personnel in the region
- 34 times, over 700 trainees
- Recent themes:
  - Environmental education materials
  - Children’s magazines and periodicals
  - Non-fiction for young people

### Noma Concours for Picture Book Illustrations

- **Since 1978,** biannually
- **Aim:** Encourage illustrators in Asia, Africa and Latin America, and provide them with an opportunity to introduce their works, thus improve the quality of picture book illustrations in the region
- 2000 Concour: 308 entries, 54 countries.
- 2002 closing date: 31 October 2002

### Asian/Pacific Book Development (ABD)

- A quarterly magazine on news and information relating to publishing and book promotion in Asia and the Pacific
- Articles on special topics, significant publications, current trends and events of publishing in each country
- 32 volumes since 1969
Asia-Pacific Cooperative Programme in Reading Promotion and Book Development (APPREB)

Proposed by UNESCO in order to promote book development and reading activities in the region since 1992

- Experts meeting for consultation on APPREB website 19-21 February 2002, Kuala Lumpur
- URL: http://www.accu.or.jp/appreb

Background

- 880 million illiterates in the world
- 620 million in Asia and the Pacific
- 400 million women and girls (2/3)
- World Conference on Education for All in Jomtien (1990)
- World Education Forum in Dakar (2000)

Materials Development

- AJP Materials: 58 prototype learning materials, 330 titles, 34 languages, 19 countries
- Package Learning Materials on Environment (PLANET): - Water pollution (PLANET 1) - Forest conservation (PLANET 2) - Waste management (PLANET 3)
- Handbook for Adult Learning Materials Development at Community Level

Capacity Building

- Regional Workshop on Preparation of Literacy and Continuing Education Materials in Asia and the Pacific
- Aim: Train specialists in literacy and continuing education
- Since 1983
- 2002CBW: 22 Jan.-2 Feb., Bandung, Indonesia

Literacy Resource Centre for Girls and Women

- A resource centre managed by ACCU’s partner organizations
- Serving for the promotion of literacy especially for girls and women
- Human, technical, material and information resource base
- Regional network
- 15 LRCs working in 14 countries

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
Information Network

- Asia-Pacific Literacy Data Base
- Literacy Facts and Figures, Who’s who in Literacy, National Literacy Policies, NFE Curriculum, etc.
- Since 1997 with UNESCO
- URL: http://www.accu.or.jp/litdbase

Tokyo Statement on Non-Formal Education

- UN Literacy Decade 2003/12
- Inclusion of NFE in National Action Plans
- Equivalency between Formal and NFE
- Community participation, ICT, Monitoring
- Funding

Background and New Programme

- Stressed the importance of exchanges of teachers, administrators and students
- UNESCO-Japan Fund in Trust for the Promotion of International Cooperation and Mutual Understanding
- Since 2000

Structural Change
Priority Area and Future Agenda

- Respect for cultural diversity
- Contribute to the promotion of basic education
- Personnel exchange for mutual understanding
- Advancement of professional skills and knowledge
- Seeking new project and budget
Chapter 3

Country Reports on the Proclaimed Masterpieces

China, India, Japan, Philippines, Republic of Korea, Uzbekistan
Kun Qu Opera
Ms. Cai Liang-yu
Professor, Chinese Academy of Arts,
Music Research Institute

Mr. Wang Lu
Director, International Department
Chinese Academy of Arts

We are very honored by the fact that Chinese Kun Qu Opera was proclaimed as “Masterpiece of the Oral & Intangible Heritage of Humanity” by UNESCO in May, 2001. We are here attending this meeting to share our happiness and want to bring our best wishes to you all in hope that more excellent cultural heritage from more countries could achieve the same honor.

1. Brief description of the Kun Qu Opera:
Kun Qu Opera is one of the operas with the longest history in China. It rooted from “Nan Xi” and “Za Ju” (poetic drama set to music) in Song, Jin and Yuan dynasties, and gradually became a prosperous opera nationwide in the middle of Ming Dynasty (mid 16th century) after a reformation made by a group of artists creating a complete instrumental accompaniment orchestra with the Di, Drums & Ban (clappers) as major instruments supported by Sheng, Xiao, Sanxian, Pipa and Yueqin etc. In Ming and Qing dynasties, Kun Qu Opera was used to perform the legend plays. Kun Qu Opera enjoys a meticulous division for roles. Its “Chang Qiang” (rhyme scheme) is in the form of “Qu Pai” (the name of the tunes to which a type of verses for singing and narrating are composed). Its exquisite and tactful rhythmical scheme is good at reflecting the rich and exquisite emotion of a figure. Its performance forms are theatrical performance and “Qing Chang” (arias singing) by amateur. The period of Jiajing years of Ming Dynasty to Qianlong years of Qing Dynasty (1522-1796), about 270 years was the heyday of the Kun Qu Opera.

During its forming and prosperous time, Kun Qu Opera was popular with vast social strataums. But during its development, its play scripts written by scholars incline to the elegant side, its request to “Ge Lu” (rules and forms of classical poetic composition with respect to tonal pattern, rhyme scheme) become stricter, thus, it can only be acceptable to those who had higher cultural accomplishment. But, it had been an artistic way for scholars to cultivate themselves, with its deeper cultural meaning, it became an important representative and mark of traditional Chinese culture. It made a strong and important influence in many aspects, such as literature, performance & music to the local operas coming later. For instance, the Beijing (Peking) Opera and Chuan Ju Opera which people are more familiar, both are shorter in history than the Kun Qu Opera, however, while originating and coming into form, both of them absorbed styles and influences by the Kun Qu Opera. Until present, many local operas in China are still using some of the Kun Qu “Chang Qiang” and melodies.

The Chinese Traditional Opera is a kind of highly synthetic art, mainly combining the three artistic components of music, dance and poetry, which, either in the respective right of their own or in this comprehensive form, have once reached the peak of their development. Because of their high level of difficulty, all the later formed genres of Chinese Traditional Opera simplified them to a certain degree. For instance, the singing forms before the Kun Qu Opera are named South Tune and North Tune, which represent different tune-based styles, that is, each tune represents a style, which is shaped with a fixed number of words, as well as tonal patterns and rhyming words at the end of each verse. Compiled in Qianlong Year 11 (1746), Jiugong Dacheng Nanbei Ci Gongpu (Jiugong Grand Collection of the Tunes of Both South and North Ci) collects 2094 styles of tunes, most of which have been maintained in the Kun Qu Opera.

However, the traditional operas in different places later are divided into two major styles, that is, the Tune-Based Style and Rhythm-Based Style, and there are much less, that is, no more than some dozen of Tune-Based Styles that are used, and the rhyme schemes used in them are also not very strict. As for the Rhythm-Based Style, it is constructed of merely up and down sentences which are much simpler than those styles in the Kun Qu Opera. Moreover, the performance of the Kun Qu Opera requires a higher level of difficulty in its performance, and as its own terminology says, hand gesture, eye expression, body posture, hair whipping and stage step, and in another word, all the parts of the body, are supposed to express emotions through certain stylized movements as well as elegant postures and expressions, which have to be unified into one kind of beautiful body language.
through mutual coordination. During the whole performance, the dancing body needs to closely integrate with singing, and make sure that all the movements are mixed with dancing and all the voices are expressed through singing (that is, all the wording must exist in the musical rhythms). Therefore, all the performers of the Kun Qu Opera must go through a long and hard training. As a contrast, in some later formed traditional operas, dancing is not so strict a component, and even some daily movements are added into them. Marking a height in the literature of Chinese Traditional Opera, the librettos of the Kun Qu Opera pay much attention to their temperament and artistic conception, thus maintaining the essentials of literary language in ancient China. Later, its librettos begin to take in more and more spoken language and in this way lose the elegance and succinctness. For all this reasons mentioned above, the Kun Qu Opera does have the outstanding values as a masterpiece of the human creative genius.

2. Why and how the Kun Qu Opera was selected for candidature:
After receiving the notice from UNESCO, the Chinese Ministry of Culture delivered the information to all provinces, cities and autonomous regions in the country and called for applications. The Culture Ministry also instructed to establish a special experts’ working group in order to do the judgment. The group studied carefully all the applications and finally selected 5 as representative candidates to submit to UNESCO from China. These 5 candidates were selected according to the following standards:
1) degree of influence of the particular culture expression space;
2) the artistic value;
3) degree of disappearance danger;
4) significant importance of protection;
5) completeness and practicability of the application materials.
In above, we have discussed the influence and artistic value of Ku Qu Opera, now we would briefly talk about the danger of its disappearance.

In late 18th century, local operas sprang up, while Kun Qu Opera was too elegant and too sophisticated, thus Kun Qu Opera declined. Before the founding of People’s Republic of China in 1949, Kun Qu Opera was near its extinction. After the founding of new China, the government took some protection measures to give Kun Qu Opera a new life. In 1956, “Shi Wu Guan” (The Story of 15 Strings of Bronze Coins) were adapted and put on show by Kun Qu Opera House of Zhejiang Province, placing broad influence in China. Following this, Kun Qu Opera revised. People said, ‘a play saved a kind of opera’. But in recent years, because of the rapid change in life, because of the dominant position occupied by popular culture, the deaths of aged Kun Qu Opera artists, the decrease of successors, in addition to the lack of fund, we can hardly take effective protection measures in time. Kun Qu Opera is facing the risk of disappearing, mainly displayed in the following ways:

1) Influenced by the development of economy and technology. As China has adopted the socialist market economy, theatre, as a means of entertainment, has to get into the market and earn profit from its performances; however to present a Kun Qu Opera performance needs a large number of performers, musicians and stagehands, requires a high standard for stage, props and costumes, hence often leads to the situation when the Kun Qu Opera troupes have to cancel their shows because their box office is lower than the cost of their performances. In this way, they have to put popular song and dances into their Kun Qu Opera performances in order to increase their box office and meet the needs of the audience, which as a matter of fact speeds up the disappearance of this art form.

2) The attack of popular arts and modern entertainment. The modern technology has accelerated the circulation of information, culture and arts, and enriched the means of entertainment to a great extent while the TV culture has taken away most of the leisure and entertainment time of common masses. The modernized daily life made the audience to desire for more light-heartedness and leisure, and the popular art has met with much more enthusiastic welcome from young audience. And in this way, all the Chinese Traditional Operas have become inferior to the popular art and the TV culture in their competition, and the Kun Qu Opera in particular, with the classic elegance of its libretto and the delicate nuances of its performances, has suffered from a big loss of its audience and fans.
Chapter 3

3. Situation of the implementation of the action plan:

After the announcement in May 18, 2001, the work we have done in the second half of 2001 are:

1) The Ministry of Culture officially permitted to prepare and establish a “Chinese Kun Qu Opera Museum” in Suzhou City, Jiansu Province;
2) Construction of the Campus of Kun Ju Opera House of Jiangsu Province sponsored by the Jiangsu People’s Government and the Nanjing People’s Government is finished and handed over for use;
3) 30 students got enrolled at September, 2001 to the Kun Qu Class of the Beijing Local Opera Arts’ School, the project was entrusted to the Beijing Local Opera Arts’ School by the North Kun Qu Opera House;
4) December 18th, the Culture Ministry assigned the document of “10 Year Plan for the Protection and Promotion of Ku Qu Opera”.

4. Impact of the Proclamation, reaction of the public and the media; effect on national policy etc.:

When we got the news in May 18, 2001 of Chinese Kun Qu Opera had been proclaimed as one of the first group of “Masterpiece of Oral & Intangible Heritage of Humanity”, the Xinhua News Agency, CCTV, People’s Daily, Guangming Daily, Zhong Guo W enhua Bao (Chinese Culture Newspaper) and many other major media followed by local TV stations and newspapers delivered the news;

June 8th, the Culture Ministry held a Symposium: “Protect & Rejuvenate Kun Qu Opera,” government officers such as the Minister and vice-Minister of the Culture Ministry attended the symposium and gave important speaches, and informed the proclamation of Kun Qu Opera as “Masterpiece of Oral & Intangible Heritage of Humanity” by the UNESCO. Members of the directory board of the “Kun Qu Opera Rejuvenation,” famous scholars from the drama circle, famous performing artists from Kun Qu Opera Ensembles, and delegates from the Xinhua News Agency, CCTV People’s Daily, Guangming Daily, Chinese Culture Newspaper were invited and attended the symposium;

Jun 15-20th, a performance was held in Nanjing to celebrate Kun Qu Opera being proclaimed as “Masterpiece of Oral & Intangible Heritage of Humanity” organized and sponsored by the Culture Ministry and the Kun Ju Opera House of Jiansu Province;

June 22, the Culture Ministry and the North Kun Qu Opera House jointly organized a meeting and performance of “Celebration of the 44 Annual Year of Establishment of the North Kun Qu Opera House and the Proclamation of Kun Qu Opera as Masterpiece of Oral & Intangible Heritage of Humanity”;

August 9-12, the Culture Ministry and the Culture Division of Zhejiang Province jointly organized a celebration meeting celebrating Chinese Kun Qu Opera being proclaimed as “Masterpiece of Oral & Intangible Heritage of Humanity”, and celebrate the 80th Birthday of the Kun Qu Opera Training School and Birthdays of the Kun Qu Masters Zhou Chuanying (90), & Wang Chuansong (95). The activities included a celebration meeting, a memorial performance and an academic forum.

Aug. 17-18, the Culture Ministry jointly organized with Shanghai Culture Department a performance and symposium to celebrate Chinese Kun Qu Opera being proclaimed as “Masterpiece of Oral & Intangible Heritage of Humanity”;

Oct. 15-18, the Culture Ministry organized a meeting to celebrate Kun Qu Opera being proclaimed as “Masterpiece of Oral & Intangible Heritage of Humanity” and a performance of Kun Qu Opera’s classical pieces;

Nov. 5-8th, the Culture Ministry jointly organized with the People’s Government of Jiansu Province and the People’s Government of Suzhou City “Visiting Kun Qu Opera’s Hometown Activities” to celebrate Kun Qu Opera being proclaimed as “Masterpiece of Oral & Intangible Heritage of Humanity”;

Nov. 10th, the Culture Ministry and the Nanjing City People’s Government held a Kun Qu Opera performance played by Kun Qu Opera “Plum Blossom Award” winners to celebrate Kun Qu Opera proclaimed as “Masterpiece of Oral & Intangible Heritage of Humanity.”

In their speaches on the Culture Ministry’s Symposium “Protect & Rejuvenate the Kun Qu Opera”, the Culture Minister Mr. Sun Jiazheng and
the vice-Minister Mr. Pan Zhenzhou emphasized that we should take this opportunity that Chinese Kun Qu Opera being proclaimed as “Masterpiece of the Oral & Intangible Heritage” to do more in disseminating and promoting the preservation of Intangible heritage in our country; we must strengthen our research, enhance our knowledge of the artistic connotation and essence of Kun Qu Opera, make good balance between the protection, inheritance, reformation and rejuvenation of Kun Qu Opera; and we must create better conditions for the promotion and rejuvenation of the Kun Qu Opera.

After the symposium, the Ministry of Culture arranged Kun Qu Opera artists and specialists over the country to carefully investigate the situation and the developing direction of Kun Qu Opera, to make a 10 Year Plan for the Protection and Rejuvenation of Kun Qu Opera. As we mentioned above, this 10 Year Plan has already been assigned.

5. Difficulties Faced / Facing:
To apply for the Proclaiming of the Masterpieces of Oral & Intangible Heritage of the UNESCO is a new thing for all of us. We think that we need to have better understanding to this matter, and a better understanding may need time to achieve. It is necessary for not only people who are involved with the programs, but also more important for people from other fields and the mass of common people to recognize its significant importance. Without this understanding, it is impossible to do the application and preservation and rejuvenation efficiently.

This time, we suppose the main problem for us was time and translation. When we were preparing the candidatures’ materials, we actually translated from English into Chinese & from Chinese into English about 200,000 Chinese characters (approximate a size of an ordinary book!) with addition of going through a great amount of photos, videos and other sound / video materials all within a limited time of two weeks which was quite a tough job! Cause by the limited time, some of our materials preparation was not well fulfilled as we wanted to, and this brought some difficulties to the work which followed later on. We have to emphasize that language is one of the key problems for the application. Since oral & intangible heritage is deep and rich in its connotation, they are closely related with Chinese traditional language, while translating the materials into English, it is necessary to consider how to preserve its original style and even its original charm. However, as you know, Chinese language is quite different with English in its way of expression. Moreover, China is a country of multi-nationalities (totally 56), while dealing with masterpieces of the minorities, it would be more difficult. In short, this work requires high quality in language translation and the translator(s) needs to have as deep and thorough understanding as possible to the oral & intangible heritage. This is a difficulty of what we have faced and are facing. We believe that many other countries would have the same problem.

Another problem is finance, this is mainly after the proclaiming, when we need to put the act of 10 year plan into reality, the financial support has not arrived, so it may delay our plan.

Finally, we want to suggest the UNESCO to increase the numbers of the Masterpieces, in order to let more oral & intangible heritage from more countries could have a chance to be preserved. For instance a country like China has such a long history and so many nationalities, of course it is very rich in the heritage that are facing the danger of disappearance caused by the rapid economic development and social change, and are in urgent need to be preserved. And there are so many countries and nationalities in Asia and the Pacific, you can imagine how many oral and intangible heritage are in need to be preserved! However, according to the principle of the proclaiming of the UNESCO, each country could have only one project to be proclaimed in two years, that is actually really too few! So we suggest to increase the number appropriately if possible.

This is all what we wanted to report. We also wish to express our gratitude to ACCU, UNESCO, and the Ministry of Foreign Affairs of Japan, the Japanese National Commission for UNESCO, and the Agency for Cultural Affairs, Japan for organizing this meeting and we sincerely wish it to achieve a great success.
Chapter 3

KUTIYATTAM, Sanskrit Theatre
Dr. Sudha Gopalakrishnan
Coordinator, Academic Programmes
Indira Ghandi National Centre for the Arts

“On 24 may 2000, I hired a taxi to go to watch a Kutiyattam performance something I have been doing periodically. But today the taxi driver looked at me differently. ‘Oh you are going to watch the Kutiyattam performance. You know it has won UNESCO recognition!’ The taxi driver who had apparently never seen a performance himself or heard about Kutiyattam before was proudly informing me that Kutiyattam has won world recognition! Kerala which prides itself on its hundred percent literacy and has a population that reads newspapers and watches television seems to have noticed its own art form after the UNESCO news…”

(Dr. Diana Daugherty, an American scholar who has worked on Kutiyattam for several years in conversation with the author)

a. A brief description of the heritage:

Kutiyattam is the only extant form of traditional Sanskrit theatre in the world, and may well be the oldest extant form of theatre in the world today. One of the most remarkable traditions of world theatre, it has a history of about two thousand years. Kutiyattam is a unique phenomenon in the history of Sanskrit theatre in India, by being the only surviving link to the otherwise lost tradition of performance of Sanskrit plays. It has its own distinctive characteristics in terms of theatrical conventions and method of acting. It is performed by a community of actors called Chakyars and female performers called Nangiars. The performance of Kutiyattam was codified in ancient times through elaborate choreographic manuals, most of which are still extant today. Until recently Kutiyattam was performed only in temple theatres, but now it has emerged into the secular space, and become accessible to a wider audience. Currently, there are three major schools providing training and performance opportunities for Kutiyattam — Kalamandalam, Margi, Ammannur Chachu Chakyar Smaraka Gurukulam—as well as three other centres Mani Madhava Chakyar Smaraka Gurukulam (emphasizing on orchestral training), International Centre for Kutiyattam (engaged in organising outreach activities like lecture/demonstrations and seminars) and the Theatre Department of Sree Sankara Sanskrit University.

Kutiyattam is the art of elaborate acting through extending the performance score. It draws on the plays of eminent Sanskrit playwrights of India, but in theatrical presentation, it treats single Acts from Sanskrit plays as full-fledged plays. The action is so elaborate that a full play takes several nights to complete, and a single verse can stretch up to two hours. The ideal text of Kutiyattam is minimal, with a great scope for elaborate acting. The actor explicates the idea with the aid of his body movements, a codified pattern of gestures and highly developed language of facial expression to create an intensely felt aesthetic experience. It is a form of theatre, which, due to the high degree of stylization and the elaboration in acting, appeals to only a select few who have the requisite knowledge of its theatrical grammar.

b. Why and how the particular cultural expression/space was selected for candidature

The degree of formalism that characterizes the temple-oriented classical theatre of Kutiyattam is greater than the secular and folk art forms. It retained its rigidity and tightness of structure down the centuries due to its adherence on tradition and spirituality. The art of Kutiyattam in the olden days was patronized mostly by people from the higher strata of society, the rural elite who were conversant with the codes and conventions of drama. These people were well versed in aesthetics, dramaturgy and dramatic literature played a critical role in the choreography of Kutiyattam in the early days. They sustained the performance of this art by making it into a hereditary occupation of the actors, thus ensuring its continuance. With the crumbling of the feudal order, the temples lost their land and Kutiyattam became orphaned. As patronage systems of the temples began to crumble, and state support was nominal, the art form languished. Patronage in the present age comes mainly from the Government and its agencies like the Sangeet Natak Akademi. The Government of India made the revival of classical art forms as part of its avowed policy on culture and heritage, and has a number of initiatives to encourage and support classical arts. However, the support of from the
Central and State Governments through the Department of Culture is not enough to make these arts self-sustaining.

In the year 2000, a unique opportunity was created with UNESCO creating a new stream called Oral and Intangible Heritage of Humanity for declaring outstanding forms of cultural expression as a heritage of the world. The information regarding the starting of a new initiative on intangible heritage reached the world of Kutiyattam by chance. In late 1999, Margi, one of the institutions engaged in the preservation of Kutiyattam, had undertaken a tour to Paris on the invitation of one of the organisations there, and it was there that we heard about this. After returning to India, Margi as an NGO took the initiative to gather support from all the patrons and practitioners of Kutiyattam. A meeting of all the representatives of the different schools, scholars and other practitioners was convened in Thiruvananthapuram, the capital of the province of Kerala, to discuss the modalities of putting together the candidature file and to invite suggestions on the ten-year action plan. The eminent filmmaker Adoor Gopalakrishnan did the video documentation of the art form. The documentation, lasting for ten hours and a half, was done inside one of the oldest temple theatres in Kerala that has a performance history of about eight hundred years. Dr. Sudha Gopalakrishnan, Vice President of Margi put together the candidature file for declaring Kutiyattam as the Oral and Intangible Heritage of Humanity. The proposal fielded by the Government of India to UNESCO was approved by an international jury in May 2000. Kutiyattam along with other sixteen forms of the world were declared as world’s heritage and accorded the status of the Oral and Intangible Heritage of the World. It is a matter of pride for the entire country that Kutiyattam has received this honour.

**c. Situation of the implementation of the action plan**

At the national level, a comprehensive action plan has been submitted to the Government of India to revitalise the art form by affording a national status to Kutiyattam, ensure its patronage and support it financially. The suggestion is to start an Intangible Heritage Fund at the national level and through this, leverage funds to protect this art. The most important step suggestion is to create a budget line (head) in the Ministry of Culture for “Intangible Heritage Fund” to give support to Indian art forms declared oral and intangible heritage of humanity. Under this head, a series of activities that lead to the promotion of Kutiyattam could be budgeted. The Tenth Five Year Plan of India is under preparation (2002-2007) and will commence in April. This is therefore the right time to intervene and we hope the Government will consider our proposal seriously. There is a proposal developed for the Indira Gandhi National Centre for the Arts, New Delhi, for the starting of a programme for the revitalisation and documentation of the Oral and Intangible Heritage of India. Taking cue from the UNESCO declaration, this proposal aims to take up the cause of the identification and preservation of the oral and intangible cultural heritage of India.

At the regional level, new initiatives are being planned to safeguard this art form and reach it to a wider community of people. There is an effort to link up the performances with tourism activities, taking care not to dilute the content of this art form in the process. The tourism department has announced the recognition of Kutiyattam as international heritage as a major landmark in Kerala, and has started advertising it through their pamphlets and brochures, and this would hopefully attract a segment of people, both domestic and international, to this art. The Department of Tourism, while organising the tourism week, announced that the heritage theatre of Kutiyattam is the most prominent event of the week. Though performance opportunities have increased only marginally, wherever performances do take place, the cultural value of the art has increased.

After the announcement of the recognition, the Kutiyattam community has come together for the first time to address the issue of its revitalisation. Though small in number, the community of Chakyars (actors) has so far never worked together, the lack of opportunities and support naturally leading to insecurities, jealousy and competition within this community. Though at the outset, there were some misgivings in terms of the benefits of such a proclamation, now all that is put behind. In spite of financial constraints, there is a renewed energy for the artists in applying themselves to creative projects. The three major schools—Kalamandalam, Margi and Ammannur Gurukulam—have taken steps for the revitalisation of the art by creating new productions, reviving earlier plays, and developing new
The patrons and practitioners of Kutiyattam have formed themselves into a network (perhaps for the first time in the history of the art!) and have decided to come together for the common cause of rejuvenating it. All the six centres have made out their own action plans for the rejuvenation of their own respective schools, and chartered their individual needs. They have also decided to have more interaction in the future and support each other. This unity within the community has perhaps become the greatest advantage of the UNESCO recognition.

**d. Impact of the Proclamation: reaction of the public and the media, effect on national policy, etc.**

The Proclamation has undoubtedly given a new lease of life to this valuable but largely neglected art form. It has caught attention of people from a variety of fields in India including artists, media, theatre scholars and administrators. It made big news in the media across the country, and this has resulted in boosting its image to a national audience making them realize its value as a bequest to future generations. In the province of Kerala where the art form survives, there is a feeling of pride that a sacred art belonging to the region has won international recognition as recorded in the conversation reproduced here. The local media gave a big boost to the news and it kept appearing in the news and television channels for several weeks continuously. It has certainly re-emphasized the value of the art form in the local context. For the community of Chakyars and a small group of aficionados who strove to keep this art alive, it is a vindication of their commitment and efforts.

The attention following the recognition has not yet led to any tangible financial benefit for the performer or the art form itself. The grandeur of the form is at complete variance with the plight of its performers. Once patronized by temples (Kerala temples were economic agents in the sense of owning property) the actors were supported by donations of landed property and high wages. In the post land reform context of Kerala as the art has come out of the temple, the economic condition of the performers worsened. The earnings of an actor who devotes her/ his entire lifetime in the pursuit of the art is well below a minimal income needed for survival. This kind of uncertainty is a major constraint to the revivalisation of Kutiyattam, for a new entrant in spite of talent and creativity, might be lured away to pursue more lucrative professions. There is a need to create an appreciation base among youth for the country’s heritage given the increasing trend of cultural homogenisation. There are some efforts made in India through some voluntary organisations but they are nominal. There is a need to

- document such heritage forms
- train a generation of young people who can take up the art seriously, to ensure continuity and sustenance of the tradition

Another factor is that performances of Kutiyattam are time-consuming and elaborate, taking up several hours (and days) to complete action, and so it catered to only a limited section of the people. Admitting that it is not advisable to classify arts as “high” and “low”, it is perhaps an undeniable fact that Kutiyattam still caters to an exclusive, privileged section of people, who have the time and interest to pursue it. This exclusivity itself becomes a constraint in terms of organising performances and devoting time for its pursuit and promotion. While considering financial support for the maintenance, promotion and revitalisation of this art, its special features as cultural capital should be taken into account.
1. Selected details of Nogaku in the candidatures for “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” of UNESCO

(1) In Japan, under the Law for the Protection of Cultural Properties, the especially important intangible assets are designated as “Important Intangible Cultural Properties” or “Important Intangible Folk-Cultural Properties,” and protected.

(2) The Council for the Protection of Cultural Properties, composed of specialists, showed the following conclusions.

i) The Important Intangible Cultural Properties and the Important Intangible Folk-cultural Properties meet the criteria of “Masterpieces of the oral and intangible heritage of humanity” as specified by UNESCO. Therefore, it is suitable that the candidate for recommendation be examined from the standard of the Important Intangible Cultural Properties and the Important Intangible Folk-cultural Properties.

ii) Among the Important Intangible Cultural Properties, Nogaku, Ningyo Joruri Bunraku and Kabuki are traditional performing arts representing Japan, which have accumulated various elements such as the music, art, literature, and history of our country over many years. They reflect Japanese season-feeling, nature-views and daily-life-feelings, and are familiar domestically and internationally.

iii) It is appropriate to recommend Nogaku as a candidate for “Masterpieces of the oral and intangible heritage of humanity” of UNESCO. Nogaku is an older classic theatre form than Ningyo Joruri Bunraku and Kabuki. It is also suitable to submit Ningyo Joruri Bunraku and Kabuki, assuming that they will be published in the tentative list of “Masterpieces”.

2. Best practices and their impact

(1) In Japan, these pre-existing systems for protecting intangible cultural properties have enabled us, without much difficulty, to accommodate UNESCO’s newly introduced system of “Proclamation of Masterpieces of the oral and intangible heritage of humanity”.

(2) This recent proclamation of Nogaku as a “Masterpiece of the Oral and Intangible Heritage of Humanity” by one of the international organisations, UNESCO, has been such an honorable event that Nogaku actors perceived the Proclamation as an international recognition of the art of Nogaku, adding to its domestic reputation.

(3) Nihon Nogaku-kai and Nogaku Kyokai, association for Japanese Nogaku, are so delighted with this proclamation that they have started to organize new programmes of Nogaku performances throughout local schools and theatres in order to provide opportunities for more people to appreciate the art. The Agency for Cultural Affairs of the Japanese Government has allotted additional budget for these performances from the fiscal year 2002.

(4) On January 7, this year, concerned organizations, specifically Nihon Nogaku-kai, Nogaku Kyokai, and the Japan Arts Council, jointly organized a “Special Ceremony and Performance of Noh and Kyogen in commemoration of the Proclamation of Nogaku as Masterpiece of the oral and intangible heritage of humanity by UNESCO, to which many ambassadors, representatives of the Japanese government, and people from the media were invited. On this occasion, the Minister of Education, Culture, Sports, Science and Technology gave a congratulatory greeting.

(5) Also, the National Noh Theatre, which is run by the Japan Arts Council, has been maintaining its effort to publicise the “Proclamation” by way of including notes indicating the recent proclamation in their programmes/brochures for Nogaku performances.

(6) In Japan, this “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” has been granted equal status to that of “World Heritage”; and thus, this proclamation has increased the attention paid to Nogaku by the media.

(7) The recent proclamation of Nogaku as a “Masterpiece” has provided enormous encouragement
to the people engaged in intangible cultural heritage in general, and they have initiated examination as well as activities so that their intangible heritage be proclaimed as “Masterpiece”, thus resulting in increased interest in the system of the “Proclamation” throughout Japan.

PHILIPPINES

The Hudhud Chants of the Ifugao People
Dr. Jesus T. Peralta
Consultant, National Commission for Culture and the Arts (NCCA)

I. Introduction of the Ifugao Hudhud:

The Ifugao people of the province of the same name inhabit the southeastern flank of the Cordillera Mountains in northern Luzon, Philippines. They are best known for the rice terraces that are part of the UNESCO World Heritage Site of the Terraces of the Philippine Cordilleras. They are a complex group characterized by a just as complex kind of traditional religion where almost every Ifugao male is a ritual specialist, and where there are almost 2000 deities called upon during rituals.

It is not a homogenous group although they have this generic name – Ifugao, which means people who live in the hills (i-locative particle; pugo-hills). The traditional grouping include principally the Tuwali, Ayangan and Hanglulu. The last is a very mixed group associated with another ethnic group, the Ikalahan.

The Tuwali Ifugao are located in the area of Kiangan and peripheral areas, the traditional center of Ifugao culture. Their pre-Christian rituals and tradition are memorials of an ancient culture, vestiges of which have been maintained through the ages to the present time. Among these traditions is the chanting of an epic called hudhud – mythological tales. The Hudhud is an oral narrative that is chanted by groups of women when harvesting/weeding rice in the terraces to break the monotony of backbreaking physical labor; when exhuming the dead; and other social events. It is not directly associated with, nor required to be chanted during rituals, unlike another epic – the Alim. There are more than 200 mythical tales retelling exploits of mythical heroes that represent the best in Ifugao culture. It celebrates Ifugao wealth, valor and values. The myths are the bases of Ifugao belief and value systems.

The language of the Hudhud is highly figurative, pleonastic and repetitious. It is filled with metaphors, metonyms and other figures of speech. The 200 myths are generally composed of some 40 episodes, the chanting of which may take three to four days. The epic is chanted alternately by a presenter (mun-hawe) who sings the narration and a chorus (mu-nhudhud/ mun-abbuy) that will continue the chant and comment on the story. The chorus picks the chant up from cue word from the presenter. While the chorus needs only to be familiar with a set of recurring phases, the presenter has to be familiar with at least 200 variants of the narratives.

It is not clear how old the hudhud is. Archaeological dates for the presence of terracing in Ifugao province are between 1545-825 BC

II. Preparation of the Candidature File/ Situation of the Implementation of the Action Plan

The announcement of the submission for nominations for proclamations to the Masterpieces of Oral and Intangible Heritage for All Humanity was received by the National Commission for Culture and the Arts (NCCA) in July 2000, with the information that the deadline for the submission was the end of December, while that of requests for assistance was the end of July.

The initial reactions to the announcement were as follows:
1. It was recognized there are quite a few oral and intangible heritage of the Philippines that may fit into the stipulated category. However, none are described and documented as required for nomination. The two deadlines were too close so that immediate action was needed.
2. There is no single structure in the NCCA with an operational budget that can handle this enterprise that has numerous implications and demands, since it is not involved with only one nomination but a continuing concern, not only with respect to UNESCO, but for the country as a whole. There is therefore a perceived need for an Intangible Heritage Committee within the NCCA with an operational budget;
The immediate response was a request for NCCA to put together an ad hoc core group to work on the nomination and other attendant concerns. In the meantime a request for financial assistance for the preparation of the candidature files to the amount of $20,000.00 was submitted to UNESCO, together with the required line-item budget and bibliography. The financial plan was later adjusted. It was not until 29 August 2001 that the assistance funding from UNESCO was received and prepared for utilization by Nov.10 in accordance with rules of bureaucracy.

A consultative meeting among experts was held immediately to organize a priority listing of oral and intangible heritage from the standpoint of history, artistry, ethnography, sociology, anthropology, etc. The mobilization of a documentation team was also considered. The results of the literature search was submitted to determine which of the known oral and intangible heritage of the Philippines are most significant and well-documented enough to require minimal preparation in time for submission. Availability of collateral information was also considered.

Four were initially selected:
1. Hudhud of the Ifugao of the Ifugao province;
2. Darangen of the Marano of Lanao del Sur province;
3. Labaw Donggon/Hinilawod (Sugidanon) of the island of Panay; and
4. Tiwang of the Manuvu of the island of Mindanao

Upon assessment of the available information the consultative meeting decided on the Hud hud of the Ifugao as the Philippine nomination. The underlying reason reasons are that 1) the epic has an outstanding traditional value that is valid contemporaneously of a nature that can be considered an achievement of humanity; 2) there are sufficient available publications about it; 3) the area where it is practiced is close enough to enable quick audio-visual documentation without too much logistic problems; 4) there are easily identifiable resource persons; and finally, 4) there identifiable practitioners who can participate in the documentation. Simultaneously, an action plan was drafted to address this matter and others in the future.

A documentation team was sent to Ifugao province to interact with practitioners who were organized by resource persons. At the same time the text work on the candidature files was started based on available ethnographic data. A writer was engaged to put together the materials. The candidature file was submitted by December 2000 together the audiovisual materials. The registration of the candidature file was confirmed by February 2001, with a request for additional information and the submission of a fifteen-minute VHS tape of professional quality for viewing by the judges. From the raw audio/visual documentation, the required tape was produced in one week after a week of consultations. The needed materials were submitted by 23 February.

By May 2001, the NCCA was informed that the Hudhud was among the 19 proclaimed as an Oral and Intangible Heritage for all humanity.

The implications of the proclamation, however, necessitated that a permanent body should be organized in order, not only to execute the action plan devised for the Hudhud, but all other national concerns with respect to oral and intangible heritage as pointed out earlier. The organization of an Intangible Heritage Committee was proposed by July 2001. A body of this sort, however, would require warm bodies and an operational budget.

While waiting for formal action by the NCCA Board, the ad hoc group, worked for the declaration by the National Museum of the Hudhud as a National Cultural Treasure. For this purpose a local Committee was organized in Kiangan, Ifugao province not only to evaluate the Hudhud for the National Museum as required by law, but also to assist the NCCA in the propagation and preservation of the epic chant. The Hudhud was finally officially proclaimed a National Cultural Treasure in _14 November 2001. The local committee is working presently to have official provincial and municipal recognition of the epic.

In October the NCCA received a piece of communication from UNESCO “to consider as appropriate the establishment of national organs for the protection of the intangible heritage, composed of artists, creative workers and any other actors involved at local level”, needed for the projects concerning the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. Since this was supportive of the earlier proposal for the NCCA to create such a body, the proposal to create an Intangible Heritage Committee (IHC) was re-submitted for approval. By January 2002, a resolution approving such was issued (attached). The main issue confronting the IHC is the necessary budget to maintain the unit
and to enable it to carry out its operations with respect to the implications generated by the proclamation of the Hudhud and others like it.

III. The Impact Created by the Proclamation of the Ifugao Epic

1. Impact on artists, the creators and the community concerned:

The proclamation of the Hudhud certainly created an impact firstly on those groups of Ifugao who chant the Hudhud, and primarily on the group that performed for the documentation of the Hudhud nomination. There is of course a repercussion in the Kiangan municipality where the documentation was done, rippling from the kin groups of the members of the group, and the rest of the communities in Kiangan. We understand that presently there is a resurgence and popularity of chanting the epic during appropriate occasions.

There is no way to be able to ascertain the impact on the municipalities outside of Kiangan at present, since no attempt has been made to assess this. However, considering the ethnocentricity of ethnic groups like the Ifugao, the effect must have been considerable, and since the proclamation has considered the Hudhud as a patrimony of humanity, the effect must have been electrifying.

2. Impact of the Proclamation on the National Level:

By May 2001, the NCCA was informed that the Hudhud was among the 19 proclaimed as an Oral local level”, needed for the projects concerning the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. Since this was supportive of the earlier proposal for the NCCA to create such a body, the proposal to create an Intangible Heritage Committee was re-submitted for approval. By January 2002, a resolution approving such was issued (attached).

3. Actions and concrete initiatives taken

3.1 On May 22, 2001, the NCCA passed Board Resolution No. 2001-116 initiating the NCCA Epic Playwrighting Contest, which is a competition for the best three act/full length play written in Filipino or English to be based on the Ifugao epic, Hudhud. The top three scripts each will receive a cash award of P100,000.00 (approx. US2,000.00);

3.2 On May 3, 2001, the National Museum issued Office Order No. 42-2001 appointing as members of the Panel of Experts to study the nomination of the Hudhud to be declared a National Cultural Treasure in accordance with the provisions of RA 4846 as amended by PD 374 and RA 8492. The members were:

- 3.2.1 Ms. Lourdes Dulawan
- 3.2.2 Mr. Manuel Dulawan
- 3.2.3 Mr. Juan Dait Jr.
- 3.2.4 Governor Teodoro Baguilat Jr.
- 3.2.5 Mr. Palompon Bahay, and
- 3.2.6 Mr. Artemio Barbosa

An Office Order No 42-A-2001 was later issued to include Mr. Jose Guinid as an additional member of the Panel.

3.3 On September 6, 2001. The NCCA issued Board Resolution No. 2001-266, approving support for the development and implementation of an action plan for the preservation and promotion of the Hudhud chants of the Ifugao;

3.4 In the meantime, a Public Relations Campaign for the Hudhud is being undertaken with the production of 30-seconder Television and Radio plugs, and the printing of posters for broadcast and dissemination;

3.5 The NCCA resolution No. 2001-267 was issued approving support for the protection and site development of the “Rock of Pumbakhayon” located in Kiangan municipality, Ifugao province, which is the mythological site upon which the Hudhud tales proliferated, as object correlative of the intangible Hudhud epic.;

3.6 A consultative meeting was held with the National Museum appointed Panel of Experts in Kiangan, Ifugao to 1) explain and discuss the significance of the Proclamation in the local and national levels; and 2) move for its declaration as a National Cultural Treasure;

3.7 Subsequent meetings will be conducted to discuss and improve on the proposed master plan submitted to the UNESCO;

3.8 October 26, 2001. The Hudhud was awarded with the International Arirang Prize;

3.9 November 14, 2001. The National Museum issued Declaration No. 1 declaring the Hudhud epics and the object correlative, the Rock of Pumbakhayon, as National Cultural Treasures;
I. Introduction of the Masterpiece: Jongmyo Jerye and Jongmyo Jeryeak

Korean Jongmyo Jerye (the Royal Ancestral Rite performed in Jongmyo Shrine) and Jongmyo Jeryeak (the Royal Ancestral Ritual Music performed in Jongmyo Shrine accompanying the Ancestral Rite) were proclaimed as the Masterpieces of the Oral and Intangible Heritage of the Humanity in May 2001.

1) Jongmyo Jerye, the ancestral rite has been performed in Korean Royal Shrine for about 600 years until this day without interruption. Since the procedures and formalities of the Rite were established in the early Joseon Dynasty, they have been followed with some changes through the transitional period of the Daehan Empire to the modern period. But the details prescribed in the formalities about officiants, materials, costumes, foods, ritual vessels, and instruments are still strictly followed. This Royal ancestral rite used to be performed five times annually, in spring, summer, autumn, and winter, as well as the Day of the Dog of the third cycle of the zodiacal horary signs in the eleventh month according to the lunar calendar. In modern days, the ritual is observed once a year in May.

The formalities of the royal ancestral rite go on in precincts of time-honored architecture of Jongmyo (the Royal Shrine) in harmony with classical Korean music and dance. The ritual prays for the so-lace of royal ancestral spirits as well as national peace and well being, to solemn reverberating music and ritual dance idealizing the positive and negative forces of yin and yang. This is an arena for a visualization of tangible and intangible arts. The ritual incorporates the tangible aspects of ritual vessels, the costumes of officiants, musicians, and dancers together with the intangible aspects of Confucian thoughts, the royal descendents’ ancestral worship, with an artistic flair. As an ideological basis, the concept of filial piety rooted in Confucianism has been an all-pervasive idea and practice of this ritual. The royal ancestral worship ceremony helped enhance the regal power and legitimacy, as well.

REPUBLIC OF KOREA

Jongmyo Jerye and Jongmyo Jeryeak
Dr. Sangmee Bak
Associate Professor,
Hankuk University of Foreign Studies

1. Introduction of the Masterpiece: Jongmyo Jerye and Jongmyo Jeryeak

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With the approval of the Intangible Heritage Committee (IHC) of the NCCA, there is now a legal personality that can address issues on oral and intangible heritage, with the Hudhud epic as its first concern. As of this writing the IHC is to have an organizational meeting to define its structure, functions, to elect the necessary officers and to set out its plan of action. Primary too is to work out the problem of having an operational budget to fund its activities.

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
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2) Jongmyo Jeryeak, the Royal Ancestral Ritual Music performed in Jongmyo Shrine was developed from Chinese Confucian music but was re-composed to express Korean aesthetics. The eleven music pieces in Botaepyong, which praise the civil achievements of the Joseon kings, and the other 11 music pieces in Jeongdaeeop, which praise their military exploits, ensemble different instruments to glorify the majestic prowess of the nation or to express a peaceful mood as the rite proceeds. The words of narrative songs in Jeryeak celebrate the literary virtues and military exploits of the Joseon kings. Line dances are performed to the orchestral accompaniment of Jeryeak in accordance with ritual procedures. The number of lines used to be two, four, six, or eight. In the early Joseon period, 36 dancers performed in six lines. From the period of Daehan Empire, 64 dancers (befitting Joseon’s new status as an empire) started dancing in eight lines. Line dances aim at delineating the harmony of the negative and positive cosmic forces of yin and yang while they shift between civil dance and military dance, for which the hand-held props are changed appropriately. Two kinds of dances included in this dancing component are Munmu and Mumu. Munmu, delineating the positive force of yang, follows a fixed style of choreography that is designed to praise the civil achievements of the Joseon kings. The left direction is believed to generate positive force according to the traditional cosmic principles, so dancers always move their left hands and left feet first and make a left turn while their bodies bend gracefully. Overall, the dance appears reposeful and gently streamlined with curvilinear movements. Mumu delineates the negative force of yin. There is no fixed choreographic tradition in Mumu, but it is designed to praise the military achievements of the Joseon kings. The right direction is believed to generate negative force, so the dancers always move their right hands and feet first and make a right turn. Their body movements are designed to be stretched. Overall the dance appears simple and slow but captures virile strength and spirit.

II. Situation of the Implementation of the Action Plan

1) In implementing the action plan proposed in the application for the designation, there are several entities actively participating: in the government, the Cultural Properties Administration is in charge of executing the related policies and of providing governmental support, while the Preservation Society of the Jongmyo Royal Ancestral Rite, as a private body, is working on the ritual formalities and procedures of Jongmyo Jeryeak. As institutions for the transmission of the cultural knowledge contained in Jongmyo Jerye and Jongmyo Jeryeak, there are two bodies: 1) the National Center for Korean Traditional Performing Arts is responsible for the research and education on ritual music and dance, while 2) the National Traditional Cultural School under the Cultural Properties Administration, established in 1999, is responsible for the cultivation of highly talented people in the fields of traditional performing arts and handicrafts. The Clan Association of Jeonju Yi (the descendants of the Royal clan) is responsible for the actual preparation and observance of the ritual. Annual revenue from the clan’s common estate partly funds the ritual, and the rest of the budget is covered with the governmental subsidy. There are also some grass-root organizations that are essential in helping preserve the cultural heritage. One such organization is Gogungjikimi (Palace Keepers), whose members clean the environment and serve as tourist guides.

2) The governmental support for Jongmyo, as stated in the application, has expanded after the proclamation, and it is expected to be increased further in the coming years. For instance, the government’s annual subsidy for the rite used to be ten million won, but with the designation, the amount increased threefold to be thirty million won. The government, through the Cultural Properties Administration, also supports various aspects of the rite, including the provision of ritual costume. In the filed of public education on the promotion of the cultural heritage and spreading information overseas, the role of government has been essential. Through various media the government has made efforts to enhance public awareness of the cultural heritage.

III. Reaction of the Public and the Media After the Proclamation

1) The proclamation of Jongmyo Jerye and Jongmyo Jeryeak as the masterpieces of the Oral and Intangible Heritage of Humanity has made the Korean public even more proud of their cultural heritage. It became easier for the concerned organizations
to mobilize public support, and for the related educational institutions to recruit trainees.

2) In the media, the proclamation was heavily covered. In popular quiz shows, it made frequent test questions. In programs where traditional culture was introduced, the proclamation was often mentioned.

IV. Effects on the National Policy

1) The importance of Intangible cultural heritage, together with the importance of tangible heritages, has long been emphasized in Korea, as can be gathered for the leading role Korea has played in the UNESCO effort to promote the system of “Living Human Treasures (1996).” The proclamation of Jongmyo Jerye and Jongmyo Jeryeak helps accelerate this effort and gain public support.

2) By learning from the experience of other places of the world which have such masterpieces, Korea can improve her own national policies on the oral and intangible cultural heritages.

V. Some Considerations for Future Applications

1) One of the difficulties encountered in preparing for the application process was the fact that even the cultural specialists, as well as the general public, did not have a clear distinction between the UNESCO Cultural Heritage and the Masterpieces of the Oral and Intangible Cultural Heritage. For the latter, it was important for the Korea National Commission for UNESCO and the Cultural Properties Administration to emphasize that NGO’s can actively participate in the process.

2) The various bodies concerned in the process tended to regard the selection of candidatures as a competition. Given that there are diverse fields to be considered, this misunderstanding hindered a more effective and meaningful selection process. Even without this kind of misunderstanding, selecting the candidature from a variety of fields in oral and intangible heritages was a difficult process.

3) The competitiveness in the selection process was exacerbated by the local governments’ political interests. This problem was partly solved by asking the local governments to propose concrete plans to implement preservation efforts.

4) It is necessary to streamline the national selection process. In Korean case, the government (The Cultural Properties Administration), the Korean National Commission for UNESCO, related local govern-ments, and specialists in each field worked together to find the most suitable candidature.

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2001 Jongmyo Jerye, Jongmyo Jeryeak (The Masterpieces of the Oral and the Intangible Cultural Heritage by UNESCO)

In DVD
RMJC, Korea
2000 World Heritage in Korea: number 2, Chongmyo (Jongmyo)

In compact disc
Cultural Properties Administration
2001 Jongmyojerye, Jongmyo Jeryeak

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
The cultural legacy of the Asian and Pacific region is of great diversity, but various national cultures have linked and interacted here for the whole civilization history. So the united culture of the region like an oriental carpet consists of many “threads” of the different cultural traditions. The unique patterns of the “carpet” are the Masterpieces of the Tangible and Intangible Heritage of Humanity.

The cooperation with UNESCO allows to foreground the national and international mechanisms of identification, preservation and promotion of Masterpieces of Culture. Proclamation by UNESCO the Cultural Space of Boysun District as “The Masterpiece of the Oral and Intangible Heritage of Humanity” has attracted great attention of broad public of Uzbekistan to the further preservation of authentic intangible culture, has stimulated academic studies of intangible heritage of other regions of our country.

The cultural heritage of present Uzbekistan, geographically located between two great rivers in Central Asia, Amu-Darya and Syr-Darya has, as shown by the archeologists, more than a four millennia history. The list of World Cultural Tangible Heritage of UNESCO includes Bukhara, Samarkand, Khiva and Shakhrisabz. Side by side, with the monuments of urban civilization on the territory of Uzbekistan, the folk ethno-cultural spaces have been preserved. They are the bearers of the unique, oral and intangible cultural tradition, which is embodied in their tradional art and folklore.

The traditions of performing the folk epic legends in Southern Uzbekistan and Karakapakistan, Bukharian and Khorezmian makoms, competition of Ferganian wags, art of gold embroidery, carpet and suzanne embroidery, making of Rishtan ceramics have the exclusive significance. Since Independence of Uzbekistan (1991) the issues of preservation, support and development of traditional culture have become the important factor of cultural self-determination and are constantly in the spotlight of the society and state.

Being a unique cultural space, which corresponds to the criteria of UNESCO selection, Boysun District keeps the ethno-folklore integrity. It is a vast historical and cultural region in the Southern limbs of the Hissar range, far from urbanization. Towards the north of the region a high range of the Boysuntog Mountains is raised. The rest part of it is occupied by a piedmont hilly steppes and even small sandy deserts.

This is one of the most ancient places of people inhabited on the earth. The remains of a Neanderthal man were found in the Teshiktash Cave of Boysun. There are many tracks of Mesolithic culture in Boysun, including more than 100 rock drawings of ancient hunting. At the beginning of the Bronze Age there was a trade rout through Boysun, which connected Bactria and Sogd. Later it became an integral part of the Great Silk Road. Numerous ancient sources inform us about so called “Iron Gates” built in Boysun’s canyon near Derbent to protect from the nomads and to get taxes from merchants.

In ancient times Boysun kept to the cults of their ancestors, fire, pagan idols, Zoroastrism and Buddhism worship. Islam has been spread the region since 8th-9th centuries, which influenced on the mode of life, culture and art of local people. At the same time the Muslim cultural tradition contained a number of non-Islamic elements of cults and beliefs, belonged to the Turkic and Eastern-Iranian ethnic groups.

Boysun, in spite of a great number of economic and domestic novelties, has preserved a traditional way of life, based on farming and cattle-breeding, that makes this region, a unique ethno-cultural reserve. The type of pasturing the cattle has not been changed for the last millennia. In many places, because of the irregular relief structure, the fields are cultivated by a plough. Hand-mills, water mills, distaffs, smithies with bellows are widely used there.

All these characteristic features determined the sig-
significance of the cultural space of Boysun as one of the main folklore “reserve” in Uzbekistan. Folk songs, dances, epic legends, traditional costume, items of applied art are the natural part of people’s living, their customs and ceremonies. Still in the Boysun the horse games (kochkara, ulok) and competition of fighters in the national fighting (kurash) is a very popular among the population. A great number of specialists-musician notice a great influence of the «opening» the musical heritage of Boysun on the formation of modern musical traditions in Uzbekistan.

Boysun is a native land of the famous performers of an old epic narratives - bakhshi. The legendary epos about the hero Alpomsh was born among the Uzbek people on that territory. It is widely know among the Turkic people. Three years ago, in 1999, UNESCO celebrated the 1000th anniversary of «Alpomsh» epics, which was included into the UNESCO Calendar event by initiative of the Government of Uzbekistan. The people of Boysun preserve a tradition of the worship ritual singing coming from Sufiy rites. The Boysun tales have a unique artistic form. Their origin is taken from the myths connected with a solar cult, the legends about animals having its totem roots.

The Government of Uzbekistan has established a national group of experts for preparation of the nomination file of the Cultural Space of Boysun District. This group consists of national experts in the fields of music, folklore, philology, traditional art and crafts as well as the specialists in the field of photo and film-making, audio sounding, digitalization of archive. The Ministry of Cultural Affairs, the Academy of Arts of Uzbekistan and the National Commission for UNESCO in Uzbekistan are responsible for coordination of the work.

Since the most of information from archives was outdated, it was necessary to organize the ethnographical expedition to the region for preparation of the nominative documents of Boysun. The expedition collected the more specific information on musical, ceremonial and craft traditions in Boysun. Some new photo-materials were especially prepared. The digitalised audio-soundings of the best folklore musical performances were made too. The materials presenting the folklore art of Boysun for the last ten years were found out in the national film archives. The report on the expedition has become a basic material for nomination file of Boysun. Video and photo-materials supplemented the report. The information texts, some illustrated materials, audio-soundings were combined in a single presentation multimedia program «Boysun» on CD-ROM.

People of Uzbekistan greatly appreciated the decision of the UNESCO’s International Jury reached in May 2001 on officially recognition of the Cultural Space of Boysun as “The Masterpiece of the Oral and Intangible Heritage of Humanity”. At present Boysun District is the only proclaimed Masterpiece in Central Asia. It will present the traditional culture of Central Asia for international community, and will contribute to the best mutually understanding, peace and good-neighbour relations. Great interest to this problem effected the Law of the Republic of Uzbekistan “On Cultural Heritage” adopted in August 2001. As a result of it, the protocol on the government politics for preservation and development of intangible was included in it.

A high UNESCO appreciation for Boysun stimulated the internal interest to its cultural heritage. The community of non-governmental organizations, interested in studying, support and development of Boysun cultural traditions is being formed around the region. Among them are the Academy of Arts, the Fund of the prominent Uzbek musician Turgun Alimatov, the Youth Public Movement “Kamolot”, SMI Group. The national program of promotion of Boysun as “The Masterpiece of the Oral and Intangible Heritage of Humanity” is being formed too.

The first starting action of its program will be The Open Folklore Festival “Boysun bahori (Boysun spring)”, which will be held in 23-28 May 2002. It will be the public presentation of the Cultural Heritage of Boysun. The open concerts of the best folklore ensembles, the traditional music instrumentalists playing the stringed group - tanbur, dutar, gidjak and dombra, epic narrators - bakhshi will take place within the frames of the Festival. Besides the presentation of the best examples of authentic folklore
music, the traditional clothes and works of folk craft of Boysun will be presented to a wide audience.

The aim of the “Boysun bahori” Festival is to promote the intercultural dialogue through ideas of peace, solidarity, friendship, humanism and cooperation. It will be open for the participation of a foreign folklore groups, musicians and designers. The Folklore Festival has received a support by the Government of Uzbekistan. UNESCO, Open Society Institute - Soros Fund and the Aga-Khan Fund also express their willingness to support the Festival. The Boysun Festival is expected to be a traditional action in future.

The scientific-research of the national program is connected with the search, description, and investigation of the authentic oral and music traditions, folk craft and applied art, customs and ceremonies, creation of audio-visual digital archives with a purpose of their reproducing on CDs. For it in association with UNESCO a two-years program of the field researches in Boysun has been planned to launch in 2002.

Within the frames of the Festival, a Scientific Conference “Folklore and a folk art in the context of modern artistic culture” will be organised. The foreign scientific experts will specify some general approaches and methodology of research in the field. The themes of the reports and discussions at the Conference are: “Folk music and musical instruments”; “Folk holidays and customs”; “Epos and folklore”; “Traditional crafts and folk culture”.

Within the frames of the program a site in Internet (www.boysun.uz) is open. Audio and computer CD are already prepared. CD-ROM about Boysun is also presented here at the Workshop. A historical-ethnographical centre with a wide museum exposition of folk art as well as a multimedia presentation base is being planned to be open in Boysun. We also hope for grant support to the project concerning the development of the best traditions of the folk crafts and organization of the educational centre on folk art based on the college in Boysun.

The Regional Workshop in Tokyo, organized by the
Chapter 4

Country Reports on:

Identifying Cultural Heritage in a Multi-cultural/ethnic Society;
Training young performers/tradition-bears and Educating the General Public;
Role of Women in Transmission;
Use & Relevance of the Oral and Intangible Heritage in Modern Society

Australia, Bangladesh, Bhutan, Cambodia, Fiji, Indonesia, Iran, Kiribati, Kyrgyzstan, Lao PDR, Malaysia, Maldives, Mongolia, Nepal, New Zealand, Pakistan, Palau, Papua New Guinea, Sri Lanka, Thailand, Tonga, Viet Nam
Chapter 4

Mr. Peter Rush
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Theme: Identifying a cultural expression as heritage in a multi-cultural and a multi-ethnic society

Purpose
To report on the Australian Government’s approach to safeguarding and promoting oral and intangible heritage, specifically to describe the current situation, efforts being made and the difficulties encountered.

Background
The Australian Government is committed to a multicultural Australia. It has been central to Australia’s social, political, cultural and economic growth as a nation, and is vital to further development in the new millennium and beyond.

Australia is governed by a federal system, which allocates particular areas of responsibility across federal, state and local governments. Responsibility for heritage is shared by all tiers of government, across departments and agencies. In practical terms, this means that responsibility for natural and cultural heritage, for heritage places and movable heritage, and for the histories of indigenous, non-indigenous, and more recent immigrant communities, may be split across administrations and organisations.

Since the 1990’s there has been a growing awareness of the contribution made by artists from non-English speaking backgrounds to the cultural fabric of Australia. Policies now emphasis the ‘living’ or contemporary nature of indigenous and non-indigenous Australian culture, and promote the role of intangible culture in the identification and celebration of significant places, objects and events.

This report focuses on the policy initiatives and activities of the Federal Government, yet it should be noted that a wealth of activity occurs under state and local governmental jurisdiction, and in communities. Local Councils are the main funders of regional Folk Festivals, which many townships have a club or event celebrating the heritage of bush dances, poetry recitals, music and song telling. The Folk Alliance of Australia and the Australian Folk Festival supports these activities on a national level.

Similarly, the Australian branch of membership organisations such as the International Council of Monuments and Sites (ICOMOS) play an important role in the development and take-up of Australian standards for conservation management. In the past decade, ICOMOS has published *Assessing Social Value: Communities and Experts* (1994); *Code of Ethics of Co-Existence in Conserving Significant Places* (1998); and the Revised *Burra Charter* (1999), which all promote intangible values in the heritage conservation process.

The policy framework – changing perceptions
In the past, Federal government attention to the intangible elements of our cultural heritage has focused on activities commonly termed ‘folk-life.’ Australia’s folk-life received renewed national attention in the lead up to Australia’s bicentennial year (1988), at which time the Federal government commissioned two publications: *Folk-life and the Australian government: A Guide to Commonwealth activities and resources* (1985) and; *Folk-life: Our Living Heritage*, a Report of the Committee of Inquiry in to Folk-life in Australia (1987). The Report defined Australian folk-life as follows:

Folk-life is tradition based and/or contemporary expressive culture repeated and shared within a community, and accepted by it as an adequate reflection of its cultural and social identity. It embraces a wide range of creative and symbolic forms such as custom, belief, mythology, legend, ritual, pagentry, language, literature, technical skill, play, music, dance, song, drama, narrative, architecture, craft. Its expressions are mainly learned orally, by imitation or in performance, and are generally maintained without benefit of formal instruction or institutional direction.

More recently, the Department of Immigration and Multicultural Affairs released the New Agenda for Multicultural Australia (1999). The Agenda recognises and celebrates cultural diversity; it accepts and respects the right of all Australians to express and share their individual cultural heritage within an overriding commitment to Australia and the basic structures and values of Australian democracy.
In the arts scene, the Australia Council, which is the Commonwealth Government’s principal arts funding and advisory body, released *Arts in A Multicultural Australia*. This policy is premised on the twin aims of excellence and innovation. It states that innovation can only be measured in relation to tradition, that Australian culture draws on a variety of different heritages, and that tradition and innovation can intersect in many different ways to create new, vigorous and complex cultural interpretations.

The Australia Council has also released a National Aboriginal and Torres Strait Islander Arts Policy. The principles of this Policy include:

- Recognition that Indigenous authority and self-determination are essential in relation to the arts;
- Support for the maintenance of Aboriginal and Torres Strait Islander cultural protocols through the arts; and
- Respect for the essential connection between the arts, cultural, heritage, sea and customary law in Aboriginal and Torres Strait Islander society.

One of the earliest Federal government inquiries into Indigenous intangible heritage concerned the exploitation of traditional Indigenous cultural for commercial gain, and resulted in the *Report of the Working Party on the Protection of Aboriginal Folklore* (1981). More recently, *Our Culture: Our Future*, a Report on Australian Indigenous Cultural and Intellectual Property Rights (1998) was released. This report recognises intangible heritage rites, which includes literary, performing and artistic works (songs, music, dance, stories, ceremonies, symbols) technical and ecological knowledge, and documentation in archives, films, photographs, tape and all forms of media. This heritage is seen as a living heritage, for which new forms may be created in future. The Report led to the introduction of a Label of Authenticity which, when attached to indigenous arts and crafts, protects and verifies the authenticity of indigenous intellectual/intangible cultural heritage in the market place.

The importance of what happened to Australians in war is remembered on such annual occasions as ANZAC Day and Remembrance Day, which mark the experience of the Australian and New Zealand Army Corps (ANZAC) and allow us to pause and remember the sacrifice of those men and women who have died or suffered in wars. Many Australians consider it crucial that younger generations understand and commemorate our nation’s participation in war. In recognition of this, the Federal Department of Veterans Affairs administers *Their Service – Our Heritage*, which provides financial assistance to enable commemorative activities for ex-service and community organisations, and supports the construction, preservation, restoration or update of existing memorials which are the focus for community commemorative services.

**Policy in practice: a sample of activities**

- **National Conservation and Preservation Policy and Strategy (1998)**
  The implementation of the National Strategy is charged to the Heritage Collections Council (HCC) – a collaboration of Federal, State and Territory governments, and the museums sector. Central to this Strategy was a concern as to how effectively museums interpret Australia’s history and cultural diversity. Premised on the belief that the meaning of objects resides in their stories, context and associations with people and places, the HCC sponsored the development of a publication titled Significance. This publication introduced a national framework for assessing the historic, aesthetic, scientific and social values that an object or collection has for past, present and future generations. For the first time, intangible heritage values are being recognised as heritage indicators on par with historic aesthetic and scientific values.

- **Australia’s national cultural institutions**
  The recently opened *National Museums of Australia* recently held the first national Aboriginal and Torres Strait Islander cultural festival, Tracking Kultja in 2001. The aim of the festival was to contribute to cultural exchange whereby Aboriginal and Torres Strait Islander peoples share their cultures with wider audiences. The festival included a diverse program featuring rock bands, ceremonies, artists, public forums, exhibitions, and storytelling. The Festival demonstrated living Indigenous cultures and pioneered new approaches to the presentation of Australia’s history in the national museum context.

  *ScreenSound Australia* collects records of intangible history in visual and audio formats. These include interviews, oral histories and documentaries reflecting a range of Australian intangible heritage activities – from basket weaving techniques to bush dancing. *ScreenSound* also administers a number of
smaller discrete projects, including:
- Keep Dancing! Project, which seeks to preserve and make accessible Australia’s choreographic heritage on film and video, on audiopape as oral history, and in paper-based formats. The project was initiated in 1997 in conjunction with the Australian Dance Council Inc and the National Library of Australia, and is currently funded by the Australian Council;
- Our Memories – Our History Program, which acquires amateur and home film and video footage, to document the lifestyles, cultures and traditions of all Australians.

The National Library of Australia maintains a program of oral history records. It’s largest collections are the Hazel de Berg Collection, which consists of recorded interviews with Australia’s songs, dance music, poems, and children’s games from South Eastern Australia. Recordings from Australia’s multicultural community include traditional music such as the Greek Rebetika, Maltese ghana music and the country and western music sung by Aboriginal fringe dwellers.

The National Library also administers the ‘Bringing Them Home’ oral history project, which was initiated in 1998 in response to the first recommendation of Bringing Them Home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families. The project aims to collect and preserve the stories of those involved in the removal of Indigenous children from their families, including parents, foster parents, missionaries, police, administrators and teachers. Interviews are being conducted in many languages and will be made available with the participants’ permission, to all Australians through the library and it’s publications.

•The Australia Council

The Australia Council is the Federal Government’s arts funding and advisory body, charged with supporting and promoting the practice and enjoyment of the arts. The Council provides grants and fellowships specially for the creation of new art works, for the presentation and promotion of the arts, for skills development and to develop a viable strategic infrastructure to advance the arts in Australia. In support for the National aboriginal and Torres Strait Islander Arts Policy for example, the Council has established the Craft Curator Mentorship, which provides re-

sources for a project-based mentorship between an established curator and a trainee curator for a period of 6 to 12 months, and aims to provide training and promote self-determination in the presentation of Indigenous craft.

•Australian Heritage Commission

The Department of Environment and Heritage and the Australian Heritage Commission are responsible for heritage places both natural and cultural, and supports Australia’s registration on the World Heritage List. On the community level, it has developed a range of resources to assist Australians to document their heritage, and to highlight the importance of intangible heritage values to heritage practitioners.


Some of the difficulties in identifying masterpieces of intangible heritage

The Australian Government supports the work of the national cultural institutions, which are actively identifying and documenting Australia’s folk culture, and contributes financially to professional bodies that are establishing protocols to highlight the role of intangible heritage in heritage management. As noted, responsibility for heritage management is shared across three tiers of government, and across various administrations.

Given the highly socialised nature of intangible cultural heritage, we are interested in learning more about the experience of neighbouring countries with regard to the most appropriate method for identifying significant at-risk intangible heritage, and instituting measures to ensure its vitality for future generation. The Masterpieces model is one method for achieving this, and we are keen to learn of its practical merits and complications during the Workshop.
BANGLADESH

Mr. Mustafa Zaman Abbasi
Director-General
Bangladesh Shilpakala Academy

I.

A new country with 130 million people is also an old country with a rich and varied culture. It hardly needs any introduction to those who are aware about the noblest folk and traditional cultures of the world. Mr. Alan Lomax, the greatest American authority on traditional culture, in his book «Folk Songs and Styles» termed it (Bengal) as one of richest belts, 30 years ago.

Bangladesh, a small country having 54000 square miles, has at least one singer in her 68000 villages, who are keeping alive the rich tradition of their heritage. The Radio, Television, Films all use those heritage for their day to day use but in 30 years we still do not have an Archive, or Folklore Institute where these heritage could be preserved. Being a poor economy, the entire resources are eaten up for bare survival. Heritage is not a PRIORITY. Hence most of it is getting lost.

What to do?

125 varieties of Bengali Folk songs, Ballads and other heritage could be preserved in plain recordings in a DAT machine, and catalogue of these could be maintained. We need a small workable DAT machine and small funds which UNESCO could provide.

Volumes have been written and will be written by experts to preserve the heritage. Fortunately this is still a lively heritage being preserved by the common people in villages without any external aid. Hopefully, it will survive due to strength if its own. The dissemination to the outside world is possible through UNESCO. So far none of the projects have benefited the man in the field or the man in the street. The fruits of ACCU efforts should reach the common man.

II.

1. Bengali language is spoken by 210 million people, the seventh largest. 130 million in Bangladesh, also 80 million in West Bengal, has a history of 1000 years, a well developed literature, Tagorc got the Nobel Prize for literature in 30’s. In 1999 International Mother Language Day was recognised by UN for 21st February. 50 years ago our boys laid down their lives and became martyrs to establish the right of Bengali to be state language of Pakistan. I have edited a volume on the significance The International Mother Language Day. A copy of the book is available for your viewing. The Significance is even a single mother, her language and her culture is important.

2. The relevance is related to the degree of education, the degree of belief. The society has to participate in the belief, otherwise there is no relevance. The lilting melodies of Baromashi, sung by millions mostly women while working in the paddy fields or in the Jute extraction process from the sticks is sung to console the boredom of work, but nevertheless it is the expression of art forms. Language is not important here. As Nictche points out Ågarts make life possible and worth living." The anthropologist and the artist looks at Baromashi with two angles.

3. Modern society calls for living in Harmony. Modern society, an educated society calls for tolerance. Modern society says ‘Live and let live ’. The idea is to have peace within and without. There is no peace without a harmonious living with your environment, history, language, arts crafts, mythology, folklore, music and belief, call it religion or secular self regulaty life style as in Europe.

The objects of the Prpclamation program are clear. This is not an end, but a tool towards the end. The object is too find out, we are the same human, the same human family. We are different, but one and indivisible. We are linked with one another in a most subtle manner. “Kool hu Allah”.

The Action plan has been well defined, effectiveness will depend on how well equipped we are, how educated we are. Twenty years ago, I humbly requested Mr Ryoji Ito to take up literacy project for ACCU, which are well recieved in my country. It has benefited man in the street, man in the field. We are now 66% literate. The conservation of the oral and intangible heritage as enumerated in the establishment of national archive function for cataloguing, dissemination are all under way, under the umbrella of Bangladesh Shilpaka Academy.

Bangladesh, like other developing countries, need FINANCE, need proper legal framework to protect
cultural intangible heritage, though already we have some laws. We lack trained personnel. We need AWARENESS PROGRAM, we use the television to impart cultural education to millions. Again the same TV from the sky invades our beautiful culture.

Modernity in essence is to live together. The Proclamation Program in a great step towards making us feel that ‘we are one’. This heritage belongs to us. We have no words to thank UNESCO, and grateful thanks to everyone in ACCU for bringing us together.

BHUTAN

Mr. Dasho Sangay Wangchug
Secretary
National Commission for Cultural Affairs

Introduction

As in most cultures, Bhutan has a number of different traditions that have evolved and developed as Masterpieces of the Oral and Intangible Heritage of Humanity. As such, “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”, is, indeed, very timely to be proclaimed now, before it is too late, because these traditions are transmitted and practiced orally, and are either dying out or jeopardized due to increasing contacts and influences in the Electronic Age, which has successfully reduced our world into a global village.

Virtually, hardly any written materials were available before the introduction of the modern education into the country about four decades ago. Today, a couple of books are available on the mask dances, folk songs, tales and sayings of Bhutan.

Masterpieces of the Oral and Intangible Heritage of Humanity

Among the Masterpieces of the Oral and Intangible Heritage of Bhutan falls a genre of music and song traditions evolved over several hundred years. Music and songs are so interlinked to each other that talking about one of them would suffice for the presentation at this workshop.

Music, songs and dances in Bhutan

Music, songs and dances as integral parts of the Bhutanese culture are not only considered primarily a medium of entertainment and celebration, but they have a much deeper spiritual significance; the accumulation of merit at two different levels. First, by virtue of merely singing and dancing, and consequently bringing joy and happiness, it is believed that one would be reborn in the realm of the gods. Second, songs and dances are hymns and forms of offering to the gods. If a singer or dancer is fully conscious of the spirituality of the songs and dances, they can serve as means of liberation and attainment of ultimate happiness.

Music in Bhutan

Music as an important Oral and Intangible Heritage in the Bhutanese culture is practiced in two different categories – the Religious and the Secular. It is the latter category under the Oral and Intangible Heritage that needs to be proclaimed here as the traditions are all transmitted orally so that we can document them.

Classification of songs

All the songs, however, can be generally classified into eight categories: i) Lama Choetoed ki Lu (songs of prayer and worship of lamas), ii) Gyalpoi Toed Lu (songs of praise for the king), iii) Chhoe dang choed drel Lu (religious songs), iv) Gyal khab ki Toed Lu (songs of praise for the country), v) Ga Lu (songs of happiness), vi) Dza Lu (love songs), vii) Thruel Lu (songs of sorrow), and Tashi Moen Lu (songs of good wishes). To give example of all these songs would require a lot of time. But, these are some of the many wonderful Masterpieces of the Oral and Intangible Heritage of Bhutan that need to be proclaimed at this point in time at this workshop, so that we are assured of their proper documentation for the benefit of the future generations of humanity.

Zhungdra

The term “Zhung-dra”, is made up of two words, “Zhung” and “dra”, which literally means “main, central or genuine” and “music or sound”, thus, “genuine music”. It is regarded as the genuine music of Bhutan as the tradition has evolved locally. It is also referred as the “sound of the center” because the local people from around the country referred the capital city as the center, Zhung. The capital
moved from Bumthang in central Bhutan to Punakha and then to Thimphu, the current capital city of the country. The songs and dances in these centers came to be referred as the Zhung-dra among the people.

A number of Zhung-dra songs can be traced back as early as the 17th century, and a few as far back as the 8th century when Buddhism was first introduced into Bhutan. For example, the song, Samye gi sala, a celebration song comes from the 8th century. The song is said to have been composed while consecrating the Samye temple, the first Buddhist temple in Tibet, by Guru Rinpoche, at the invitation of the then Tibetan King, Trisong Deutsen. (Recording example)

Another song – Thrung la ya ya – dedicated to the second Zhabdrung, the spiritual and temporal ruler who unified and brought Bhutan under one rule in the 17th century, comes from the same period. (Recording example)

The use of very long tones when singing distinguishes all the Zhung-dra songs from other genre of song traditions followed by an absence of a definite rhythm. Zhung-dra music also uses only five notes in which the arrangement of the notes are as follows: A C D F G A. The religious theme on which almost all the Zhung-dra songs are based, forms yet another distinguishing feature.

**Boedra**

The term “Boe-dra” is used to refer to all other rhythmical songs having a much faster tempo compared to the Zhung-dra. It has however, two different explanations on its origin. The first is on the notion that the music being influenced by Tibetan folk music, the term was coined to refer to those musical styles with Tibetan folk music influences, while the other is on the notion that being performed by “Boegarps”, court attendants of the rulers in medieval Bhutan, the music traditions were referred as Boedra. However, more Bhutanese scholars agree with the first one, as it is very clear about the Tibetan influences.

Boedra was already known in the 1600s and its development was being inspired by Tibetan folk music, hence the term, “Boe-dra”, literally, “Tibetan music”. It became more popular with the arrival of Tibetan people in the 1950s after the Chinese occupation of their homeland. The music is now fully absorbed into the local traditions with most of the song lyrics being sung in Dzongkha.

Inspite of the late arrival and development, Boe-dra has widely spread and is very popular throughout the country. Perhaps, it is for the simplicity both in the style of singing and playing the instruments with more pronounced rhythms.

Some of the Boe-dra songs are extracted from the biographical works, while individual writers have written them in most cases. Kamala gi Metok, is a good example of a biographical Boe-dra song, extracted from the biography of Drowa Zangmo, known in Dzongkha as “Khandro Drowa Zangmo gi Namthar”. (Recording example)

The song is one of the many love songs sung by the King of Tane Mendegang, Gyalpo Kala Wangpo, to his beloved Queen, Khandro Drowa Zangmo. The historical time of their reign cannot be mentioned precisely, but it is said that they lived since at least a thousand years ago, in the region of Tawang bordering Trashigang district in eastern Bhutan. It is an alphabetical song whose lyrics are composed following the alphabetical order of the Dzongkha alphabet, Ka Kha Ga, Nga, and expresses the Kings love for His Queen. The biography itself reminds the people on the victory of the good over evil, and the ultimate reward for the virtuous deeds over evil ones.

The other form of songs and dances that are not included under Zhung-dra and Boe-dra are the Zhay and Zhaym, regional celebration songs and dances.
Only men perform the Zhay, while only women perform Zhaym.

**Zhay and Zhaym**

Zhay and Zhaym are referred by the area of their origin and thus, the name Goen Zhay from the Gasa district in northwestern Bhutan, Nub Zhay from the village of Nub under the Trongsa district in central Bhutan, Wang Zhay from the valley of Wang in the Thimphu district, Wochupai Zhay from the Wochu valley under the Paro district in western Bhutan, and so on.

Goen zhay is regarded as the source of all the zhays, and is said to have been performed before the Zhabdrung to welcome him when he arrived Gasa Goen from Tibet in the early 17th century.

Nub zhaym from the valley of Nub under Trongsa district in central Bhutan is a beautiful example of zhaym. As said earlier, only women performers perform zhaym. (Details on the above Zhay and Zhaym are available in the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific – A Basic Model – published by Asia/Pacific Cultural Centre for UNESCO (ACCU).

It must be noted here that out of the thirteen zhays that once existed, only four exist and can be performed now. We do not have records of the number of zhaym, but a couple of them can be performed today including Nub zhaym and Dagapai zhaym. All the other zhay and zhaym traditions seem to have been lost with the death of the people who could perform leaving them no followers.

Examples of religious songs are the Tshoglu\(^2\) and Gurma\(^1\), both of which are not intended for social entertainment but are performed in connection to prayers and rituals.

Zhung-dra, Boe-dra, Zhay, Zhaym, and Yue-dra are all examples of songs that can be danced to. The other genre of songs, purely for vocal, such as, Tsangmo\(^4\), Alou\(^5\), Khoray\(^6\), and Ausa\(^7\), are only sung, while yet another genre known as Lozey\(^8\), are normally recited.

**Mask dances**

Of particular interest among the Bhutanese dances that deserve our attention here are the masked dances performed in more than a thousand festivals at different times around the country. These mask dances also make what we might proclaim as the Masterpieces of the Oral and Intangible Heritage of Bhutan, and therefore, document them for the benefit of the future generations of both within and outside of Bhutan.

**Heritage in the Vernacular languages and dialects**

There are several traditions that exist in the vernacular languages of Bhutan, which may be referred commonly as “Yue-dra”\(^9\) that fall under the proclamations of the Masterpieces of the Oral and Intangible Heritage of Humanity.

The most common local languages include Tshangla\(o\), more commonly known as Sharchopakha, the language of the Easterners, Khengkha, the language of the people of Kheng, Bumthabkha, the language of the people of Bumthang, Kurtoebkha, the language of the people of Kurtoe, and Nepali, the language of the Lhotshampas, the people of southern Bhutan. Besides, these languages, there are several minor groups of people who have successfully retained their languages including the Brokpas of the hamlets of Merak and Sakteng under the Trashigang district, Lunanaps of Lunana under the Gasa district, Taba Damtoebs under the Chhukha and Samtse districts. Except Dzongkha, the national language, Nepali, the language of the Lhotshampas, southern people, and English, which is widely used in the country, all the other languages and dialects are only spoken. A wide variety of folk tales, legends, aphorisms and sayings are found in all these languages and dialects. Therefore, there is the need to proclaim all of them as the Masterpieces of Oral and Intangible Heritage of Humanity, and find ways to preserve and promote them.

**Summary**

With this, it has covered almost all the Masterpieces of the Oral and Intangible Cultural heritage of the kingdom of Bhutan. Discussion now will focus on issues relating to Identification, Training & Education, Understanding use & Relevance of these pieces.

**Identification**

Music and dance traditions, such as, Zhungdra, Boedra, Zhay, Zhaym, mask dances, and song traditions, such as, Tsangmo, Alou, Ausa, and Lozey which is recited, are all being identified given their role and importance in the everyday lives of the people of Bhutan. As said earlier, they form an inte-
The Kingdom of Cambodia is considered as a powerful Kingdom in Culture and civilization in South East Asia region and the affluence country in order to empower the nation with famous being either national or international scenario. These factors are the territorial geographic, the living of the people and the culture, the civilization which is the excellent inheritance of Cambodia left over for the people. As the matter of fact, the geographical condition is the movement to empower the Cambodia with tourism potential.

The favorable nature facilitated the plants. The total land area of 181,035 Km², 73 % of land area covered by the forest, birds of all kind. In addition to the precious natural resources, this factor facilitates the living of the people in this area as well as the 32 tribes living in this territory. However, some of them reside in different way but their will and goal are to protect the consequence left over by the ancestors of cultural and natural properties. However, Cambodia through several phases, the leadership of each reign paid attention to preserve their inheritance. As in the

Training & Education
Proper training and education is being provided by the Royal Academy of Performing Arts in Thimphu. Besides, all the schools and institutions have special hours for learning the music and dance traditions of the country.

Some books have been collected and published in the last five years on the folktales, legends, and proverbs by different writers.

Understanding use and Relevance
Awareness is being created on the understanding use and relevance of the Oral and Intangible Cultural Heritage of the country, through lectures and live performances. The relevance of these traditions is felt in a fast changing world in order retain about stability and to promote peace among the people.

Current Situation
Currently, the Royal Academy of Performing Arts is working toward preservation and promotion of the Oral and Intangible Cultural Heritage of the country.

Efforts being made
The Royal government of Bhutan not only provides free education, but also pays salary to the trainee artistes at the Royal Academy of Performing Arts. Increasing efforts are being made to make about a proper documentation of the traditional performing arts of the kingdom. Usage and production of audio-visual recordings are being encouraged.

Research works are being carried out with intentions to publish the works in the near future. But, as with most developing economies, the main difficulties faced are the lack of resource persons and budget.

NOTES:
1. Under the traditional system of classification of songs, all the songs fall under these eight categories.
2. ‘Tshoglu’, literally ‘collective song’, is sung during rituals and ceremonies as an offering.
3. ‘Gurma’ is a special song extracted from the biographies of great Buddhist saints and lamas; a fine example is the Milarepa Gurbum- A Hundred Thousand Songs of Milarepa.
4. It is a kind of competition song being sung using metaphors with the theme of either love or challenge, of engagement to abuse or ridicule.
5. A long melodious song sung at the point of departure of a friend or a relative to a distant place.
6. It is a song unique to villages in Dungsam in eastern Bhutan.
7. It is a song unique to Ha valley in western Bhutan.
8. It belongs to the art of speech, and thus, messages are conveyed through articulate usage of metaphors and symbols, the theme being same as in Tsangmo, either of love or challenge.
9. Coined by Jigme Drukpa, a Bhutanese folk performer and an Ethnomusicologist, it refers to those songs sung in the local dialects.

Cambodia

Ms. KHOUN Nary
Deputy Director Department of Performing Arts, Ministry of Culture and Fine Arts

Introduction

The Kingdom of Cambodia is considered as a powerful Kingdom in Culture and civilization in South East Asia region and the affluence country in order to empower the nation with famous being either national or international scenario. These factors are the territorial geographic, the living of the people and the culture, the civilization which is the excellent inheritance of Cambodia left over for the people. As the matter of fact, the geographical condition is the movement to empower the Cambodia with tourism potential.

The favorable nature facilitated the plants. The total land area of 181,035 Km², 73 % of land area covered by the forest, birds of all kind. In addition to the precious natural resources, this factor facilitates the living of the people in this area as well as the 32 tribes living in this territory. However, some of them reside in different way but their will and goal are to protect the consequence left over by the ancestors of cultural and natural properties. However, Cambodia through several phases, the leadership of each reign paid attention to preserve their inheritance. As in the
Chapter 4

reign of Preah Bat Jayavarman VII, his majesty widened the potential either culture or living. Furthermore, Preah Bat Jayavarman VII arranged to construct the ancient temples, Hospitals, Schools and monasteries etc as the clairvoyance training and as the cultural inheritance for Khmer children in the next generations and the religious belief, his majesty trained the remembrance to the Cambodia children take in Buddhism and at the reign of Jayavarman VII, he left over the excellent inheritance is "Angkor Wat Temple" where is the Khmer civilization cultural representation.

Until the following reign, Preah Bat Norodom Sihanouk who is the Khmer great hero renewed from Preah Bat Jayavarman VII. In addition the prevention and preservation of the existing national attribute, his majesty promoted to train the conscientiousness of Khmer children with national, natural and cultural loves conscientiousness which are the inheritances of the ancestor through his attention to the national education, social affairs health and miscellaneous.

Cambodian people had prosperous civilization in the past in great country era. The Khmer ancestors left over thousands of temples throughout the country. We had a lot of bands different form dances and plays. But unfortunately, such an excellent civilization was in difficulty, sometimes they were nearly to wind up due to the generations of war.

METHOD OF PRESERVATION

Initiatives and basic reference

We know that the success overcoming is the ease but the preservation is the difficulty. We formulate an example in a century in 1980-1999 throughout the world, especially the country having the ancient civilization, having abstract inheritance dip due to the modern arts to evade affect the identification of each nation.

We formulate the definite example in Cambodia in1980, there were hundred group of arts, however, like the garden with multi-flowers that is the proud of Cambodia people nationwide, but unfortunately in 1983, the modern arts which is the seventh art through Video evaded entirely in Cambodia affected seriously the preservation of the ancient abstract inheritance decrease and affected the national identification, especially the next generation youth caused difficulty in educating and explaining them in such generation to be aware of their national identification.

Excellencies, Madams, Ladies and Gentlemen as I am informed above that the instruction and attraction of national identification has difficulty due to the status of remembrance current that caused us who are the instructors try to find out the tactic and strategy in order to attract all methodologies as flowers:

-Lodge initial speech at all public establishment training schools-schools, explain about the abstract inheritance to be aware of their national identification as well as the spectacle performance at all places to the proportions of people to be aware of individual spirit. In the Champaign to preserve this abstract inheritance, the Royal Government also has a policy for gathering, especially through the art festival, through research-lodging workshop and the cultured every year determined the abstract inheritance in Cambodia existing, however, the modern culture through technology, we are proud of preservation of what we are I would like to express my deep thank to Excellencies, Madams Ladies and gentlemen who paid attention to listen to my report.

Excellencies, Madams Ladies and Gentlemen, I would like to describe briefly the ethnic minority group in the Kingdom of Cambodia such as:

1. The life
2. The rite, traditions, customs
3. The belief
4. The everyday life

I do not describe the 32 tribes, but I only highlighted on 4 groups:

I - The Phnong, Khmer Mon tribe of northeastern Cambodia.
1. Race and their living: However, they are lacking of modern science for the way of living daily they could not say that the living of the Phnong had no civilization. The living of such a tribe had the excellent civilization because this tribe does not steal things, speak lie, cause dispute, steal property or kill each other, however, males or female make bigger hole of ears and wear tusk and their teeth cut shortly at their gums because of their culture.

2. Wedding: The bride and the groom of this tribe have full right to choose their partners. Therefore, the culture required the adult goes and sleeps in the
meeting hall together that is contrary with the girls having a cottage near to her house alone. If the bachelor is satisfied any girl, he go and meet her and describe his goal to her, it means that they understand each other in advance and then the elders ask for marriage in due course.

A custom to get married to the close relative, cousin is prohibited etc.

The Phnong has the strict prohibition called "Khteuh" is to prohibit to be a couple between cousin that older brother has a son and ask the daughter of his younger sister to marry, however, Step-parents. The Phnong is very afraid of the word "Khteah".

3. Disease and Treatment: In case of sickness, villagers do not believe that it is due to guardian spirit, they said that the forest spirit and they pray the spirit to vanquish the forest spirit. They said that the spirit always give happiness to the villagers. At every year, especially in the sixth month of the lunar year and the seventh month of the lunar year they perform the main spirit ceremony by killing buffalo for the spirit as well as serving drink. It is performed within three days. A day a buffalo, the dance of killing buffalo is performed to pray the spirit and the hear of buffalo is the better offering.

If any one is sick, they pray the spirit and it’s not possible they use wormwood as the medicine for treatment, they use the wormwood for treatment medicine and poison as the charming and action. This wormwood is effect, however, the Phnong had no wormwood for ringworm treatment because they had ringworm.

In case of death person, they bury the death. They place stuff food on the grave such as: rice, salt, paste lighter, knife, axe etc to prevent the death person to have food and objects with them when they needed.

A dance called Killing Buffalo to drink wine
Dace Killing Buffalo to drink wine is a traditional dance of the hill tribes of Northeast Cambodia such as Phnong, Radai, Tompuon, Charay etc.

According to the culture of Killing Buffalo to drink wine is a deep culture in their thoughts. It divided into the other categories according to their festival, the killing buffalo for praying the ghost, the spirit, the worship, the feast of village, the wedding ceremony etc.

The arrangement of the above ceremonies. After having killed the buffalo, its cut head is placed in the wine jar, including its tail and the four heels. According to the wine jar placing in front of the shelter of ceremony of the spirit. They scratch the inner such as lung liver, heat, pancreas and process as the fresh food for praying in the special way of this ceremony under the praying of the head of tribe. After they drink wine from the heard to the roast buffalo meat enjoying with the sound of 6 group or 12 gongs which is the band in the traditional ceremony, the above cultures, then the resident are allowed the Royal University of Fine Arts or research and process as the killing buffalo dance at interval of 1961 for reminding the hill tribes of Northeast Cambodia and fore enjoyment.

This dance is performed in the festival or miscellaneous festivals in belief accompanying with the other dances.

II - The Stieng tribe
1. The Stieng tribe is a Khmer Mon tribe as well the Phnong. They reside in Snoul district, Kratie province, especially in five villages of Snoul commune are: Phum Kbal snoul Phum Trapaing sre, Phum Chorn, Phum Kravanh and Phnum Lmeat. The living of the stieng is not too different from the Phnong but the stieng have higher residence than the Phnong. The most of male Steing wear the piece of fabric with no shirt, while the female Steing wear knee skirt wrapped around the bosom, not tie her hair in a chignon, no making a hole of ears and no cutting teeth as the Phnong.

2. The way of living in addition to the main cultivation of the Steing is fishing and hunting. The bow and crossbow are the main tools of the Steing, the three kind of weapon are made carefully, the Steing always take the hair and the blood of the hunting animal firstly to pain their new weapon. The arrows they use are soaked in the poison tube called socked rubber.

3. The belief and part of culture of the Steing, the Steing believe that the other sickness cause by the anger of the spirit. If any body is sick, they pray the Spirit, by offering wine, chicken pig or cow to be sorry the anger and allow the patient is well. The
Steing believes that the numbers 3 and 13 are not good, it means that these two numbers \((3 + 13)\) are the unlucky numbers and if any pig gives birth of 3 or 13 or are the female or the then lays eggs of three during two days or such eggs of 13 days follow up or hatch of 3 or 13, they take them to make worship or sell out.

The most of male Steing have impact of thew females and they could marry a lot of wife according to their ability. In case of unfaithful with their wife, their culture are not the convict but if the woman is unfaithful to her husband, it is deemed the serious mistake. The woman whose husband loves another girl, she could not get divorced but she has right to blame her husband partly for getting on well with each other, they boil a chicken for praying and facilitating each other. But if the unfaithful woman and her husband see by eyes, her husband has right to punish her body or get divorced and require her lover to adjust and do a praying by bringing four buffaloes, a pig and a jar of wine.

III - The Samre tribe

1. The living and the culture of Samre or Por: Khmer Mon tribe of western Cambodia. Their occupations are to farm, cut the hard fragrant wood and pick the Cardamom. They respect the spirit in the living such as in business and travel, the Samre have several prohibitions, No sitting on the mill, no sitting by putting down their legs or at front door or front stairs, no breaking firewood on knee or leg, they break on their head.

They believe that if any mistake doing the tiger will bite unit the stairs. If any outsider does mistake with these prohibitions they shout that "Dog Dog" if the groom and the bride be in love affairs with each other heart by heart, they ask the spirit and promise to pray the god in due course. No scattering areca flower or inviting month for praying in the wedding ceremony as in the wedding ceremony of Khmer race.

2. The pick of cardamom: Normally to pick of cardamom is on the seventh month of lunar year and the eight month of lunar year, there were two hunters hunt elephant for empire. The two hunters named Sam Pon and Peub Ponhea. When returning to the Royal palace, they had no elephant, only cardamom and fruit such as kind of fruit, etc. It is majesty asked them to live in the cardamom mountain with 100 people and asked them pick the cardamom to present his majesty every year.

Sam Pon and Peub Ponhea bring their family to live in that area and had children named Phok, Ben, Prum, Va, Krasar currently become the name of forest and mountain spirit. If it the fact, the Samre are the Royal servants of the Khmer King in Angkor era.

Cardamom Picking Dance is a dance of the Pear in Mon-Khmer tribe residing along the rang or the cardamom mountain at Kravanh district, Pursat province, Cardamom is a plant for effective treatment medicine. This dance is performed from the culture of Kravanh residents who always go and pick the cardamom beside cultivating. One year they always arrange the bigger praying as well as performing as the fortune teller to see the benefit ways in climbing mountain to pick the cardamom, especially the other risk.

The go and the cardamom for three month to six months and then return back. So it's required to arrange the praying to the culture in advance before departure. The materials they transport by cart, OX cart, buffalo, elephant, or horse etc. Those carts transport cardamom as well.

Due to the said culture then the Royal university of Fine Arts researched to choose and invent as the residents residing along the rang of the cardamom mountain and for entertainment. This dance is performed in the other traditional festival along with the other dance.

IV - The Kola tribe

The Kola tribe is a residing in Pailin aream their business is to dip up the gem and process to sell in the national markets as well as international markets because the gem at Pialin are costly in the whole Asian markets.

For the religious belief, the Kola tribe takes Buddhism at each residence; they decorate the seat for Buddha with worship materials. For the residence of the Kola, they construct house from wood and height of 80cm or one meter with balcony, big front door, they like smoking either male or female with Angkanh wood mixed as tobacco and the layer of areca outside, it's big as thumb about twenty centimeter, they wear beautiful colored clothes and they
like wearing trousers. They play the strange games such as peacock dance etc.

Please noticed that the Paillin peacock dance is not the same as the cardamom mountain they dance as the cardamom mountain, we conclude that the Snaeng, Ton Saung dance due to they take the strange religion, so that this dance has another style and the song as in birth so far. The peacock dance at Paillin is performed on the tap on New Year in order to increase their pleasure or on any chance. The Peacock dance of Paillin is a dance of Kola tribe residing in Paillin and Rattanakiry province. This dance is occurred a part of the tale that a princess falls a sleep and dreamt about a magic peacock and beautiful, magic and pray beautiful to her with pleasure.

When she wakes up and reminds her with that magic peacock because it's the good luck. But unfortunately the peacock is the wild life living in the deep forest and always escape from hunting of all the hunters, so she is upset and it's informed to her father, he ordered to find out the magic peacock to present him, the hunters tried to find for ages and found a big male peacock on the branch in the forest.

The hunter is happy and put up his bow to hunt but it's no use. After that the hunter found that the magic peacock has no in the world. So the hunter finds out to catch the magic peacock, finally the hunter could catch the magic peacock by using the female peacock for attracting. The male peacock released that he is caught by the hunter and said “why do you catch me?”, the hunter answers that to present the king for the princess who died and the magic peacock is agreed and promise that he will present the princess on holy day.

Therefore, the Kola performs this dance on holy day for making the grateful of the magic peacock that presenting the princess and the king. This dance is performed in the national festival, rain asking festival and miscellaneous along with the other dance.

Fiji

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Ministry of Tourism, Culture and Heritage and Civil Aviation

Theme: Identifying a Cultural expression as heritage in a multi-cultural and multi-ethnic society

Safeguarding and the promotion of oral and intangible heritage

1.0 Background information on Fiji Islands

The Fiji islands comprises over 300 islands, scattered over 1.3 million square kilometers, in the South Pacific. There are two large islands, Viti Levu and Vanua Levu, (appendix 1) which comprise 87% of the total land area and hold 75% of the population of approximately 800,000.

Current archaeological research indicates that Fiji was inhabited over 3,590 years ago. Evidence suggests that these early inhabitants were coastal dwellers who depended largely on the resources of their coastal environment. The earliest inhabitants have been described as Lapita people as a result of the distinctive pottery they produced. This type of pottery has also been found in New Caledonia, through Vanuatu and the Solomon Islands to Fiji, telling a tale of exploration and discovery, which is unique. Radio-carbon dating indicates that from Fiji, the Lapita people spread out to populate the area known as Polynesia.

The constant interchange of cultures and technologies with its close island neighbours has resulted in a rich cultural tapestry. This has been enhanced further over recent decades, with the development of trade and agriculture by European settlers and during the brief period of indentured labour, during which time a large number of Indian labourers were brought to Fiji and eventually settled.

The last official population census of the multi-ethnic society consists of the following groups:

<p>| | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Chinese</td>
<td>4,939</td>
</tr>
<tr>
<td>European</td>
<td>3,103</td>
</tr>
<tr>
<td>Fijian</td>
<td>393,575</td>
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</tbody>
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Chapter 4

Based on the racial composition the Fiji Government is committed to promoting a culture of peace and harmony based on the strengths of diversity in its multicultural society. Whilst at the same time it committed to promoting an indigenous identity that is not mutually exclusive, but recognises that its strength and vitality comes not only of conserving the past but embracing the future in its mirrored dimensions, including the existence of other cultures.

The Indo Fijian community has its Masters in story telling, song, dance but again a system needs to be established so that more research and coordination be done to select from the Chinese, Indian, European, Part-European, Pacific island communities for the masterpieces for each ethnic group living in Fiji.

1.1 Culture and Heritage preservation and promotion in Fiji.

The Department of Culture and Heritage was established in 1999 through the Government of Fiji. Following the first cultural stakeholders meeting in 1997 when it was then under the Ministry of Women and Culture. It was recommended that the setting up of the department be done to co-ordinate cultural and heritage activities for all government, non-government and independent stakeholders involved in the promotion of culture in Fiji.

Fiji through the department of culture and heritage is currently in the process of formulating its Cultural and Legislative base as a basis for future development work.

With the recent national elections the department was reassigned to the Ministry of Tourism, Culture and Heritage and Civil Aviation.

The Department of Culture and Heritage is currently and directly responsible for three (3) key heritage management agencies through the provision of grants. These are the Fiji Museum, The National Trust of Fiji and the Fiji Arts Council.

The Department of Culture and Heritages main functions is to do the following:

- Co-ordinate at the national level to direct and guide development in the culture and heritage sector.
- Developing a national policy and an over-arching legislative framework.
- Preserving, promoting and developing cultural heritage in its moveable, immovable, tangible and intangible forms.
- Supporting and developing cultural practices.
- Promoting creativity and participation in cultural and heritage activities.
- Developing and enhancing Institutional linkages internally and externally.

The proclamation by UNESCO of Masterpieces of Oral and Intangible Heritage of Humanity and the Living Treasures.

2.0 Official recognition to the masters who perform or practice the cultural expressions in question

2.1 Its current situation

Fiji has a rich and unique indigenous culture, it has oral traditions and value systems and a diverse cultural heritage from the different communities who have made Fiji their home.

The following institutions collect oral traditions independently of each other and are responsible for the management of Fijis intangible Cultural Heritage:

The Fiji Arts council is responsible for the promotion of all cultural groups for arts and crafts and performing arts.

The Fiji Museum is responsible for conservation and recordings of music, and has an oral history collection which needs technical assistance and management systems in place for the preservation and archival records.

The Fiji Institute of Culture is responsible for Oral traditions and the development of the Fijian Language Dictionary, the Fijian language is not published and there is little affirmative action in terms of funding and support for serious research and recording of the Fijian language.
Native Lands Commission attends to oral traditions and the genealogies related to native land. There are records but technical training and expertise is needed to preserve the existing records.

The Indian and Multi-ethnic affairs is responsible for promotion of Indian cultural songs, dances and performances.

The Fiji Broadcasting Commission is the Government of Fiji’s public service broadcasting radio station which has and recordings interviews from a good cross section of the community.

The Institute of Pacific Studies which is part of the regional University of the South Pacific was set up to encourage further research especially to encourage publications by Pacific People.

The Fiji Military Forces perform formal and informal traditional ceremonies and presentation of cultural activities representing all provinces in Fiji.

The Methodist Church in Fiji, holds historical records and manuscripts.

The Latterday Saints (Mormon) Church, provides public access to genealogies and family records.

The National Archives - holds oral traditions and government records.

The Fiji Performing Rights Association looks after the interests and welfare of its members. Has records of members from the Fiji Musicians and Entertainers and Fiji composers associations.

2.2 Fiji’s traditional Non-formal sector

The two main ethnic groups in Fiji are the Indigenous Fijians (393,575) and the Indo Fijians (338,818). These groups together with the different communities living in Fiji have their own traditional ceremonies and value systems, which are practiced and recognized informally through the community. Customs and oral traditions that have been passed down through generations but have never had formal recognition.

For the indigenous Fijians their connection to the land is treasured and held sacred. The rituals and traditions are still maintained practiced but amidst increasing opposition and pressure from introduced belief systems and globalisation.

For example some introduced religions totally banish the traditions and ceremonial activities associated with the drinking of the national customary beverage of kava or yaqona. And as our elders or living treasures are dying they are taking their traditional knowledge with them. This is causing the gradual erosion of our traditional belief systems our connection to the land and our spiritual being.

Role of the Media

With the advent of the television, mass media influence and globalization the younger generation are becoming pre-occupied with external values. Coupled with the fact that English is the language used to communicate cross culturally since the colonial days. The traditional ceremonies are not taken seriously by the Youth and this is evident as the Youth struggle to perform traditional oratory ceremonial presentations or traditional dance. (more so in the urban areas).

Language for example shown on the local TV stations feature an abundance of imported English and Hindi programming and many Hindi adverts. By contrast there is only one half-hour programme per week in Fijian and virtually no Fijian language adverts.

Language and Oral traditions are very important in the indigenous Fiji Islanders’ life as they affect their claims to land and tribal identity, and in the past were the sole means of passing on the culture and traditions through the generations.

2.3 Formal Traditional Sector

The Fiji Arts Council is the organisation responsible for the promotion and preservation of Visual and Performing arts in Fiji. Established in 1965 initially to co-ordinate presentations of overseas artists in Fiji. However over the years, the Council has established a national programme for promotion of arts and culture in Fiji, including National Art and Craft exhibitions and Fiji’s representation at overseas arts festivals.

The Fiji Arts Council implemented a database project in 1998 to document, provide information on artists, traditional, contemporary crafts, cultural traditions
and performances in different geographical regions together with their cultural activities. Though not intended this database could form the base for recognition of the masterpieces of oral and the intangible heritage and living treasures.

Plans are in transition by the Fiji Arts Council to implement a system of formal recognition of the Masters (custodians) of the intangible art forms. This may however take some time to implement due to constraints in resources for both financial and human resources.

A programme for the recognition of the custodians (known as the mataisau) has been implemented through The Fiji Arts Councils artists and craftspeople. Passing on their knowledge to the youth through the countries tertiary technical/vocational Institute known as the Fiji Institute of Technology. The School of Arts, Culture and Design has introduced the teaching of basic skills at Tertiary level on traditional mat and sinnet weaving, wood carving, pottery, chanting and meke techniques and tapa production and printing.

While this has given recognition to the masters it is notable that the emphasis in the school system in Fiji is on academic subjects. The teaching of Art and Craft is not taught at primary and secondary school level. Combined with the fact that there is no dedicated research or text book on the history and development of arts and craft in Fiji to date. This really highlights the fact that the whole area of the arts and intangible heritage has not had formal recognition.

A possible list of contenders for the Masterpieces of Oral and Intangible Heritage could be drawn from a selection criteria for the Identification of the masters who perform or practice the following:

**Fijian traditional ceremonies in Fiji is the ‘Matanivanua’ – or the heralds**

**Traditional arts and craft skills masters called the Mataisau.**

**Traditional dance and song - the Daunivucu and Daunimeke**

**Traditional housebuilding – the Matai**

**Traditional fishing people – the Gonedau to give an example of the non formal sector.**

**Traditional weaving - the Dau tali**

The list for consideration could take into the account the need to:

- Preserve threatened languages.
- Support traditional oral historians and encourage imitation by the young.
- Retain existing religious beliefs and practices.
- Ensure respect for sacred Images and themes. To ensure the continuation of traditional forms of music and to ensure consent for use.
- Ensure traditional dance forms continue.
- Maintain traditional cooking implements and know how.

### 3.0 The efforts being made

**Formal sector recognition**

The database that exists with the Fiji Arts Council has started. But the objective was not intended for the recognition of the Master pieces but this is the most comprehensive and consolidated base for the identification of the masters who perform or practice their cultural expressions from all cultural groups in Fiji.

The Fiji Arts Council in partnership with the Fiji Institute of Technology has begun the teaching of traditional arts, crafts and traditional performing arts at a basic level for tertiary level students in the hope that the students will become future teachers.

The Fiji Arts Council is also working with the Fiji Institute of Technology and the Lady Liku Sukuna Education Trust and is the process of starting an Audio Visual studio for training of Fiji’s youth for productions of documentaries for living treasures projects but is seeking funding for the project to commence.

**The Fiji Museum**

An Institution with powers under legislation allowing for protection of palaeontological and archeological cultural heritage sites. Following an initial UNESCO meeting in 1971 recommending that there be a recording and dissemination of oral traditions of the indigenous peoples of the Pacific. The Fiji Museum in 1975 appointed a curator of Fijian history with responsibility for establishing, developing and directing a programme for the storage, analysis and dissemination of Fijian oral traditions. Since then, many hours of tape recordings have been made, but they need to be transcribed and copied into a more durable format.

The Fiji Museum in collaboration with the Fiji Arts...
Council and other institutions who collect oral traditions and are responsible for the management of Fiji’s **intangible** Cultural Heritage could come together in the compilation of the master’s who perform or practice their cultural expressions.

### The role of the non-government organisations

There are a number of non-government organisations dedicated over the years to the promotion of cultural activities in Fiji. They are an important and crucial link with the grass root community.

Notably the non-government organisation that plays a huge role in the Traditional healing and knowledge called **Wainimate**. It is notable that the collection of traditional medicine database or healers with this knowledge is kept confidential. This ensures that the intellectual property rights for traditional knowledge is preserved. While at the same time recording valuable information.

The Fiji Performing Rights association the purpose is to promote the music industry and its performers in Fiji. It is also active in reviewing existing copyright laws and examining the protection of traditional knowledge and expressions of culture as it affects the music industry in Fiji.

### Challenges for each item

#### 4.1 Establishing the criteria for selection for the Masters in relation to the community the artform is derived from is a challenge.

For example there are 14 provinces in Fiji with over 300 different dialects and uniquely different cultures. Recordings have been done by various Institutions but there is still a need to have existing data copied onto a more robust digital format, transcribed and disseminated.

#### 4.2 Research has previously been done on indigenous Fijian oral history through the Fiji Museum. But with only one or two researchers attempting to cover the mammoth task of recording all 14 provinces. This type of project needs to be properly coordinated with training for more researchers to go out into the field and record more of our living treasures as they are dying out.

#### 4.3 Training needs to be done to train the researchers on the methodology used for interviewing techniques for the custodians in the oral history collection. Continuing on from what was previously done through past project officers.

#### 4.4 Funding assistance for the project, the research officers, the technical training and equipment and the publication materials the monitoring and evaluation would need to established for the project to be a success.

#### 4.5 Advice and assistance from ACCU provide in terms of technical assistance for recording of the art forms and training of the trainers.

A successful model that could be used is the Vanuatu ‘Living treasures’ model which involves the community in their research for their master pieces.

#### 4.6 Some information may be sacred and permission sought through dialogue with the owners particularly with respect to intellectual property rights and community ownership.

#### 4.7 The Masters who perform or practice the cultural expressions in question major ethnic groups would have to be identified and coordinated through the Fiji Arts Council, the Museum and the ministry of multi-ethnic affairs.

### Conclusion

Preservation, Conservation, Protection and Development of Fiji’s rich indigenous and diverse cultural traditions are fundamental to its identity and development as a nation. It is a shared concern by communities living in Fiji that the gradual erosion of our cultures needs to be slowed down and recognition be given to our unique Oral and Intangible Heritage.

The traditional non-formal sectors now needs strengthening in terms of recording our living treasures. This would require support possibly through ACCU/UNESCO for funding for technical equipment, training and resources. The formal sector can be enhanced and official recognition co-ordinated through the Fiji Arts Council to the masters who perform or practice the cultural expressions in question.
References
• Department of Culture and Heritage Policy document (Draft) 2000
• Fiji’s Strategic development plan 2002-2004

Several Examples
1. Traditional Ceremonies
For the cultural activity in the group of Traditional Ceremonies, I have chosen the example of a Ruwatan Ceremony. A ruwatan (purification) event is a supernatural attempt to cleanse a person or a place (such as a building, bridge or road), which is regarded as spiritually unclean. In communities with an agrarian culture, including Indonesia, a ruwatan is carried out in the form of a traditional ceremony which includes art. Each ethnic group (Indonesia has around 500 different ethnic groups) has its own form, almost all of which use performing arts as a vehicle for the ritual ceremony.

In Indonesia, which is said to have entered the modern age, ruwatan ceremonies still have a place in society, although of course they are not as intense as in the past, before modern life had spread as it has today. However, if a family, or an organization, or a place, continually experiences, or is the site of disaster, the community often performs a ruwatan ceremony.

There is now a new phenomenon appearing associated with this ruwatan. An organization arranges a large-scale ruwatan and offers it to members of the community who wish to take part and purify their child, or building, or land, with a fee of course. This activity can promote a cultural element from the agrarian community, in this case ruwatan, so that it does not disappear from the community. From a cultural point of view, as an activity and object, this activity has a positive value, although from the point of view of concept, it has undergone degradation.

The promotion of other traditional ceremonies often takes place in the form of shows, whether for educational purposes, as information, or as a tourist attraction. The evaluation of this kind of activity is the same as for events of ruwatan as a business. From a cultural viewpoint, the activity and object can be preserved but from a conceptual viewpoint, its content has experienced a decline. This means that the value it contains is also reduced.

These kinds of event cannot of course be forbidden. As such, the government is endeavouring to maintain the existing values found in each ritual event by:

Indonesia
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Introduction
Before a more detailed discussion on the oral and intangible cultural heritage in Indonesia, it is necessary to set limits as to what is meant by culture to be discussed in this Country Report. Culture has a very broad meaning and the word is now also used to describe all kinds of human activity, often obscuring the meaning of the word culture.

Physically speaking, we can see culture in two forms, activities and objects. Examples of activities may be traditional ceremonies, life rituals, art, behaviour, and so on, while examples of objects are life facilities such as equipment, buildings, costumes and so on. Both of these physical forms of culture contain concepts, whether philosophical, aesthetical, ethical, or concepts of pragmatic ideas. In cultural events, these three elements are almost always bound together to create an inseparable unit, a human activity involving objects based on philosophical, aesthetical, ethical concepts, and often containing pragmatic elements. It is culture in this sense that is reported in this paper. Nevertheless, due to the short time available, only a few examples from the wide range of existing cultures will be given to represent a number of the oral and intangible cultural heritage in Indonesia.
1) Making suggestions and criticisms to the show organizer or business of traditional ceremonies, to reduce the components which decrease the weight or value of the ceremony.
2) Supporting and spreading the news through the mass media and making academic and popular reviews about the traditional ceremonies organized by the community.
3) Reminding and encouraging the implementation of traditional ceremonies by the community.

2. Festivals
In the agrarian community, harvest time is their happiest time. At times of harvest, many kinds of ceremonies take place, such as thanksgivings, weddings, festivals and so on. One example of a festival in this category of cultural events is karapan sapi and sapi sono on the island of Madura. Karapan sapi is a bull race while sapi sono is a beauty contest for the female cows. This festival is carried out as part of the celebrations for a successful tobacco harvest in Madura. Almost every owner of a tobacco plantation holds this festival at harvest time, so during one harvest season, there may be dozens or even hundreds of karapan sapi or sapi sono festivals.

There are many cultural elements involved in this festival, beginning with traditional costumes, traditional food, traditional games for children, and equally important the traditional music known as sronen. The function of this music is to accompany the cows which are going to race as they process around the field. Each pair of cows has its own musical accompaniment, sronen. The owners of the cows are interested in sronen music of a high quality, and if a good sronen group enters the arena, the cow owners will compete with each other to book the group for the next festival. The owners compete for the best sronen group by offering money to the group of sronen players. In this way, sronen music is becoming highly advanced.

This is an example of promotion of ethnic culture carried out by the community itself so the government needs only to focus on two points: firstly (in the case of karapan sapi and sapi sono), that the tobacco trade runs smoothly; and secondly, providing information to the cultural exponents about high quality traditional clothing and food. In particular for sronen musicians, they are given the knowledge about how to improve their music from a performing arts point of view.

3. Art
Art is an important element of culture. There are many traditional art forms which are said to be disappearing. There is a wide rage of promotion of traditional arts in Indonesia.

First of all, the government has implemented Higher Education for the Arts in a number of cultural centers throughout Indonesia, namely Padang (in Sumatra), Bandung (in West Java), Yogyakarta, Surakarta (in Central Java), and Denpasar (in Bali). In addition, there are a number of private institutions of higher education for the arts such as in Surabaya (East Java) and Jakarta. One of the functions of these institutions of higher education for the arts is as an institution of conservation for traditional arts, and also for development and revitalization of the traditional arts.

Secondly, traditional arts which are becoming less popular are being changed to become pop art, with priority on the entertainment side. Examples of this are ketoprak humor, ludruk humor, and wayang kulit humor in the field of traditional theatre, and gamelan campursari in the field of traditional music. This activity, which is in fact business oriented and mainly for financial profit, is highly popular among the general public. Of course it cannot be hoped that philosophical, aesthetical and ethical values and concepts will appear in this kind of activity. However now that this kind of activity has been around for almost two decades, the community is beginning to miss once again performances of traditional arts which are proportional, contain values, and raise the standards of the owners and supporting community. As such, this phenomenon, although it has had negative effects, has ultimately brought about an awareness of the community to return to art of a high quality.

Thirdly, another activity which can be included in the promotion of ethnic culture is the presence of private commercial radio stations, which broadcast a number of programs introducing ethnic cultures from all over Indonesia. This began with the idea of a traditional cultural observer, with financial assistance from abroad, who included a program introducing Indonesian ethnic cultures on a private radio station. With the introductory style suited to young people, this program received a good reception from the audience of that particular radio station. Eventually, these radio stations created a network throughout Indonesia to increase and exchange information...
on ethnic cultures. This kind of promotion is a highly effective way of reaching the young educated generation.

**Conclusion**

It has been recognized that a large country, with a population of around 220 million and over 500 different ethnic groups like Indonesia, is a country with a great wealth of cultural variation. However, there are also great obstacles in promoting ethnic cultures while retaining a balance between their spiritual and physical existences. Efforts continue to be made, and it is hoped that the promotion of “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity will provide input on the efforts to preserve our cultural heritage that our ancestors left behind.

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**Iran**

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**Theme: Role of women in Transmission of Intangible Cultural Heritage**

**Introduction**

Globalization has brought a radical change, not only in the economic and technological order, but also in the mentalities and the way of conceiving the world. It has brought both unprecedented potentialities of expression and innovation and the risk of marginalization of the most vulnerable cultures increasing globalization trends in the. The creation of homogenous cultures caused by market-forces accompanied by opposing forces of differentiation, hybridization or straight resistance. Such opposing tendencies can be observed in many sphere of society. What is most of all in danger here is cultural identity, by this we mean transmitted and inherited features or characteristics. This new situation requires a redefinition of the type of actions and strategies to be taken in order to preserve and promote cultural diversity as a common heritage of the humanity and a factor in development.

During last decades, there has been an increasing interest in the concept of heritage, particularly by adoption of an integrated approach, by focusing on the producers and possessors of the knowledge, techniques and artistry; and on transmission besides documentation and preservation. It became a matter of urgency to preserve the intangible heritage specific to each community, namely, the web of social relations which manifest the community’s living culture, the people, their way of life, their shared values and their dreams, a prerequisite for sustaining the cultural diversity of the world. But the question is how can we achieve this goal, what kind of mechanism is more effective and who are the main actors and contributors.

1. **Intangible cultural heritage and women**

Amongst the creators and sustainers, clearly women have an important role. They constitute more than half of the world population, and have a place well above the considerations of ethnic, race, and ancestral and free of all the judgments, , with the special responsibility of giving birth, raising and educating children. through which the intergenerational transmission and renewal of many forms of intangible heritage occurs. In maintaining and transmitting intangible heritage to future generations, women often integrate innovative forms and techniques with traditional, thereby recreating and transforming culture.

They have contributed in construction the foundation of culture and civilization as well as in the creation, in safeguarding and transmitting traditions, code of ethics, behavioral pattern and conduct, value systems, religious beliefs and skills, which considered fundamental for maintaining familial cohesion and social status. However their role as custodian, protector, transmitter and creator were not addressed partly due to the fact that anthropologists, historians and social scientists did not sufficiently recognize them as an actor in the public life. But there is no doubt about the vital role of women in creation, preservation and transmission of different forms of cultural expression. The important issue is re-examination and re-evaluation of their role.

In recognition of increasing need to address the role of women in Transmission of intangible heritage, a draft resolution submitted by the Islamic Republic of Iran and approved at the 29th session General Conference (1997), which requested that the role of women in the transmission of intangible cultural heritage be studied in the biennium 1998-99, and the results to be presented in an international meeting.
The International symposium on the Role of Women in the Transmission of Intangible Cultural Heritage was jointly organized by the Iranian National Commission and UNESCO unit of Intangible Heritage (Tehran Sept 27-30, 1998). The Symposium was the first and pioneering forum for conducting a meaningful discussion for the identification of steps to be taken in preserving, revitalizing and raising awareness of women’s role in relation to intangible heritage. Emphasis placed on the following major themes:\footnote{3} 
- The role of women in the intergenerational transmission of the of intangible cultural heritage; 
- Women’s social organisation and domains in which intangible cultural heritage is expressed and transmitted; 
- Interrelationships between women’s role in the transmission of intangible cultural heritage and other spheres of culture and society, and 
- Methods and means of preserving and revitalizing this heritage and enhancing women’s role.

The preliminary studies revealed the following major issues:
- Lack of recognition and misunderstanding of the principle role of women in creation, preservation and transmission of traditions and know-how. 
- Lack of awareness of the significance of this role for the continuity of traditions and the preservation of cultural identity and diversity. 
- The lack of research dedicated to the study of the role of women in preserving, recreating and transmitting intangible cultural heritage.

On the basis of the reports prepared by the experts attended the Symposium, recommendations were made which included the following:
- Support regional and cross-regional studies of women’s perspective on their roles in the domain of intangible cultural heritage and key contributors to developments; 
- Raise awareness of the significance of this role on local, national, regional levels, and within the international community; 
- Facilitate the dissemination of these studies;\footnote{4}

In response to the recommendations raised, another draft resolution was submitted by the Iranian National Commission for UNESCO and approved at the 30th General Conference (1999).\footnote{5} According to the resolution, and for implementation of the “International Project on Women, Intangible Heritage and Development” an international feasibility study has been coordinated on a decentralized basis by six UNESCO offices representing their respective regions. They were Apia (Pacific), Accra (Africa), Beirut (Arab States), Mexico (Latin America), New Delhi (Asia), Tashkent (Central Asia). Each UNESCO Offices were responsible for the selection of experts, and the experts were requested to:
- Select a community in which to undertake the case-study in consultation with the UNESCO Offices representing the region; 
- Conduct research drawing on any relevant published material on the subject of women, intangible heritage and development pertaining to the region and community in order to provide an annotated bibliography to accompany the case-study; 
- Undertake field-based research in the selected community; 
- Make recommendations for future actions.

The Regional feasibility studies were then processed by a Coordinator\footnote{6} responsible for drafting a consolidated report and were discussed at an informal expert meeting, which was organized, jointly by the Iranian National Commission and UNESCO unit of Intangible Heritage in Tehran on June 25-27, 2001.

In spite of the fact that the regional feasibility studies have highlighted different and diverse emphases and priorities according to the specific historical backgrounds, national policies and varying approaches to gender and development, but they share some important commonalities. They all treat intangible heritage as living culture evolving through the daily practices of people, and all acknowledge the centrality of women to the creation and reproduction of intangible heritage in multiple domains of activity and expression, and avoid considering of women as a homogenous category and are mindful of distinction among them. However they refrained from associating certain traits, attributes and practices exclusively to women, adopting instead a gender perspective that conceptualizes their practices and activities. Numerous examples of women’s role as transmitters of intangible heritage in a variety of domains were also expressed.\footnote{6}

Taking into account the findings and recommendations raised expressing the need to raise awareness of the central importance of women’s role in creating, safeguarding, and transmitting intangible heritage, and the necessity of continuity of the unesco’s...
actions to undertake further research on the subject, and to grant it recognition and support concrete activities in the domain, the implementation of an International Project of six years duration was requested with a view to advancing understanding and activities concerned with knowledge and practices specific to women, and women mobilizing cultural resources.

2. International Project on Women, Intangible Heritage and Development

The main objectives of the International Project on “women, Intangible Heritage and Development” which was approved at the 31th Unesco of General Conference (2001) are:

i. Furthering UNESCO’s mission with respect to promoting culturally sensitive approaches to development and bottom-up perspectives

ii. Sensitize local and national institutions and governmental, inter and non-governmental organisations to the know-how specific to women and it’s role in sustainable development and to the need to increasing women’s participation in development policy and decision making in this domain;

iii. Undertake regional survey to document previous and current research and activities relevant to the subject of the women, intangible heritage and development in each region, and to identify those areas requiring further research, and particularly regarding the two principle terms of the project: knowledge and practices specific to women, and women mobilizing cultural resources.

The first biennium 2002-2003 of the Project involves the establishment of Unesco Chairs, conducting research, and implementation of pilot projects in two regions of Central Asia and Africa, selected on the basis of their relatively immediate needs.

3. Domains of Intangible cultural Heritage:

The following are some main domains of the of intangible cultural heritage discussed and emphasized during the previous meetings:

- Traditional subsistence knowledge (ecological knowledge of nature, knowledge and techniques for the protection of environment, agriculture and livestock activities, forestry services, farming and etc.)
- Health and healing (special knowledge and practices of midwives, herbalism, therapeutic, traditional medicine).
- Family socialization and education: (socialization process is gendered in both the values transmitted and in the structure of transmission. Women play a fundamental role in the shaping and transmitting of values and educate attitudes)
- Artisanal and artistic expressions (Many lines of artisanal production e.g. textile and pottery, depend basically on women, this knowledge transmitted from generation to generation and it involves the production, preservation, distribution and commercialization and transmission.) For example, in the south-eastern part of Iran, in Balouchestan there is a small village named Kalpourkon famous for its valuable and untouched living ceramic tradition that reaches its origin to the stone age. The pottery is unique, are made of red clay of the area, decorated with locally found pigment. The working methods and tools are primitive but efficient. The pots are fired in oil kilns or pit-fired with dwarf date palm as fuel. The pottery namely consist of house hold wares: water bottles, milking jugs, yogurt bowls, etc. The skill and the know-how has been passed from mothers to daughters. At present only ten elderly women hold the traditional knowledge of pottery. Some efforts have been made for preservation and transmission of this living tradition, and even a permanent workplace is established for the potter women to teach the young girls there, but the younger generations have lost interest in pottery.
- Oral traditions: (women as nurturers are the first to share the fundamental harmonizing phenomenon of language with child. (Fables and story telling and singing gentle melodies (Lullaby) ) This gives them the responsibility of transmitting of the values.
- Ritual and Religious expression: (In most societies women are the main agents in the performance and transmission of the life cycle events and rituals related to the birth, marriage and death. Female ritual and religious experts exist worldwide) Here again two examples will be presented:

First example is related to the Nourouz (Iranian new year). Iran’s civilization is marked by continuity, in
spite of a turbulent history over the millennia. This continuity is most evident in the material life of the Iranian peoples, in their traditions, their arts, and their vernacular architecture. One of these traditions is the greatest Iranian feast, Nourouz (New Year), inherited from the ancient times and surrounded with fables and myths, although the passage of time, leaving its mark on many of the details, but has hardly altered its essence or destroyed its content.

In fact, Nourouz is the name given to the first day of the Iranian new year which falls on the first day of the first month of Farvardin which coincides with March 21. But the duration of the celebration is not one day. It begins from the first days of Expand (last month of solar Hijri year equal to last week of February) and continues up to 13th Farvardin (First month of solar Hijri equal to April 2) and includes several rites and ceremonies such as: Growing herbs (Sabzeh)9; Cleaning and publishing (Khanehtekani)10; Cooking special foods and candies and Samanou11; Lighting fire in the last Wednesday of the year (Chahar-Shanbeh Suri);12 Preparing table of Nourouz (Haft-Seen);13 Sizdeh Bedar (spending the thirteenth day out side home).14 In all these rites and rituals women have a leading role.

Another example is the Jalaseh which is primarily a religious gathering of a group of women for teaching, reciting and interpreting religious texts, but, in fact members of the group perform other functions, social and even economic.

In some cases they lead in establishment a fund in trust which grant loans without interest to the members and also to the needy persons for buying houses and marriage and so on.

4. Conclusion

Approval of a special project for women in relation to intangible heritage is just a starting point, and a great task is afoot. Since 1997 that the theme have been brought up, we succeeded in gathering quite an abundance of information and ideas together with a variety of projects and case studies, a solid foundation on which to build our future programmes.

The major finding, with near unanimous agreement is the appropriateness of our objectives and timeliness of the actions. Beyond the particular needs of each region, there is a set of common issues which should be addressed and explored, such as: Sensitisation at all levels, national policies, education, economic and legal aspects, documentation, research and promotion.

One of the important achievements was that the theme led to a new, much needed awareness on the part of governmental and non governmental organisations, and experts about the important contribution of the intangible heritage to the national economies and culture-sensitive development policy, if given the necessary supports.

Women’s role in giving and sustaining life has provided them with skills and insights essential to peaceful human relations and social development, and there is no development strategy more beneficial to society as a whole than one involving women as central player.

To ensure that the objectives of the Project is maintained and produce desired outcomes, we have to consider the subject of the role of women in transmission of intangible heritage and development within the diverse social, political and cultural situations prevailing in each country in which women live and even the geographical settings. Participation and contribution of the academic circles (universities), anthropologists, socialists, economists, environmentalists, lawyers, folklore specialists, medias, and a special effort for inclusion of the concepts within syllabus, would reinforced the inter-disciplinary nature of the Project.

Both, men and women, have the responsibility towards future generations, responsibility to pass on the heritage that is inherited. Our tradition, our way of life, the way we eat and dress, the music we listen to, and in general our existence that are the fundamental foundation of the distinctive cultural identities, source of the cultural diversity of mankind.

Note

Iranian women throughout history have participated in political and social life of the society. However they have made important progress in recent years, particularly in health and education. The 1999 Human Development for the Islamic Republic of Iran indicates that increased access to health services had reduced the maternal mortality ratio from 140 per 100,000 live births in 1985 to 37.5 per 100,000 live births in 1997. Female life expectancy grew from
Education indicators are also encouraging. The female literacy rate increased from 35.6% in 1976 to 72% in 1996. The ratio of female to male students increased from 66% in 1976 to 90% in 1996 at the primary level, and from 59% to 99% at the high school level during the same time span. A majority of new university entrants are women. There are about 600,000 women students, and 3788 of the women specialists are professors at the universities and colleges. At the present there are several women in a position of chancellor of university and dean of colleges. Better health and education are key premises to an active participation in the productive life of society. In 1997, women were about 13% of gainfully employed population and brought home only 9.7% of earned income. Women’s share in total employment has not changed in the last 20 years, even though the number of working-age women has increased considerably. Important legal issues also remain to be addressed to fulfill women’s potential to the benefit of all Iranians.

The presidential election of 1997 and 2001 marked a new era in Iranian women’s participation in the political life. The female votes were perhaps the largest single element responsible for the landslide victory of Mr. Khatami. This was the direct consequence of Mr. Khatami’s gender sensitive agenda.

For the first time in 21 years now, two cabinet members are women, one at the rank of vice-president and the head of the Department of Environment and the other as a presidential advisor and the Head of Center for Women’s participation. Another milestone is the vast participation of the women in the parliamentary, city and local council elections. The number of women candidates, most of who were below 40 years of age illustrated both their will and commitment to full political participation. At present there are 14 women in parliament, 2000 women in the rural areas and 296 in the cities are members of the city and local councils.

There is also a trend towards a greater number of women assuming ministerial and managerial positions, this include deputy minister, mayor, judge, and provincial deputy, and governor general. Even there is discussion regarding women’s membership in Guardian Council.

The following institutions support the gender issues:
The Cultural and Social Council for Women (1987)
The Provincial Women’s Commissions under the Ministry of Interior (1989)
Center for Women’s Participation
Focal points for Women Development in all ministries and governmental organization
The Parliament Commission on Women, Family & Youth
General Office for Women’s Affairs at the Judiciary

There are 157 women publishers compare to 1336 men publishers, 312 women participating actively in the field of cinema (director, assistant director, screenwriter, actress, secretary, programer and designers), more than 127 screenwriters and 72 directors In performing art, in the press 52 women editor in chief and 23 women magazine and periodicals.

Currently 134 women non-governmental organizations are active in the field of environment, religion, culture, charity, social – political, commerce, science, handicraft, legal issues, and art.

The Bureau for promoting women’s activities in rural area affiliated with the ministry of Jahade Sazandegee have established several mechanisms to support women and to encourage their creativity, innovation, and participation in social-cultural life and in decision-making, management, and planning of their rural communities (such as establishing clubs, supporting the cooperative and economic NGO’s, Bank loan).

The Ministry of Housing also has established several projects to provide homes to the needy women who are the head of family.

In spite of women’s active participation in the political and social life and the large number of active women in the field of culture and art, it is not surprising that in the preservation of cultural heritage, women have not contributed as they suppose to. Research and documentation of different domains of intangible heritage is carried out by academic researchers, mostly by anthropologists, cultural geographers, agriculture specialists, and medical researchers. Despite of numerous researches and case studies in the intangible heritage, very few are concentrated on the women’s role. None of various women’s NGOs are directly involved in cultural heritage.
The Iranian Cultural Heritage Organization which has the responsibility of preservation and conservation of tangible and intangible heritage, and consists of 1598 staff members, 398 are women (managerial position, archaeologist, curator, architect, cultural expert, expert in conservation, and also expert in intangible heritage.) recently addresses to this aspect that has for long been ignored.

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5. 30C/DR.12 UNESCO.
7. 31C/DR.16, UNESCO.
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9. Azkai, Parviz “Nourouz, history and Bibliography” Tehran, The folk Research Center, .( In persian)
10. Morteza Honari, Ministry of Culture and Arts.( In persian)

Annotations
2. 29C/DR 111, UNESCO.
5. 30C/DR.12 UNESCO. * Dr. Deniz Kandiyoti
7. 31C/DR.16, UNESCO.
9. Signify resurrection, freshness and love and closely linked with an agrarian way of life. It is believed that every family must grow three, seven of twelve plates of herbs. The main seeds grown are wheat, barley, rice, bear, lentil. If these seeds grew straight and smooth, the year would be prosperous and if they grow improperly and coarse, the year would bring hardship.
10. To Iranian, the health and pivity of spirit was accompanied by the cleanliness of the body and the environment. For this reason, they are devoted to keeping their homes clean throughout the year, but specially during the New Year.
11. Special food cooked of wheat sprouts that considered sacred.
12. In the last Wednesday of the year people light a fire and jump jump over it and reciting verses
13. Adorned with seven items begin with “s” (Haftseen) as well as a litcandle, the sacred book, a mirror, gold fish in bowl and colored eggs.
14. The final ritual of the Nourouz celebration is sizdeh bedar which people see it unlucky day and to avoid the evil, they leave home and seek refuge to the nature.
Chapter 4

KIRIBATI

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Theme: Use and Relevance of Oral and Intangible Heritage

Kiribati Brief Background
Kiribati is in the South Pacific. It consists of 33 coral atoll islands that straddle the equator, east and west of the International dateline. In 1979, it became independent from Great Britain, after more than half a century of colonization. The group comprises 3 groups namely the Gilbert Group (where the capital is), the Line Islands and the Phoenix Group. They are situated far east of the capital and on the other side of the International dateline, 3000 km away from Tarawa. The Islands are scattered over 3.5 million square kilometers of Ocean.

Demographic Background
The 2000 population census has 80,000 as the population for Kiribati, with a population growth rate of 1.42%, landmass of 811 square kilometers and a population density of 96 habitants per square kilometer. One third of the population live on South Tarawa, which is the capital of the Republic. Much of the landmass is on Christmas Island, situated in the Line Islands. About 13 of the remaining islands in the Phoenix Group are still uninhabited. One of them is the New Millennium Island, which saw the first lights of the new millennium.

Socio-cultural background
The majority of I-Kiribati are Micronesians. The life expectancy is 58 years for males and 62 years for females. Infant mortality rate is about 54 per 1000 live birth. The people are able to speak well and communicate with each other. The literacy rate is around 75%. The Kiribati language is the single indigenous language spoken throughout the group by all I-Kiribati (99.9%). English is the official working language and is understood by at least 75% of the population.

The social life is household based, and with an extended family. Every household has defined labour roles, the headman as the fisherman and toddy cutter and planter, the wife who looks after the house. The children follow their gender roles and learn the trades. In effect, everyone has a job to attend to for the collective welfare of the family. If the father does not fish, the family would have no fish to eat. This applies to all individual households across the whole group.

Use and Relevance of Oral and Intangible Heritage – Kiribati Report
Introduction:
The discussion would focus on aspects related to language, music (songs), dances, stories, customs and traditions, beliefs, ways of life, skills, knowledge and values, norms and social structure. Through discussion of the above, the oral and intangible heritage would be explored and explained briefly, as it applies in Kiribati and their use and relevance in our society. This will reflect what our modern society lacks compared to traditional settings in terms of the functions of these oral and intangible aspects which had contributed very significantly to the social structure, roles and development of our people through many generations, and which has kept them happy, occupied, organised and successful.

a) Language
The Kiribati people have a language called the Kiribati language. This language has been used for communication, transmission, education and training purposes throughout generations. The people communicate orally and only recently in early 1800 was the language formally transcribed into a written language. Between and across ranks in society, the language transmitted knowledge, skills, values, genealogy, decisions, actions, requirements etc, between the village elders (Unimane) to the rest of the people, and between the father (head of family) to the rest of his family. Our society do not have formal education systems, the kinds we have today. It is in homes and in the community interactions and observations that children learn about ‘life’. In the homes, they were instructed what to do and not to do. With their peers in games, they learn other aspects not mentioned in the homes. In the community they discover, hear, or initiate other local functions, viewpoints, dances, etc. All the learning is through oral. No books were read or published. It is an oral tradition.

Now with the coming of modern ‘education’, print and media, pupils are bound to be more bombarded with print exposure and in English (through schools).
This could have an impact on the traditional modes of learning and upbringing. However, school policies ensure pupils are instructed in the Kiribati language during the first 4 years of primary education. The media fortunately offer 95 percent of programmes in Kiribati. This is the same for the local newspaper.

The only challenge that the language face is the intensity of learning in the English language at higher education levels in schools. Out of the 12 years in school, only 4 years is Kiribati used as the medium of instruction. To help the situation, Kiribati studies is offered as a subject up to 11 years in the formal education system. The difficulty faced is that Kiribati language can not be offered as yet, as an academic subject as compared with Geography or mathematics etc.

The global language is English in our case, and the world is certainly perfecting globalization as time goes on. This is one aspect that had an eroding effect on our local language. This is so because our youth are forced to learn English as a passport to almost all other avenues of education overseas for employment and life long success. In addition, life on our islands has slowly but surely moved towards an urban style. This associates with eating habits, life styles, family setups, clothing, education, and a whole new set of environment and culture, a bit different to the original one practiced in the past on the outer islands (rural areas). This change will inevitably affect the impact on the use of the language as a means of achieving success, and the respect accorded to the language in this market driven world and which will inevitably question the functions of our language in this modern computerised globalised society.

b) Music
Our music and dances are a vital part of our culture. They are used in social gatherings, in-group socialization and everyone enjoys the singing and dancing everyday and everywhere. Wherever one goes, one would hear people sing. People sing when they cut toddy, or when they collect coconuts, or when they build houses or when children play. It is a sign that there is life and people are enjoying that life. It keeps them accompanied and takes away the boredom of a routine job. It also “tune in” people to the objectives of the task and solicits support and unity of the participants. Our society open and close social functions with songs. Our people love music. Our music is still alive today though it is facing a real challenge from the global songs, tunes and music the young enjoy and prefer more in night clubs, in schools and in public places. A lot of foreign tunes are borrowed from nearby neighbouring Countries such as Fiji, America and Europe, and brings competition to our traditional music.

c) Dances
Dances are more serious forms of entertainment and are performed on special occasions like village festivals, receptions and celebrations. Through dances, the village manifests solidarity, participation, expression of beauty, coherence of the dancers, and used as mediums to display elegance of bodily movement and synchronisation of actions and the songs.

During such functions, rituals get performed, taboos are observed and disciplinary conducts are enforced. For example, people refrain from eating their beloved fish for 2 to 4 months at times. They sleep separately from their halves, and undergo ‘ritual early morning cleansing baths’ in the fresh waters of the sea and wells. They are supposed to become more purified in the souls, body and mind. When they fully observe the rituals, they usually perform extraordinarily well, possessing some unexplained supernatural spells which translates in their singing capacity, excellent dance performances and power of attraction, eloquence and delivery etc. It is a culture that perfects the singing and dancing performance. Dancers and observers alike get transfixed and an environment of perfection is somewhat created. Through these, our society passes on dancing skills, singing skills, values and beliefs associated with dances and singing from experts to the next generation. Most of these include mastery of rituals and magical knowledge that only a few people possess. Traditionally, dances were an occasion for identifying brides etc, it is a time when the village focus on the society’s maidens who dances with grace, harmony and beauty.

Status of Dances and Songs
It is fortunate to state that these dances and songs are still important nowadays. Schools throughout the Republic devote one day in the year to performing traditional dances on a cultural day. It is an important event in the calendar of schools, and this helps preserve and transmit the culture around dances and songs and other traditional rituals associated. Even Government arranges to have its own Ministries perform traditional dances and songs during Independence Celebrations as shown on the video. This fur-
Chapter 4

ther revives the practice and love for dances and traditional songs.

The only factor of course concerns traditional chants and dances rarely seen, and which are less known, because the occasions on which they get performed no longer exist now e.g. dancing to lure dolphins, and chants performed by old men called “Te Katake”. I myself have not seen them performed, because it’s not common.

Commercialised shows
Nowadays, dances are performed as shows. In this respect they become “artificial” and commercialized. A group of 15 people would perform 6 items in 20 minutes. The traditional setting would have required around 100 people taking around 3 hours to perform with months of preparations. The impact and quality of the two are different.

d) Customs, traditions, beliefs, way of life, norms and social structure
These refer to how our people function in our society. It is the way they do things, behave, react, organize their life, respect one another, respond to situations, govern themselves and how they maintained their existence through time in some of the most adverse living environments found on earth.

Customs
An example include sharing. If a fisherman goes out fishing and catches a lot of fish, it is customary to share with immediate neighbours some fish, especially old people, widows, the weak and the sick.

During a social village function, the men always eat first. No woman is allowed to sit with the men in front. They eat later. The woman is supposed to always yield to the ‘wise’ husband.

Tradition
In Kiribati, Brides are expected to be virgins. On their first night of marriage, a big issue is made out of the outcome. The evidence is awaited by the maternal side who took elaborate rejoice in learning their daughter has been pure. It expresses a family’s social achievement, and the occasion would elevate their social status, as it showed their care and love to the daughters brought up by that family and this brings honour to the whole extensively extended family.

The number 3 is very prominent in our culture and life. Things are done in three. Our National blessing is “Te Mauri, Te raoi, Te Tabomoa” – Health, Peace and Prosperity. People clap three times, sings three songs, and performs items in three. Three is lucky.

Beliefs
Pregnant women are not supposed to eat the cooked eyes of a tuna fish, lest their child’s eyes will resembles that of the tuna’s.

People are not supposed to sweep their homes at night. It may mean sweeping away the souls of their family members, which the spirits might catch outside of the home and hence a family member might die.

Social Structure
The young generation must respect a grey haired man. The grey hair is the “crown” of wisdom and is considered sacred, and the man wearing it has authority and power, which can result with mishaps or misfortunes with the offender.

Respect
Our people are very hospitable, to guests and newcomers. They accord them respect and would go to lengths to entertain their needs, at their own expenses.

Norms
People are supposed to be modest and show restraint, and assume ignorance. Now one is allowed to show he is above someone else. Everyone is equal and everyone is great. The belief is that people are self-sufficient and have equal status in wealth and importance. Families operate on that level too.

Challenges
Again, the constraints and challenges with the above include the changing roles and environment society is operating in. On the capital, the traditional life has been challenged by modern conventions. Market economy now plays a crucial determining role. People have no land, except the plot they occupy, lost traditional roles, power, wealth and niches as an urban life has no traditional settings like a village, is ruled by the council, operates on totally different social modes. Economic powers now determine who you are and your status in society. Education and employment are key determinants to modern success and prosperity. The old men now have lesser roles even in families. The youth seek financial gateways
as the roads to a successful life. People who have money (usually business people) called the shots, etc.

The outer islands relatively operate on the old modes, but again life there is influenced greatly by the modern life with foods, education, employment and the new culture and norms it brings in. It thus presents some constraints in the preservation of these skills, traditional norms and customs, which seemed outdated in a modern home. An example includes toddy cutting. On the capital, there are not enough coconut trees to cut toddy from; hence a lot of young boys do not cut toddy. The skills of cutting toddy are not likely to be safeguarded. People buy their fish from fish markets. Men do not fish as much as the outer islands. Skills in fishing are also bound to be out of ‘fashion’ and hence not really useful.

Marriages do not follow traditional routes. One finds a lot of broken families, early divorces, unwanted children, and loosely organised homes. The homes usually have a working father and mother which means less time with the children and family. Families live in small quarters, which can only accommodate a few people. Due to active migration from outer islands, some homes have too many people. Social problems arise because people especially the young moved places and have therefore no definite stable homes to be accounted for, and obliged traditionally as with a traditional home. Pollution, sanitation, processed foods are just some of the problems of an urban congested life, where new diseases are common such as diabetes, hypertension etc. These are all side effects of the changes in lifestyles, norms, cultural beliefs and customary environments that are now found in our Country, as a result of modernisation. It therefore brings us back to the notion that our oral and intangible heritage needs to be safeguarded and promoted as a cultural base to move into modernisation and indeed globalisation.

Conclusion

Our oral and intangible heritage includes our language, our customs and traditions, our dances and songs among others mentioned above. Their use and relevance in our society had been discussed and it needs to be stated again that these have served our generations for many, many years. It makes us what we are now, children of this new millenium. Through our language we have learnt our unique ways of life, and as we had grown up amongst our parents and families we have been moulded into a society that was happy. This was expressed through music in almost all aspects of life. The dances that bring together the community to celebrate social events and involved rituals that extended beyond the ordinary. The traditions and culture we inherited by being I-Kiribati made us behave differently towards situations, perceive problems in slightly different angles and approach the whole world from our pre-experiences. These make us unique contributors to the world of work, world of tradition, world culture and humanity in this era of globalisation. We have had many occasions where we have been challenged in our lives with very difficult situations and in totally new surroundings, bombarded with conflicting demands and at times feeling really helpless. We often reflected back on our upbringings and search our traditional roots to examine and admire the spirit and the survival of our forefathers who had gone through some really tough times and yet managed to survive superbly. This pointed out to us the need to preserve our culture and tradition as they are something we have a wealth of even before we step into any unknown territory, before we get lost, drained of hope, afforded any recognition, or acquire any treasure. They indeed our untapped resource we should deploy and employ to the full. The following showed some common examples of what one finds in our ‘modern’ Kiribati, where tradition and culture has been diluted by the effect of ‘modernisation’.

The Kiribati people have lived for many generations happily among themselves and more so with their environment. Their traditional culture and heritage has enabled them to be very organised, productive and educated to survive sustainably in their own ecosystems. Modern forces and accompanying problems like rural-urban drifts, changing lifestyles, diets, ways of life, social roles and norms, have led to many problems, least of which includes social disorders, families breaking up, teenage pregnancies, prostitution, orphans, youth crimes, corruptions, exploitation of natural and human resources, abuse and misuse of people and the lot. These are all challenges in this modern globalised society where competition and survival of the economic fittest survive.
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**Title: The Art of Akyns-Kyrgyz Epic Tellers as an Integral Part of the Oral and Intangible Heritage of Humanity**

Kyrgyz nation is one of the most ancient nations. Written information about Kyrgyz people in the Chinese archives is dated back to the year of 206 B.C. Chinese archives probably have even more ancient valuable information.

During their long history, Kyrgyz people witnessed great historic campaigns of Alexander Macedonian, Huns, Arabs, Chinghiz Khan and underwent permanent local raids by their neighbors and internal tribal clashes. During many centuries, Kyrgyz people had nomadic way of life, moved from Far East and the Enisey river, migrated through valleys and mountain passes of the Altay, Tien-Shan and the Ural mountains and settled down at last on the territory of the contemporary Kyrgyzstan, which now borders Kazahstan, Uzbekistan, Tadjikistan and China. Population of Kyrgyzstan is almost 5 million people.

By its destiny and geographic position Kyrgyzstan happened to be on the main aortas of the Great Silk Road which for more than 1.5 thousand years linked East and West, nations, languages, religions and cultures.

Over the centuries, the Kyrgyz land as well as the territory of all Central Asia was the arena of struggle for influence between various religions: Mannheism, Zorastricism, Buddhism, Shamanism, Christianity and Islam. Under the severe conditions of fighting for freedom and independence Kyrgyz people strove to choose their own destiny and religion. Finally they chose Islam which was adapted easily. Probably for that reason, the Kyrgyz nation having many elements of Buddhism, Shamanism and Confucianism is less religious among all the Muslim nations and has no religious fanaticism at all.

I’ve made this brief introductory historical excursus to show to the highly esteemed workshop that all this is reflected in the oral poetic artistic creations of Kyrgyz people. If other nations preserved their past, history, traditions, culture in written literature, sculpture, architecture, painting and musical notes, Kyrgyz people have preserved their history, their spirit, their strivings for independence and peace, aspiration and dreams, every day life and cultural traditions thanks to the art of akyns-epic tellers, creators of the oral epic poetical heritage.

Kyrgyz traditional oral epic poetry, ‘Manas’ and so-called ‘minor’ epises in particular, played an important role in formation and development of Kyrgyz national self-consciousness and Kyrgyz literature, music and performing arts. Therefore, scientists often compare ‘Manas’ epos with the epic heritage of Ancient Greece ‘Iliad’ and ‘Odyssey’ which laid the basis of the Western culture and played an important role in the development of Western civilisation. The same is valid with regard to Indian ‘Mahabharata’ and ‘Ramayana’ and their place in Indian civilisation. The bearers of the Kyrgyz traditional poetic oral and intangible heritage are akyns – epic tellers (who are called by common people and by scientists as manaschy, semeteichy, dastanchy and tokmo). Tellers of ‘Manas’ Trilogy are called manaschy, and if an akyn is mainly involved in telling the second and the third parts of the Trilogy (‘Semetei’ and ‘Seitek’ respectively), he is called semeteichy. Tellers of the minor epises are called dastanchy whereas akyns-improvisers are called tokmo (literally — ‘inventing “on the fly”’). The manner in which the epises are performed (including mimicry, gestures, motifs and artistic methods) may vary greatly. Throughout the centuries the oral and intangible heritage has been preserved and developed by the generations of akyns, including akyns of the 20th century. The most outstanding of them are: Sagynbai Orozbakov, Sayakbai Karalaev, Toktogul Satylganov, Jenijoku, Eshmambet, Korgol, Barpy, Mambet Chokmorov, Togolok Moldo, Shapak Rysmendeev, Kalyk Akiev, Osmonkul Bololabaev, Aymkul Usenbaev, Toktonaly Shabdanbaev, Atai, Chalaghyz, Aktan Tanybekov, Baghysh Sazanov, Ismail Boronchiev, Toktosun Tynybekov and now alive: Shaabay Azizov, Kabaa Atabekov, Seidene, Urkash Mambetaliev, Nazarkul Seidrahmanov, Asankan Jumaliev, Estebes Tursunaliyev, Shyraaly Aitaliev, Tuuganbay Abdiev, Zamirbek Usenbaev, Roza Amanova etc.
Akyns - epic tellers have at least three main creative functions: creator of a poetic text; composer of a melody to the text; singer performing the epic text. Akyns have been regarded not only as entertainers, but also as consolidating force calling to moral principles, freedom-loving, tolerance and justice, bravery, honesty, peace and good-will relations with neighbouring nations, love towards others and motherland. For all that akyns were treated by people with great respect. The art of akyns has traditionally expressed the will of people and their aspirations. Moreover, in the course of history, when the Kyrgyz were deprived of their centralised authority, ‘Manas’ epos served as a symbol of sovereignty and unifying force of the Kyrgyz people.

The art of akyns plays the main role in creation, preservation and revitalization of the traditional oral and intangible heritage. Thanks to the art of akyns the Kyrgyz people as a nation have preserved in artistic-poetic form their ideas of statehood and national independence, human dignity and liberty, love and mutual respect, chivalrous nobleness, valour and courage, tolerance and generosity, careful attitude to the environment not only in the “Manas” Trilogy but also in the “minor” epics: “Kojojash”, “Kurmanbek”, “Sarini Bekey”, “Janish-Bayish”, “Er Tabaldy”, “Karagul Botom”, “Janyl Mirza”, “Olobay menen Kishimkan”, “Kedeikan”, “Joodarbeshim”, “Seyitbek”, “Mendirman”, “Er Toshtuk”, “Ak Moor”, “Ak Satkan jana Mirza uul” and many others.

The above-mentioned epics are called ‘minor’ only in relation to the ‘major’ epos – ‘Manas’ some versions of which have about million poetic lines. Actually, each of these ‘minor’ epics is a great oral poetic masterpiece by itself. As it has been mentioned, the manner in which the epics are performed may vary greatly. Every ‘minor’ epos has its own melody and manner. Under the conditions of nomadic way of life the art of akyns served as theatre for people and was the source of spiritual enrichment and aesthetic education.

Rich oral epic intangible heritage of the Kyrgyz still remains unknown in the world community, since its development and dissemination was hindered by the Communist ideology, especially after the famous address by Zhdanov — the Secretary for Ideology of the Central Committee of the Bolshevik’s Party of the USSR — in 1946 and the prohibiting resolutions that followed.

At present time, under the pressure of rapid technological progress and book-printing development, due to economic hardships and lack of financial support the art of akyns comes to decline and is actually under the threat of dying out. Regretfully we have to state, that the oral traditional poetic epics may soon turn into ‘dead heritage’ and in the nearest future the unique oral Kyrgyz epics will remain only on the pages of books in printed form without alive performers, the way it happened with ‘Odyssey’ and ‘Iliad’ . The fact that these masterpieces do not have live performance after the genius Homer, is a significant and a sorrowful loss for the humanity. The Kyrgyz oral epic heritage may suffer the same fate.

When reading the oral poetry in the book, it is impossible to perceive and enjoy it in the way when reading a written poetry. Oral poetry and written poetry are quite different. Oral poetry can be fascinating only if live performed with all the components of akyn’s art: text, narration-singing, melody, mimicry, gestures, artistry, intonation, response and support of the audience etc.

There are still many talented people in Kyrgyzstan involved in the oral epic art, who believe in its future. However, this art can be preserved and developed only under the conditions if akyns can perform it and improvise in public competitions, among the audience of true lovers of epic poetry. Without financial support it is impossible to revitalise, to save and to transfer to young generations the art of akyns.
Chapter 4

LAO PDR

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I. Introduction

Culture is that humans live by and ultimately, that which humans live for since without culture, humans are helpless, culture is a survival kit so to speak culture. However is much more than a mere instrument for a survival for humans become uniquely human distinct from any other animal species by creating and utilizing culture.

Each country has its culture, since time immemorial up to the present day. Laos is a country which has evolved and developed which a long history. It is composed by 58 ethnic groups, who have who have chosen Laos as their homeland. They came with culture of their own that progress through the ages into the mergenee as seen in the present day. The culture became mixed and married and integrated with the neighbors, but their own culture kept their original traditional codes.

Culture is regarded as a driving force and a fundamental vehicle for individual and societies to obtain a rewarding and satisfying life. The unique symbol of their culture is to be good person “You should be good and be honest.”

In Laos, there are so many ethnic the majority being Lao people, it is ethnically part of the TAI group and share important culture traits such as wet rice cooperation culture and a belief in Thevada Buddhism from 14th on their oral and in tangible heritage have been known and practiced long before Buddhism. For example “The Lao Suu Khuan” or Lao Basi Ceremony”.

The Lao Basi Ceremony is the oral tangible heritage which has been accepted as a national knowledge to be considered as an indispensable element of affirmative of the cultural identity of the promotion of the activities and of preservation of the cultural diversity.

The Suu Khuan or basi Ceremony or ritual text is a typical feature of Lao and among other group of a TAI language family in general means “go to the souls” “calling the souls” “follow the souls”. The ritual is carried out, as part of all rite of passage and besides this is function as a healing ritual and it is also a special form of communication in cases of conflict as ritualized form of apology. The Suu Khuan is an integral part of the traditional law “in Lao language called: Hiit Khoong” codes of the Lao.

The traditional rules (Hiitt Khoong Buuann) for carrying out the Suu Khuan (Socio- cltural Rules)(Hiitt Khoong Wttanatham Sangkhom) That still is known and follow in the whole country of Laos. The Hiitt Khoong codes “supposedly might be of pre-Buddhist Origin” through partially influenced by Buddhist thought and morality and the codes supposedly never had been written down as a whole complex, but were fragmentarily stored in the form of palm leaves in Buddhist.

Libraries and Wats, but the codes in the general are known by village elders and rules of behavior adequate to the codes are passed on orally from a generation to generation in the form as suphasit phiiin muang (proverb) nithaan(Folk Tales) and Liiang(stories). The codes cannot be understood without the socio-historical background, oral traditional ritual practice and ritual/ ceremonial test).

The Lao Basi Ceremony or the calling of souls is practiced as part of many ceremonies throughout the whole life such as “Ook Kam” (Welcome ritual for the new born child and for the recovery of the mother), married sickness, travel, new job, dies. etc. Through many social, cultural and economic changes in the 20th century, the Suu Khuan ritual has not lost its importance in everyday practice. It’s our oral and tangible heritage for Lao people.

II. The meaning of ritual text and the discription of and the feeling of participants

Since time immemorial up to the present day, the Basi Ceremony of the Lao people is the basic of their peaceful individual intangible happiness for their everyday feelings of well-being. The Basi Ceremony in Lao is symbolic of all that in nature encompasses universal energies which is felt by each participant at every Basi Ceremony.

At every Basi Ceremony a “Phakhuan” a small symbolic mountain of flowers is built, at the top of the symbolic mountain a single candle or double candles are lit which symbolically opens the energy to the
universal spirit, being and long white treads are attached to the circle around the mountain, the village elder being introduce verbally his speech to welcome to the spirit being and offer the Pha Khuan to the participants. After this offering a felling of intangible well being and happiness for what ever each individual has silently requested is felt for what they might want to have their everyday lives. This speech has included the traditional codes through a moral instruction that has been delivered as part of the offering from the elder.

The physical communication of the ceremony is finalized by the tying amongst the participant of short white treads, which have been taken from the symbolic mountain of flowers and give to the participants by the elder. The white treads are important as they symbolize the approval of what each participant wishes to achieves in a good way hence the approval of the ancestral beings.

This description of the Lao Basi Ceremony has been described as an example for “Suu Khuan Ceremony in general of cause, there exist regional differences and might differ from community to community. However the ritual texts to be recited during the ceremony are the same and also the general structure of “Suu Khuan Ceremonies follow the same pattern.”

The Basi Ceremony is conducted in all village of Lao by the various and different ethnic minorities tribal cultures. However, the ancient ancestral being energies are experienced in every village by each participant even though the presentation at the actual Basi Ceremony may have some traditional differences.

Foreign people living and working in Laos attending a Lao Basi Ceremony have expressed that they felt an over whelming feelings of peace and happiness and now, on the special occasion they request their local Wat(Buddhist monasteries) to perform Basi Ceremony for not only Lao participant but for their foreign friends.

They have been able to overcome difficulties have better clearer understanding and not only for their personal well being but also on their social and work situation.

III. Training Education and Plan action to the general public understanding

- The preservation of the Lao Basi Ceremony with its normal instruction is a natural intangible phenomenon which a spirit of every participant wants to preserve and keep for themselves, for their personal well-being.

- The children because of their participation at the Basi Ceremonies are also received instruction from their parents, so that they can begin to accept their intangible experience without being afraid of it, this help them psychologically.

- At school and in social activities, the young children learn to balance psychologically the academic learning process with the spiritual so in later life, they become well adjusted members of the communities and the country.

- Now the preservation of the Lao Basi with its oral and intangible knowledge is being documented in the “preservation of Lao Manuscripts Program” for the specific integration into Lao traditional and modern culture for future Lao generation to preservation the purity of Lao Basi Ceremony.

IV. Conclusion

The oral and intangible application of the Lao Basi Ceremony is in itself a metaphysical masterpiece and read on the old palm leaves Buddhist texts and in the publication in the Lao primary, secondary school and National University.

The oral and intangible Basi Ceremony is the traditional metaphysical belief system of the Lao people and its application when applied for example to day which can be seen in the architecture of Wat Phakao(Emerald Buddhist temple) with an through its scultured the bronze Buddha images masterpieces.
Chapter 4

MALAYSIA

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Theme: Identifying a Cultural Expression as Heritage in a Multi-cultural and Multi-ethnic Society

1. INTRODUCTION

1.1 In Malaysia the responsibility for the safeguarding and promotion of oral and intangible heritage seems to fall under direct administration of Cultural Division, Ministry of Culture, Arts and Tourism specifically under Cultural Promotional Division, National Arts Academy and Malaysia National Theatre. In a small way, Ministry of Information, Cultural Unit of Institute of Higher Learning and Cultural Non Government Organization play an important role in helping Ministry to carry out this important task.

1.2 The oral and intangible heritage could be seen and manifested in genre of culture such as dance, music, theatre song, poetry and other forms of arts. They serve both in religious (ritual) and circular function. These heritage belongs to the multi cultural and multi ethnic society of Malaysia and they were passed down from one generation to another throughout the years.

2. IDENTIFYING A CULTURAL EXPRESSION AS HERITAGE IN A MULTI-CULTURAL AND MULTI-ETHNIC SOCIETY

2.1 Its Current Situation

2.1.1 Identifying the oral intangible heritage is the task of many organisations such as Ministry of Culture, Arts and Tourism through its Department of Culture, Arts and Tourism in 14 states of Malaysia, Cultural Department of Institution of Higher Learning, Cultural Organization and many other interested parties.

2.1.2 Realising the importance of the survival of oral and intangible heritage in Malaysia, Ministry of Cultural, Arts and Tourism plays an important role in the preservation and promotion of the oral and intangible heritage through the function of its division such an Cultural Division, National Arts Academy and its National Theatre, Cultural Palace.

2.1.3 The elements of oral and intangible heritage in its authentic form could be found practiced by the older generation in remote areas or in its original place in every states of Malaysia. For the purpose of promotion of the oral of intangible heritage to the present and younger generation many efforts have been done to promote it in line with their interest and liking.

2.2 Efforts been made

Many efforts have been done to identify cultural expression such as:

2.2.1 Identification being done with the help of cultural experts in every sates of Malaysia and endorsed by Ministry of Culture, Arts and Tourism.

2.2.2 The cultural group or a person who were identified will be looked after financially and they will asked to train the youngsters or whoever who will inherit or have interest to learn the cultural expression.

2.2.3 Works on preservation and promotion of oral and intangible heritage are being carried out in 14 different states in Malaysia.

2.2.4 Promote them through schools on part of Cultural Syllabus in the process of trying to promote culture through younger generations.

2.2.5 Revitalise that particular traditional performing arts which in danger of dying out by screen it on television and other form of Information Communication Technology (ICT).

2.2.4 Using it as a compulsory subject in order to pass the examination in our National Arts Academy.

2.3 Difficulties

2.3.1 The difficulties in attracting the younger generation to have an interest in this field.

2.3.2 No specific guideline or policy with regards
island culture has evolved in close harmony with the natural island environment.

1.2 Cultural Heritage

Maldivians have their own unique language (Dhivehi which is an Indo-European language which has its roots in Sanskrit) Dhivehi is written in Thaana, an indigenous script based on elements of both Arabic and South Asian writing systems. They have their own unique cultural traditions which include ways of preparing food and clothing, modes of travel, medicine, craft-making techniques, music, dance, rituals and social practices.

The tangible cultural heritage of the Maldives can be divided into pre-Islamic and Islamic heritage. Pre-Islamic heritage can be said to be archaeological sites in the form of mounds and ruins of Buddhist temples which exist on almost all atolls (especially on larger islands) which bear testimony to the Buddhist past of the Maldives. Islamic heritage of the Maldives are the mosques, tombs and burial sites from different ages. The movable tangible heritage of the Maldives is the artefacts in the National Museum (which are both pre-Islamic and Islamic).

The intangible cultural heritage (heritage lodged in the minds of the people) of the Maldivian people include the Dhivehi language and literature, Maldivian folklore, craft-making techniques, traditional medicine, music, dance, games, rituals and practices and beliefs.

The Maldives has been experiencing a very fast pace of modernisation over the last thirty years. As the country becomes more industrialised it is facing the problem of the influx of values from post-industrial Western society. Today globalisation (the spread of popular mass culture) has led partially to the loss of cultural heritage. Thus documentation and preservation of cultural heritage has become very important.

1.3 Preservation of Cultural Heritage

At Present there are several government institutions and a few private organisations involved in the preservation and promotion of Maldivian culture and heritage. Ministry of Information, Arts and Culture (MOIAC) is responsible for the preservation and promotion of Arts and Culture while the National Cen-
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tre for Linguistic and Historical Research (NCLHR) is directly responsible for the tangible cultural heritage as well as research into and promotion of the national language and Maldivian history (intangible heritage). The Ministry of Trade and Industries (MOTIL) is responsible for the promotion of traditional handicrafts (intangible heritage).

In recent years a lot of emphasis has been given by the sector to the promotion of language and literary skills and preservation of tangible heritage. However, not enough emphasis has been put on the documentation, preservation and conservation of intangible cultural heritage of the Maldives. Thus there is an urgent need for documentation and preservation the intangible cultural heritage of the Maldivian people (folklore, music, crafts, medicine etc) and initiatives need to be taken to make such heritage relevant to modern day society.

There are a few private organisations such as the Harubeef Association and Libaas Private Limited working towards revival of traditional music, dance and handicrafts respectively.

2. USE AND RELEVANCE OF INTANGIBLE HERITAGE IN MODERN SOCIETY

2.1 Language and Literature

The NCLHR has the mandate to document preserve and promote the Maldivian language Dhivehi. Among the efforts the Centre has put into documenting and promoting the Dhivehi language is the compilation of a comprehensive Dhivehi dictionary, research into the lexicon and grammar, promotion of literary activities (such as creative writing, public speaking etc) through courses and competitions. In recent years the council has put a lot of effort in raising public awareness on the importance of the Dhivehi language as a symbol of Maldivian identity.

The Centre has also put some effort into collecting oral literature such as old folk poetry for “raivaru” and “bandhi” children’s folk stories, rhymes etc. One of the collections of traditional children’s songs has been made into an audio album. The council has made audio recordings, collected and even published some of these materials. However there is no proper system of recording, documenting and storing such materials. The Centre is also working on raising awareness of the importance of such oral traditions as part of the cultural heritage of the Maldivian people and encouraging private initiative in recording and documenting such heritage. However, at present there is no proper system in place for the recording and documenting of intangible heritage.

The Maldives has rich oral traditions such as the “raivaru” poetry. One example is the mythological story of love Dhon Hiyala and Ali fulhu which was originally recited in the form of “raivaru”. There is great potential to developing these themes into performing arts for tourist entertainment. However, proper documentation and research is needed. There are only about two people in the whole country who knows the whole poem by heart and there is only one recording.

Within the past two years in there has been an increase in the public awareness and interest in Maldivian culture and oral traditions. There has been more emphasis by the mass media in oral traditions such as the “raivaru” poetry of the Maldives. Also there has been increased interest by school children in the recitation of “raivaru” poetry.

2.2 Music, Dance and Performing Arts

The MOIAC has the mandate to preserve, develop and promote intangible heritage of the Maldives (folklore, music, dance, crafts etc).

The MOIAC collects materials published on intangible cultural heritage such as the traditional Maldivian folk dances “maalineshun” “boduberu” etc and according to officials from ministry the national radio station Voice of Maldives (VOM) and the national television station TV Maldives (TVM) has a lot of audio-visual material on Maldivian culture. However, these materials need to be properly catalogued in a retrievable system made more accessible to the public.

Traditional Maldivian music and dance is not a common form of entertainment for the public or for tourists at present. However there is great potential to develop these forms of music dance such as “boli malaafai neshun” and “maali neshun” into tourist entertainment because that may well be the only way to preserve this heritage and make it relevant to modern society. However, the first priority is to properly
document and research these forms of music and dance.

2.3 Traditional Crafts

Maldives has had a long tradition of craft making such as mat-weaving, lacquer-work, jewellery making etc. However, with the advent of modernisation there has been a steady decline in Maldivian handicraft production.

The Ministry of Trade and Industries has the mandate to promote handicrafts. The ministry stages an annual exhibition for local handicrafts including woven mats and lacquer-ware. Apart from the annual exhibition the ministry has taken little initiative for organization of marketing and promotion of handicrafts or assistance with product development.

Again the first priority is to proper documentation and research into craft making in the Maldives. The MOIAC has the mandate for developing the arts, but the MOTIL has the mandate to promote handicrafts so it is not very clear whose responsibility it actually is to document and research traditional Maldivian handicrafts.

With the expansion of the tourism industry in recent years there is demand for local crafts as most souvenir shops sell cheap souvenirs and crafts imported from Indonesia. However, there are no wholesale channels for marketing local Maldivian handicrafts.

3. DIFFICULTIES AND CONSTRAINTS

There are many difficulties and constraints in the documentation and preservation of intangible heritage which the Maldives needs to overcome for the future:

1) Lack of awareness of “intangible cultural heritage” and its importance. There are difficulties defining the term “intangible cultural heritage”. There is a certain awareness among the general public of tangible cultural heritage such as historical sites and artefacts. However the concept of “intangible heritage” is very new to the public and there is an acute lack of awareness and understanding of its importance as part of a peoples’ identity. Even the staff at the main government institutions responsible for heritage management lacks a proper understanding of the concept of intangible cultural heritage and its importance.

2) Lack of know-how on identifying a cultural expression as heritage. The MOIAC and the NCLHR the main government institutions responsible for heritage management as well as private organisations lack the capacity and know-how for defining, identifying and proper documentation of intangible heritage. There are no trained professionals or specialists in the area of heritage management. This means there is poor planning and lack of co-ordination

3) Lack of clear definition of responsibilities of the various government institutions involved in the documentation and preservation of intangible cultural heritage. The NCLHR is responsible for the documentation, research and promotion of the Dhivehi language and literature and Maldivian history while the MOIAC is responsible documentation and research into intangible heritage such as folklore, music, dance etc. It is not clear whether the MOTIL or MOIAC is responsible for the documentation and research into traditional Maldivian craft making. Also there is weak co-ordination between the various government institutions involved in documentation of intangible heritage.

4) Lack of Human resources. There is an acute lack of trained professionals or specialists in the areas of heritage management. Neither the MOIAC nor the NCLHR have trained professionals or even graduates in the fields related to culture or heritage management. Of the forty odd staff at the NCLHR only two are graduates (in Linguistics). The national financial and economic problems relegate to very low priority non-material and non-urgent concerns such the management of cultural heritage. As a result training opportunities are hard to come by. Thus it is not easy to attract potential future experts, as it is difficult to obtain government or private funding for training programs in this field. Human resource and Education sectors are not attracted to offering training opportunities for future experts in this area.

5) Lack of financial resources. There is a lack of financial support for training of specialists in this area due to low national and economic prioritisation. Recording and documenting intangible heritage would be very expensive as it would involve travel the outer atolls and travelling within
the Maldives is very expensive. Also setting up a proper system of storing and cataloguing will be expensive.

6) Lack of proper legal framework for the protection of cultural heritage. The Historical and Cultural Property Law of the Republic of Maldives was passed in 1979 (Law No: 27/79). Under this law the NCLHR is responsible for preserving “cultural and historical property” of the Maldives. The law, however, is vague and does not clearly define “cultural and historical property”. There have been no amendments to law since then.

7) Lack of awareness of the use and relevance of oral and intangible heritage in modern society. Even those responsible for the management of intangible cultural heritage lack awareness on how to make such heritage useful and relevant to modern day society.

4. RECOMMENDATIONS AND CONCLUSIONS

Given that there are many difficulties and constraints in the documentation, preservation of intangible heritage of the Maldives, as well as in the identification the use and relevance of such heritage in modern society there is an urgent need to explore ways to overcome such difficulties. The following are some suggestions:

1) Raising awareness on “oral and intangible heritage of the Maldives” and its importance as part of the Maldivian identity. Campaigns targeted at various groups such as school children, the youth and the public could be launched. The national media TV and Radio could be utilized very effectively for such a campaign. This could be done through government and private institutions.

2) Human Resource Development: - there is an urgent need for human resource development in the area of culture and heritage management, documentation and research. The MOIAC and NCLHR require trained professionals for identification, documentation and research into intangible heritage. The staff at these institutions could be given training in these areas.

3) Establishing a proper system of identifying, documenting and cataloguing intangible heritage. The institution responsible for such a system could be either the NCLHR or the MOIAC. The institution responsible could seek assistance from various international heritage organizations in establishing such a system.

4) Intuitional strengthening of the institutions responsible for the management of intangible heritage. Clearer definition of the responsibilities of the various government institutions would be very useful. A thorough review of the scope, functions and management of the various institutions could be conducted and responsibilities defined more clearly. Also ways and means of improving coordination between the institutions could be explored.

5) Strengthening the legal framework for the protection of national heritage. There is need for a more comprehensive law covering all different types of cultural heritage.

6) Exploring way and means of raising funds for recording and documenting intangible heritage. The tourism sector could be one area from which funds could be raised for documentation and research into oral and intangible heritage. Resort owners may be willing to fund documentation and research into the oral heritage of islands near their resort so that the themes can then be sensitively developed into entertainment for tourists. The feasibility of developing cultural centres on islands near resorts should be explored and also the feasibility of developing local crafts as souvenirs should also be explored.

7) Exploring ways and means in making intangible cultural heritage of the Maldives useful and relevant to modern society. The institutions responsible for the preservation and promotion of intangible cultural heritage should explore ways and means into developing these cultural expressions into theatre, drama or marketable audio-visual materials.

There is an urgent need for proper documentation and research into the oral and intangible heritage of the Maldives cultural heritage and also ways in which this heritage could be made useful and relevant to the modern Maldivian society needs to be fully explored. Support and assistance from International bodies such as ACCU/UNESCO is much needed.
there exist various specific techniques, skills, forms, manners of performance, which require time, substantial efforts and a special gift to learn and gain the experience.

There is a formal and informal education in our country in the field of traditional folklore and performing arts. A formal type of education has been initiated and developed since 70s. The grades from 1 to 5 of secondary schools are taught the essentials of traditional folklore and performing arts. There are also several national and local music and dance schools in Mongolia. Moreover, the Mongolian University of Arts and Culture and the Music and Choreographic College prepare professional performers of traditional folklore according to their formal educational curriculum.

The other type of education is a so called informal which takes a form of “disciple” education or apprenticeship. This type of education usually takes place within a family or locality and is notable for passing on the specific traditional knowledge from generation to generation.

Let’s see it on the example of a wooden wind instrument Tsuur found among the Uriankhai. At present, Mr. NARANTSOGT Paarai is almost the only one remaining man among the Uriankhai ethnic group in western Mongolia who knows how to play this instrument. The ancient tradition of playing on this music instrument imitating the murmur of streams or the echoes of Altai mountains known from the times of Huns is now on the verge of disappearing with this man. Bearing this in mind, Narantsogt has taken his two sons, grandchildren and relatives’ children as his apprentices and is teaching them an old tradition of Tsuur. The Mongolian Tsuur is a 3-holed wooden wind instrument. The mouthpiece is placed between the teeth; a performer takes a deep breath and by contracting his throat muscles creates the pressure for blowing and produces a gentle sound. As one can see, it is quite difficult to learn how to play. However, by staying close to the teacher for days, months and even years, imitating and learning from him, one could get skilled in this art. Therefore, one can say that the basic way of such training is following closely and imitating perfectly your teacher.

Mongolian folk dance Bii, Biilgee varies among the different ethnic groups of Mongols in terms of specific movement and manner of performance. Chil-
children learn how to dance Bii from their parents and elders. Tradition of folk long and short songs (Urt, Bogino Duu) is also passed on from generation to generation. Distinctive feature of a “disciple” education and training young performers lies in its close connection with traditional customs and nomadic way of life. Children, who take part in horse races, during the training of horses and race have a tradition to urge forward their horses by singing a slogan song, a so called “giingoo”. It is considered that “giingoo”-ing is good for horse’s spirits and luck. The art of “giingoo” covers all the territory of the country but differs from region to region in terms of wording and melody. Boys and girls of herdsmen families aged from 6 to 10 learn to ride horses and sing “giingoo”. Even after they are over this age the knowledge of this beautiful tradition remains with them for the rest of their life.

The tradition of professional reciting of epic tales Tuul’ of western Mongolia is passed on from parents to their children, from elders to youngsters. Unfortunately, at present the epic singing art is going to be lost. On the one hand, this may be due to weak memory capacity in the era of information and communication technology advancement, lack of time and memory capacity to learn several hundreds of verses, and on the other hand, the living environment as well as the social and cultural demand have been changed. (Epic tales Tuul’ comprise of several hundred verses. As scholars noted, an epic tale of the Halh ethnic group named “A Story of Old Luu Mergen Khan who Aged One Hundred Fifty Years” comprises of fourteen thousand verses. It took us full 6 hours during the long winter night to listen in and to make audiovisual recording of the epic tale “Black Wild Boar of Steppes” recited by a famous rhapsodist B.Urtnasan of the Uriankhai ethnic group.) It should be noted here that since this informal education is a voluntary-based it is not systematic and stable in its nature. Thus, this kind of informal education needs a full support from the Government and civil society, and a mechanism of economic incentives and reward should be established.

Today due to rapid pace of urbanization and globalization, Mongolia is experiencing the strong influence of settled civilization. Traditional way of life and customs which used to absorb the oral and intangible heritage of nomads are changing now, and various forms of cultural expressions related to such heritage are on the verge of disappearing. The generation gap is widening in terms of time, space and mentality. The current situation requires from the Government, NGOs and citizens to spare no efforts toward preservation and protection of the oral and intangible heritage.

**NEPAL**

Mr. Harihar Sharma
General Manager, Cultural Undertakings

**Intangible Cultural Forms of Nepal (Identification)**

Nepal, a small Himalayan Kingdom, between the two great countries of Asia, India and the autonomous region of Tibet, China, is a landlocked country, the nearest coast being over 1100 kilometres away at Calcutta in India. It is a unique country of physical diversity. The Nepalese Terrain Kachana kanar in the Southeast is only 60 meters above the seal level and it ascends to the highest peak of the world Mount Everest (8838 meters). This diversity has created so many cultures according to its climate, ecology and other geographical factors. The lowland Terrain has different cultures, languages and a way of living. The Mahabharat Mountain range divides the Kathmandu valley at about 1,300 meters altitudes, which has its own cultures. Likewise, the hill area and the high mountain regions have their own cultures. The census shows over sixty ethnic groups in Nepal with their own dialects with or without script. All the ethnic groups have their own culture but all are considered as integral parts of Nepalese culture. In one word it can be said that “Nepalese culture has diversity in unity and unity in diversity.” The cultural diversity has attracted the cultural anthropologist from all over the world and Nepal is regarded «a paradise for cultural anthropologist.» The culture of Nepal has not been studies properly. Only for the past four decades the scholars from Nepal and abroad have been studying and we are trying to preserve the culture of this enchanting land. The tangible cultures like structure, monuments and icons are studied to some extent and research papers have been published. UNESCO and other donor countries have provided the needed financial and technological help.

Nepal, a developing country is rich in intangible culture, practised by different ethnic groups but it has
not been scientifically studied. As such, in the name of modernisation many cultures are about to disappear. It is a challenge to all the Nepalese to protect and preserve these cultures before it is too late. The various ethnic groups of Nepal and all Nepalese are trying their best to preserve their heritage. Very few of them have been known to the academic world and hundreds of them have to be explored. The other aspect of Nepalese culture is the religious harmony between two great religions of the world. Hinduism and Buddhism have been equally practised and honoured by the Nepalese. The Nepalese see Buddha in the face of Shiva and Shiva in the face of Buddha. The icon of Hindu gods are sculptured by the Buddhists and the same temple and statues are visited and worshipped by both. The festivals whether they are based on Hindu or Buddhist or Bon religion are enjoyed and participated by all. The Kumari, the living goddess of Nepal, is worshipped by the Buddhist families as well as the Hindus from Kathmandu, Patan, Bhaktapur and other places of the country without any discrimination.

Various aspects of Nepal’s tangible and intangible culture have yet to be studied properly. In such a variety of cultures followed by so many ethnic groups, it is difficult and a time taking task to identify and list all of them. In a way, Nepal as a whole, is like a giant cultural lab for the student of anthropology, culture and sociology. The study of all these cultures and efforts to bring them to knowledge of the academic of the world are important responsibilities of Nepalese people and their friends around the world. In this presentation, that I am making here, I cannot but list only a few that need to be accepted as intangible cultural heritage and preserved by all our efforts.

1. Panche Baja: ‘The five musical instruments’
Even today, majority of Nepalese love this music on all auspicious occasions like births and weddings. This musical band consists of five instruments: Sanai, tempko, damaha, dholak and Jhyali or Jhyamta. They are believed to provide nine feelings of human mind. The Damais, the tailor caste of Nepal play this on every auspicious occasion without having any formal education and training. It is a family knowledge handed down from generation to generation. All the required instruments are made from locally available materials except few imported metals. A proper scientific study of these instruments and its players is the need of time. We have to encourage them to preserve and continue for the future generation. The Damais, who are from the low caste, have been socially, morally and economically discriminated by the society. So they need to have been empowered and encouraged to preserve this ‘Panche Baja’ of cultural importance.

2. The Religious Mask Dances
Every religion uses some kinds of visual aids to teach their religion and faith. The different ethnic, cultural and religions groups from Nepal use various aids in the form of ‘Lakhe dance,’ ‘Devi dance,’ ‘Bhairaba dance’ etc. Some of these dances are so important that His Majesty the king has to attend and participate as changing the sword. The ‘Devi dance’ during ‘Indra Jatra’ is a kind of storytelling with acting for the destruction of evils and protection provided to the good doers. They are not only religious and entertaining but also instructive to the masses. Most of the people enjoy these dances with or without having any meaning that is symbolic. There is not any formal training and education for the dances and mask makers. Because of the global materialisation and other different complexities it has been a great challenge to preserve these dance cultures.

3. The Religious activities on festivals
The Nepalese festivals can be broadly divided in following categories. Changing of season: like ‘Sithinakha,’ ‘Ghanta karna,’ ‘Janai Purnima,’ Indrajatra etc. The socio-religious activities of these festivals have been performed by the priests and certain rules have been followed by the people, that have some scientific aspects to them. They as a matter of fact instruct the people to adjust according to the season both physically and mentally.

4. Charya Music and Dance
Charya dance is performed for a small audience limited to the vajaracharyas. Its performance takes place in utmost secrecy as part of the rituals associated with the Vajrayan cult of Buddhism largely practised in the Kathmandu Valley. Thus being a class in itself, it is entirely different from other traditional religious dances of the Valley.

The highest form of worship practised in accordance with Vajrayan is Chakra puja, performed at night with hymns accompanying dance. This sort of dance, which symbolises the void (Shunya) and is performed according to format procedure to personify the na-
tire of various gods and goddesses, is called Charya, and hence the name Charya dance, known as Chacha Phyakhan in Newari Language. Its hymn is called Chacha Halegu, also in that language. Charya literally means that which is worth practicing with observance of ethical rules for good conduct to enable one to achieve continence and lead a disciplined life. It also emphasizes necessary studies and contemplation about anything. It is not possible to attain Charya without spiritual knowledge. Perhaps for this very reason the ancient Vajrayan philosophers propounded and started Charya dance as a means to achieve difficult spiritual knowledge through a simple method.

Internal impurities and egoism can be overcome, and mercy, peace, holiness, continence and spiritual success can be achieved by means of yoga, tantra, mantra, dance and hymns. Instructions for these virtues to be attained are imparted in secrecy and practices for this purpose are also kept secret. Dance has been regarded as a device to maintain balance between materialistic and spiritual requisites.

Charya hymns are in hybrid Sanskrit, but for the comprehension of the audience of the locality where they are sung in accompaniment with the dance, they are also composed in Newari, pali, maithili, and Bengali. However, in keeping with the prevailing custom it is the Vajracharyas who usually sing them. The peculiarity of the Charya dance owes to the art of conveying feelings and postures of various deities in natural dance postures.

Training
The Charya dance is not codified in black and white. It is orally taught according to the time-honored guru tradition. Any person, or father or grandfather can become guru, and the role of the chief of worship, that is the priest, is performed on heredity basis. In most cases Vajracharya gurus teach their sons and grandsons the fundamentals of this dance. It is they who nominate the ablest among the disciples to become their successor.

Present Status
Mahamanjushri Charya dance was brought out of Aagam house and was performed in public for the first time in 1957 on the occasion of the world Buddhist Conference held in Kathmandu. Since then other Charya dances also started coming for the laity. The principal among them are Mahamanjushri, Arya Tara, Basundhara, Bhairav kali, Kumari, Pancha Buddha, Vajra Yogini, Ganesh, Sawaswoti etc. Subsequently after 1957, Charya dances have been performed in public by various Nepali cultural groups, also in foreign countries.

Major Problems
Charya dance has no such financial source except the gracefulness of His Majesty the King that sometimes makes the assistance available. So far Vajracharyas have been contributing whatever is possible. So the dance is struggling for its tradition to sustain with voluntary contribution. It is hence doubtful whether the new generation will continue to preserve this dance tradition without income source entirely on the basis of religious faith. Concerned gurus are of the opinion that this valuable heritage of the country may gradually become extinct. Such heritages orally handed down from generation to generation require preservation in time, otherwise these may head towards complete extinction.

5. Gandharavas music and songs
Gandharavas are the heavenly singers who sing at the dance of nymphs. Gandharva Veda is regarded as one of the branches of Samaveda. From the very beginning of Hindu civilisation it seems that the Gandharvas, the singers were highly appreciated and were given a divine place. In course of time, the society while preparing the caste hierarchy, the composers and singers were given the low caste. Today in Nepal we have a caste called ‘Caine’ living around Kathmandu Valley and in Kaski. They are regarded as low caste and their main profession is fishing, weaving net for fishing, boating on the lake and entertaining the society by singing. They always carry a string instrument called Sarangee which they make by themselves. It is a kind of Nepalese violin placed erect in one arm and played by another. They compose various satirical songs of contemporary issues and sing either single or in two in a sweet music and rhythm. They have contributed a lot in the history of Nepal by raising awareness against social evils, political issues and discriminations towards women. They sometimes travel visiting houses after houses, village after village, and perform their skill in the bus parks and public places and return with whatever they have earned. They were used by the Gorkha ruler Prithivi Narayan Shah in course of his unification of Nepal. They were also used by Bhimsen Thapa (the first Prime Minister of Nepal) to increase the patriotic feelings and against British colonisation. They are gifted and talented to compose the heart-
touching songs and sing it in such a way that they can easily attract crowd in every place.

Unfortunately their profession now is on the stage of collapse. The modern electronic devices for the entertainment and other facilities are mainly responsible for the present condition of this culture. If we are not aware of the importance of such a unique culture, it is sure to be in grave danger. The Gandharvas are uneducated. Now some NGOs and INGOs have been trying to provide them permanent shelter and provide modern education. In each case in present society they are living in a very low profile. A study of these musicians and singers is a must now to preserve this cultural aspect of Nepal. Their culture, their talent and their devotion for their existence have to be recognised by the present society. The government and other organisations have to contribute something for the reinforcement of such original and unique culture so that it would not be limited only in the pages of sociology.

**Conclusion**

No doubt, Nepal has been a repository of cultural heritage in the world. Because of the modern complexity in human life and people’s materialistic desires, many cultures of historical importance have been struggling for existence. So far as the condition of the cultures in Nepal is concerned, they have been victimised by the unawareness of the people. People are forced to concentrate on the problems related to their daily living. They are not aware of the social importance of the different cultures. The current situation of the cultural development is terribly disappointing. Some Nepalese scholars and some foreign sociologists have taken interest in the development of the various cultures. As the people like ‘Gandharvas’ and ‘Damais’ are basically from the lower class, they need to be encouraged financially and morally. The Nepalese government and other non-governmental organisation have invested a lot for the education and upliftment of their financial status but the intermediaries have been benefited by it. More financial help is required for the people who are deprived from education, the key to social awareness. There should be formal education institutes for training for new generation and should have equal opportunities for those downtrodden castes who bear such valuable skills in them. Until and unless the people become educated, the culture remains in a grave danger. So it has to be realised that culture is the wealth of Nepal. For this all the relevant organisations and individuals have to contribute as much as they can.

**NEW ZEALAND**

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E nga Iwi, e nga mana tena Koutou, tena tatou katoa. Aotearoa New Zealand is a small country of four million people with an indigenous population of fifteen percent. This presentation will explore very briefly the relationship between indigenous and non indigenous New Zealanders and examine the question of the use and relevance of our oral and intangible heritage to contemporary N.Z. society.

I wish to begin this presentation by questioning, the term “modern society”. The western world in particular has initiated this term modern society and with it comes a social/cultural assumption of progress development and sophistication.

Aligned with this evolutionary approach to the development of contemporary communities is the politics of capitalist economies and the ethnocentric belief that communities, outside a western capitalist paradigm are not modern.

Consequently history is filled with examples of the repression of oral and intangible heritage. Asia and the Pacific are no exceptions and today communities continue to exist within communities living a paradox of surviving modern society whilst struggling to maintain their oral heritage. The two are often in conflict with each other.

Aotearoa, New Zealand, is a good example of this paradox. The indigenous people (Maori) of our country have a long history of oral literature. Our explanation for the birth of the universe, of the planet, and life upon this planet is as exciting, inspirational and enlightening as any other analysis including modern science theory.

The migration by our forebears across Asia and the Pacific carried with it its own creation stories and
people speak the language proficiently as our first language.

Claims of injustice were made to courts tribunals, and other fora until finally in 1987 the New Zealand government declared the Maori language to be one of the two official languages of our country. Since then there have been many attempts to revive the language but despite its official language status it remains marginalized as an official language of our country. My organization which is a quasi government organization is charged with a role to promote and regenerate the language as a living language. We are poorly funded and have a limited impact. All major Maori language initiatives over the past thirty years have been initiated by voluntary Maori organizations outside government. It has only been the international success of the programmes that has caused government agencies to support them. Without success and cudos they would struggle for government aid.

My point here is that language is the vehicle of a culture. In Aotearoa NZ we as Maori have shown that we are able to take our oral culture and extend it into a literary culture. To achieve this we have been required to look at our culture in a new way, to think difficulty and to enjoy the fruits of both methodologies.

Numerous scholarly works have been produced by Maori people, the latest is a full feature movie (Merchant of Venice), translated into Maori and acted out by Maori people. This feature film is but one example of how Maori scholars have taken Shakespeare and added heritage value to it as a medium for Maori and non-Maori understanding of literature.

In a more generic sense this is an example of how oral and supposedly intangible heritage can use and be used by modern societies to gain a better understanding and provide a method by which ethnic communities can develop together toward common objectives.

There is difficulty in this approach in that it demands a bottom line of respect for the value of each others contribution. This is hard to achieve within a context of colonization. In NZ that respect has yet to mature amongst non-Maori new Zealanders. However the process has begun with more and more NZrs seeing the value of Maori culture, history and most memories of geneology which are cross referenced by repition and constant challenge as to its accuracy. I am confident that our indigenous heritage has been made safe by our own vigilance and adherence to strict cultural protocols that form methodologies around the transmission of knowledge which have been developed by ourselves. An excellent example of this is the communal gathering house of the Maori. Our meeting houses are a trove of knowledge, incorporating pantheist religious principles, up to 120 generations of geneology, tribal histories, stories songs and chants. The meeting house is modeled on ancient principles of sacredness, nurturing and of maintaining a focus upon the reciprocity of relationships.

Here perhaps is the essence of oral intangible cultural heritage and I am sure this is so for many other peoples. Reciprocity is a means by which individuals, communities, and nations can carry out effective dialogue. Its oral history and practice has been poorly captured by modern day scholars and in N.Z. most non-Maori New Zealanders have no idea about the ancient practices of the Maori except those, which can fit easily into a modern or exploitative context. Historically, New Zealanders have made very little effort to protect the oral and intangible history of the Maori and this has been largely due to a colonizers perspective assuming that the oral and intangible are unworthy of survival, except in quaint fairy tale type stories.

Associated with this a perspective has been the wholesale alienation of Maori land and resources thereby weakening even further the fabric of Maori society and our ability to sustain our own heritage. An outstanding example of this misunderstanding is our native language. During the early years of our colonization by the English our Maori ancestors saw the value of the written word and began to seek literacy, not at the expense of their own oral understandings but alongside it. Records show that our ancestors viewed the written word as a new form of technology and were amazed at an ability to transmit thought across time and place without losing meaning. By 1861 more Maori were literate than European but as more and more colonists landed less and less respect was attributed to the natives and our language. By 1890 policies were then put in place forbidding the speaking of our language and this contributed to the attack by so called modern society on our language and the culture that we sought to express. As a consequence, today less than 9% of Maori
importantly intangible methodologies for dealing with contemporary relationships and dialogue. For example the Maori protocol of welcoming visiting heads of state and dignitaries has become the accepted best practice adopted by NZ’s head of state.

Maori protocols are standard practice in any formal event of state and are becoming popular amongst formal European gatherings throughout the country. This is often aided by the presence of Maori people at these events. But we are not yet at the point of a national acceptance of Maori and our language as being a fundamental contributor to modern society. I hope I have shown in this short paper how intangible heritage and culture and heritage can contribute. I predict that more research in the intertwining of the two will produce solutions and models that can lead the way in ethnic relations worldwide and perhaps avert wars of the very kind we are now experiencing.

The path to enlightenment can be described in the Maori proverb:

Nau ke rourou,
Naku te rourou
Ka ora ai te Iwi
With your contribution
And with mine
We can all live in prosperity

PAKISTAN

Mr. Mohammad Ayub Baloch
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Pakistan is strategically situated at the crossroads of the Middle Eastern, Central Asian and South East Asian civilizations. It borders with Afghanistan on its north, India on its east, and Iran on its west and the Arabian Sea on the south. It covers an area of 796,095 square kilometres with a total population estimated at 134.5 million. With Islamabad its Capital city, Pakistan is composed of four provinces viz. Punjab, Sindh, the North West Frontier Province (NWFP) and Balochistan. Punjab is the largest province of Pakistan in terms of population, which is around 65 million. It extends over an area of 205,344 km and its capital city is Lahore. The next densely populated province is Sindh, which is spread over an area of 140,914 km. Karachi, the capital of Sindh being the port city and having a significantly large urban and industrial base, enjoys an important status in the national economy. The third province in order of population is the North West Frontier Province. With its capital at Peshawar, the province covers an area of about 74,521 km. The smallest of all the provinces in terms of population is Balochistan (6.51 million). But it is the largest province in terms of area (44% of Pakistan). Quetta is its capital. All these provinces are interlinked through road transportation, modern railways system and regular flights, year round.

Pakistan is a land of much splendour. With its rich cultural heritage and natural beauty, it has tremendously contributed to world heritage. The 8000 years old Mehargarh civilization, Moen-jo-Daro, five thousand years old Indus Valley Civilization, Harrapan and the Gandhara civilisation are some of such major contributions Pakistan is proud of. Similarly all the four provinces of Pakistan are rich in oral and intangible heritage, contributing to the overall human heritage, both tangible and intangible.

BALOCHISTAN

Province of Balochistan with its thin population is, however, Pakistan’s largest province in terms of area (347’190 square kilometres) making up 44% of the country. Balochistan is gifted with natural resources. It has the distinction of enjoying all the climatic zones, with snow-capped mountaintops to lush green valleys, deserts and oases to golden sandy beaches. Its coastal belt is stretched over 700 kilometres. It lies between the latitudes 26° to 32° and the longitudes 40° to 70°. With the capital at Quetta the province comprises 22 districts. It borders Iran and Afghanistan on the north and the west, respectively.

In the story of mankind, Balochistan had been the cradle of civilization occupying a unique position. It has been the home of early Stone Age man, and has evidence of their gradual development and struggle for existence. The antiquity of the cultural heritage of Pakistan, particularly of Balochistan, is as old as humanity itself. The province of Balochistan has inherited relics of the Stone Age in the form of stone tools and rock paintings and engravings in caves and rock shelters that date back to the Prehistoric Period.
The discovery and excavations of stone tools like flint blades, habitation structures, human skeletons, painted pottery etc. at Mehargarh, and the study of some other sites of Balochistan indicate that the prehistoric cultures of Balochistan underwent fundamental socio-cultural changes and ecological transformations in later periods. Famous for its fruits, Balochistan is known as the ‘fruit garden of Pakistan’. It includes date fruit gardens in western and southern part of the province. Balochistan has one of the largest blocks of juniper (Juniperus excelsa) forests in the world.

A vast, arid, rugged and most difficult of area in the country, Balochistan is the land of people still living a traditional life where Pace of social has been comparatively slow. Except Quetta being the only urban centre worth the name, the majority of the population is dispersed all over the province. The patterns of settlement in the province is of three types: settled, semi-settled and nomadic. Each segment of the society, however, upholds its socio-cultural and tribal traditions. Since the province is devoid of most of the modern-day facilities, the literacy rate is also low. Balochistan is the province where the oral literature and tradition are still transferred from generation to generation verbally. A number of literary and cultural bodies are presently engaged in preserving the centuries-old oral traditions, in order to safeguard and protect it for the coming generations. The Balochistan Arts Council, Balochi Academy, the Institute of Balochistan Studies and Balochistan Study Centre of the University of Balochistan, to name a few, are doing their utmost for this purpose. The Culture Department of the Government of Balochistan is closely working with the above-mentioned organizations and also with other forums at Federal and Provincial level.

The Pahwal: A brief description of Nomadic Life in Balochistan

While passing through the interior of Balochistan one can see cluster of black tents with herds of sheep and goats all around. Those are encampments of pahwals who inhabit most of the mountain and plain areas of Balochistan. They are the custodians of rich oral traditions passed on from generation to generation.

The Balochi term for ‘nomad’ is pahwal and their encampment is called “halk”. These words mean ‘migratory’ and ‘abode’, respectively. Ethnically the pahwal belong to the Baloch community and speak the same language. Their history is perplexing as it is not in their traditions to keep documentary records of events, therefore many references to their history have come down through oral tradition. Their songs and ballads provide some clues as to their origins, and suggest that they are Semites, who moved from the West, most recurrently Iraq or Syria. However, this still remains to be explored by historians and archaeologists, who will have to unravel their roots among the misleading mists of contradictory traditions.

Unlike sedentary peoples, the pahwal do not stay in one place for much length of time; they actually practice two types of nomadism. The first, called bar-o-ar, is a semi-sedentary one: they settle for part of the year beside oases and fertile lands, and then move on in quest of better opportunities. In the second type the pahwal are wholly mobile and nomadic, moving from place to place in search of pasture and water with all their possessions, including flocks, camels and families. Perhaps the typical geographic conditions of the Province, where rainfall is scarce and grass is therefore very scattered, have made impossible for them to become dependent on a single pastureland or water source.

The pahwal live in tents made either of goat’s hair or twigs of dwarf palm trees. During the cold season, the woolly black tents afford a better protection from the biting cold, while in summer these are replaced by shelters covered with mattresses. An encampment (halk) is a conglomeration of tents installed at a place belonging to single kin group led by an elderly male, the kamash. Members of a camp are usually related to each other by blood or marriage ties. They can trace their affinity with the members of neighbour camps through a common ancestor and hence form a clan (tuk), all using the surname of the ancestor as their clan name. Ordinarily a camp consists of about 6 to 12 tents belonging to 3 to 6 families. The members of the camp possess either a joint herd or have more than one flock (mall) to tend.

To a casual visitor a nomadic camp may appear to be a random cluster of pitched tents. On closer scrutiny, however, one realizes that all camps have their own established traditions concerning the pitching, and thepatching, of tents. In this connection, they always follow a fixed plan, in which the tent of the kamash (head) is recognized at the centre of the place. On its
right hand side is the place reserved for his married sons, while on the left, in instances of polygamy, separate tents for each wife and their offspring are erected, ranked in order of seniority. Then it is the turn of relations who, if they are brothers, remain on the right hand side, and if sisters, widows, divorcees or unmarried females, have an extension made on the left side. Moreover, cross or parallel cousins who happen to have stayed with the kamash’s camp occupy the second line, a few places behind the main row of tents. Beside them are sheltered the poorer relatives, who work as shepherds, etc. Similarly, the last row is occupied exclusively by such unrelated categories like serfs or aliens, including for example blacksmiths.

Since the pahwal are also a hospitable people, they usually reserve a spacious tent as facility for their guests. Its location depends on the direction in which the river flows. If the rivers of the encampment site flow from east to west, then the “mehmankhana” will be a few paces away on the west side of the camp. The camp often faces the south, with its back to the north wind that occasionally blows, laden with dust.

The pahwal, who have retained most traditional patterns of Balochi culture, no doubt consider themselves a part of the wider Balochi social entity, and yet they believe themselves superior to settled Baloch. They think that settled Baloch have given in to change and hence, have given up the “good ways” taught to them by their forefathers. About nomadism they usually remark that in the beginning we were all pure, we were nomads…but later on some became cowards… they sat down… they were booch (dust)……so they settled down. Perhaps the act of deviation of the settled from their earlier ways has not disappointed the pahwal as much as it seems. Despite their annoyance they feel a sense of oneness with them. If asked they often refer to a proverb proclaiming their affinity with the Baloch as a whole: “We are katakkar (wild birds)… We graze separately, but fly collectively”. Moreover, they are visited by their settled guests off and one. They call the latter “brahundug” (literally, ‘brother’) and entertain them with the best of their hospitality.

The society of the pahwal is regulated through a normative process which revolves around the prime necessity of adapting to the environment and of fulfilling needs. For this purpose, like all other societies, a cohesive cooperation among members of the pahwal’s society has largely paved the way towards the attainment of its societal goals. Division of labour between sexes has helped to ease the hardships caused by having to adapt to resources scarcity. According to a traditional assignment of roles men are responsible for looking after the herds, bringing in grain and other foodstuffs, defending the interest of the camp and deciding on matters related to welfare in general. Women perform all household duties. They begin their day by grinding flour. Then they milk the animals, process the milk to make curds, cheese and butter. By noon they leave on foot to fetch water from an often distant source, at times 2-5 km away from the camp. They cook the meals and also weave. In addition, they have the general responsibility for child rearing. In short, they play a vital role in assisting the men in all walks of camp life.

Surmounting the troublesome task of exposure to the ruggedness of the surroundings, the pahwal are never embarrassed by the life they lead by custom. Though the migratory nature of their way of life allows them to accumulate and transport comparatively few goods, their camps nevertheless always appear to be the showcase of Balochi culture as far as material goods are concerned. Utensils, beds, ornaments, clothes, tools and other artefacts all are displayed to signal the distinctive essence of their culture.

On the non-material side, a series of social customs colour their camp life. On ceremonial occasions the camp is dominated by the thrill of drums, tunes of suroz (traditional musical instrument) and echoes of the rhythmic clapping of dancing youths remains an alluring memory for the rest of one’s life. Such memorable scenes are common features on occasions such as births, marriages and traditional ceremonies. Nad-o-Sur often dominates such occasions.

**NAD-O-SUR**

Nad-o-Sur is a combination of two Balochi words which respectively mean flute and voice. It is a kind of prolonged nomadic song performed by a duo, a Nadi who plays flute and a Suri who sings in a typical Pahwal style. Mostly, the performers of Nad-o-Sur are identified as “juft” …pair, known by the name of the older artist. In some case the performer is an individual who sings as well as play flute. Nad-o-Sur is performed for the tribal audience on occasions of happiness, despair, leisure and celebrations. The performers are usually accompanied by a group of performers are usually accompanied by a group of
supporters who sit with them and exclaim words of appreciation at particular brief pauses during the performance. Nad-o-Sur is the medium for traditional ballads, love stories, satirical narrations and travelogues.

Usually both the artists are well versed with folklores, folktales, traditional ballads and historical events versified and passed on orally from generation to generation, since time immemorial. They have memorized Dastanaghs—prolonged narrations that go for hours which explain events, heroic deeds, romantic stories and personal accounts of wanderings in nomadic belts. One of the songs known as “the wanderings of the whirlwind” is a kind of “oral” documentary that begins with praise of Allah, progresses into a sojourn in the past, turns into appreciation for fine nomadic ways, dips into romance of Hani and Shahmureed (the fifteenth century love epic), and then descends into contemporary era. The tribal conflicts, revenge (beir) and conciliation (medh), prosperity, drought and the resolve to win and continue life further……anything can be found in the narration. Nad-o-Sur has orally preserved a good bulk of literature rich in themes and content.

In short being one of the medium of promotion of intangible heritage of humanity that merits protection, is sharply diminishing. It is therefore, presented as a case from Pakistan for the consideration of the Workshop.

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**PALAU**

Ms. Katharine Kesolei  
Chairperson  
Palau Historical and Cultural Advisory Board  

**Theme: Role of Palauan Women in Passing Down Oral and Intangible Heritage**

**Introduction**

The Republic of Palau is in a region known as Micronesia, which is comprised of many islands and occupies 2.5 million square miles of the Pacific Ocean. It is an archipelago of more than 300 islands in the far Western Pacific, with a total population of 17,400 people. Approximately two third of this population lives on Koror, which is the main center of commercial and governmental activities. The rest of the population resides on four major islands.

Prior to WWII, Palau was administered for varying length of time under Spanish, German and Japanese authorities. The Republic of Palau became an independent nation in free association with the United States on October 1, 1994, following approximately fifty years of United Nations trusteeship.

**Traditional Palau**

The Palauan Society is a highly organised unit and follows what anthropologist call a matrilineal system. In this system, a person traces their decent through the maternal line. The basic organisational unit of a village is the clan. The clan consists of several lineages and is the basis of social and political organisation in a village. Membership in a clan is through the female line of decent. Every Palauan belongs to a clan. Each clan has a chief, who is a male and appointed to the position by the senior female members of the clan. It is through the clan system that land, power and titles are bestowed on individual members.

In the traditional Palauan society there were distinct roles for men and women. For instance, the female members of the clan are the caretaker of the clans’ traditions and are responsible to pass it on to the next generation of female members of the clan. Aside from having the responsibility of choosing a chief for the clan, the female members of the clan are the source of wealth for the clan. She also has the responsibility of providing food for her family and taking care of the children.
The male members of the clan assume leadership roles for their clan and they oversee affairs of the clan. They are responsible for the training of male members of their clan. They are also responsible for the construction of the family house, and provide fish and other protein food for the family.

Current Palau

Today the women of Palau are mothers, wage earners and professionals, who juggle their family and traditional responsibilities with the demands of modern Palauan society. It is not unusual to see a young Palauan woman sitting in an office and working with a computer, who rushes home at 4:30 p.m., change into farm clothes and work in the farms. In other words, there is no escaping the effect of westernization and the cash economy.

This type of existence today has left a big void in the education of Palauan children. Because mothers do not have time anymore to minister to the daily social and emotional needs of their children, there are many social problems such as alcohol and drug abuse, school dropouts, and violence among young people. Young people are growing up not knowing their culture nor do they appreciate their cultural heritage.

Belau Women’s Conference – A Forum for Social and Cultural Awareness

Under the strong and able leadership of the two highest traditional women leaders of Palau, namely Bilung Gloria Salii and Ebilrekli Yaorong Kebou, the women of Palau have organized themselves into a formidable force that annually deliberates and takes actions on social and cultural issues affecting lives in Palau.

This annual event is established in accordance with Palauan cultural and traditional system. It utilizes culturally based mechanisms and procedures in carrying out its own planned agenda. Information regarding planned conference programs and activities are handled and disseminated utilizing the traditional way women of Palau conducts their business. The order and conduct of the conference observes protocol traditionally established and followed since time immemorial. Decisions are made by consensus. There are opportunities accorded each group and each member to share ideas and voice concerns.

Since 1994, when the organization first convened to this year, the Belau Women’s Conference have addressed myriad of issues ranging from preservation of Palauan cultural ways and life style, to strengthen Palauan culture curriculum in the schools, women’s health, strengthening family values, child rearing and parenting, family violence, to current social issues such as prostitution, prevention of illegal drug use among young people, destruction of the environment by large corporate business and the current rise in alien laborer in Palau.

This is one of the example of women exercising their role as caretaker of Palauan traditions and passing it on to younger generations. Although the concept of a conference is not in the Palauan culture, the Palauan women have used it to convey messages and lessons in Palauan culture they want the young generation to learn.

Other Programs

The following are some of government and non-governmental agencies that are concerned about the erosion of our cultural values and the destruction of our tangible heritage through so-called “developments.”

I. Ministry of Community and Cultural Affairs, Palau National Government

The Ministry of Community and Cultural Affairs within the Palau National Government structure oversees all cultural programs and projects and promotes cultural development. The Division of Cultural Affairs within the Ministry was created in 1978 and is mandated under Title 19 of the Palau National Code to ensure the preservation of Palau’s historic and cultural resources.

In order to carry out this responsibility, the Division has four working sections, with each section engaged in a specific aspect of historic and cultural preservation. The focuses of these working sections are:
- Archaeological survey and inventory
- The nomination, registration and restoration of sites
- The recording and documentation of traditional culture and oral history
- Historic clearance review process

It should be noted here that Title 19 of the Palau National Code also created a Palau Registry of Historic Places. It is intended to serve as the official inventory of information regarding historical sites and tangible cultural properties which are considered sig-
Chapter 4

II. The Belau National Museum
The Belau National Museum is the oldest museum in Micronesia that was established in 1955. Chartered as a non-profit corporation in 1973, it is governed by a Board of Trustees.

The purpose of the Belau National Museum is to preserve, protect, promote and contextualize Palau’s cultural heritage through collection, identification, documentation, preservation, interpretation and exhibition of specimens, artefacts and other Palauan property. The Museum initiates programs, works cooperatively with other community agencies, and organization and encourages projects that increase awareness and appreciation of Palauan culture, history and language among Palauans and non-Palauans alike.

III. Private Development
Cultural industries in Palau are privately run operations. Hence, there are many organizations such as United Artists of Belau, Tebang Woodcarving Shop, Belau Music and Dance Association and other tourism-related shops.

IV. Education
The Ministry of Education has developed a cultural curriculum profile which is part of the educational system from primary to the secondary levels. The Ministry also hosts an annual Awareness Week in which cultural dances performed by the students are showcased. Local crafts and artwork by students are also displayed and sold to raise school funds.

SUMMARY
With the advent of various political and economic changes in Palau, and as a result of modernization and transition to a capitalistic economy, there has been a steady loss of archaeological sites, cultural heritage and ethnic identity. Furthermore, with an increasing amount of development and influence related to tourism activities, it is essential to gain a thorough perspective of the tangible and intangible cultural wealth of Palau and to consciously preserve them for our children.

It has been said that the need to preserve one’s culture as a source of identity is basic to nearly everyone.

I am here, therefore, to learn how to do this, and to share what I learn with my colleagues in Palau who are part of the preservation of our Palauan Heritage.

PAPUA NEW GUINEA
Mr. Robert Kombukun
Western Highlands Province
Theme: Identifying a Cultural Expression as Heritage in a Multi-cultural and Multi-ethnic society

Introduction
Papua New Guinea is renowned for its diversity in culture, language and plant species. No one knows the exact number of tribes and clans in PNG. But linguists tell us that there are more than 860 distinct languages spoken in PNG, which is about one-fifth of the world’s known languages. Each language group has an average of some 20-50 tribal groups. The PNG Highlands groups (tribes) are much larger, numbering from 500 to 20,000 persons. Hagen, for example, has 85 tribes, the smallest with 500 persons to the biggest, the Jika of Hagen Central, numbering nearly 30,000 persons. As you can see, PNG is a difficult country to manage.

There are only three government agencies with are directly responsible for cultural matters. They are:
1) The National Cultural Commission
The NCC has made some good progress in promoting the contemporary culture of PNG. Its activities, however, have been somewhat restricted to the area of dance and music. What is required is a coherent national cultural policy to coordinate the recording and publishing of all cultural material in a more systematic way than currently undertaken.

2) The National Museum and Art Gallery
The primary function of this organisation is to protect and preserve the material culture of PNG. With limited funds and resources, it does manage to administer the National Cultural Property (Preservation) Act. Oral traditions and other matters (e.g. World Heritage properties), however, are not covered by this Act.

3) The Institute of PNG Studies
IPNGS is probably the most famous among all
three. Its primary function is to document both traditional and contemporary culture, including oral history, music, dance, literature and so forth. It has produced some excellent award-winning documentary films (e.g. Bridewealth for a Goddess), music recordings, books and journals. The outlet for oral traditions was a publication called Oral History. Unfortunately, owing to financial difficulties and years of neglect by successive governments, it is now almost defunct, with its only productive section (Music Department) taken over by the National Cultural Commission.

What all of these agencies share in common is the perpetual absence of adequate recourses, funds and skilled manpower to perform their respective tasks effectively. As well, there needs to be more inter-agency cooperation between line agencies.

This brief report on Papua New Guinea is divided into three sections. The first part outlines the oral traditions of PNG. The second describes the material culture, and the final part of the report discusses the problems faced by people in PNG in attempting to promote heritage matters.

Oral Traditions
Papua New Guinea has a predominantly oral culture. Unlike the Japanese, Britons and Americans who depend on written records, Papua New Guineans depend largely on word of mouth.

Contracts between exchange partners, for example, are based on trust and friendship (a kind of gentlemen’s agreement) rather than on written contract. In Hagen moka ceremonial exchange, for example, you do not need a receipt for the number and size of pigs you give away, because it is understood that your exchange partner will not only repay you at a later date (perhaps in a year or two, or even 5 years), but with interest (a little increment). This element of trust is an important aspect of kin-based societies, which most western anthropologists tend to overlook. It creates a system of balance and equilibrium in an otherwise competitive society.

Likewise, histories are based on word of mouth, rather than on written accounts. The problem with this kind of history is that details of events can be lost, even exaggerated, through a process of selective remembrance and selective amnesia. However, the major advantage here is that history itself can become a living culture, rather than being relegated to the self of a library or the bottom drawer of an archive.

Learning in general is an active and on-going business. Children do not need to consult books to learn about their culture. Instead, they learn to live the cultures. House construction, for instance, involves the father teaching the son who assists him. The beauty about on-the-job training is that people in PNG acquire a wide range of knowledge from first-hand experience. The gap between theory and practice, as applied in western learning, is absent, or substantially blurred in kin-based societies.

Material Culture
As with traditions, the rural Papua New Guinean is a ‘walking material culture.’ One does not need to visit a museum to learn about his material culture, for the individual is surrounded by an astonishing array of cultural objects. You can find evidence of such in things like bilum caps and net-bags, armbands, necklaces, and other personal items. In addition, it is still possible to find people walking around towns and markets in traditional ornaments.

Difficulties
Culture in PNG is dynamic, which means that personal and organisations tasked with the responsibility of promoting culture in a sustainable manner ought to adjust to changing conditions. The government of PNG is currently facing a serious decline in solvency. It has great difficulty providing basic social services, so it is not surprising to find that little attention is given to cultural matters. The other area of difficulty is appropriate legislation to protect heritage matters, especially those relating to landscape management and world heritage properties. There is also a need to enact new legislation to protect the oral traditions of PNG. Parliament passed a copyright legislation in 1978, but has never come into force because of the absence of a requisite legislation called the Depository Act.

Suggestions
In view of the problems raised in this report, the following suggestions are made:

1. That the PNG government enact a depository legislation so that the National Library can perform the function of a depository for all copyrighted and patented work to be deposited. The government must then enact copyright legislation to pro-
tect the work of oral historians, artists, writers, inventors and other creators of cultural expressions.

2. The Japanese government and other bilateral donor agencies, as well as multilateral agencies (such as UNESCO), ought to assist countries like PNG who are struggling to balance their economic priorities with social and cultural needs. Small economies like PNG cannot be expected to look after their cultural heritage in a sustainable form when faced with other more pressing issues such as food shortage, lack of infrastructure and fiscal crisis.

3. There is clearly a need to revive the Institute of PNG Studies, with an injection of funds, and re-store its autonomy so that it can perform its important function of documenting PNG culture in audio and visual recordings as well as books.

SRI LANKA

Mr. Navaratna Ravibandu Vidyapathy
Artistic Director, State Dance Ensemble
Ministry of Cultural Affairs

Sri Lanka is a multicultural and multiethnic society. Full of colourful and vibrant rituals inherited from strong cultural backgrounds from our fore fathers. These cultural expressions belong to different communities namely Singhalese, Tamils, Muslims, Burghers – descents of Dutch and Portuguese and even the aboriginals or primitive tribes known as Veddas and the Rodiyas or the Gadi. Under the banner of Westernization the extinction of these invaluable cultural forms are visible in the present day like never before.

Although these multicultural societies and different ethnic groups co-existed over a long period of time integrating their cultural elements, the unique cultural expressions have not been concealed. Instead, they have managed to keep their cultural identities intact. One fine example is the cult of Goddess Paththini. The rituals pertaining to this cult among the Tamil people of the Eastern coastal belts are different from those who practice in the South and in the West, where the majority is Singhalese Buddhists.

Sri Lanka as you all know is predominantly a Buddhist country. The Theravada practices in Sri Lanka discipline the minds to lead a meditative life from beginning to the end. Yet this behind this well Buddhist background stands a unique folk cultural with a host of myths, legends, folk cults and dance forms. For thousands of years these traditions were orally handed down from generation to generation. Thus a strong father-son or teacher-pupil tradition was established.

The Sri Lankan life is governed, to a large extent by a variety of folk cults and beliefs. Many important events of the life of the villagers are associated with rituals and ceremonies, which can be regarded as on non-Buddhist origin. These rituals and ceremonies set the backdrop for the folk culture of Sri Lanka. Within its compass are a formidable array of chants and songs. Most of them are associated with different dance forms.

These in the course of time have paved way to the emanation of a large number of dance rituals, which in due course nurtured the classical forms. Hence the rituals can be identified as a powerful expression of heritage of Sri Lanka.

The rituals play an important role in the day-to-day life of the people. They are performed either to prosper a whole community or to cure a single person from a physical or a mental ailment. Dance rituals of Sri Lanka could be divided into:
1) rituals that ward off evil caused by demons;
2) rituals performed to invoke the blessing of the gods; and
3) rituals that cease the evil influence of the planetary deities.

People believed in the rituals, which were very much a part of their life as psychotherapy. Naturally there was a constant need to practice and perform these rituals.

As the rituals gave a way to modern day medical treatments these age-old dance traditions had to find a new way to survive. The modern dance theatre was born. Fortunately, the rituals did not fade away completely. Yet the threat of extinction is not gone away fully.

I would now like to focus on a particular dance ritual, which has played an important role in the oral tradition in Sri Lanka. This invaluable ritual is known as the Kohomba Kankariya, which fostered the Kandyan dance, one of our main classical dance forms.
The legendary origin traces back to the 4th century AD. Kohomba Kankariya is usually performed to bring prosperity upon a community. Many of its rites having associated with fertility cults, the Kohomba Kankariya are performed a full day and a full night with the active participation of the whole community. Until recent times, the performing this ritual is confined to the men of a particular caste who were not only the practitioners of dance, but also astrologers and assumed the role of a priest during the performance.

Current Situation of the Ritual
The social need of performing Kohomba Kankariya is slowly fading out. The number of yearly performances from about 50 has reduced to about 10 during the last 4-6 decades.

Training and Education
Training of young performers today is done by a large number of institutes spread through the regions where the ritual flourished in the past. Yet, the institutes, which teaches traditional dance, have neglected the chants and stanzas, which are an integral part of the ritual. Instead of going through the father-son or teacher-pupil tradition, the present day students consider the art as “weekend learning.”

The fact is that the modern artistic needs of the country do not demand such performers with a ritualistic background and knowledge. The ambitions of the modern day dance students have shifted from learning the tradition to becoming performers on stage. This results in the fading of such invaluable rituals and traditions handed down from the 4th century BC.

As mentioned earlier, the heritage has not faded away completely. Even in the most urbanized societies, people still bow down to these rituals as the last resort in funding solutions to certain complications such as incurable ailments etc. However much urbanized the human beings are, they still would like to touch their own roots at times. The survival of these art forms will no doubt serve both those purposes.

Yet, there are practical problems in finding solutions to this issue between tradition and modernity. One main factor is to convince the modern day generation. The other is the financial constraint involved in such mammoth projects. However a properly executed long-term strategy seems to be the solution to re-establish this invaluable cultural heritage.
2. The most concerned issue of Thai intangible heritage proclaimed as masterpieces on the topic of Training and Education

Training on rhythmic classics recital

Training on rhythmic classics recital was an activity annually conducted by the Literature and History Division from the year 1972 to 1994. This is to safeguard and promote art of recital both prose and poetry. It at least helps preserve some type and pattern of Thai verses from famous literature.

Type of activity : A recital contest

Group of students :
(1) Students in Primary school G.5-6
(2) Students in Secondary school G.1-3
(3) Students in Secondary school G.4-6

What to train :

Prose reading

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<td>Good manners on stage</td>
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<tr>
<td>20</td>
<td>Fluent reading</td>
</tr>
<tr>
<td>50</td>
<td>Correct reading</td>
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<td>25</td>
<td>Appropriate tone &amp; emotion</td>
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Verses recital

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</tr>
<tr>
<td>50</td>
<td>Correct rhythm</td>
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<tr>
<td>10</td>
<td>Correct reading</td>
</tr>
<tr>
<td>30</td>
<td>Appropriate tone &amp; emotion</td>
</tr>
</tbody>
</table>

2.3 Producing publications on recital and composition of verse and rhyme scheme in chart.

2.4 Promoting the reading habit to younger generation.

(3) Difficulties / Problems

3.1 How to promote reading in schools throughout the country by putting in course of study subjective on Thai literature.

3.2 The year 2000 is globalization time. It emphasized on seeing things, such as T.V, computer, internet, e-mail which are mute system, Writing and Reading by fingers on the keyboard, so it can’t absorb the beauty of language and literature.

3.3 Only small groups of people have opportunity to consume arts and literature. It is a reason why the majority groups do not have chance to read. They are only good listeners.

Additional Report on Thai Oral and Intangible Heritage

National Cultural Heritage

Thailand is an independent country endowed with long standing virtues of the national culture handed down from generation to generation. Thai Culture has its own identity both in concrete and abstract phenomena that largely cover custom, traditions, belief, language, literary works, music, songs, drama, artifacts, archaeological sites of architectural value, paintings, sculptures and handicrafts that need excellent skill.

The Identities of Thai Language

Thai language is belonging to the group of Ka-Tai languages that includes Shan and Khun in Burma, Tho in Vietnam, Buyi and Zhang in Yunnan and Guizhou provinces of China. Most of the words are monosyllabic. There are five main dialects in Thailand, an official language, the central, the north, the south and the northeast.

A surveying study on patterns, rhythms and melodies of Thai Verses concerning their composition and presentation (1998-2000).

This is another project conducted by the Fine Arts Department. The objective is to record literary works such as verses, melodies, rhythmic recitals also, and musical instruments etc.
An attempt to survey and study any pattern of verses composed in 4 regional parts of Thailand has been conducted during the year 1998-2000. The output is taped in a cassette and written in a handbook entitled “Rhythmic Recitals of Thai Verses: The Central, the North, the South and the Northeast”. Tape-cassette and a handbook are unable to cover studies on this intangible heritage. An initiative plan to hold a Seminar on Rhythmic Recitals of Thai Verses has been designed. The outcome of this seminar is an issue presenting according to the Annex guide. I prefer to present this issue in term of “Identification”.

A Seminar on Rhythmic Recital of Thai Verses and those of the other Tai Ethnic Groups in some Country in Southeast Asia, July 18 - 20, 2001 in Bangkok

(1) Current situation
1.1 In each local region, there is a structure of folk music verbally sung unprepared. Most of them are folk plays, for example “Nora” and Shadow play, exchanging verbal persuasive love songs such as “Pleng Choi” “Pleng Rua” and folksongs accompanied by various different kind of Thai musical instrument.
1.2 Education system had dropped off the folk arts. It is only the School of Dramatic Arts under the supervision of the Fine Arts Department that continues teaching and practicing this course of study.
1.3 This kind of Intangible heritage is something abstract. No teaching media have ever been made to make it inheritable.

(2) Attempts
2.1 To hold a Seminar on Rhythmic Recital of Thai Verses and those of the other Tai Ethnic Groups in some Country in Southeast Asia, July 18 - 20, 2001 in Bangkok to disseminate the studied outcomes.
2.2 Documenting all presentations delivered at the seminar in magnetic diskettes (MP3) as a media to outreach the knowledge and information.

(3) Difficulties /Problems
3.1 Teachers are rare. All the experts in this field are professional, learn by memorizing. Vocalists learn to sing and dance by watching behind the stage the troupe performed. An apprentice is supposed to do some heavy works such as to carry musical instruments and other services for the band.
3.2 A vocalist-composed verse verbally on stage is only one’s own gift not all can do. Teaching can be just a basic study. A professional one needs experiences to sing and dance at the same time.
3.3 Although the performance is still popular in local regions, it is believed that it may disappear very soon. For it can not stand against modernization.
Tongan, and fiercely independent. Internationally known as the Friendly Islanders, a tribute that Captain Cook honoured Tonga on his last visit to Polynesia.

The island kingdom is ruled by His Majesty King Taufa’ahau Tupou IV, retention of a long line of royalties dating back to 950 AD. The continuous retention of oral traditions and unwritten records remains intact in Tonga today. The structural and traditional form of governance yesterday extensively survives in Tonga today. The system of organization and work ethics relies predominately on male, seniority ranking and respected experience. Daily duties, occurrences and requirements have leading chiefs, matapules, and specialist involved in decision making. Thus, seasonal and organized duties performed by Tongans such as fishing, canoe making, voyaging, landscaping, tomb construction and land tenure was carried out according to a Tongan calender. The celestial system or Tongan calender of recognizing tell tale environmental signs such as the sky, moon, sun, stars, birds of the sea, wave motion, cultivation, planting and cold seasons to name a few of environment factors.

But, in resorting to environmental practices as an example of the acknowledged harmony that existed yesterday and to some respect today between human, fauna and flora. It is in Tonga’s blessing that a written constitution retained the royal family and traditional practices, inadvertently retaining a great deal of traditional contribution and knowledge. Thus, oral and intangible heritage are cuplets of our written constitution. Often written constitution devastates traditional knowledge, resorting to one system of government, in our case the contrary occurred, traditional knowledge was enhanced and enriched by the third oldest written constitution in the world.

To offer support for the advantageous of oral and intangible heritage in modern society is likened to a person leaving home, wearing a tie. The responsibility of the tie indicates two aspects of the civilized world, firstly, the respectability of the person and secondly the respect offered by others to the attire worn. A simple reasoning and illustration of the relevance of oral and intangible heritage in modern Tonga, we still need to maintain our heritage despite global cultural development and foreign indoctrination. “It is another further step to the preservation of Tonga’s national identity”.

I have promoted the usage of a tie as an example of adornment globally, showing respect and status. In Tonga, ta’ovala is adorn, a waist mat worn around the waist with similar significance to the neck tie. It is worn daily, male and female adorn waist mat when leaving home, different ta’ovala’s for different occasions, indicating status and significance of occasions.

To safe guard and promote our oral and intangible heritage in modern Tonga, firstly, His Majesty’s Government installed the Tonga Traditions Committee 31 August 1954. The Tonga Traditions Committee was formed consisting of senior and respected elders, knowledgeable of Tongan customs, traditions, and practices. Nevertheless, the legislation passed by parliament to ensure that our national identity was preserved, is strong evident of concern that Tongan national identity needed further endorsement and enhancement.

Her Majesty the late Queen Salote of Tonga 1918-1965, reigned for forty seven years and her reign is often referred too as the golden era. Golden in reputation for Her Majesty reigned as a widow for most of her reign, and her expert knowledge of customs and traditions assisted her governance.

The Tonga Traditions Committee remains highest authority in culture and traditions, and foreign researchers and local students often use written records of oral traditions deposited in Committee’s office for research. The greatest asset the Committee offers consist of genealogies, legends, myths, songs, poetry, and dancing, recorded during the Queen’s reign. The greatest value the Committee offer Tonga, is enabling oral and intangible culture to a greater and numerous audience, locally and internationally.

The Ministry of Education Sports Youth and Culture, assisted growth and survival of oral and intangible culture at Primary and Secondary Schools. Ministerial policies well supported and adhered too by Primary and Secondary level education enhance cultural dancing and singing contests throughout primary schools; popularly and hotly pursued by parents and teachers, concluding in judges challenged by audiences and teachers.

Brief

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Teacher’s Training College, consist of one, three year
study course, graduate teachers with primary and secondary school certificates are compulsory participant of cultural studies. Teacher’s completing the course cannot only teach but, also revive Tongan cultural activities through teaching dancing movements and singing.

Although, the product of oral and intangible culture is widely introduced and made compulsory study in primary and secondary schools, the need to revitalize interest of Tongan students is an indication of the passive and perhaps lip service made on our rich grammar and language. Students often see Tongan studies a subject that is erelevant in shaping future requests, thus, a secondary subject with little practicality.

Teaching and reviving culture are limited to the Tonga Traditions Committee and Ministry of Education, two executive arms of government that enhances and remits culture to Tongan as an island nation. There is a third member or arm that utilizes oral and intangible culture in modern term propagation, tourism, hotels, visitors, and capital income. Ministry of Labour Commerce and Industry utilizes Tongan singing and dancing in hotels for tourism and capital income. The issues hotly debated by cultural revival versus cultural tourism is lively pursued for reasons that two groups feel that monetary income through cultural tourism is degrading and shouldn’t be pursued. Traditional revivalist argue that cultural exploitation degrades cultural value and often the monkey performances are a gross moral misconduct to our eritage.

However, Tonga’s national income relies on squash and foreign remittances, both, are important to economic and social development of Tonga. However, the effect of foreign reliance in terms of cash and daily requirements, slowly reduced the values of traditional kinship and system of organization.

**CURRENT SITUATION IN TONGA**

The year 2000 in Ancient Kingdom of Tonga is marked in the analogies of Tonga Traditions Committee as the first pilot project in Polynesia, to safeguard and promote oral and intangible heritage. The grant approved by UNESCO assured and permitted the Tonga Regional Center, to record oral and intangible heritage, seldom heard, seldom seen, and remains cloaked in ages of time. The mystery of a sea faring island nation remains dormant, for the youth of today and tomorrow, despise traditions and culture as a thing of the past. Thus, our vision for 2001 workshop in the Kingdom of Tonga, “CUSTOMS AND TRADITIONS ARE OUR FUTURE BELONGINGS”.

Tonga Regional Center is shared by Ministry of Education and Tonga Traditions Committee and remains a joint operation, located in His majesty the King’s Department. From the Center, operational meetings, workshop, planning, dissemination of information, debriefing continued from over eight months period.

Oral traditions and intangible heritage are inseparable for both survive on ideals that are fast becoming non existence and with very little value in a modern society that distrusts lack of written evidence and burden of prove.

I have attempted to concise the two main items of concern and how I understand them and their usage. The quest forwarded for some response is in the use and relevance of oral and intangible heritage in modern society.

Firstly, a modern Tongan society, occurred in 1845 when King Tupou I, united Tonga. The 1875 written Constitution allowed Tonga to accept responsibility as a sovereign power and held treaty of friendship. Perhaps, the promising feature of Tonga’s new heritage of 1875 was, the preservation of traditional system in modern state, enlistment of traditional leaders as nobilities, retention of traditional land, and retaining ownership over land, limited to Tongan nationals.

Oral heritage is a form of conveyance orally by mouth, using a language, understood by a group of people, usually from father to son. Songs, legends, poetry, myths, and dancing are some of the intangible heritage often reproduced. Since 950 AD Tongan intangible culture, relied on oral transmission; thus, these skills was jealously guarded within family circles, for replica’s could forfeit their value and further usage.

Intangible culture is a set of beliefs, attitude, behavior, customs and traditions, in which certain tangible areas are registered as sacred. The example of intan-
gible behaviour is found in the behavioural attitude of sacredness given to the head, an off limits to lesser beings, and often referred to as taboo or tapu, meaning prohibition.

Tonga’s oral and intangible heritage are modes of behaviour and comprehension with particular respect to sea environment. Tonga’s maritime orientation relies on legends of seafaring adventures strongly aligned to astronomy of the sky, sea, wind, and international signs were well posted and relayed from father to son. In the 1800’s the civil war between heathenism and Christianity changed our values and modern written values became the accepted mode of Tonga now, even our motto reinstates that allegiance to christian values, “Our God and Tonga are our heritage”.

Oral traditions in Tonga is fading rapidly due to deaths of custodians over myths and legends and rapid movement of old and age out of Tonga, to New Zealand, Australia and United States of America. With the senior custodian of myths and legends migrating overseas, the very fable and existence that provided Tongan youth and old with a glimpse of the past remains lost.

Justifying oral traditions depletion due to senior elders moving out of Tonga, one must agree with the thought that, voice recording is an alternative method of retaining the past. This method was used in 2001 during our workshop on the island of Tongatapu [sacred Tonga].

Intangible heritage is an unwritten form of skill handed down from father to son for a special performance of duty. Tongans are sea faring people and therefore relied on navigational skills of established sea captains, such as Tui-tala-ki-tai, whose navigational skills saved the King of Tonga from certain destruction when lost at sea.

Tui-tala-ki-tai, who scouped the sea to his mouth, he was a old and blind at that stage, and replied to the King of Tonga, we are in Fijian territory, thus, the rise of Tuita to the rank of Admiral. To cut a long story, a blind navigator could assure the whereabouts King and fleet, by being in harmony with environment. Sadly, those skills are lost as well as harmonious balance with nature.

In the village of Nukuhetulu, one of their communal responsibilities dedicated over a long time is to look after small fishes dwelling in mangroves. Legend has that the small fish are ancestors and therefore, villagers nurture small pools of fish, in time they grow and swim to sea, spawn and return to their mangrove homes. Exploitation through dynamiting, and other barbaric methods have lessen the activity of the small mangrove fish. Further pollution and cutting of mangroves also contributed to the decimation of the small water fish that dwells in lagoons and not open sea.

Traditional, Tu’ikanokupolu kava ceremony rests with two major clans, Ha’a Ngata and Ha’a Havea. Now, predominately the two clans above reside on the western part of Tongatapu, they also have strong connection with the northern island groups through Ha’a Havea si’I, Ha’a Ngata Tupu and Faleha’akili. Tu’ikanokupolu kava ceremony is an official office permitting traditional leaders to sit and exchange allegiance and covenant, and the King of Tonga is head of the ceremony.

**WORKSHOP TONGATAPU 2001**

Joint Operators:
UNESCO Apia Samoa assisted the convention of the Tonga Regional Center Office, in which recording of oral and intangible heritage was to deposited, the Tonga Traditions Committee office building is shared by Tonga Regional Center. The Ministry of Education and Tonga Traditions Committee are joint operators, staging management, activities, and groupings for the eighth month workshop.

The Tonga Traditions Committee is a link to truly Tongan traditional leaders and system and Ministry of Education is dedicated to educating future leaders of Tonga.

Mission Statement: “Customs and Traditions are our future belongings”. Tonga is a small island nation and to retain and preserve cultural heritage two dominant partnership joined, Ministry of Education and Tonga Traditions Committee. The recordings of senior elders elaborating on myths legends and heritage, performed by, Tonga Traditions Committee, and forwarded, to Ministry of Education, and finally to Curriculum Division Unit. Further activities by Curriculum Development Unit ensuring amendments, correctness
and value, finally will be produced for primary and secondary students

Stakeholders:
A national survey was initiated in early March 2001 utilizing Government and Non Government Organizations representatives. Stakeholders and constituencies consisted of Ministries, Tourism, Provincial Officers, Town Officers, Senior Elders, Nobilities and learned members were the type of stakeholders targeted.

Rappateurs:
Joint team of typist, recorders, and interviewers: 4
Ministry of Education: 4
Tonga Traditions Committee: 3
Total: 11

EFFORTS AND DIFFICULTIES ENVISAGED

Government Authority:
Ministry of Labour Commerce and Industries dictate national policies in respect to tourism and other forms of capital income from the tourist industry. For example, the tourist industry on the eve of the turn of the new century, attempted to put back to sea a very long and double hull kalia. In attempting to return to the original duty of a Tongan, and turn back the clock of time, a seaman perched on a floating log, the tourist industry instigated a project that revives our sentiment and great love for the ocean.

The construction of the kalia was made by local Tongans in an attempt to return the clock of time back. It was also another attempt to rejuvenate and encourage young school leavers to take up carving as a trade.

The Kalia is the longest and largest double hull built this new century, over 100 feet long and at least 15 feet high. The ideals behind the kalia is to promote our ancestral relationship with the sea, an independent island nation located in the south pacific sea with supernatural powers to explore the wide untamed sea.

The master crafts man was Tuione Pulotu of Ha’apai. Although a resident of Hawaii and carries out a great deal of carving for the Hawaiian tourist market, Tuione prided himself in something that has not been attempted for a very long time. Despite hardship and scarce support the kalia was finally launched and was in time for the new dawn of the new century.

Village:
Tongatapu is on the main island on the south of the Kingdom of Tonga, and most of the hotels and industries are found on Tongatapu, although, the island’s of Vava’u is rapidly disputing that statement. However, there is a tendency to utilize the youth population to perform short active songs and dances, as a means of raking income for the village kitty. In the villages of Lapaha, there are two floor shows, Tatakamotonga one floorshow, Vaini one floorshow, Ahau one floorshow, Kanokupolu one floorshow, and Tonga National Centre floorshow.

Only a small percentage of Tonga’s population is regularly employed, 10%, and the great majority are unemployed. Despite the high unemployment, villagers consider using floor shows as a good means of bringing capital income to poor rural towns.

Most floor shows, known as floorshows, because they use the floor of hotels to perform traditional dances, very seldom do they use stages. The dancing exhibition, perform very fast, challenging, and reactive movements, with the girls performing an active role whether it be dancing, sitting, partnering, or solo dancing. The supporting group will play guitars, beat drums and sing for about an hour. In exchange for performances the hotel owner will give payments to group leaders.

Significantly, dancing and singing are in Tongan, however, as entertainment becomes popular with foreigners, traditional ethics of dancing is left out and newly preferred Hawaiian hula style of dancing and singing becomes popular too. The villagers at times are not fussy with the proper ethics rather the compensation is the aim for the night out at the hotel, even proper conduct of languages are often neglected, whether, it be Hawaiian, Samoan, Tahitian, Fijian or Maori.

Religious Factions:
Usages of cultural dancing is highly reputed in some religious churches, and in Tatakamotonga, one of the composers of Lavengamaile church, admitted, instead of composing for villages, aristocracy, and Tongan hierarchy, this is replaced by Jesus Christ. The cultural heritage of Jesus as saviour and orthodox christian belief surfaces in his composition and hand
movements. Thus, cultural heritage is tied to newly popular themes, not necessarily religious, but personalification of achievements and success.

Latter Day Saints are also strongly affiliated with Tongan culture performing not only Tongan dances, but Hawaiian hula, Tahitian and Cook island hip movement. Western Polynesian hip movement are taboo in Tongan dancing, however, the rise in Hawaiian tourism and global acceptance therefore relaxes strong and distinct differences.

The point and effort in illustrating these foreign cultures in Tonga is that a lot of the Latter Day Saints, complete overseas’ study in Hawaii, graduating with a degree and diploma certificate. One of the main attractions for Tongan students is that payment of fees are waived if they take part in the great Polynesian Culture Centre in Laie Hawaii. Thus, a great deal of the female and male participating in Hawaiian, Tahitian, Cooks, Fijian, and Samoan dances are Tongans.

Broadcasting:
There is a very strong attempt today to re-introduce Tongan culture back to the youths of Tonga and one defeating aspect hindering progress is the attitude of young boys and girls. The global culture of wearing sneakers, loose shirt and trousers is an American enactment brought about by the influence of videos popularly viewed on local television. Pole oe Kuonga is a local television program run by youths and popularly copies American mannerism. Even the drug world is seen as a role model these days and although the level of usage remains hidden, there is concern as to the general public awareness and relatively slow reaction.

In Tonga there are three television stations, two commercial television stations and one government owned, one government radio and three FM radio stations. The FM stations appeal to the youths of Tonga, because of the type of music played over the air and preference for rap music. While the government radio station appeal to senior elders, predominately news listeners in Tongan, sports, funeral announcement and political broadcast.

On going attempt to complete a monolingual dictionary is currently performed by a Tongan to assist incoming words and as well as built a platform for future children, using rare Tongan vocabulary. The attempt to stop the rapid evaporation of Tongan words is due to foreign intrusion over education, high purchased goods, and the lack of Tongan words to describe commodities.

CONCLUSION
To safe guard our heritage orally and intangibly is an attempt by human to retain his/her identity. An identity that allows environment to survive and be safeguarded in the greater self being and safety of the globe. To admit defeat is a destructive chain of thought that will eventually self destruct our human evolution on our planet and regress our ability to adapt.

Our environment depends on how we treat our progress in life, ignoring our traditional and natural methods of cultivation and sowing, will endanger the safety and protection of a tangible environment. After all, oral and intangible heritage relies on our interpretation of our body and soul, and without a kind and alert body and soul then the tangible heritage is destroyed and lost.

VIET NAM

Prof. Dr. To Ngoc Thanh
President
Association of Vietnamese Folklorists

How to maintain a living intangible cultural heritage

1. Identification
The matter what is the intangible cultural heritage and which kinds of human activities it comprises was discussed along time in Vietnam. Now, we have accepted a common definition as follow: “Intangible cultural heritage are all spiritual creations of the people, created through their history”. These heritage can divided into some main spheres:

i) All customs, expressions of lifestyle, of human relations in the social life, all rules and regulations expressing the relations between man and society, between man and its ancestors and supernatural forces and maintaining the establishment of societal life.

ii) All knowledges concerning production of materials maintaining and developing the existence of human such as food production, health preserv-
ing way, culinary culture, medicinal culture, handicrafts etc.

iii) All kinds of folk-literature such as tales, romances, epics, jokes, fable, idioms, proverbs etc... i.e. all creations using the words of speaking language.

iv) All kinds of performing arts such as music, songs, dances, puppetry, theatre and even the plays presented in ceremonies-festivals.

v) All kinds of fine-arts including architecture, decoration, graphic etc.

2. Recent situation
In order to develop and to integrate in the context of globalization, it is necessary for the slowly developing country as Vietnam, to enter the industrialization and modernization which are leading to a rapid process of urbanization. In our country this process is proceeding not only in the urbans, but also in the countryside. The rapid changes of recent society put the traditional culture, including the intangible cultural heritage, in danger of disappearance and actually, some kinds of intangible cultural heritage are disappeared for ever.

The traditional culture is the culture of an old agriculture created by peasants living in rural community and practising the folk-culture. In that society the human relationship was built in the community’s framework and through it to construct the relationship with the “mythicised” natural and supernatural environment and community history. In that society all community’s members self-participated in creation and practice of all cultural activities self-satisfying all own cultural necessities and demands.

Now, we are faced with the industrialized-urbanized society basing on high level of division of labour, on the exchange of commodities and having the consumption’s way of life. Besides, in the contemporary society, the role of individual more and more is establishing and sometime it leads to the individualism. A part from that, the advantage of modern technology in mass media also causes the weakness of the role of community an important “environment” of traditional culture.

Consequently, the traditional culture lost own inherent social bases by and from which it was born, existed and developed. In the past, the traditional culture is the single culture “monopolizing” the people’s life. Now, losing own inherent social bases it has to bear a “destructuration” process. It cannot exist as a whole system. Its elements will be selected by the contemporaries to participate in a process of «restructuration» of the recent national culture.

3. Concept
We understand that the traditional culture, especially the intangible cultural heritage always are the “stepping-stone” on which we inherit and construct the contemporary culture. But we can not to “repeat” all what were practised in the past. We can use only those activities, those expressions which is useful and suitable for the conditions of our society. Consequently, the former traditional culture, in fact, can not to exist as “a cultural system,” but as separated elements of former system. Moreover, some kinds, some activities are disappeared for ever because they are “out-of-date” things.

In order to preserve and promote the values of the traditional culture, especially the intangible cultural heritage, we collect all activities, expressions, events which are possible collected by modern audio-visual equipment. This is the based fund to establish the “DATABANK” and ARCHIVES on culture.

The elements, expressions, activities being suitable with conditions of recent society must to change to become some components in process of restructuration of contemporary national culture. In other words, to put the heritage into recent cultural life; “make the heritage to become real property.”

In that new situation the traditional cultural heritage should be changed on some main aspects:

i) Changing function: In the system of folk traditional culture, each activity of people often closely linked with certain social function. The lullaby, for example, was created to serve the lulling baby to sleep. That is why the people never sing lullaby when they work on the rice-field. The rowing song describe the emotion of rowers in their work supporting the rowing rhythm. Now, the baby sleep in kindergarden without lullaby. The rowers have the motor-boat and do not need to sing the rowing song with rowing rhythm. But the lullaby and the rowing songs, at the same time, are artistic creations describing feeling of people. They are in fact artistic things and now we can use them as artistic words. And that is their «new social function».
There are many kinds of songs and dances allowed to perform only in certain ceremony or religious actions. They are sacred things and have own miracle power of exorcism. That is why in the past it was taboo to be performed out of ceremony. Now they are still used for ceremony, but the people do not believe so much on their sacred power. Besides, the taboo is no longer maintaining. The people perform their ceremonial songs and dances in everyday life using these inventions as artistic things.

In a word, born and functionalized as a socio-cultural activities, now these intangible heritages become the pure artistic work supplying the aesthetic necessities of people. With the changing function they continue to be promoted, to be developed and participate in the cultural life of contemporary people.

**ii) Changing position:** The changing function leads to the changing position. The lullaby and the rowing songs were moved from activities of everyday life to the inventions of aesthetic sphere. The ceremonial-sacred songs and dances moved from position of taboo things to everyday life’s activities. Moving to new social position the heritages occupy an other position and significance in the human life.

**iii) Changing form:** The changing function leads also to the changing form. The production of handicraft must to change sample to suit the demand of commodity. The time for conducting rituals in ceremonies are more and more shorter and the ceremonial procedures are simplified. The songs are «obligatory» to have instrumental accompaniment. Sometimes the singing is sided by dance.

In summary we can consider the recent situation of intangible cultural heritage as follow:

i) Losing own inherent social bases the former system of traditional culture was beared a process of

ii) Several of them no longer exist and become heritage of the past (the habit of blacken teeth).

iii) Several other kinds, especially various genres of performing arts, continue to exist and participate into the process of «restructuration» of contemporary national culture. They are obligatory more or less to change to suit the conditions of the recent society.

**4. Solutions and manners**

Culture is the result of creative activities of whole nation. The participation of people into the process of maintaining, preserving, promoting and developing culture is imperatively, because the people was and are the culture’s authors.

The problem of Vietnam is how to pass down all fund of intangible cultural heritage to the younger generations that the old tradition become an indispensable part of the contemporary culture.

**The first and the most important solutions are educating and training works** which in our experiments should realized by some effective manners:

i) The collected materials were selected to make different CDs programs for publicity and for curriculum of primary and secondary schools.

ii) The Ministry of Culture and Information (MCI) in collaboration with the Association of Vietnamese Folklorists (AVF) organize many short term training course at provincial or regional level to train the public, mainly young people, knowledges on intangible cultural heritage and how to preserve, to promote it in recent society.

iii) Widely broadcast on Television and Radio programs separated specially for presentation, education of intangible cultural heritage. (Me have such programs as the program titled “To preserve for future” or program “What is traditional music of Vietnamese people” or “Under the shadow of green bambo”)

iv) The most effective and most sustainable solutions are that to turn the collected materials to the community where the materials was recorded or shoted. The community will be encouraged, helped to restore, revitalize the heritage and put it full into community’s everyday life. The AVF is in charge to realize this work.

The second one is that having suitable policies on this fields:

i) The MCI or AVF honour the expression, activity of intangible cultural heritage of certain community by the manner that give it the certificat recognizing the heritage as national asset.

ii) The AVF give the performers and preservers of intangible cultural heritage the honour title at two levels “Performer/Preserver of Merit” and “People Performer/Preserver”

That are all experiments which we have derived from our reality. We hope that they are of reference.
Appendix 1

1. About the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” of UNESCO
2. List of the Masterpieces proclaimed in the first Proclamation in 18 May 2001

Appendix 2

1. General Information
2. Schedule of the Workshop
3. Opening Speeches
4. List of Participants
1. About the Proclamation of “Masterpieces of the Oral and Intangible Heritage of Humanity”

On 18 May 2001, for the first time, UNESCO proclaimed 19 of the world’s most remarkable examples of the oral and intangible heritage. Selected by an 18-member jury, they were chosen for their outstanding value as Masterpieces of the Oral and Intangible Heritage of Humanity. The proclamation emphasizes the importance of protecting this outstanding but endangered heritage – cultural spaces and forms of popular and traditional expression – and of preserving cultural diversity.

Definition
The new proclamation honours:
1. forms of popular and traditional expression – such as languages, oral literature, music, dance, games, mythology, rituals, costumes, craft work know-how, architecture;
2. cultural spaces – places where popular and traditional cultural activities take place in a concentrated manner (sites for story-telling, rituals, marketplaces, festivals etc.) or on a regular basis (daily rituals, annual processions).

The oral and intangible heritage has been defined by international experts convened by UNESCO, as “peoples’ learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural context necessary to their sustainability; these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity.”

The oral and intangible heritage encompasses complex, broad and diverse forms of living heritage in constant evolution. UNESCO Director-General Koichiro Matsuura calls it a “melting pot for creative expression and a driving force for living cultures.”

Why?
The oral and intangible heritage has gained international recognition as a vital factor in cultural identity, promotion of creativity and the preservation of cultural diversity. It plays an essential role in national and international development, tolerance and harmonious interaction between cultures.

In an era of globalization, many forms of this cultural heritage are in danger of disappearing, threatened by cultural standardization, armed conflict, tourism, industrialization, rural exodus, migration and environmental deterioration.

Objectives
The proclamation’s main objectives are to:
- raise awareness and recognize the importance of oral and intangible heritage and the need to safeguard and revitalize it;
- evaluate and take stock of the world’s oral and intangible heritage;
- encourage countries to establish national inventories of the intangible heritage and provide legal and administrative measures for its protection;
- promote the participation of traditional artists and local creators in identifying and revitalizing the intangible heritage.

The proclamation encourages government, non-governmental organizations (NGOs) and local communities to identify, safeguard, revitalize and promote their oral and intangible heritage. It also aims to encourage individuals, groups, institutions and organizations to contribute to its management, preservation, protection and promotion.

Criteria
The candidates are judged on their outstanding value as masterpieces of human creative genius, in that they represent:
- a strong concentration of intangible cultural heritage of outstanding value;
- a popular and traditional cultural expression of outstanding value from a historical, artistic, ethnological, linguistic or literary point of view.

They must:
- give wide evidence of their roots in the cultural tradition or cultural history of the community concerned;
- demonstrate their role as a means of affirming the cultural identity of the peoples and cultural communities concerned; their importance as a source of inspiration and intercultural exchange and as a means of bringing peoples or communities close together, and their contemporary cultural and social role in the community concerned;
- provide proof of excellence in the application of
skill and technical qualities;
- affirm their value as unique testimonies of living cultural traditions;
- risk disappearing due either to the lack of means for safeguarding and protecting it or to processes of rapid change, urbanization, or acculturation;
- have a solid action plan for revitalization, safeguarding and promotion.

History
UNESCO, the United Nations organization responsible for culture, leads international efforts to safeguard the world’s heritage. Since 1972, the World Heritage List, currently featuring 690 of the planet’s most remarkable cultural and natural sites, has pioneered efforts in preserving the tangible heritage. As the guardian of cultural heritage, UNESCO seeks to extend that concept by promoting the oral and intangible heritage, in a geographically balanced way. UNESCO’s Director-General believes that the intangible cultural heritage is “an equally fundamental part of the heritage of humankind.”

For the last 20 years, UNESCO has been at the forefront of oral and intangible heritage preservation with an international instrument, programmes and publications including:
- Recommendation on the Safeguarding of Traditional Culture and Folklore (1989);
- Living Human Treasures System;
- Collection of Traditional Music of the World;
- Handbook for the Collection of Traditional Music and Musical Instruments;
- Atlas of the World’s Languages in Danger of Disappearing;
- Intergovernmental Conference on African Language Policies.

Since the World Heritage Convention was adopted 30 years ago, many countries have expressed interest in safeguarding the intangible heritage. In 1997, the General Conference decided that an international distinction entitled “Proclamation by UNESCO of Masterpieces of the Oral and Intangible Heritage of Humanity” should be created.

Reaffirming UNESCO’s commitment to cultural heritage, the new proclamation reinforces strategic objectives in its culture mandate:
- Promoting the preparation and implementation of standard-setting instruments in the field of culture;
- Protecting cultural diversity and encouraging pluralism and dialogue between cultures and civilizations;
- Enhancing the linkages between culture and development through capacity-building and sharing of knowledge.

The jury
The Director-General nominates an international jury every four years. The jury meets every two years to designate the cultural spaces or forms of cultural expression which are to be proclaimed masterpieces.

Procedure
Candidatures are presented to the Director-General by:
- governments;
- intergovernmental organizations in consultation with the National Commission for UNESCO in the country concerned;
- non-governmental organizations maintaining formal relations with UNESCO, in consultation with the National Commission for UNESCO in their country.

Each country may submit, or re-submit, a single candidature every two years. Multi-national proposals involving communities of several Member States are also accepted in addition to the national quota. No submission can be made without the agreement of the community or individuals concerned.

Entries are evaluated by non-governmental organizations including:
- International Council for Traditional Music
- International Council of Social Sciences
- International Council for Philosophy and Humanistic Studies
- Permanent International Committee of Linguists
- International Association of Legal Sciences
- International Union of Anthropological and Ethnological Sciences, and other scientific and technical NGOs.

The programme is mainly financed by extra-budgetary funds. For the first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, the Japanese government provided substantial financial support. 31 Member States received up to $20,000 assistance to prepare their proposals. The next deadline for submissions is 31 June 2002. The second proclamation will take place in May 2003.
Appendix 1

The future
The new Proclamation of the Oral and Intangible Heritage is part of a longer-term strategy that is aimed at creating a standard-setting instrument. Programmes, policies and achievements will serve as the foundation of preparatory work towards a standard-setting instrument intended to strengthen current initiatives and create a new conceptual and legal framework emphasizing the importance of the intangible cultural heritage.


2. List of the Masterpieces of the Oral and Intangible Heritage of Humanity proclaimed on 18 May 2001

1. The Garifuna Language, Dance and Music  \( \text{BELIZE} \)  \( \text{SUPPORTED BY HONDURAS AND NICARAGUA} \)
2. The Oral Heritage of Gelede  \( \text{BENIN} \)  \( \text{SUPPORTED BY NIGERIA AND TOGO} \)
3. The Oruro Carnival  \( \text{BOLIVIA} \)
4. Kunqu Opera  \( \text{CHINA} \)
5. The Gbofe of Afounkaha; the Music of Transverse Trumpets of the Tagbana Community  \( \text{COTE D’IVOIRE} \)
6. The Cultural Space of the Brotherhood of the Holy Spirit of the Congos of Villa Mella  \( \text{DOMINICAN REPUBLIC} \)
7. The Oral Heritage and Cultural Manifestations of the Zapara People  \( \text{ECUADOR-PERU} \)
8. Georgian Polyphonic Singing  \( \text{GEORGIA} \)
9. The Cultural Space of Sosso-Bala in Nyagassola  \( \text{GUINEA} \)
10. Kutiyyattam, Sanskrit Theatre  \( \text{INDIA} \)
11. Opera dei Pupi, Sicilian Puppet Theatre  \( \text{ITALY} \)
12. Nogaku Theatre  \( \text{JAPAN} \)
13. Cross Crafting and its Symbolism in Lithuania  \( \text{LITHUANIA, SUPPORTED BY LATVIA} \)
14. The Cultural Space of Jemaa el-Fna Square  \( \text{MOROCCO} \)
15. Hudhud Chants of the Ifugao  \( \text{PHILIPPINES} \)
16. Royal Ancestral Rite and Ritual Music in Jongmyo Shrine  \( \text{REPUBLIC OF KOREA} \)
17. The Cultural Space and Oral Culture of the Semeiskie  \( \text{RUSSIAN FEDERATION} \)
18. The Mystery Play of Elche  \( \text{SPAIN} \)
19. The Cultural Space of the Boysun District  \( \text{UZBEKISTAN} \)
1. General Information

The Asia/Pacific Cultural Centre for UNESCO (ACCU) and UNESCO will jointly organise the 2002 Regional Workshop for Cultural Personnel in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” with the cooperation of the Ministry of Foreign Affairs of Japan, the Japanese National Commission for UNESCO, and the Agency for Cultural Affairs, Japan. This is going to be made possible by UNESCO/Japan Funds-in-Trust for the Preservation and Promotion of Intangible Cultural Heritage and by the ACCU International Exchange Programme under the UNESCO/Japan Funds-in-Trust for the Promotion of International Cooperation and Mutual Understanding.

1. Background
UNESCO made the first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity on 18 May 2001. Among the 19 cultural spaces and forms of expression which were proclaimed as Masterpieces, 6 of them were from Asian countries. It seems this initiative is not yet widely known among countries in Asia and the Pacific, and many countries in the region refrained from submission of candidature for this first selection.

In order to encourage future participation in the programme, ACCU considers it necessary to hold a regional workshop to elucidate the procedure and the results of the first proclamation, as well as to discuss possibilities of effective use of the programme to promote oral and intangible heritage in general.

2. Objectives
The objectives of the Workshop are:
(1) To promote the system and the concept of the Proclamation programme, and to encourage future participation from the countries in the region.
(2) To study some fundamental issues regarding strategy for the promotion of oral and intangible heritage, in order to facilitate the candidature preparation.

3. Date and Venue
12 (Tuesday)-16(Saturday) March 2001 (5 days)
Japan Publishers Building (ACCU office building) and Japan Publishers Club Building, Tokyo

4. Participation in the Workshop
(1) Participants:
One participant each from the 29 UNESCO Member States listed below will be invited.
Australia, Bangladesh, Bhutan, Cambodia, China, Fiji, India, Indonesia, Iran, Japan, Kiribati, Kyrgyzstan, Lao PDR, Malaysia, Maldives, Mongolia, Myanmar, Nepal, New Zealand, Pakistan, Papua New Guinea, Palau, Philippines, Republic of Korea, Sri Lanka, Thailand, Tonga, Uzbekistan, Viet Nam

(2) Resource Persons:
a. Three UNESCO representatives
b. Two resource persons will be invited from outside Japan.
c. Some resource persons will be invited from Japan.

(3) Secretariats:
ACCU

5. Qualification of Participants
The nominated experts are desired to meet the following conditions:
(1) S/he should be the head of a national organ responsible for the selection and submission of a candidature for the Masterpiece, in the central government, or an expert directly involved in the candidature-selection procedure.
(2) S/he should be proficient in English.

6. Tentative Agenda
The main items on the agenda are as follows:
(1) The concept and mechanism of the “Proclamation of the Masterpieces” programme
- Presentation by UNESCO Intangible Cultural Heritage Division on the outcome and the characteristics of the first Proclamation; discussions which are taking place for future Proclamations, etc.
- Presentation by one of the jury members on the standard of selection for the Masterpieces.
- Report presentation by those countries whose heritage has been proclaimed as the Masterpieces:
- how the candidature file was prepared;
- what impact of the Proclamation has had.
(2) How to draw up a candidature file
- Financial assistance programme within the Proclamation programme;
- Preparing multi-national candidatures (special procedure);
- Preparation of an audio-visual material to be attached to the file;
- Making an effective action plan

(3) Some major obstacles when preparing a candidature file: how can they be cleared away? (tentative)
- Identifying the heritage in a multi-cultural and a multi-ethnic society (Identification)
- Training young performers/tradition-bearers and educating general public (Training & Education)
- Role of women in passing down oral and intangible heritage (Transmission)
- What are the use and the relevance of the oral and intangible heritage in modern society? (Use and relevance)

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

7. Preparatory Work
(1) For the participants from China, India, Japan, Philippines, Republic of Korea, Uzbekistan:

Country Report on the proclaimed heritage, including following information: Introduction of the Masterpiece; Situation of the implementation of the action plan; Reaction of the public and media after the proclamation; Effect on national policy. Video and other audio-visual aids are desired.

(2) For the participants from the countries other than above ones:

Country Report on the most concerned issue out of the following list regarding safeguarding of the oral and intangible heritage: Identification, Training & Education, Understanding Use & Relevance, others. Please describe, with some concrete examples, (a) current situation, (b) efforts being made, and (c) difficulties.

Participants are requested to send the reports to ACCU by 22 February 2002.

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

8. Working Language

The working language of the Workshop is English. As and when necessary, simultaneous interpretation will be provided between English and Japanese.

9. Financial Arrangement
Travel:
ACCU will provide each of the participants, except those from Australia, New Zealand, Republic of Korea, Malaysia, Thailand and Iran, with a direct return air ticket (changeable, normal economy class) between the international airport nearest to his/her residence and Tokyo.

Board and Lodging:
ACCU will provide each of the participants and resource persons with a Daily Subsistence Allowance (DSA) for 6 days from 11 to 16 March 2002.

10. Correspondence
All Correspondence concerning the workshop should be addressed to:
Mr. Muneharu Kusaba
Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
No. 6 Fukuromachi, Shinjuku-ku, Tokyo 162-8484
JAPAN
Phone: (+81-3) 3269-4436/4435
Fax: (+81-3) 3269-4510
E-mail: culture@accu.or.jp
URL: http://www.accu.or.jp
2. Schedule of the Workshop

12 March (Tuesday) DAY 1

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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>9:30-10:00</td>
<td>Registration</td>
</tr>
<tr>
<td>10:00-11:00</td>
<td><strong>Item 1: Opening Programme</strong></td>
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<tr>
<td></td>
<td>Opening Speeches</td>
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<td></td>
<td>Presentation of Participants</td>
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<td>Explanation of the Programme</td>
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<tr>
<td>11:10-11:30</td>
<td>Coffee Break</td>
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<tr>
<td>11:30-12:15</td>
<td><strong>Item 2: Keynote Speech</strong></td>
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<tr>
<td></td>
<td>Significance of safeguarding oral/</td>
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<tr>
<td></td>
<td>intangible heritage by Ms. Aikawa, UNESCO</td>
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<tr>
<td></td>
<td>Situation of Asia and the Pacific by Mr. Engelhardt, UNESCO Bangkok</td>
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<td></td>
<td>Office</td>
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<tr>
<td>12:15-14:00</td>
<td>Lunch hosted by ACCU</td>
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<tr>
<td>14:00-14:40</td>
<td><strong>Item 3: UNESCO Input 1</strong></td>
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<tr>
<td></td>
<td>Results, tendencies and impact of the 1st</td>
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<td></td>
<td>Proclamation by Mr. Cesar Moreno, UNESCO</td>
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<tr>
<td>14:40-15:20</td>
<td><strong>Item 4: Japanese system of intangible heritage protection</strong></td>
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<tr>
<td></td>
<td>by Mr. Hoshino</td>
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<tr>
<td>15:20-15:40</td>
<td>Coffee Break</td>
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<tr>
<td>15:40-17:20</td>
<td>**Item 5: “Masterpieces” presentation, before and after the</td>
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<tr>
<td></td>
<td>proclamation</td>
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<tr>
<td></td>
<td>China, India, Japan</td>
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<tr>
<td>19:00-20:30</td>
<td>Reception hosted by ACCU at Room</td>
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<td></td>
<td>“Chidori,” Hotel Edmont</td>
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13 March (Wednesday) DAY 2

<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>9:30-10:40</td>
<td><strong>Item 5:</strong> (Cont’d)</td>
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<td></td>
<td>Philippines, Rep. of Korea</td>
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<tr>
<td>10:40-11:00</td>
<td>Coffee Break</td>
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<tr>
<td>11:00-11:30</td>
<td><strong>Item 5:</strong> (Cont’d)</td>
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<tr>
<td></td>
<td>Uzbekistan</td>
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<tr>
<td>11:30-12:10</td>
<td><strong>Item 6: Criteria of Selection</strong></td>
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<td></td>
<td>(Mr. Regenvanu)</td>
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<tr>
<td>12:10-14:00</td>
<td>Lunch Break</td>
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<tr>
<td>14:00-14:35</td>
<td><strong>Item 7: Prizes for the “Masterpieces”</strong></td>
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<tr>
<td></td>
<td>(Dr. Yim)</td>
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<tr>
<td>14:35-15:55</td>
<td><strong>Item 8: UNESCO input 2: practical information</strong> by Mr. Moreno</td>
</tr>
<tr>
<td>15:55-16:10</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>16:10-16:50</td>
<td><strong>Item 9: ACCU Presentation</strong></td>
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<tr>
<td></td>
<td>Informal Working Group (Interested Participants only): suggestion for</td>
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<td></td>
<td>future development of ACCU Activities</td>
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14 March (Thursday) DAY 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00-10:20</td>
<td><strong>Item 10: Reports &amp; Discussion (1)</strong></td>
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<tr>
<td></td>
<td>Identifying the heritage in a multi-national and a multi-ethnic</td>
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<td></td>
<td>society</td>
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<td>10:20-10:40</td>
<td>Coffee Break</td>
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<tr>
<td>10:40-12:00</td>
<td><strong>Item 11: Reports &amp; Discussion (2)</strong></td>
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<tr>
<td></td>
<td>Training young performers / traditional–bearers and educating</td>
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<td>general public</td>
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<tr>
<td>12:00-14:00</td>
<td>Lunch Break</td>
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<tr>
<td>14:00-15:20</td>
<td><strong>Item 12: Reports &amp; Discussion (3)</strong></td>
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<tr>
<td></td>
<td>Role of women in passing down the oral and intangible heritage</td>
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<tr>
<td>15:20-15:40</td>
<td>Coffee Break</td>
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<tr>
<td>15:40-17:00</td>
<td><strong>Item 13: Reports &amp; Discussion (4)</strong></td>
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<tr>
<td></td>
<td>What are the use and the relevance of the oral and intangible</td>
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<td>heritage in modern society?</td>
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15 March (Friday) DAY 4

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00-12:00</td>
<td>Leaving the hotel by bus</td>
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<tr>
<td>10:00-12:00</td>
<td>Field visit (1) Edo-komon (Japanese Traditional Textile) atelier</td>
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<tr>
<td>13:00-15:15</td>
<td>Back to hotel</td>
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<tr>
<td>15:15-17:15</td>
<td>Field visit (2) National Noh Theatre</td>
</tr>
<tr>
<td>16:15-17:15</td>
<td>Nohgaku (Noh Theatre) lecture-demonstration</td>
</tr>
<tr>
<td>17:25-18:15</td>
<td>Dinner at the restaurant in the theatre</td>
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<tr>
<td>18:30-20:30</td>
<td>Noh-gaku Performance : Kyogen</td>
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<td>“Natori-gawa,” Noh “Tomoe”</td>
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16 March (Saturday) DAY 5

<table>
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10:00-11:45</td>
<td><strong>Item 14: Concluding Session</strong></td>
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<tr>
<td></td>
<td>Reports by rapporteurs</td>
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<tr>
<td>11:35-11:45</td>
<td><strong>Item 15: Concluding Remarks</strong></td>
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<tr>
<td></td>
<td>(ACCU, UNESCO)</td>
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<tr>
<td>12:00-13:30</td>
<td>Farewell Lunch</td>
</tr>
</tbody>
</table>
3. Opening Speeches

(1) Opening Address by Mr. Muneharu KUSABA
Director-General, ACCU

Ms. Noriko Aikawa, Director of Intangible Cultural Heritage Unit, UNESCO; Mr. YOKOTA Jun, Director-General, Cultural Affairs Department, Ministry of Foreign Affairs; Mr. KITANI Masato, Director-General, Cultural Properties Department, Agency for Cultural Affairs; Mr. MATSUKAWA Noriyuki, Executive Secretary, Japanese National Commission for UNESCO; Distinguished participants; Ladies and gentlemen,

It is indeed a great pleasure for me to welcome you all, on behalf of the Asia/Pacific Cultural Centre for UNESCO, on the occasion of the opening of the 2002 Regional Workshop for Cultural Personnel in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.”

First of all, I should like to express my heartfelt gratitude to the distinguished participants from 28 countries in Asia and the Pacific, for coming all the way to attend this regional workshop. I should also like to express my sincere appreciation to resource persons and UNESCO representatives headed by Ms. Noriko Aikawa, Director of the Intangible Cultural Heritage Unit, Division of Cultural Heritage of UNESCO.

Ladies and gentlemen,

There are numerous cultural properties, both tangible and intangible, remaining in the region of Asia and the Pacific, of which we are very proud. They have been created, nurtured, and preserved to the present time throughout their long history. Today, oral and intangible cultural heritage such as dance, music and drama is widely recognized as a vital element of cultural identity, essential to the promotion of creativity and the preservation of cultural diversity.

Unfortunately, however, some of these art forms are in danger of disappearing, due to the rapid socio-economic changes taking place in many parts of the region. It is, therefore, a matter of great urgency and significance that immediate steps be taken on a global scale, to conserve these kinds of intangible cultural heritage. For this reason, UNESCO launched a new project called “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” which took place for the first time on 18 May last year. I would like to a special tribute to UNESCO for this epoch-making endeavour.

Among the 19 cultural spaces and forms of expression which were proclaimed as Masterpieces, six forms of expression represented Asian countries. Considering the number of countries existing in the region, it seems the practical way of processing is not yet well known among countries in Asia and the Pacific, since many countries refrained from submission of candidature for this first selection. The primary objectives of this regional workshop therefore are: 1) to promote the system and the concept of the Proclamation project and to encourage future participation from the Asian and Pacific countries in this project, 2) to discuss some fundamental issues regarding strategy for the promotion of oral and intangible heritage in order to facilitate the candidature preparation. I sincerely hope that during this workshop, you will become fully aware of this project, and a larger number of participating countries will submit their candidature file for the second proclamation which is scheduled for May 2003.

Ladies and gentlemen,

Let me take this opportunity to introduce very briefly some ACCU programmes on intangible cultural heritage. The first one is the publication of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific published last year. This is a directory containing more than 150 items of performing arts from 19 countries in Asia and the Pacific. The data are now available in digital form and accessible throughout internet website. Our colleague will explain more in detail during the workshop. The second programme is so-called Mobile Team of Experts for Documentation and Promotion of Intangible Cultural Heritage. You can see the final report of last year’s workshop held in India in your file of the working documents. The third programme is the most important. Since 1978, ACCU has been organizing a series of regional seminars to provide training opportunities with experts who are in charge of cultural programmes in the region. The present workshop is one of this important series. ACCU is determined to make every effort to contribute to the pres-
ervation and promotion of intangible cultural heritage in Asia and the Pacific with the cooperation of UNESCO and its Member States.

Ladies and gentlemen,

During this workshop on Friday, you will have a field visit to two places which are typical Japanese examples of intangible cultural heritage. One is an art craft atelier of Edo-Komon which is well known for the beauty of its fine patterns and the aesthetic dyeing skill of textile. There, you will have an opportunity to meet and talk with one of the holders of Important Intangible Cultural Properties of Japan, or Living Human Treasures, NINGEN KOKUHOU in Japanese. The other is the National Noh Theatre where the Nohgaku, the first proclaimed Masterpieces of Japan will be played. I hope you enjoy both of them.

In concluding, I would like to convey our sincere thanks to UNESCO and the Ministry of Foreign Affairs for enabling us to organize this workshop with the financial assistance using the UNESCO/Japan Fund-in-Trust for the Preservation and Promotion of Intangible Cultural Heritage. My special thanks also go to the Agency for Cultural Affairs, and the Japanese National Commission for UNESCO, for their most generous support in organizing this important workshop.

Thank you very much.

(2) Opening Speech by Ms. Noriko Aikawa
Director,
UNESCO Intangible Cultural Heritage Section

Mr. Director-General of ACCU; Director-General of Cultural Affairs Department of Ministry of Foreign Affairs; Director-General of Cultural Properties Department, Agency for Cultural Affairs; Executive Secretary of Japanese National Commission for UNESCO; Distinguished Members of the International Jury for the Proclamation; Distinguished Guests; Ladies and Gentlemen,

The great Malian philosopher and sage Amadou Hampâté Bâ, who followed UNESCO’s work very closely during his long career, said: “In Africa, when an old man dies, a whole library burns down”.

It is with this phrase in mind that I have the honor and pleasure to address all of you today at the present regional workshop for Asia and Pacific cultural personnel aiming to promote of UNESCO’s program “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”.

I should like first of all to express my heartfelt thanks to Mr Kusaba, Director-General of the Asia/Pacific Cultural Centre for UNESCO, and his colleagues, for organizing so professionally today’s workshop.

I should also like to express my sincere gratitude to the Japanese Ministry of Foreign Affairs for its generous financial contribution which made possible the holding of the present workshop.

UNESCO is sincerely happy to see so many countries participating in the workshop including 2 Central Asian countries and 8 Pacific countries. It is a sign of the interest and significance that the Asia and Pacific region attaches to this new project “the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”.

As you are aware, UNESCO is well-known for its significant undertakings in safeguarding tangible cultural heritage, such as Borobudur and Angkor temples. This image of UNESCO has been furthermore enhanced by the great success of the 1972 World Heritage Convention which is celebrating its 30th Anniversary this year.

The oral and intangible heritage, on the other hand, has been neglected for a long time. In 1990s, it has however began to be increasingly recognized as a vital factor for the assertion of cultural identity, the promotion of creativity and the preservation of cultural diversity. It plays a crucial role in national and international development, in tolerance and harmonious interaction between cultures. With present-day globalization, numerous forms of cultural heritage are in danger of disappearing, threatened by cultural standardization, armed conflicts, tourism, industrialization, the rural exodus, migrations and the degradation of the environment. Intangible cultural heritage urgently needs to be safeguarded and revitalized, and each government should take the necessary measures to ensure this. UNESCO, the only organization within the United Nations to have a mandate in the field of culture, has been playing a leading role in this regard. For example, in 1989, the first,
and unique international standard-setting instrument, “The Recommendation on the safeguarding of Traditional culture and Folklore” was established by UNESCO. In November 2001, UNESCO General Conference mandated the Director-General to prepare an international convention for intangible cultural heritage. At the same General Conference, a vital text was adopted unanimously: I am talking about the Universal Declaration of UNESCO on Cultural Diversity. For the first time, the international community has thus provided itself with a far-reaching standard-setting instrument that affirms its commitment to cultural diversity. Many countries emphasized that this Declaration constitutes for them a universal ethical frame of reference whose principles should inspire and influence all national and international policies at a juncture when it is becoming more urgent than ever to assert the equal dignity of all cultures.

Furthermore, as the first step to implement action plans attached to the Declaration, UNESCO will organize in Istanbul, in September 2002, an international conference of Ministers for Culture on the theme “Intangible Cultural Heritage as major factor for the defence of cultural diversity”, and the year 2002 has just been proclaimed by the United Nations the International Year for Cultural Heritage.

There is no need to stress that the intangible cultural heritage is in urgent need to be properly safeguarded in order to ensure its continuity and development. To a greater degree this necessity is due to the specific nature of the intangible heritage which covers fundamental, yet extremely vulnerable aspects of living culture and tradition, embodied in the spiritual life, traditional knowledge, skills and practices. It is a proven fact that in many societies, particularly those of developing countries, traditional forms of expression are being undermined and influenced by globalization.

In its efforts to respond to the precarious situation when many forms and expressions of the intangible cultural heritage become extremely endangered, UNESCO launched, in 1998, a new and long-term programme under the name of ‘Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity’. The programme aims to draw the fullest attention of the Member States to the importance of their intangible cultural heritage and the necessity to safeguard, transmit, protect, promote and revitalize it. By means of this programme, UNESCO encourages the Member States to compile inventories of their intangible cultural heritage and assists them in formulating the appropriate safeguarding strategies. One of the greatest assets of this programme is the establishment of a list of proclaimed masterpieces of world intangible heritage for which UNESCO offers its technical and financial assistance, through extra-budgetary funds, and helps in the implementation of safeguarding and promotional activities. In this regard, UNESCO is extremely grateful to Japanese authorities for its generous financial contribution to this programme. The Proclamation serves to raise greater awareness of the importance and indispensable value of the intangible cultural heritage in its diversity of forms of expressions, and to mobilize international efforts for its support and safeguarding.

The very fact that almost 40 Member States submitted their candidature files for the first “Proclamation” (2001) is a convincing evidence in itself. It is a testimony to the growing interest of the Member States in this domain and the relevance of this programme to their interests and concrete needs.

I am convinced that this workshop, will enable you to better understand the concepts, objectives and procedures of the Proclamation’s programme and to promote a more active participation in the second 2003 “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” in the Asia Pacific Region. At the same time, as I hope, your forthcoming deliberations will raise the greater awareness to the importance and value of the intangible cultural heritage in the region of Pacific and Asia whose intangible heritage is even richer than tangible cultural heritage.

Allow me in conclusion to express my wishes that many cultural spaces or forms of traditional cultural expression from Asia and Pacific Region be proclaimed “Masterpieces of the Oral and Intangible Heritage of Humanity”, in June 2003, as an effective outcome of the present workshop.

I wish you every success in your deliberations.
(3) Opening Remarks by Mr. Jun Yokota
Director-General for Cultural Affairs,
Ministry of Foreign Affairs

Mr. Kusaba, Director-General of ACCU; Distinguished Guests; Ladies and Gentlemen,

It is a great pleasure for me to be able to attend the opening of the “2002 Regional Workshop for Cultural Personnel in Asia and the Pacific on Promotion of the “Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity” and to address a few words on behalf of the Ministry of Foreign Affairs.

I would like to express first my appreciation for the initiative and the efforts by UNESCO and ACCU in making this workshop possible. Although this is a regional workshop, its results, I am sure, can be widely shared in other regions as well and I wish to welcome this timely project which is expected to contribute much to further promoting the “Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity” and cultural diversity as a whole.

Enhancing cultural diversity in the world is one of the basic policy objectives of my Ministry, and we think that preserving and promoting cultural heritage in different parts of the world are the first steps towards enhancing cultural diversity.

Now, the term “cultural heritage,” normally makes people think of tangible cultural heritage. We should not forget, however, that every tangible cultural heritage is a reflection or manifestation of the collective experience of a long tradition that has become an essential source of identity for each nation and culture. Japan has long recognized the importance of intangible cultural heritage as such a source. The Government of Japan set up in UNESCO a trust fund for the preservation and promotion of intangible cultural heritage as early as 1993 in support of UNESCO’s activities for safeguarding traditional culture and folklore mainly in the Asia-Pacific region. Ever since, we have been engaged in various projects making effective use of that trust fund.

We heartily welcome the fact, therefore, that the first Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO in May 2001 aroused much interest world-wide and the value of intangible cultural heritage was properly recognized. It is our hope that, as we keep adding more candidatures to the proclamation list, we will have one day a master list comprehensively covering diverse cultures of our world, which would be in itself a common treasure for us all. The rich heritage, both cultural and ethnic, of the Asia-Pacific region should be duly represented in such a list. Making the list, however, should not become an end in itself, I think. We should have, in each country, a system whereby we give proper recognition and support to those who are the bearers of intangible cultural heritage.

I hope that through active and constructive discussions in the coming days, you will be able to find some answers and guidance as to how to construct such a system. Making the list will then be a consequence that will follow naturally from such an effort.

Thank you very much.

(4) Opening Speech by Mr. KITANI Masato
Director-General, Cultural Properties Department, Agency for Cultural Affairs, Japan

Good morning, ladies and gentlemen,

It is my great pleasure to make a welcome speech at this important occasion on behalf of the Agency for Cultural Affairs.

Needless to say, intangible cultural heritage is the basis of national and cultural identity of each nation. At the same time, it is very vulnerable to the social and economic changes. I am afraid that it is all the more so, in this age of globalization.

However, I believe, in order to establish sound an harmonious international relationship in the world, it is indispensable for international society to recognize, understand and respect diverse cultures which derive from various tradition and history all over the world.

I hope the protection of intangible cultural heritage in the international context would provide a first step toward that direction. In this sense, I highly appreciate the initiative of UNESCO, the Proclamation of the Oral and Intangible Heritage of Humanity.
As to our country, Japan enacted the present Law for the Protection of Cultural Properties in 1950. The Law provides the framework of protection not only for physical properties, but also for intangible properties, such as traditional performing arts, music and craft, and intangible folk traditional customs and practices. We are proud that our present system is, as a system, one of the most advanced systems in the world. However, since our country has experienced extremely rapid social and economic changes since the Meiji Restoration some 130 years ago, we encountered and are still facing many difficulties in the implementation of the system. I am happy if our experience could be of some help to the participants of this workshop in coping with their own problems.

Finally, I hope this workshop would contribute to promote the understanding of the UNESCO initiative in this field and in the end, the progress of protection of intangible cultural heritage in this Asian and Pacific region.

In closing my speech, I would like to express my sincere gratitude to UNESCO, ACCU and many others who have worked hard for the organization of this workshop.

Thank you for your attention.
was also held there, in which the current situation and problems of the Intangible Heritage were actively discussed.

Special current coin set were issued by the Mint Bureau of Japan commemorating this proclamation.

In these ways, many activities are being taken in action in national level and local level, by the government, local bodies and NGOs. All of these are clearly suggesting that we are promoting various activities for better understanding of the necessity of the conservation of intangible cultural heritages.

In the last General Conference of UNESCO, the Universal Declaration on Cultural Diversity has passed unanimously with great applause. Mr. MATSUURA stated in his reply that “learning to live together in cultural diversity” was surely one of the principal tasks of UNESCO. I am sure that the aspect of the conservation of oral and intangible heritage of humanity also relates to the cultural diversity and the culture of peace, which is the enduring responsibility of UNESCO.

Considering these situations, I may say this workshop is held quite timely to promote the movement of the oral and intangible heritage, and I would like to extend my wish both for UNESCO and ACCU to continue and further strengthen this kind of joint regional activities for the promotion of this “Proclamation” in this region, hoping to have fruitful outcome.

Finally, I would like to pay a tribute to Mr. KUSABA as well as other staff of ACCU for their enthusiastic efforts to plan and organize this invaluable workshop. I am sure this workshop will make a great success and I hope all of you have a most pleasant stay in Tokyo in the beginning of spring.

Thank you.
3. List of Participants

I. Participants (30)

1. Australia
   Mr. Peter Rush
   Manager, Cultural Property and Institutions
   Department of Communications, IT
   and the Arts
   Mr. Wang Lu
   Director, International Department
   Chinese Academy of Arts

2. Bangladesh
   Mr. Mustafa Zaman Abbasi
   Director-General
   Bangladesh Shilpakala Academy

6. Fiji
   Ms. Mere Ratunabuabua
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